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FROM ABSTRACT TO ACCESSIBLE: DEVELOPING A TOOL TO AID KNOWLEDGE DISSEMINATION WITHIN THE DUTCH TAX ADMINISTRATION

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DPM 2171

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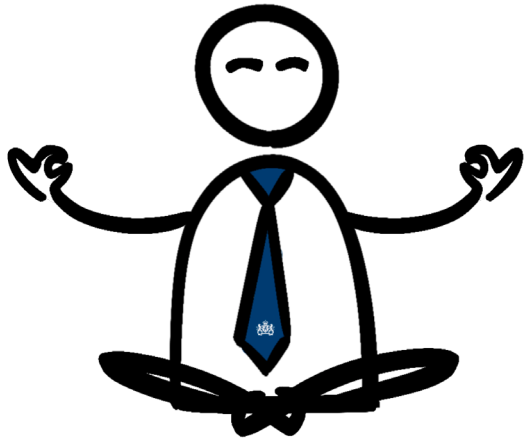

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Acknowledgements

This thesis has been a great adventure, both professionally and personally. Throughout the process, I faced many obstacles that tested my perseverance. Nevertheless, I can confidently say that completing this thesis is a major personal victory.

Although this was an individual project to demonstrate my competencies, I could not have done it without the unwavering support of those who stood by me throughout the journey. I would like to express my deepest gratitude to my friends and family—especially my parents, partner, and closest friends. You never doubted my ability to make the most of this experience. Your endless affection and optimism, during both the workdays and the downtime, have been a source of strength and joy. You have truly been a guiding light on this journey.

I also want to extend special thanks to my supervisor at the University of Twente, my supervisor at the Dutch Tax Administration, and the fantastic team I had the pleasure of collaborating with. Their generous support, insightful feedback, and unique perspectives have contributed significantly to this thesis.

Lastly, I would be remiss not to mention the kind-hearted colleagues at the Innovation & Strategy directorate of the Dutch Tax Administration. They made my visits feel like more than just fulfilling an assignment by actively involving me in their day-to-day work. Their inspiration and never-ending enthusiasm for my project deeply impacted my motivation.

Much obliged to you all.

Abstract

For the past three years, a small, dedicated team within the Dutch Tax Administration has researched ways to improve connections with society as a governmental organisation. This thesis aims to support the 'Connecting to Society' team by developing a tool that enhances their knowledge base, making it more comprehensible and accessible to diverse stakeholders both internally and externally. Additionally, the thesis explores how such a tool can facilitate knowledge dissemination across various disciplinary fields.

The approach to this design challenge (A) is primarily rooted in the philosophy of phenomenology and systemic design. This provided a structured yet flexible methodology that guided the exploration of the research question. The exploration phase yielded valuable insights (B1-B4) on how knowledge travels through the organisation, explored through the lens of the experiences of involved stakeholders. In conjunction with relevant literature, these insights were translated into five practical design criteria (C1-C5). These criteria formed the foundation for the final design: the Harmonica (D).

The Harmonica is a compact and portable tool that combines visual and tangible elements to translate the team's knowledge into structured yet flexible formats. Its design fosters interactive discussions with stakeholders and is adaptable for future use. Grounded in the 5 C's—embodiment of process and outcomes, improved packaging, imagination stimulation, stakeholder interconnection, and embracing disciplinary diversity—the Harmonica effectively addresses the challenges of knowledge dissemination within complex organisational settings.

This project not only demonstrates the potential of industrial design engineering in addressing sociotechnical challenges but also highlights the field's adaptability to dynamic and interdisciplinary contexts, further developing the concepts of industrial design as we understand them. The insights and practical outcomes presented in this thesis provide valuable guidance for similar initiatives in organisations alike.

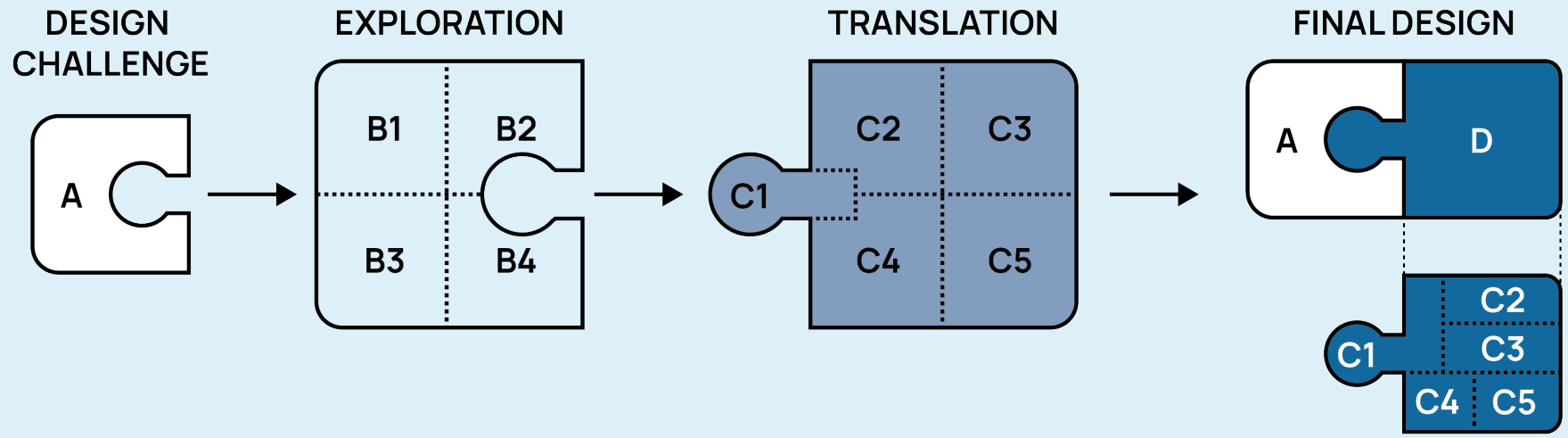
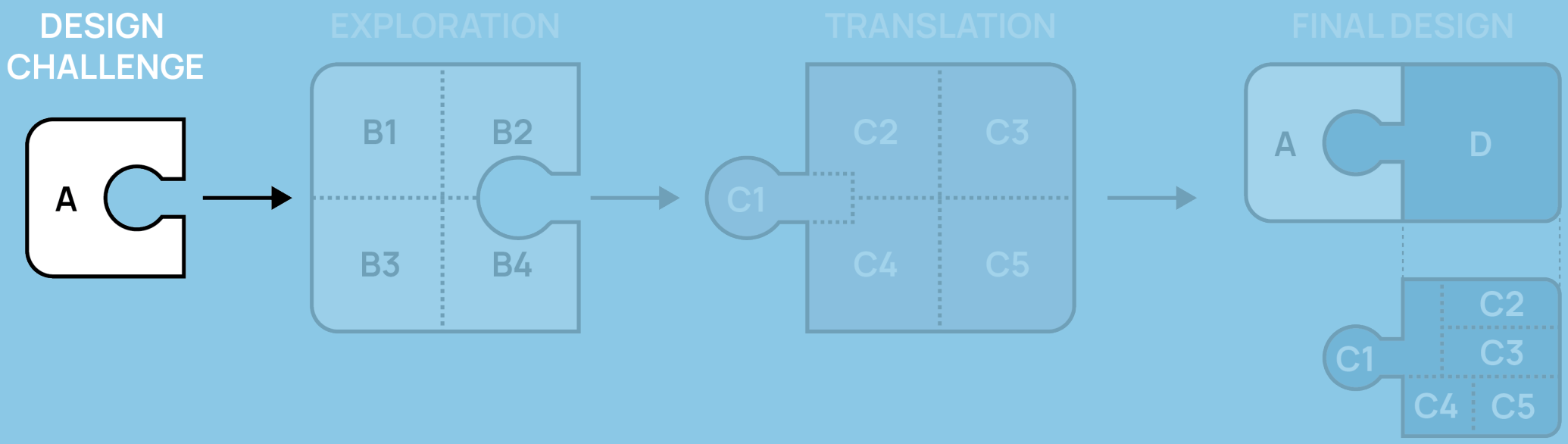


Figure 1. Overview of the thesis

Table of Contents

PHASE A - DESIGN CHALLENGE

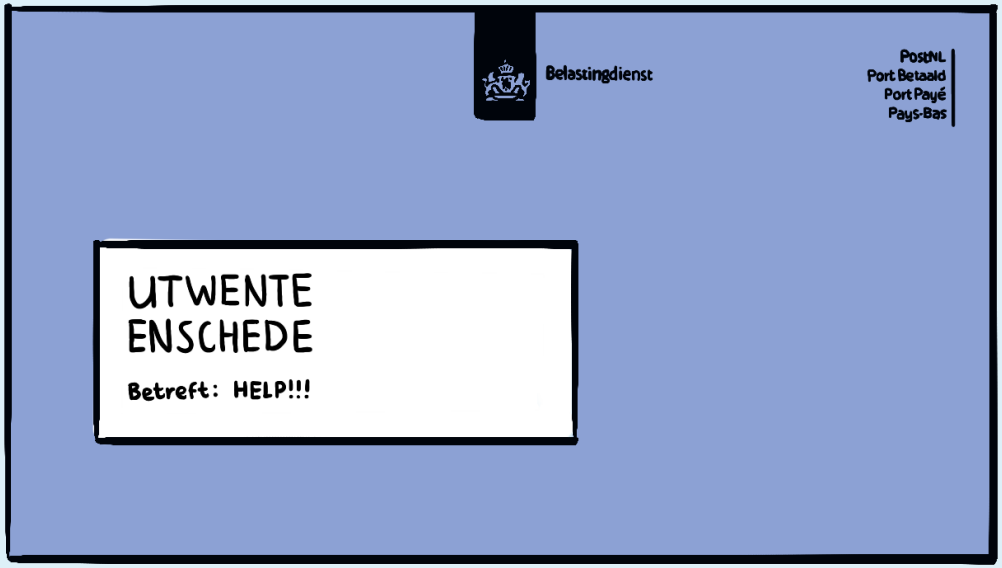


1. Introduction

Since the start of this decade, many crisis situations have challenged the trust of the Dutch citizen in its governing body and organisations. Following the onset of the COVID-19 pandemic and the Dutch childcare benefit scandal in 2021, a notable decline in trust in the Dutch government has been observed (Engbersen, 2021). As a result, the new government agreement (VVD et al., 2021) addressed this issue and how to repair the trust of the citizens in the government. The state secretary of Fiscality and the Dutch Tax Administration expressed his responsibility for working together with the Dutch Tax Administration – as a governmental organisation – to restore its trust specifically (Van Rij, 2022).

Consequently, over the past three years, a small team within the Dutch Tax Administration (DTA) has been exploring ways to strengthen the organisation's connection with society. This project, titled 'Connecting to Society', has generated a substantial body of knowledge centred around the theoretical concepts of 'Responsiveness', 'Social Embeddedness', and 'Democratic Representation'. These concepts aim to spark a discussion on expanding the legal and theoretical foundation of the Tax Administration.

However, the team has identified a significant challenge: the outcomes of this exploration are highly theoretical and sometimes fail to resonate with the average Tax Administration employee - let alone with citizens or businesses. While the team has experimented with various creative solutions to present research insights more intuitively and engagingly, they have expressed the need for a structured approach to achieve this goal effectively.



1.1. Research Aim

The primary objective of this thesis is to develop a proposal for a solution that will aid the Connecting to Society team in translating their abstract research insights in a manner that resonates with a wide range of relevant stakeholders.

The main research question, therefore, entails:

"How can a designed tool or platform facilitate comprehension and engagement with research findings among individuals from diverse professional and social backgrounds, ensuring accessibility and meaningful interaction with the presented results?"

1.2. Stated Purpose

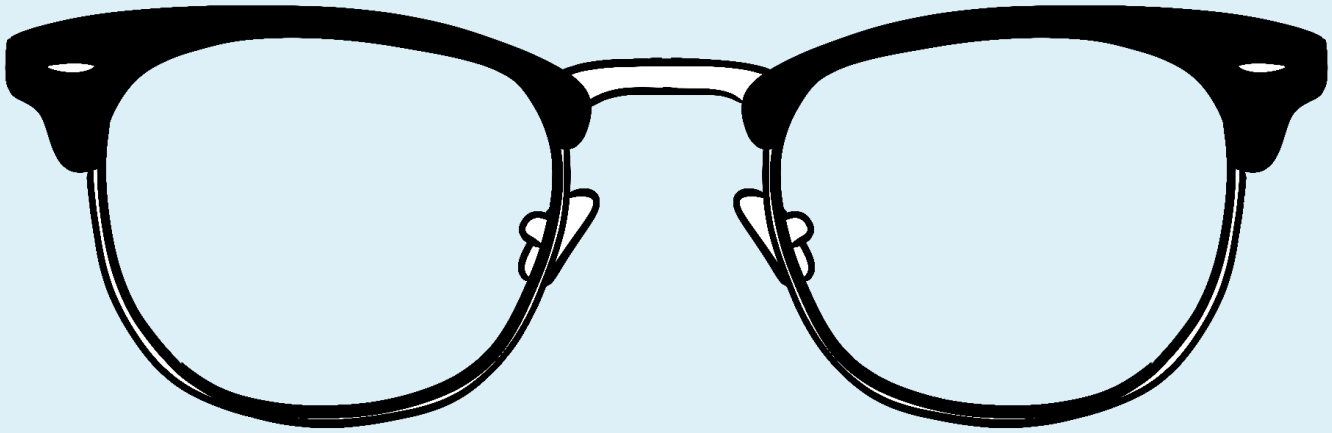
The Dutch Tax Administration envisions a solution that is intuitive, approachable, and interactive, offering an opportunity for both intended and unintended discussions. They want this assignment to result in a form-free 'something' or 'experience', preferably one that is portable in the sense that it can easily be transported from place to place when used in the presentation of research. The form-free aspect implies that the solution is not limited to being a purely physical or digital solution; any fidelity that is required for a fitting solution is welcomed by the organisation. Accordingly, the team had no set technical requirements for the final solution. The solution will be developed in close collaboration with both the project group and other employees within and outside their department.

1.3. Scope

The scope of this thesis will be limited to a design proposal for the Dutch Tax Administration as a basis for further development. This also entails a usable, physical prototype that demonstrates the concept's potential.

2. Methodology

The methodology employed in this thesis draws significant inspiration from the works of Mieke van der Bijl-Brouwer and Martin Heidegger. Van der Bijl-Brouwer is a pioneer in the field of human-centred design (HCD), particularly systemic design, which integrates systems thinking and design principles to address complex societal challenges (Van der Bijl-Brouwer & Malcolm, 2020). Martin Heidegger is renowned for his contributions to philosophical concepts such as phenomenology, which explores the essence of being and the nature of human experiences (Horrigan-Kelly et al., 2016). In the following sections, these concepts and their relevance to this thesis will be further elaborated.



2.1. Human-centred and systemic design

The first major research and design strategy that makes up the design paradigm of this thesis is systemic design. Systemic design, as part of human-centred design, is a methodology that reasons through synthesis, considering things in relation to a larger system (Van der Bijl-Brouwer & Malcolm, 2020, p. 387). It emerged to address complex societal challenges, transforming the design of things into a form of social innovation. It opposes the reductionist process of analysis, where parts of a larger whole are extracted to reduce the larger whole into a simplified model. While this could help generalise the properties of a system to apply in a more general way, it negates the idea that systems are unique and have unique needs. In the context of social innovation, the systems in question are considered 'sociotechnical systems' (Van der Bijl-Brouwer & Malcolm, 2020, p. 389), comprising people, institutions, artifacts, and various other components that collectively form a complex system. Systemic design helps to intervene in an already existing system (Van der Bijl-Brouwer & Malcolm, 2020). The sociotechnical system of the Dutch Tax Administration, for example, is a system that has not been designed top-down but emerged from relationships and roles between people that formed a governmental organisation (employee DTA, personal communication, October 1, 2024). Systemic design could thus be beneficial to use when handling such a system.

In the study by Van der Bijl-Brouwer & Malcolm (2020), multiple systemic design principles were identified (p. 393):

1. *Opening up and acknowledging the interrelatedness of problems*
2. *Developing empathy with the system*
3. *Strengthening human relationships to enable learning and creativity*
4. *Influencing mental models to enable change*
5. *Adopting an evolutionary design approach*

All of these principles are useful for this thesis, where the first two principles are especially applicable to the exploration phase, the subsequent two principles to the design phase, and the last one to the overall approach of this thesis. The following sections will briefly explain some of these principles and discuss why they are particularly important to the research paradigm of this thesis.

2.1.1. Opening up and acknowledging the interrelatedness of problems

This principle is closely aligned with the concept of systemic design and remains an essential guideline for designing in the context of social innovation. One valuable tool to operationalise this principle is Peter Checkland's 'Rich Picture' tool (2010). Developed as part of his soft systems methodology, the Rich Picture aims to visually capture the interconnectedness of problems, along with the stakeholders involved. Guijt & Woodhill (2002, as cited in Stevens, n.d.) offer practical guidance for using this tool (as stated in the 'Advice for using this method' section):

1. *Using a large sheet of paper and symbols, pictures and words, draw a 'rich picture' (or 'mind map') of the situation (project/group) that you wish to evaluate. This is best done with about four to eight people and takes a half to two hours.*
2. *Start by asking people to note all the physical entities involved, for example, the critical people, organisations or aspects of the landscape.*
3. *Ask people to present their rich picture by describing the key elements and key linkages between them.*
4. *If there is more than one group, compare their pictures and cluster the ideas that are similar and those that diverge. In this way, you can identify the most important issues to discuss, such as critical topics to focus on in an evaluation, possible indicators or key stakeholders to include in M&E.*

The Rich Picture tool is a highly effective addition to any design process aimed at addressing wicked problems, providing a structured yet creative method for stakeholder engagement. It also complements other design

principles well. Its adaptation, execution, and subsequent reflection will be elaborated upon as a key contribution to the exploration phase of this thesis in the 'Rich Picture' chapter.

2.1.2. Developing empathy with the system

The following principle entails acknowledging and exploring the different points of view and tension elements a system generates. Relationships between system stakeholders are the essence of systemic design. Identifying potential tensions can help identify ways to improve relationships between the system's stakeholders. Tensions here are not seen as a barrier but rather as a driver for change. Moreover, developing empathy for the system helps avoid a hyperfocus on end users and instead aids in considering other stakeholders within the system as well (Van der Bijl-Brouwer & Malcolm, 2020).

2.1.3. Adopting an evolutionary design approach

Adopting an evolutionary design approach entails taking small steps based on the concept of 'vary, select, and amplify', as described by the living systems theory (Capra, 1996, as cited in Van der Bijl-Brouwer & Malcolm, 2020). This approach differs from the more conventional double diamond used in many design processes, where first, the problem frame is fixed, after which a design is developed through variations and testing. On the contrary, with the evolutionary design approach, the problem and solution are developed and refined in parallel. A model of what such a design process could look like is illustrated below.

Visible in Figure 2, is the parallel process of problem frame development and idea development. Through this method, multiple perspectives of the problem can be considered, resulting in multiple ideas for the overarching problem framing (frame A). The prototypes resulting from this method can be showcased during a demonstration with participants and key stakeholders of the system in question.

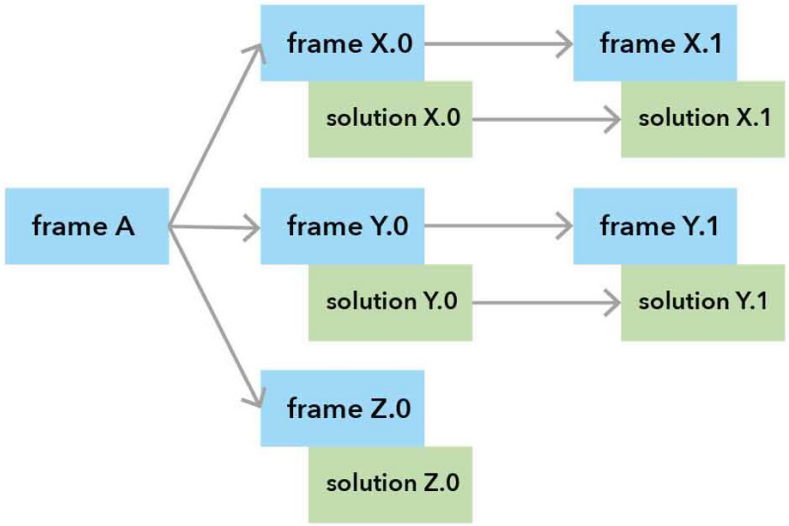


Figure 2. A representation of how a portfolio of problem frames and accompanying designed interventions evolves over time in three of the cases we studied. © 2019 by Mieke van der Bijl-Brouwer.

At last, the ideas that resonate well with the participants – signified by enthusiasm or functional soundness – can be selected and amplified to become new, improved versions. These steps all refer to the living systems theory of 'vary, select, and amplify', respectively (Van der Bijl-Brouwer & Malcolm, 2020).

2.2. Phenomenology and ethnography

The second major influence on the paradigm of this thesis is phenomenology. Phenomenology is a philosophical concept first introduced by Heidegger (Hepburn et al., 1927) throughout his magnum opus, where he tries to approach the essence of being. His work has been very influential in the world of philosophy, despite it being incredibly challenging to comprehend (Horrigan-Kelly et al., 2016). This has led to various research designs that aim to capture a phenomenon of daily practice as it presents itself, one of which is the work of Groenewald (2004).

In his work, a design for qualitative research is illustrated based on Heidegger's (Hepburn et al., 1927) principles. The research focuses on the lived experiences of the research participants. These experiences are gathered as data from unstructured interviews. The participants are gathered through 'snowball sampling', where participants are asked to recommend other relevant participants to the researcher, inspired by the work of Crabtree and Miller (1992). This is especially useful in the context of the Dutch Tax Administration, where it may not be immediately evident which stakeholders could be relevant participants in the design process of this thesis. Furthermore, memos are used as a form of note-taking during data gathering, inspired by the work of Miles and Huberman (1984). Groenewald warns the reader with the use of memos, as they may contain the researcher's interpretation. One should thus refrain from using these memos to classify the data and instead use them merely to keep track of the data, thereby not compromising its integrity.

For the processing of the raw data retrieved from ethnographic activities, Groenewald uses the term 'explication' instead of 'analysis', as analysis is often referred to as 'breaking up' the data into parts, disrupting the overall meaning of the phenomenon. Instead, Groenewald opts to identify elements of meaning within the data while preserving the phenomenon as it presents itself.

The explication process includes the following steps (Groenewald, 2004, Explicitation of the data section):

1. *Bracketing and phenomenological reduction*
2. *Delineating units of meaning*
3. *Clustering of units of meaning to form themes*
4. *Summarising each interview, validating it and where necessary modifying it*
5. *Extracting general and unique themes from all the interviews and making a composite summary*

The first step entails opening up to the phenomenon as it presents itself in the data and identifying and setting aside – also known as 'bracketing out' (Lauer, 1958) – one's own meanings and interpretations as a researcher that could distort the unique experience of the participant. Blumer (1986) suggests that not having a hypothesis (or setting it aside) prior to the research can help with this, as the researcher may be prone to confirm a biased hypothesis instead of considering other possibilities. In steps two and three, the themes deemed relevant to the phenomenon being researched are carefully extracted from the data and coded. This helps to cluster the themes while preserving their original context. Step four entails summarising the essence of each interview and validating this with the participant to ensure it aligns with their view on the phenomenon. The final step requires the researcher to create a summary that describes the broader context of the interviews, including any commonalities within the themes, as well as unique expressions from the participants. The latter cannot be disregarded as this will reduce the completeness of the investigated phenomenon.

2.3. Relevance of the methodology

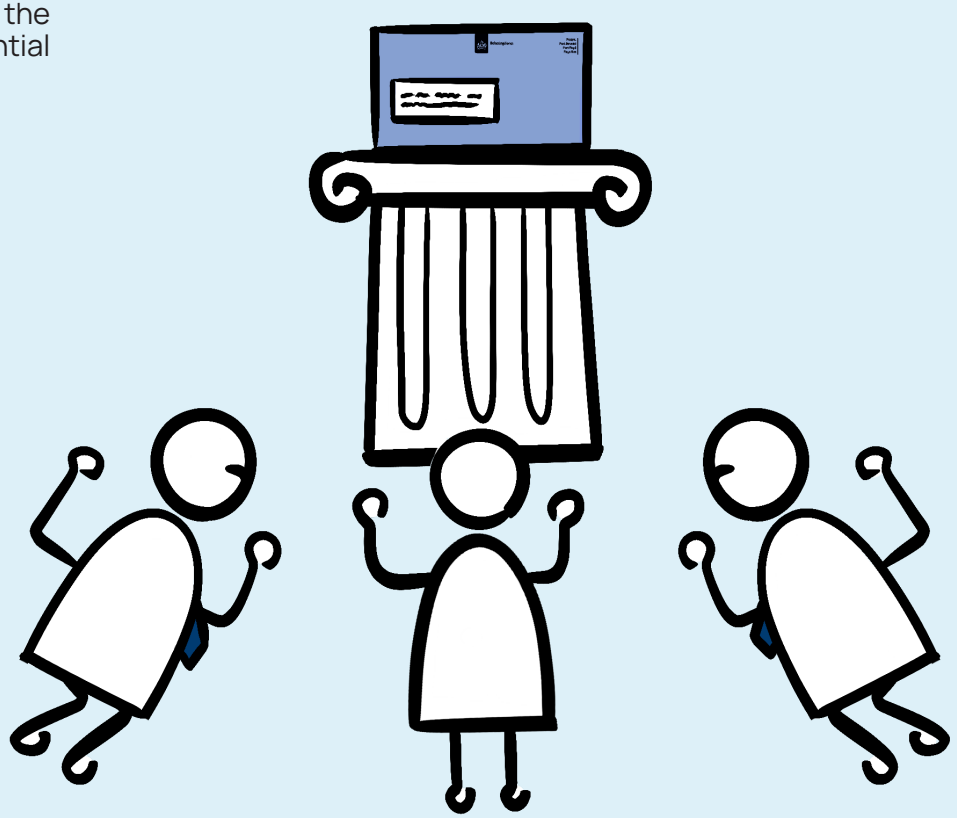
Ultimately, the aforementioned methodologies facilitate the capture of the richness of the phenomenon of knowledge dissemination, which is the subject of the previously mentioned research question. This thesis, therefore, rejects the idea that there exists a singular truth to this phenomenon and instead insists that there are merely unique perspectives that will be used to develop ideas that help advance the state of art in relation to the design challenge.

To further demonstrate the relevance of the methodologies, a metaphor based on (eye) glasses can be used. We, as humans, all view the world through different lenses, regardless of how objective we claim to be. We can have consensus on what we see if we are looking at the same 'thing', but that does not exclude the possibility of others experiencing that 'thing' differently. The cocktail of methodologies or research paradigms used in this thesis was an attempt to remove the glasses as a researcher, making the things observed less sharp, inducing a strong sense of cautiousness with defining things as they are, and, most importantly, relying more extensively on the sight of others. Therefore, removing the glasses is not done to claim truthfulness in the research of the observed things but rather to be cautious about the glasses we might wear while observing other people's unique and personal experiences. This aims to ensure a solution that best addresses the complex and interpersonal nature of the design challenge within a large organisation with employees from diverse backgrounds. Subjectivity in design and wicked contexts cannot be changed. Still, the way we substantiate and reflect on subjectivity can ultimately open us up to the surprises and opportunities we might not have been able to discover while wearing our own glasses – which are inevitably coloured by our previous experiences within and outside the field of Design Engineering.

The principles outlined in the aforementioned methodologies were integrated into the exploration and design process presented in this thesis. In some parts of the thesis, this is more explicitly illustrated, as exemplified by the use of the rich picture tool. In other cases, this is more implicitly illustrated through reflections on the process and methodology.

3. The Dutch Tax Administration, I&S and the team of Connecting to Society

With the context and approach of this thesis now established, we will examine the Innovation and Strategy (I&S) directorate within the Dutch Tax Administration in greater detail. This section begins with an overview of the Dutch Tax Administration as a whole, before narrowing the focus to the I&S Directorate and the 'Connecting to Society' team, providing essential context about the organisation and its structure.



3.1. The Dutch Tax Administration

The Dutch Tax Administration (DTA) is a core department of the Dutch government, part of the Dutch Ministry of Finance. It is essential to note that, as a governmental organisation, the DTA is closely tied to the Dutch political system, which can exert influence on the operations of the Dutch Tax Administration. The organisation has almost 27,000 employees, all of whom are responsible for its core tasks. These core tasks encompass everything related to levying, controlling, and collecting national taxes from citizens and corporations. The DTA is divided into three types of management directorates: directorates responsible for the execution of the DTA's core tasks ('uitvoering'), concern directorates related to the framework of the DTA ('kaderstelling'), and directorates that fulfil support roles ('ondersteuning'). All of these constituent directorates contribute directly and indirectly to executing the core tasks of the DTA (Belastingdienst, 2023).

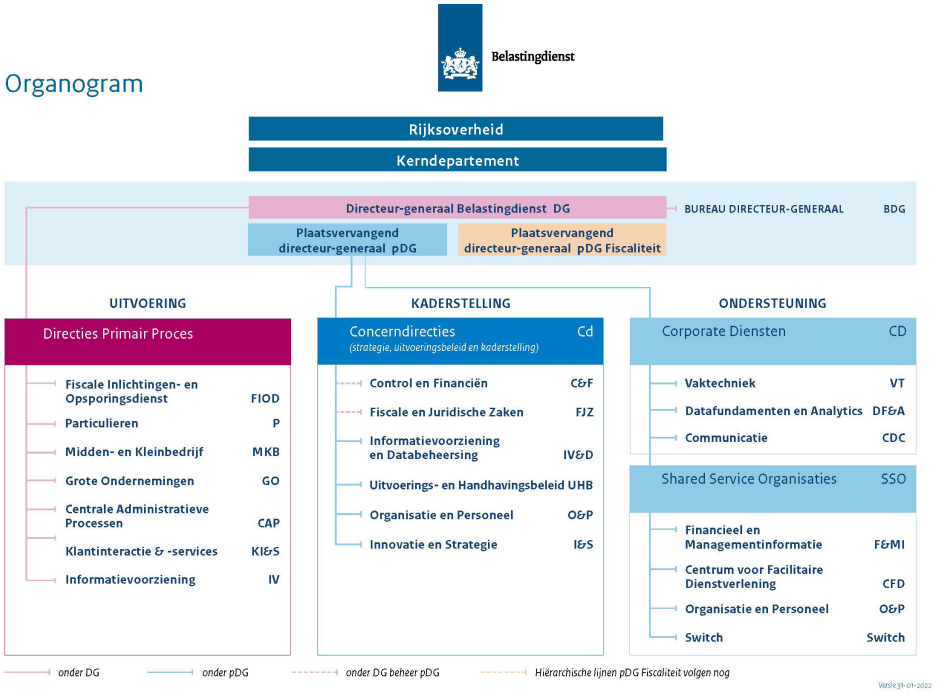


Figure 3. Organisational chart of the Dutch Tax Administration (Belastingdienst, 2023)

3.2. Directorate Innovation & Strategy (I&S)

Innovation & Strategy (I&S) is a strategic directorate within the DTA, dedicated to enriching the organisation's knowledge base and ensuring its adaptability for the future. With approximately 60 employees, I&S operates through three core activities: exploration, connection, and advisory services. These activities are carried out both for and in collaboration with other divisions, as I&S functions as a cross-cutting entity within the organisation. The directorate is formally divided into three clusters: Knowledge ('Kennis' in Dutch), Futuring, and Strategy & Innovation ('Strategie & Innovatie' in Dutch). However, employees of the latter cluster commonly agree that they are two different clusters with distinct occupational activities (Employee of cluster Innovation, personal communication, August 6, 2024). The clusters collaborate on many projects, and the cluster division is primarily intended to indicate the field of expertise of the advisors who work within them. The Knowledge cluster comprises advisors who coordinate research initiatives, primarily with external parties, and utilise the insights gained in their role as advisors for the DTA. Futuring mainly contributes to the analysis of trends and relevant realities to form a future horizon for the DTA to consider. Strategy aligns with the strategic course of the DTA, and ultimately, Innovation enhances the DTA's innovative abilities by stimulating its innovative mindset and competencies.

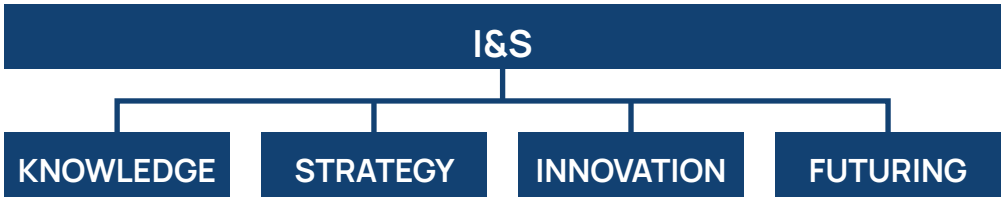


Figure 4. Organogram of I&S and its clusters

To illustrate some of the activities that occur within I&S, they specifically explore trends from outside the DTA that may be relevant for the DTA to consider. This results in a forecast for the next five years, along with strategic advisory trajectories, communication, and inspiration. These trajectories often form themes around which project teams form. These themed projects are referred to as Strategic Knowledge and Innovation Agenda ('Strategische Kennis- en Innovatieaenda' in Dutch) themes, abbreviated as 'SKIA' themes (Belastingdienst, 2024b). The project 'Connecting to Society' is one among

many themes aimed at exploring this topic further and providing the DTA with advice on it. The following section will delve into the theme of 'Connecting to Society,' the team behind it, and their process in detail.

3.3. Team 'Connecting to Society'

As described previously, 'Connecting to Society' ('Verbinding met de samenleving' in Dutch) is one of the themes that contribute to the body of knowledge used to inform the DTA's strategic trajectory. The theme of 'Connecting to Society' explores the relationship between the DTA and Dutch society in response to the recent events described in the introduction to this thesis. The explorers of this theme are the five employees from various I&S clusters that comprise the team. Over the past three years, the team's knowledge on the topic has developed to the point where it has become the number one priority on the DTA's strategic agenda, also referred to as the 'multi-annual strategy' ('meerjaren-strategie' in Dutch).

The theme has been divided by the team into three fundamentals: 'Responsiveness', 'Social Embeddedness', and 'Democratic Representation' (respectively, 'Responsiviteit', 'Sociale Inbedding', and 'Democratische Vertegenwoordiging' in Dutch). The knowledge on these three fundamentals undergoes constant development, with slight alterations in its interpretation and implications for the DTA happening monthly, sometimes even weekly. Nevertheless, to briefly summarise the contents of the fundamentals, the first fundamental, 'Responsiveness', is about the way the DTA adjusts its enforcement to the taxpayer's level of compliance. There are multiple perspectives on how this could be done, e.g., based on trust (tit-for-tat) or from a more embedded and engaging perspective. The fundamental 'Social Embeddedness' lays a theoretical foundation for this notion and explores ways in which the DTA can properly define this reciprocal relationship. The last fundamental, 'Democratic Representation,' examines the moral basis, social rights, and conception of duty of the DTA (personal communication with the team, 2024). The team considers these fundamentals essential for forming a robust knowledge base for 'Connecting to Society'. In this context, connecting to society is viewed more as an aspirational ideology—an ideal to strive for, though it is likely never fully attainable and verifiable. This is mainly due to the inherently multi-interpretative nature of the concept.

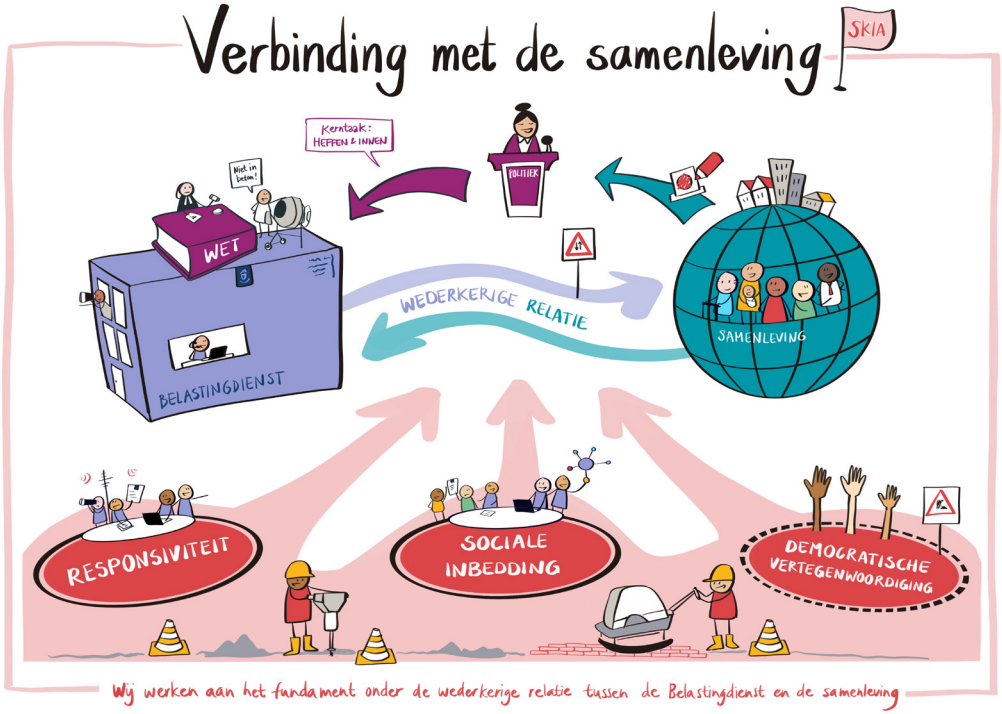
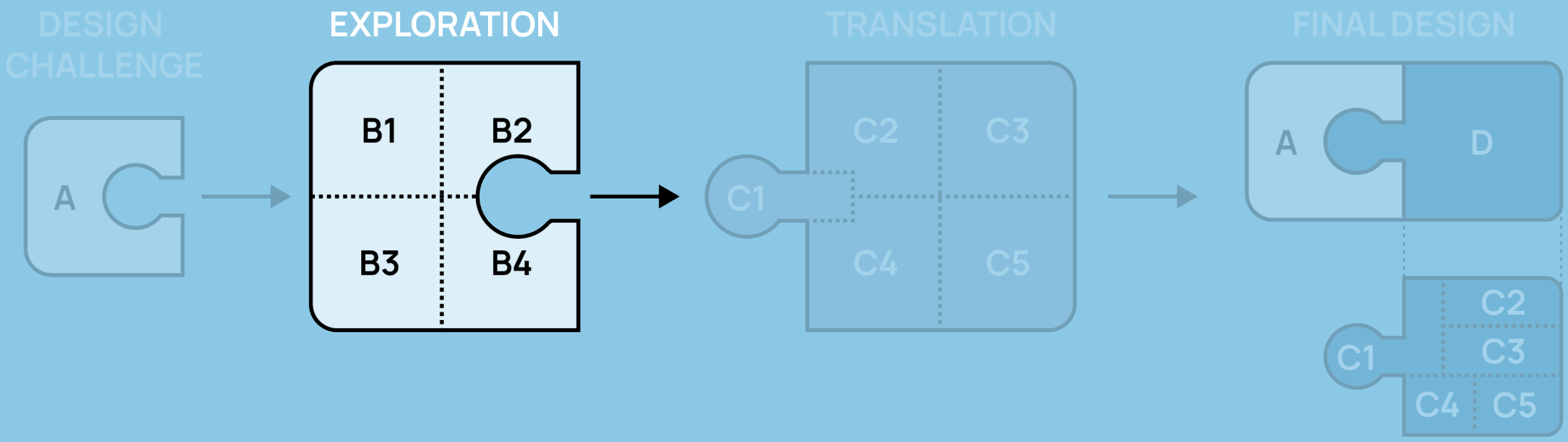


Figure 5. Visual summary of the project 'Connecting to Society'. This visual is made by Bord & Stift (2023, Amsterdam) in close collaboration with team Connecting to Society, bridinging the input from the team and visualisation to enhance their communication about the subject.

Through this project, the team seeks to develop guidelines that enable the Dutch Tax Administration to embed this ideology into its core tasks. Due to the project's past success within the directorate and its inclusion on the DTA's strategic agenda, it will commence as a knowledge track, implying that it will be a regular subject for the future of the DTA.

PHASE B - EXPLORATION



4. Ethnography

With a general understanding of the organisation and approach established, the exploration phase can now begin. This phase encompasses all exploratory research conducted to develop a deeper understanding of the problem landscape. To preface this phase, its essence is perhaps best captured by the following insight from Baumgartner and Jones (2018): 'We cannot expect a single ideological structure, nor a single hierarchically controlled bureaucratic process, to generate useful solutions to social problems that we do not yet fully understand. Only messy, overlapping, and entropic information collection processes are likely to do this.' (p. 8)

Although the exploratory process in this thesis aligns with the messy, overlapping, and entropic nature described by Baumgartner & Jones, the following sections aim to provide a clear and structured overview. Accordingly, it is divided into three main parts: ethnography, the Rich Picture sessions, and the emerging themes.

The first chapter of the exploration phase will describe the ethnographic process. This will be done on two levels: 1) the process side of the ethnography and 2) its contributions to the thesis. The ethnography was done through multiple facets, all contributing to the development of an understanding of the problem landscape. This includes casual conversations, open interviews, and creative sessions with focus groups, such as the Rich Picture tool. Due to its substantial contribution to the thesis, the Rich Picture tool will be discussed in its own section which will follow this chapter.

4.1. Observations of the team 'Connecting to Society'

Throughout the exploration, the team's daily activities and their work with Connecting to Society have been observed. This has been achieved through conversations with the team and participation in meetings and other activities that contribute to the theme of 'Connecting to Society'. A part of these observations are weaved into the sections to come, but this section will briefly discuss some of the observations obtained through participation with the team.

In the previous chapter on the DTA, I&S and the Connecting to Society team were briefly introduced, along with the project. To recite, the theme Connecting to Society rests on three fundamentals: 'Responsiveness,' 'Social Embeddedness,' and 'Democratic Representation'. The knowledge of these fundamentals has been developed respectively. The fundamental 'Responsiveness' was the first to be developed, and its contents are substantiated by research papers from collaborations with Dutch universities, an internal white paper by the team, a podcast featuring the team and researchers, and other research activities. The second fundamental, 'Social Embeddedness', was substantiated by similar constituents, including workshops on the theme with stakeholders, visualisations of the concepts, and a dialogue facilitated through theatre. The process of obtaining knowledge and the knowledge itself is constantly evolving. At the time this paper was written, the third fundamental was still being researched. Nevertheless, it demonstrates how the team is slowly maturing in this area, both in terms of knowledge and process.

However, the translation of knowledge into products that help disseminate it throughout the organisation leaves room for improvement. During the process of Connecting to Society, the team is working towards their goal of putting their expertise on the agenda of the DTA. As mentioned previously, the team actively undertakes several activities to create knowledge products that facilitate the dissemination process. All of these activities help to foster critical reflection on the knowledge and interaction with key stakeholders. The Rich Picture session described in the next chapter will illustrate that, for the process of disseminating knowledge, the process of developing knowledge is as important (if not more important) than the final product resulting from that process.

A practical insight into this concept was gained through a case study during the research process. The Connecting to Society team requested my assistance (as the researcher) for a meeting they had planned with two colleagues from the DTA who are higher up in the hierarchical structure. The aforementioned colleagues had become aware of the project Connecting to Society and expressed interest in figuratively sponsoring the project by putting its insights on the agenda of other colleagues to help with dissemination. Accordingly, the Connecting to Society team begins preparing for this meeting. Besides a presentation and an open, interactive element during the meeting, an additional product was desired that could be used to support the message and allow colleagues to pass it on to others. The proposed solution included a flyer with information about the project. After a couple of brief brainstorming and reflection sessions, preliminary versions of this flyer began to take shape. The graphical style, tone, and content of the message were determined. During this process, it was notable that every member of the team, given their diverse professional backgrounds, had a different opinion on what this product (flyer) should look like and do. One team member wanted a text-heavy product to inform as much as possible. In contrast, the other team member wanted a primarily visual product to engage people and encourage them to think about the subject and then reach out to the team or other stakeholders.

These notions about what the product should do and how it should embody parts of Connecting to Society changed throughout this process as the project progressed. This fluidity of knowledge and opinions within a project poses a substantial challenge to creating a product that perfectly reflects a singular notion of the knowledge contained and developed in the project.

'Over the past few days, some of you have been reading along in the flyer we wanted to create for the lunch meeting with [names of colleagues]. What transpired is that it didn't work so well to make something that made the proper contribution. That had to do with a lot, including asking the right questions, articulating expectations and advancing insight - it's easier to respond to something that already exists. This morning, we tied the knot and decided not to create a flyer at this time. Learned a lot for follow-up, though!' (Colleague of 'Connecting to Society', 2024)

The concept of the flyer was discontinued and reflected on. The process of creating a flyer, even with the guidance of someone with considerable experience in making them, illustrates the challenge the team is facing regarding the dissemination of knowledge. The focus lies too heavily on

intermediary products, providing a stimulus for stakeholders but not enabling them to react and reinforce the feedback from stakeholders to sustain the impact of the subject. This causes the intermediary product to lose its relevance and influence. This suggests that solutions can be found in or around those intermediary products, which would provide not only a stimulus but also allow for reinforcement of the preferred impact the team wants to make. Furthermore, this could entail a solution that bridges the gap between interdisciplinary stakeholders through interaction around an intermediary product. Something that is defined enough for potential stakeholders to engage with during interactions with the team but ambiguous enough for stakeholders to interpret the implications for their occupational activities. This concept will be explored in more detail once the exploration phase is complete.

4.2. General Observations

In addition to the team's observations, those of other colleagues were also documented for exploratory purposes. Together with the concept of the three C's – Content, Context, Concepts – by Fetters & Rubinstein (2019), an overview of all the observations was created. A portion of that overview is illustrated in Figure 6. Here, the light yellow Post-its indicate the date of record, while the deep yellow Post-its describe the context and contents (e.g., location, subject, and citations). Finally, the blue Post-its outline some of the preliminary concepts derived from those observations. These concepts were extracted through induction, meaning that they arose from the data and serve as intermediary delineations of meaning, by Groenewald's (2004) notions.

As the overview in Figure 6 is enlarged to show the aforementioned elements, making the actual notes less readable, a more detailed example of an observation can be found in Figure 7. For privacy reasons, the name of the person observed through conversation has been removed.

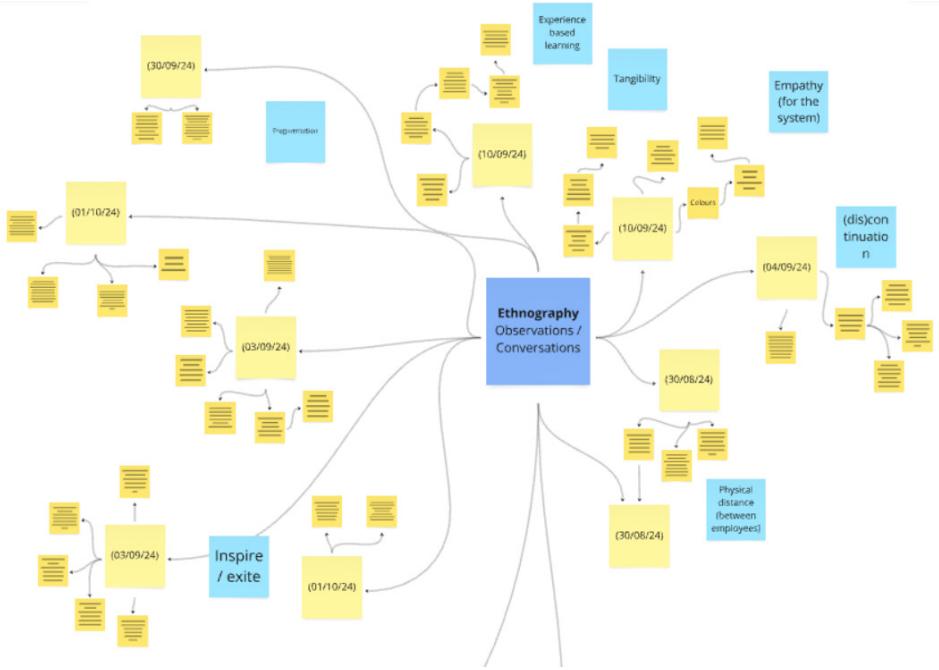


Figure 6. Example bookkeeping of ethnographic notes

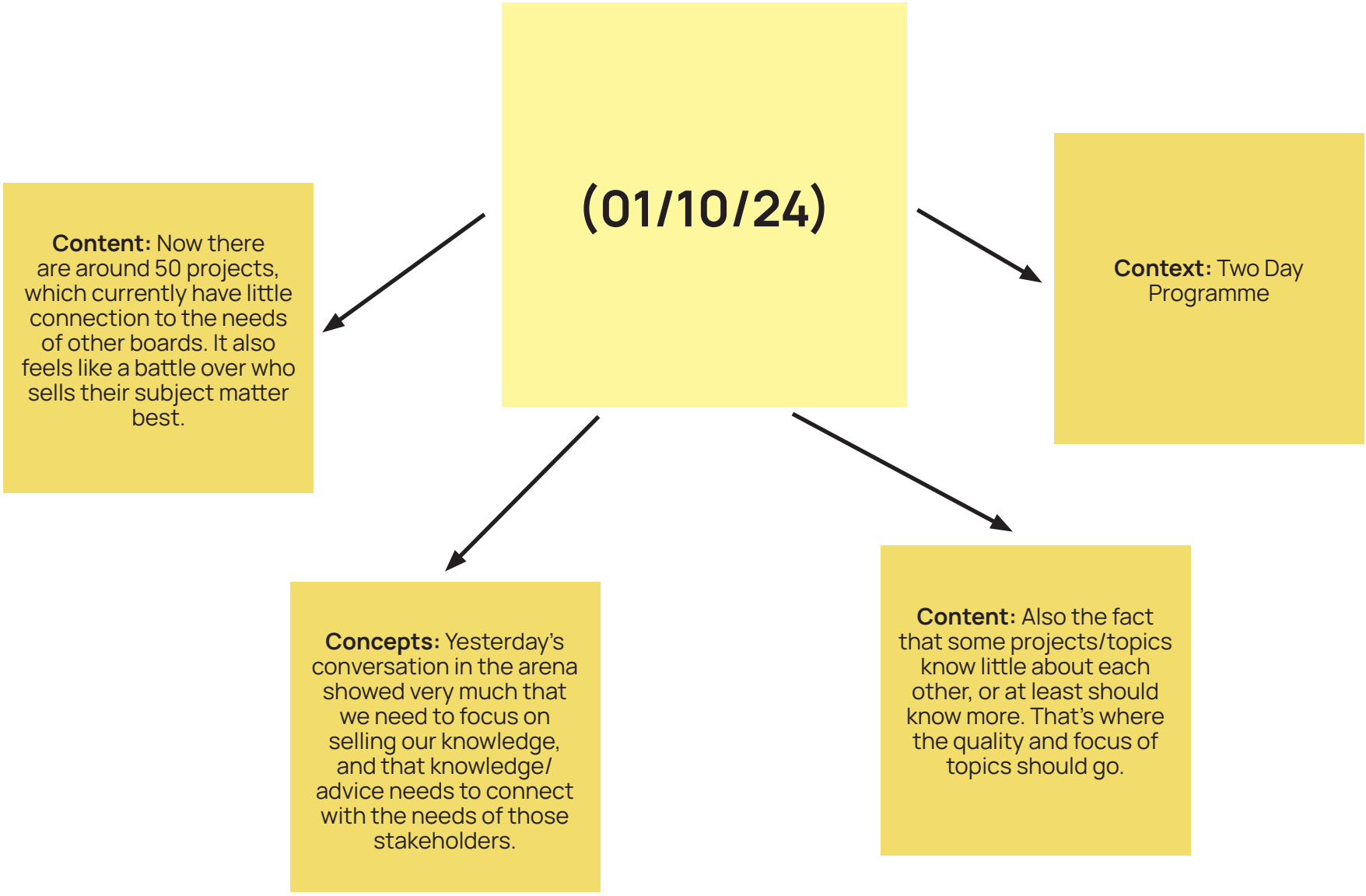


Figure 7. Example three C's in observations

4.3. Visual thinking

Visual thinking entails precisely as the term suggests: thinking visually. Thinking visually is a skill that many designers develop, either naturally or through the help of an educational institution or both. Accordingly, it becomes second nature for the designer to use this as an extension of the mind, and it helps to activate a different way of creative thinking. When ideas, concepts, or merely visual notes of a situation are put on paper, the designer can reflect on those ideas and communicate them with their peers or the client (Muller, 1997). A substantial part of our brain is dedicated to vision, so it makes sense to utilise this principle effectively in the design process. As Ware (2010) describes, visual thinking is a dance with our environment, which decides how we assign meaning to it.

In this thesis, the principle of visual thinking was not limited to the ideation process but also played a key role during the exploration phase, particularly in the ethnographic activities. Following casual conversations and general observations, drawings were created to document the researcher's thought process. The adequacies of these drawings lie in their explorative, iterative, and, most importantly, metaphorical nature, which aids both the sensemaking process and the communication of ideas to employees within the Dutch Tax Administration (DTA).

As the DTA is a highly semantic organisation—where most communication and understanding occur through written text—the use of visual cues and metaphors provides a refreshing perspective. These visuals help employees see familiar concepts in a new light and encourage them to respond or contribute to the discussion.

Note that visual thinking was not employed to arrive at objective conclusions regarding how the knowledge dissemination process operates within the DTA. It was merely used as a means to identify and frame my assumptions and ideas into something that can be reflected upon by the employees of the DTA and me. The following examples showcase drawings created during the process, accompanied by brief reflections on how they were utilised to support the research.

4.3.1. Mothership DTA and the team of Connecting to Society

After the first two months of ethnography, the first drawing was made, and can be seen in Figure 8. To briefly explain the thought process that informed it: Within the DTA, they explore trends to discover essential themes that can be further explored and utilised in the DTA's strategy. For this, a metaphor of a telescope looking at star signs is used, which represents the SKIA themes that the DTA identifies to explore further. One of these themes is 'Connecting to Society', so a tiny spaceship hands this theme over to the project team, which will work on it. They put the theme into a machine which breaks down the theme into three fundamentals: 'Responsiveness', 'Social Embeddedness', and 'Democratic Representation. Together with theoretical research conducted by researchers from institutions, knowledge is generated in the form of research reports, which are then shared with the team for their insight. The I&S directorate, as part of the DTA, then reviews these reports and wonders: 'What does this imply, and what should I do with it?'

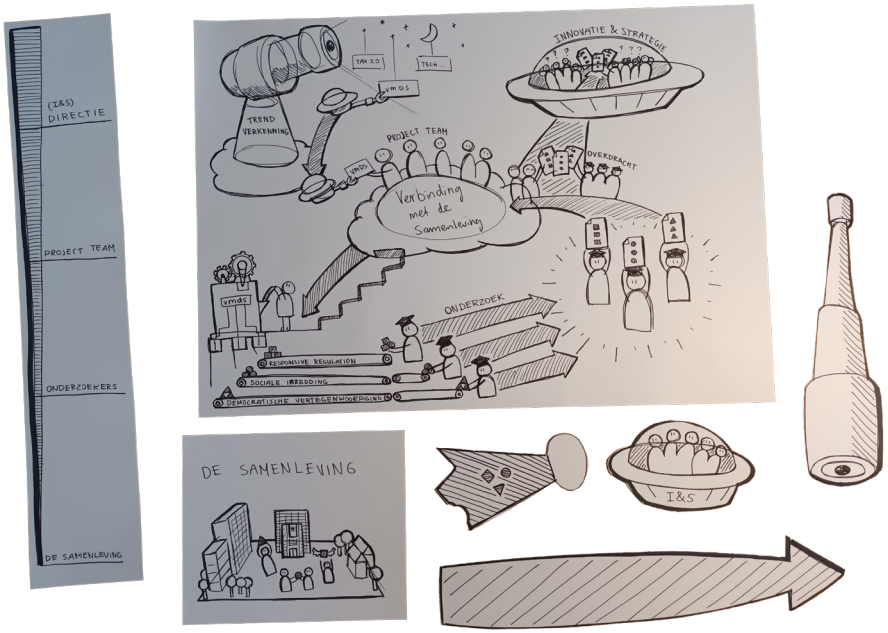


Figure 8. 'Mothership DTA and the team of Connecting to Society' visual

After the initial drawing, several complementary elements were added, which are displayed next to the main sheet. These include a distance ruler, a depiction of 'society' carrying the symbols of the research subjects, a separate mothership UFO representing I&S, a large arrow, and a telescope. These elements were designed to be movable across the sheet, allowing for dynamic explanations and discussions with the team. For instance, the directorate and team might 'travel' to society to immerse themselves in its practices, or they might use the telescope as a metaphorical intervention to help others observe society from a distance.

An example of a configuration utilising these movable elements is shown in Figure 9, which illustrates the concept of the DTA employing a 'virtual device' to simulate experiencing the subject matter of Connecting to Society. Slight variations in configuration can significantly influence how the analogy is framed, which, in turn, affects how viewers interpret and react to the metaphor. Further examples of configurations can be found in Appendix 1.

Discussions with team members on this visual provided them with a reflection on how another person interprets their knowledge products. It helped identify the elements in my understanding that were not in line with their thoughts and sparked new ways of looking at the Connecting to Society project.

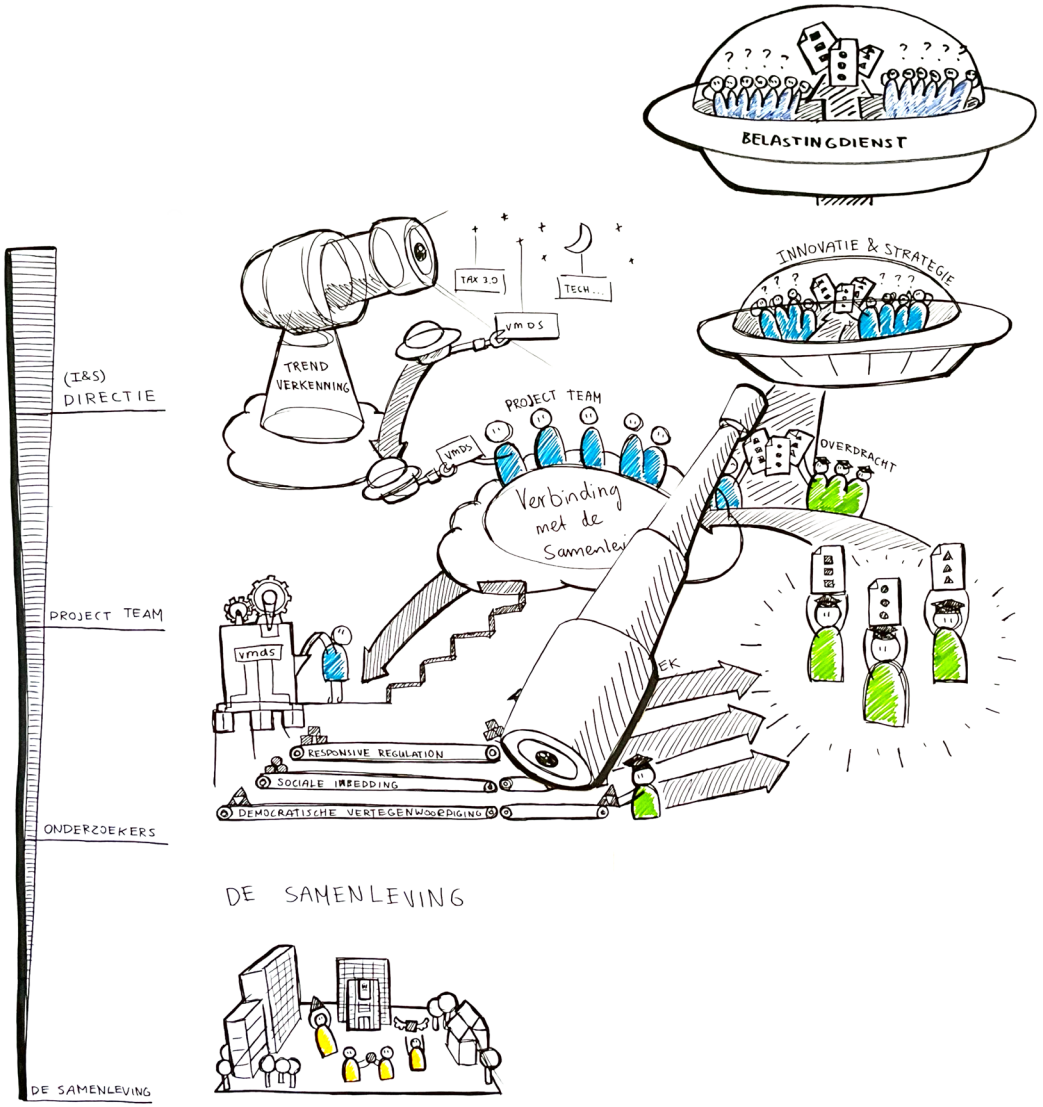


Figure 9. Configuration of visual 'Mothership DTA and the team of Connecting to Society'

4.3.2.The lighthouse of I&S

This drawing was created during the two-day programme on September 30 and October 1, with the I&S directorate, for which I was invited. The drawing captures some of the ambitions that were discussed during casual conversations over the two days. Some employees expressed the idea of all I&S activities being conducted on small islands, which would require more interaction and exchange with each other and with external stakeholders, such as other directorates. The metaphor of a lighthouse was used to conceptualise the ambition of having a centralised point within I&S where people and knowledge come together for others to see. Note that this visual captures my perception of the ambitions of employees across I&S, in contrast to the previous visual, which focused on the project Connecting to Society specifically.

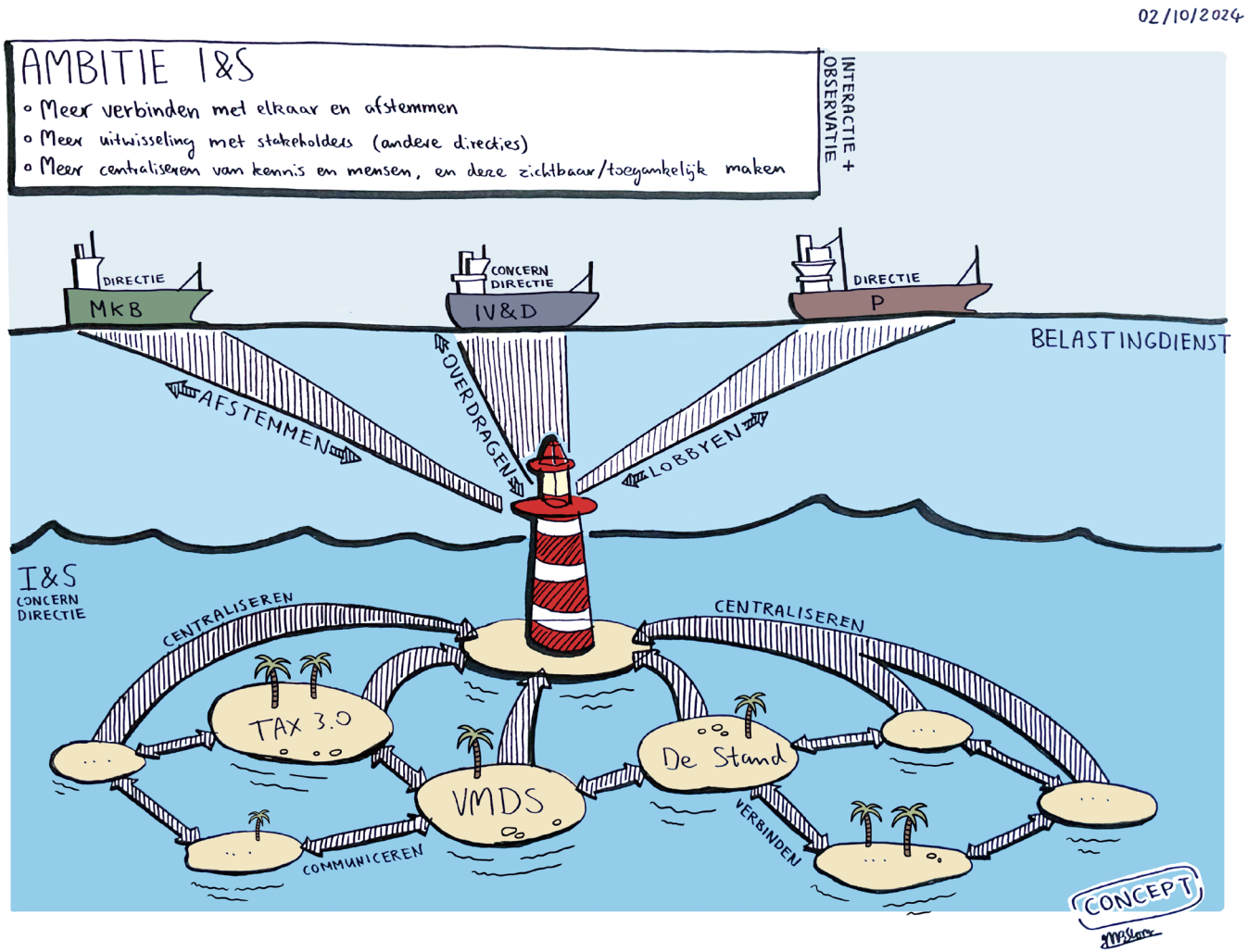


Figure 10. The 'lighthouse of I&S' visual

4.3.3. The Tax Administration beehive

This visual was yet another interpretive encapsulation of the concept of knowledge on subjects within I&S and the DTA. Knowledge flows through the DTA like honey, as it is liquid and substantiated by the people, interactions, and processes that create this honey. For that, interaction is not only needed with the other bees of the DTA but also with the flora and fauna that can be found externally. For connecting with Society, this would involve other researchers or participants from the target group being researched. To gain new knowledge, it may also be valuable to explore where I&S and other directorates could find new knowledge, as others may already possess this knowledge or have access to it. This is illustrated by the honey market, where bees can exchange different types of honey produced from various sources of flora and fauna. To summarise, this visual illustrates an analogy of the need for knowledge sharing to increase its effectiveness within the organisation.

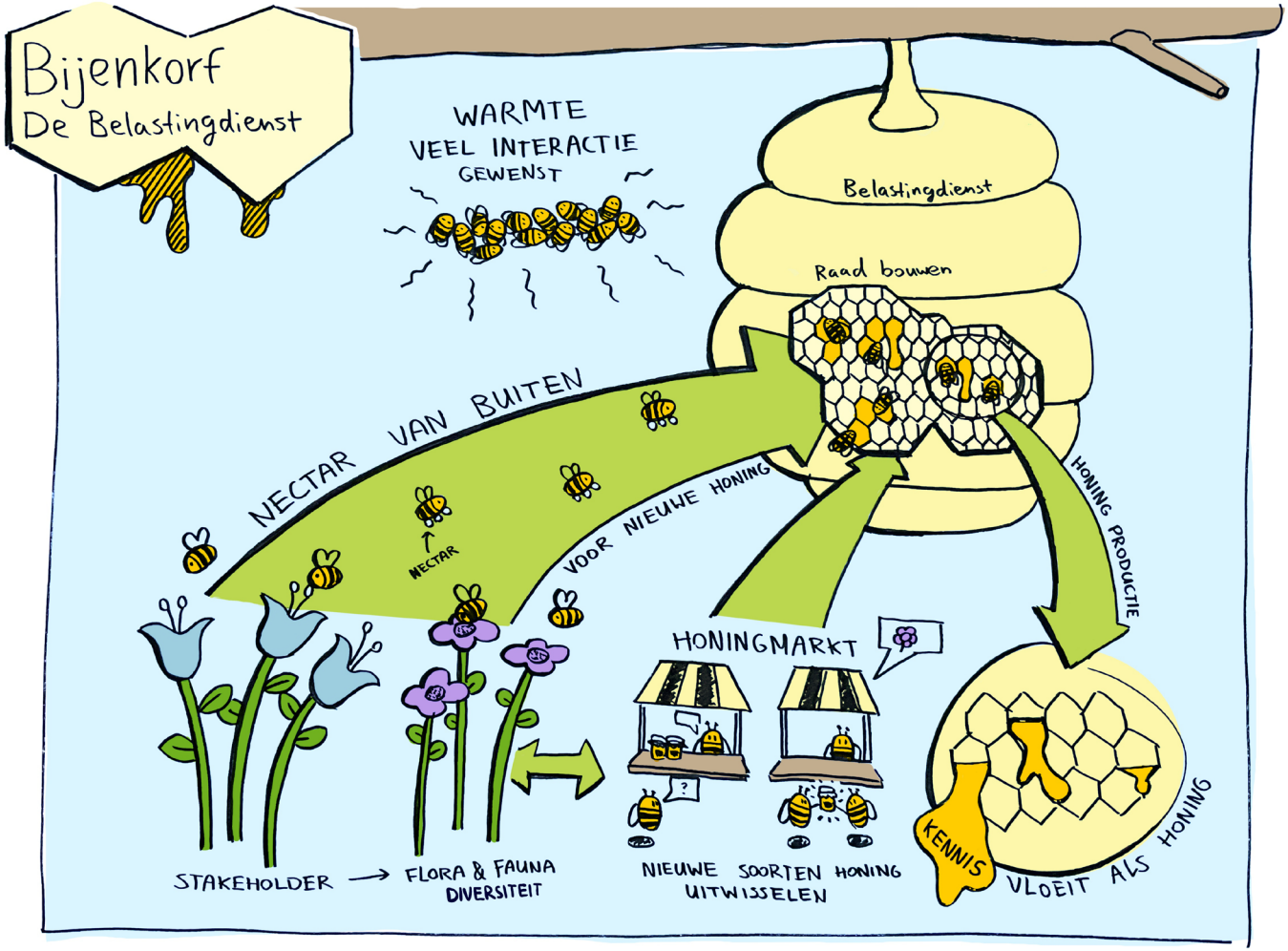


Figure 11. 'The Tax Administration beehive' visual

4.3.4. Summary conversation with DF&A

This final example of a visual created for ethnographic purposes presents a summary of a conversation with an employee from the directorate 'Data Fundamentals & Analytics' (DF&A). One of the colleagues from I&S had mentioned this specific employee from DF&A as she was the head of innovation in her directorate, and could be interesting to interview about innovation within their directorate compared to the innovation of I&S. This snowball sampling (Crabtree and Miller, 1992) was exploited for an outside perspective on I&S in general. The conversation centred on the differences between I&S and DF&A, where DF&A can deliver tangible, client-based innovation, while I&S focuses on more abstract (intangible) innovation, resulting in concepts that may not resonate with the minds of employees on other directorates within the DTA. The visual and textual summaries were sent back to the DF&A employee for approval of the content, as advised by Groenewald (2004) in his research design. The complete textual summary can be found in Appendix 2.

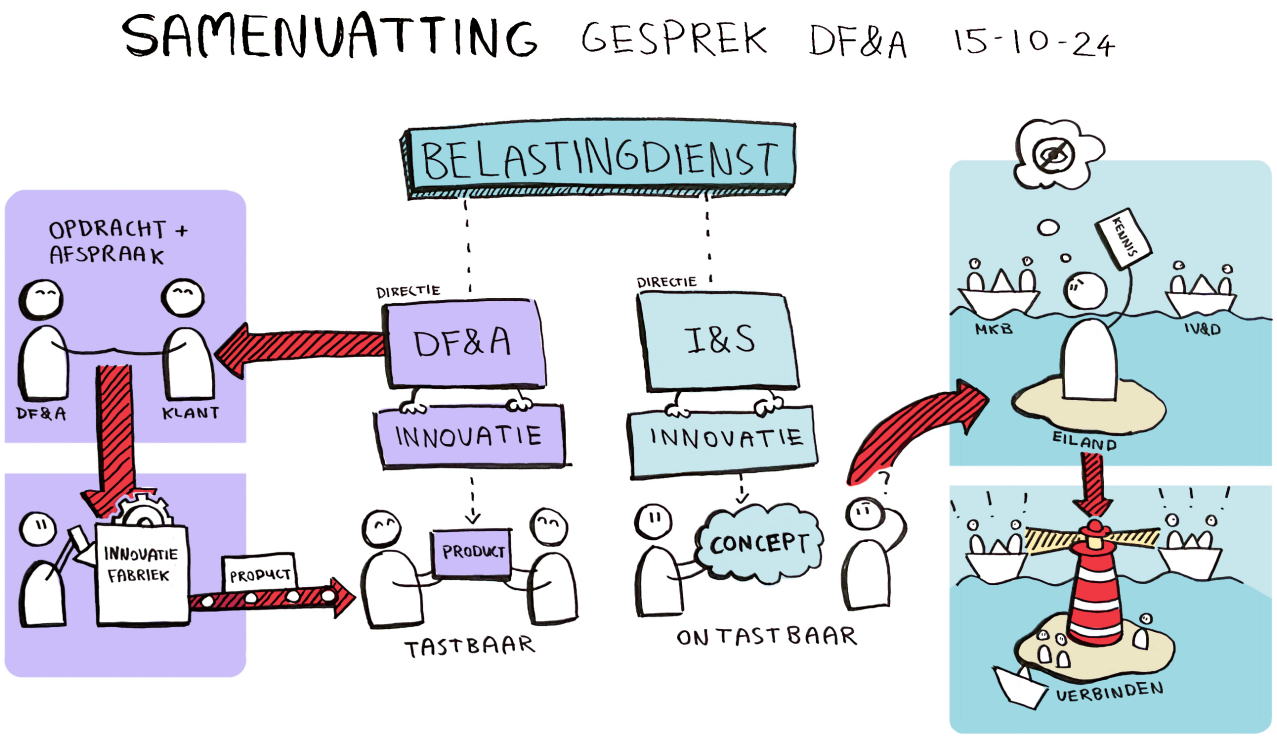


Figure 12. Summary conversation with DF&A

4.4. Overall impressions and precautions

Visual thinking has proven to be a valuable tool for grasping the daily processes within the Dutch Tax Administration (DTA), the Innovation & Strategy (I&S) directorate, and the Connecting to Society team. Its application spans multiple levels within the organisation, offering benefits such as improved communication, enhanced sensemaking, and fostering creative discussions. However, the process also revealed some crucial precautions for those considering integrating visual thinking into their practices.

A general precaution—though not unique to visual thinking—is the challenge of navigating insights across different organisational levels. While the primary focus of this thesis is on the Connecting to Society team, exploratory efforts often extended to higher levels of the organisation. Insights from these levels can inform the process but must be approached with caution, as they may not fully align with the specific context and scope of the team. Directly integrating insights across levels without contextualisation risks diluting the relevance and accuracy of conclusions.

A more specific precaution pertains to the boundaries of metaphors used in visual thinking. While metaphors are excellent for sparking discussions, fostering learning, and generating new perspectives, they are inherently abstract and cannot fully encapsulate the complexities of real-life contexts. The interpretation of other people's practices can be far from how they experience them. In the case of the DTA, perspectives on the same topic may even vary.

Finally, the temporality of visual thinking outputs is another critical consideration. In a dynamic environment like the Connecting to Society project, where knowledge and team compositions are constantly evolving, the relevance of visual outputs can quickly diminish. As observed in this thesis, these visuals are best treated as iterative tools that evolve alongside the exploration process rather than finished products or conceptions used for the intended design solution. This approach ensures they remain helpful and reflective of the project's ongoing development.

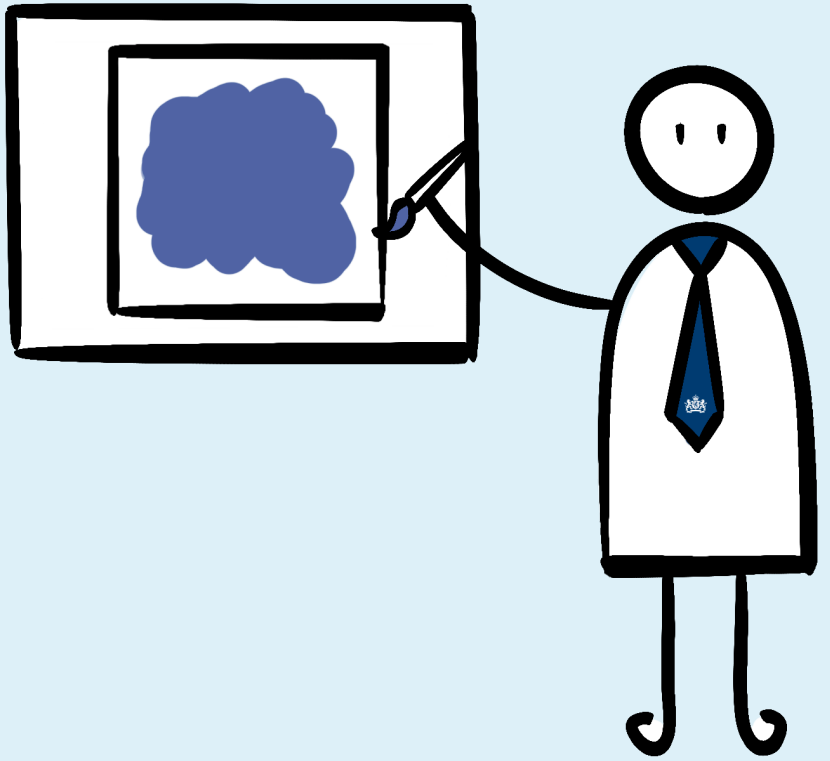
4.5. Conclusion on ethnography

Besides the Rich Picture sessions, which are discussed in the next section, this concludes the main findings of the ethnographic phase. These results have significantly contributed to the sensemaking process during the exploration phase. They primarily served as a means to creatively investigate the problem landscape, functioned as conversation tools, and provided an ethnographic backdrop to compare and complement the outcomes of the Rich Picture session.

Although the 'Connecting to Society' project is the focal point of this thesis, it operates within a broader organisational context. This perspective aligns with systemic thinking and emphasises the importance of striking a balance between depth and breadth during the exploration phase of this research. The following section will delve into the Rich Picture tool, exploring how its results were integrated with the broader ethnographic findings to arrive at an intermediate conclusion for the research question of this thesis.

5. The Rich Picture

As described in the methodology section of this thesis, the Rich Picture method, developed by Peter Checkland, is part of his soft systems methodology (Checkland, 2010). The Rich Picture method is a means of exploring situations within an organisation, together with employees or stakeholders of that organisation. With the use of drawings, diagrams, and other visual elements that emerge from the method, a collective understanding of the problem landscape can be formed. This can, in turn, be used to create a preliminary mental model of that landscape, which can be used as input for, in the case of this thesis, the design of an intervention (Stevens, n.d.). The method was chosen based on a recommendation by Van Der Bijl-Brouwer and Malcolm (2020), in which this tool was briefly addressed. Upon closer inspection, this method proved to be of great use to the overall design and research process. The explorative nature of the method would be most suitable for a wicked problem like that presented in this thesis. Moreover, the technique could facilitate discussions between the groups of participants, creating new and engaging perspectives on their personal experiences related to the subject.



5.1. Overall implementation

Guijt & Woodhill (2002, as stated in Stevens, n.d.) provide some instructions for using the tool to give a general idea of it ('Advice for using this method' section):

1. *'Using a large sheet of paper and symbols, pictures and words, draw a "rich picture" (or "mind map") of the situation (project/group) that you wish to evaluate. This is best done with about four to eight people and takes a half to two hours.'*

2. *'Start by asking people to note all the physical entities involved, for example, the critical people, organisations or aspects of the landscape.'*

3. *'Ask people to present their rich picture by describing the key elements and key linkages between them.'*

4. *'If there is more than one group, compare their pictures and cluster the ideas that are similar and those that diverge. In this way, you can identify the most important issues to discuss, such as critical topics to focus on in an evaluation, possible indicators or key stakeholders to include in M&E.'*

The participants involved were the team members of 'Connecting to Society', which could be considered as the core stakeholder group for this thesis. This group of experts was selected for the first session to get their experiential insights on the matter. To obtain a broader spectrum of results for comparison, other members of the I&S directorate were invited to participate in Rich Picture sessions. While the insights from this session may be more diverse and not generalisable for direct application to the Connecting to Society case, a broader perspective was chosen to extract and compare essences within the common phenomenon of disseminating knowledge throughout an organisation.

One can compare this phenomenological principle to observing social events such as weddings. All weddings are unique in their occurrence, yet they all share a common essence: the official, ceremonial union of two people. Similarly, the results of the two sessions can be compared to identify essential themes related to the essence of spreading knowledge within the phenomenological landscape, thereby enriching the body of knowledge for intervention design.

The participants involved in the first session were team members of 'Connecting to Society', the core stakeholder group for this thesis. This group of experts was selected to provide experiential insights on the subject matter. To broaden the spectrum of results for comparison, additional participants were recruited from other members of I&S to join the Rich Picture sessions. While the insights from this broader group may be more diverse and less directly applicable to the specific case of Connecting to Society, this diversity offers valuable perspectives for identifying and comparing shared elements within the overarching phenomenon of disseminating knowledge throughout an organisation. This will enhance the understanding of this phenomenon and contribute to the body of knowledge that guides intervention design.

The implementation and use of the Rich Picture session have not only contributed substantially to the exploration within the thesis, but they can also and should be seen as a process in itself. This two-sidedness of the Rich Picture process will be thoroughly discussed in the following sections of this chapter. Consequently, the following sections will break down this process into the following parts.

5.2. Session 1 – design

5.3 Session 1 – results

5.4 Session 1 - feedback/reflection

5.5 Session 2 – design

5.6 Session 2 – results

5.7 Session 2 - feedback/reflection

5.8 Comparing and summarising the results

5.2. Session 1 – design

The first design of the Rich Picture session is targeted at the team, 'Connecting to Society.' It departs from the basic version of Peter Checkland (2010) as described in the introductory section of this chapter. However, besides the empty sheet (Figure 14), which the participants used to draw, doodle, and write on, small additions were made to the session materials.

5.2.1. Attributes

Based on personal experience, it can be intimidating for participants to start drawing without a clear direction, so the following additions were made to facilitate the drawing process related to the problem statement.

A set of questions based on three topics: 'Structure', 'Processes', and 'Complaints/Criticism'. These were inspired by preliminary observations and conversations with the team and other colleagues within I&S, in combination with the advice of Guijt and Woodhill (2002, as cited in Stevens, n.d.). The complete list of questions for session one can be found in the Appendix 3. These questions were developed not to frame the answers of the participants but instead to frame the thinking and drawing process of the participants. The questions relate to the parts of the complementary sheet numbered 1 to 10 and were asked to the participants during the session in numerical order by the researcher.

Furthermore, a sheet with visuals was developed to facilitate the thinking process further. The visuals are numbered and correspond to the order of the aforementioned questions that will be asked during the Rich Picture session. This sheet is illustrated in Figure 13 on the next page. Another addition to the method was the 'Black Box', a unique element added to the Rich Picture from a design perspective. It is a blank piece of paper which serves as a separate element, where the participants can envision a wish or a solution for the issues they have identified and illustrated in the first three topics. In addition to the handouts previously mentioned, a set of drawing materials was provided for the team, primarily consisting of pens.

5.2.2. Workflow

The session began with a warm-up exercise in which participants were assigned to draw a penguin. This lasted 1 minute, after which the participants were asked to show their penguins to the rest of the group. This is aimed at getting participants to feel comfortable with their drawing style and illustrating that the accuracy or fidelity of the drawings in the Rich Picture session is not important.

Subsequently, the empty Rich Picture sheet and the complementary sheet were handed to the participants. Together with the questions asked by the researcher, the participants were guided through the process of drawing a Rich Picture. First, the subject of structure and the accompanying questions were asked, to which the participants could respond and discuss by doodling on the Rich Picture sheet. These steps of questioning and drawing were then repeated for the other three subjects, resulting in a Rich Picture for each of the four subjects.

After the previously mentioned activities were completed, the group was asked to briefly discuss and explain the Rich Picture that they had created. This explanation was recorded using a mobile phone and then transcribed as a source of data. Oakden (2014) explicitly advised to do so in this manner to prevent the researcher from having to interpret the drawings portrayed in the rich picture, which would compromise the results with bias. The recording and transcribing of the explanation helps to stay as close as possible to the interpretation of the participants, ensuring that the phenomenological nature of the research is handled with great care.

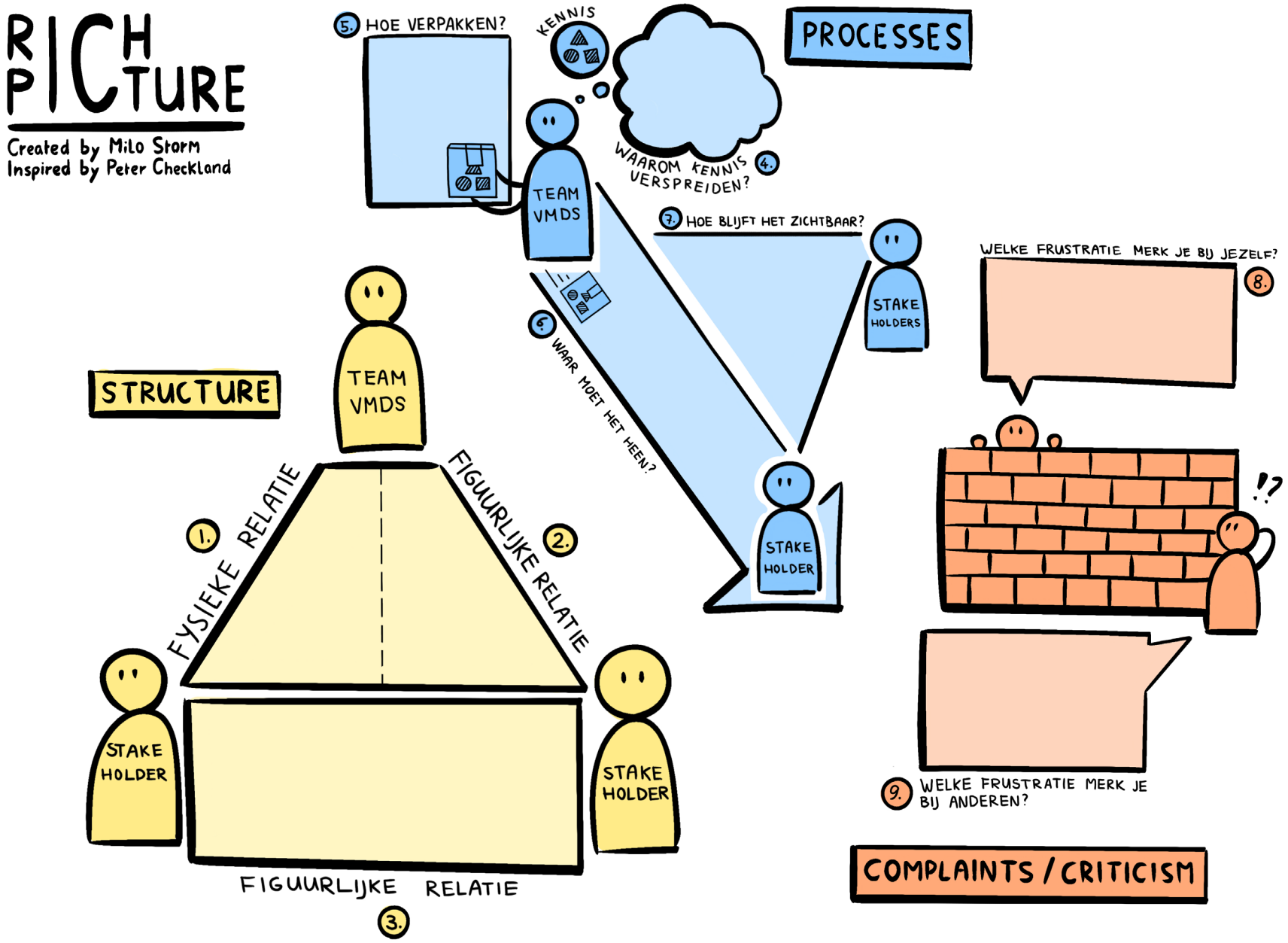


Figure 13. Rich Picture complementary sheet

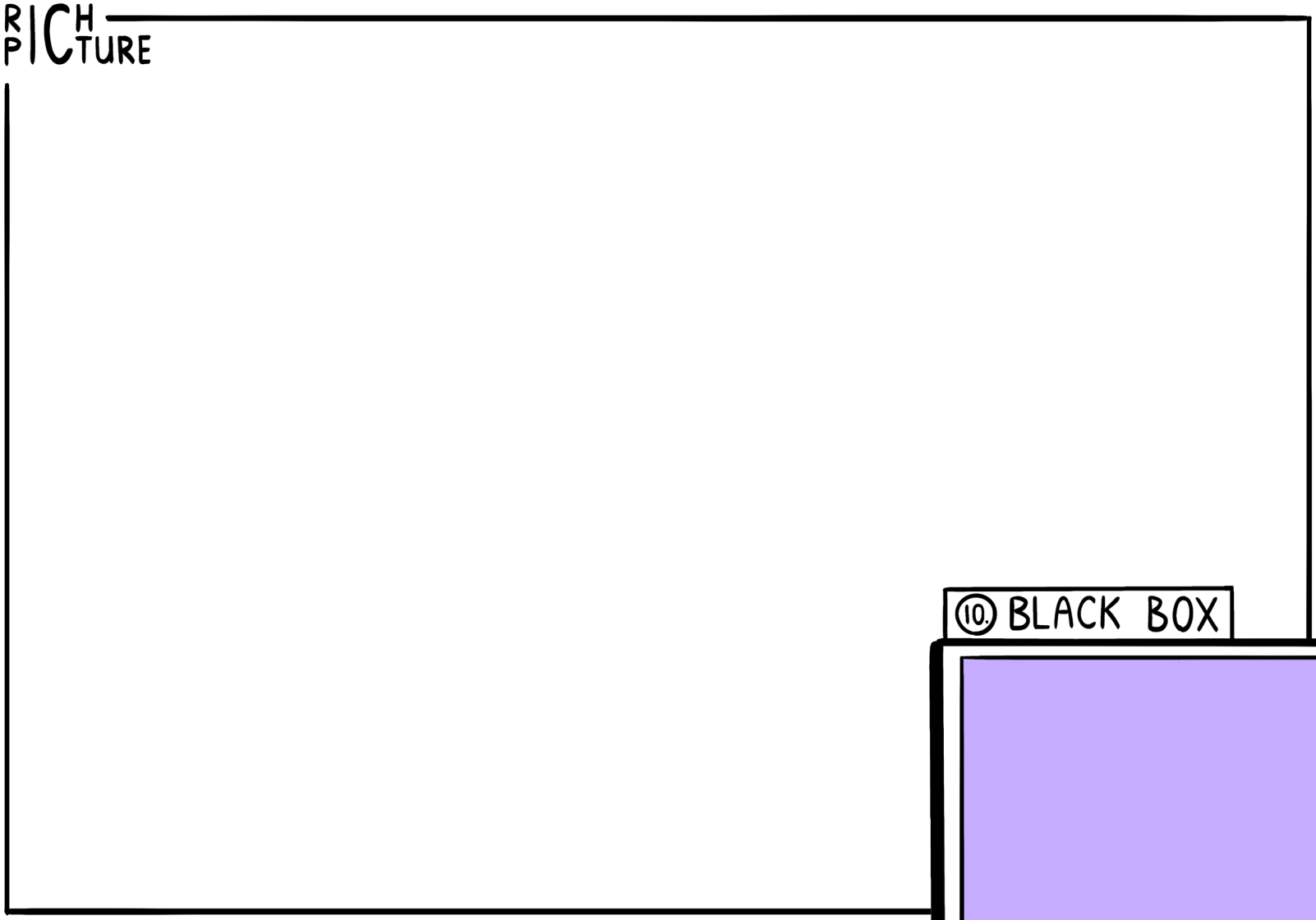


Figure 14. Empty Rich Picture sheet

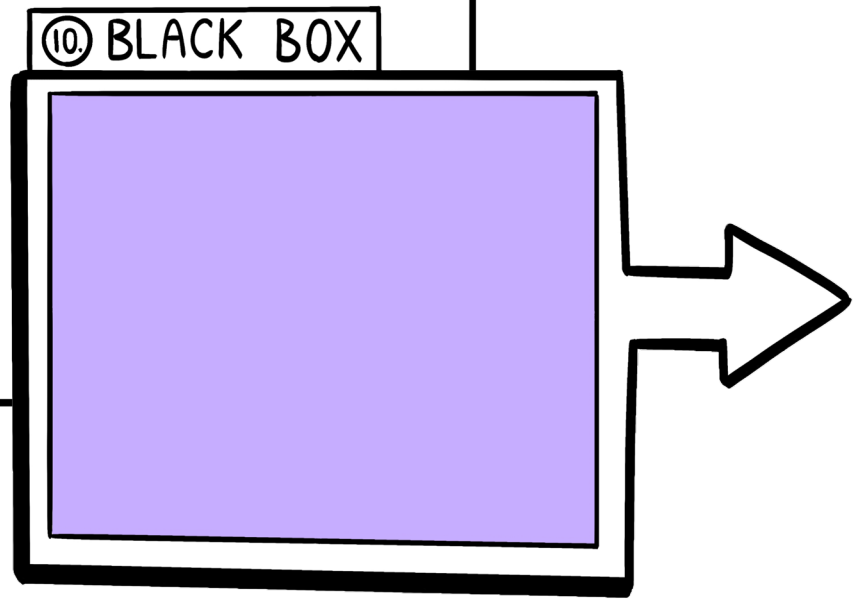


Figure 15. The 'Black Box'

5.3. Session 1: results

The first Rich Picture session yielded three penguins, a completed Rich Picture sheet and Black Box, and a recording of the team's explanation of the Rich Picture. The session lasted approximately 1 hour and 30 minutes and was conducted in person on location in Utrecht with three team members from Connecting to Society. Two participants were from the 'Knowledge' cluster, and one participant was from the 'Innovation' cluster.

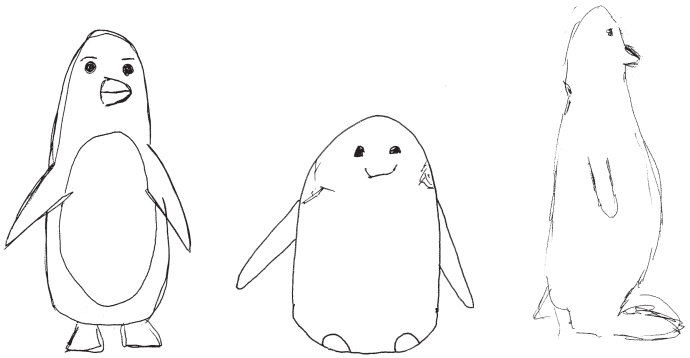


Figure 16. The good, the bad, and the ugly

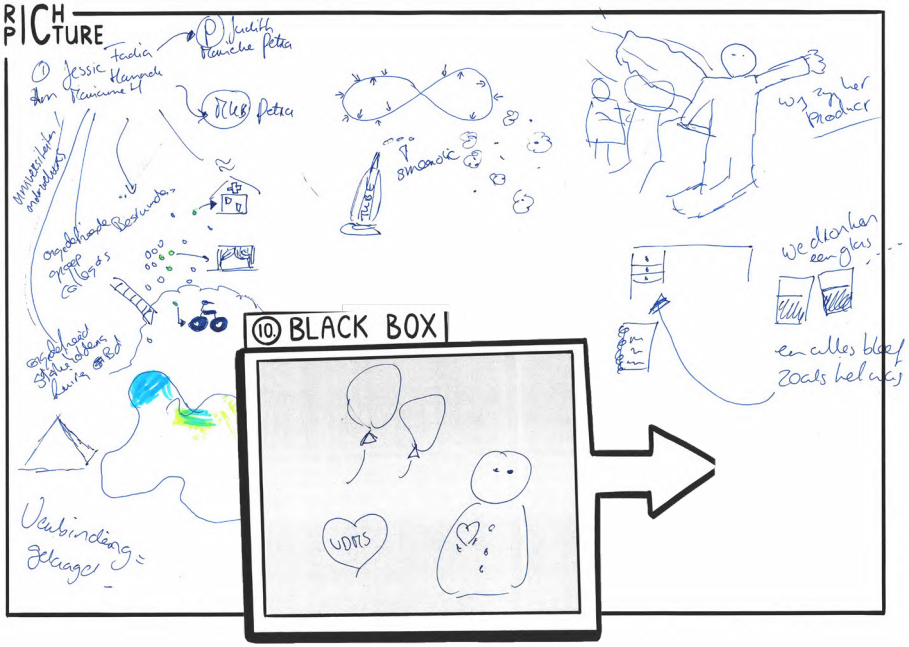


Figure 17. Rich Picture results session 1

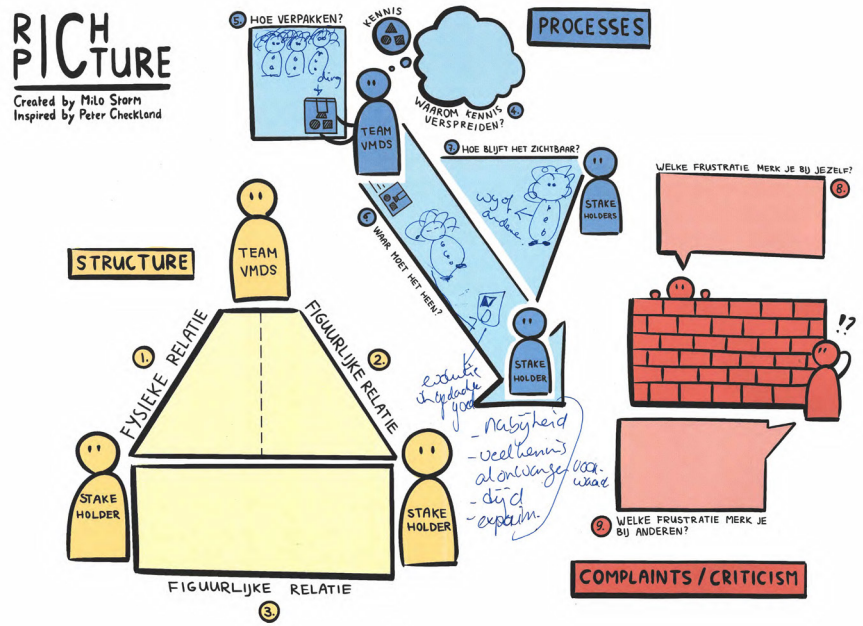


Figure 18. Complementary sheet results session 1

5.3.1. Interpretation of the results

The interpretation – or rather, 'explication' as defined by Groenewald (2004) – of the results from the Rich Picture was conducted through a process of coding, narrative writing, and theme derivation. The coding was performed using the method of qualitative content analysis, which helps to answer the questions of why, how, and what within a set of textual data. In contrast to quantitative content analysis, the nuances of the original data can be explored in this way. Furthermore, the coding is done based on induction, which entails the ground-up approach where the codes emerge from the data. A mix, including but not limited to 'in vivo coding', 'process coding', and 'value coding', was used to achieve this (Delve, n.d.).

Subsequently, the emerging codes were collected and structured according to the relations between the codes. This was done to prime the codes for narratives. The codes were already structured by topic, including structure, processes, etc. Therefore, the narratives can be formulated per topic. The narratives provide concise summaries of the coded data, adding nuance to the set of codes that emerged.

The themes are a step in interpretation based on the types of codes and the relationships between them. There are concepts related to the underlying structures, processes, complaints, values, wishes, etc., based on the textual data. These themes, together with the themes from the second Rich Picture session and general observations, can be used to understand where the potential for an intervention design lies.

As can be noted, the process of interpretation implies that some of the phenomenological nuances are lost due to the subjective nature of this process. However, without interpretation by the researcher, the results of the Rich Picture cannot be used to synthesise design implications. The methods for interpreting the results were selected to provide a structured and traceable way of priming the results for the phases to come. An overview of the process for interpreting the results of Rich Picture 1 is presented in Figure 19.

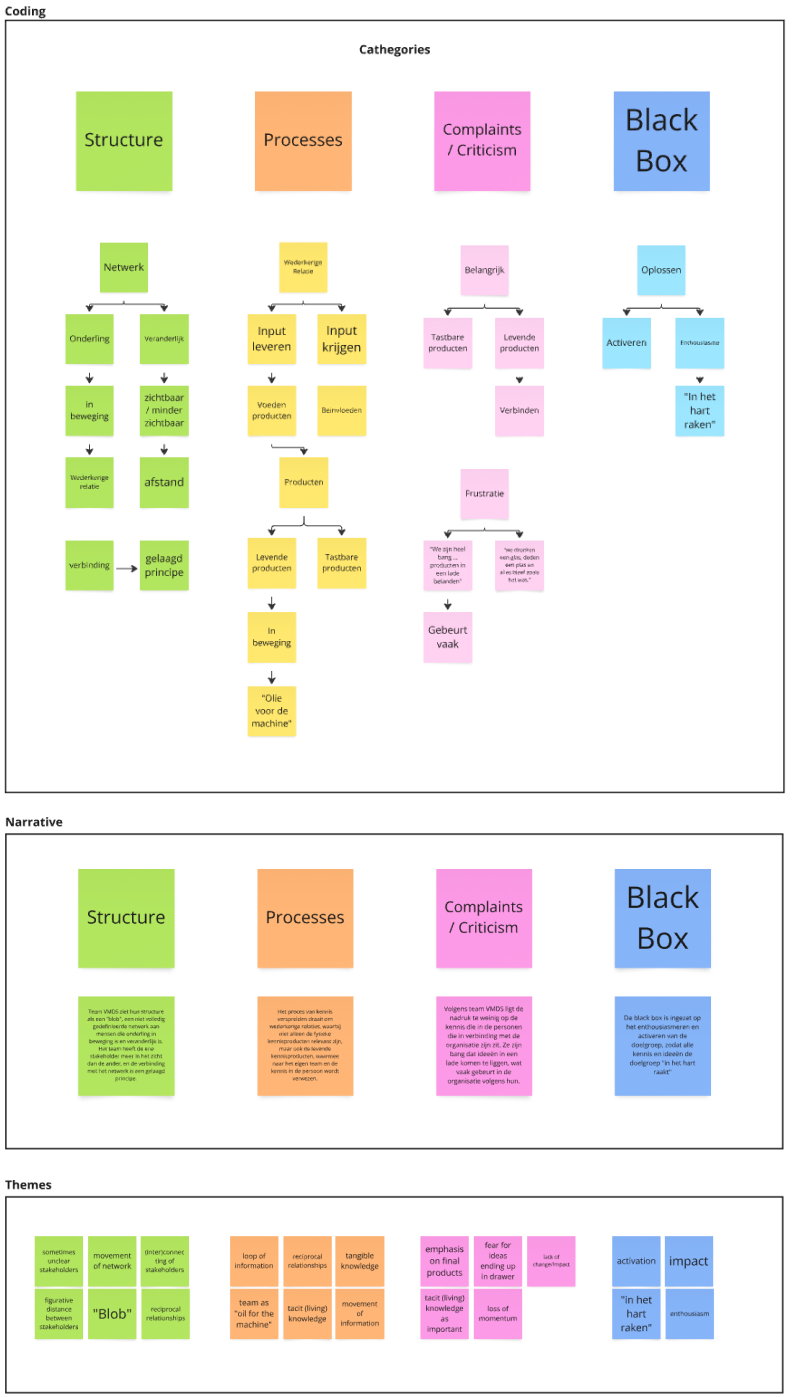


Figure 19. Process of interpreting the results of Rich Picture 1

5.3.2. Contents of the completed Rich Picture

In the overview above, the different areas of the Rich Picture have been highlighted according to the topic they address. On the far left, the drawings on 'Structure' can be found. To briefly summarise the thought process behind the drawing, the following narrative was created: 'Team Connecting to Society describes their structure as a "blob", a not fully defined network of people that is constantly evolving. The team has some stakeholders more in view than others, and connection to the network is a layered principle.' In the middle, the drawings on 'Processes' can be found. For this drawing, the narrative entails: 'The process of knowledge dissemination revolves around reciprocal relationships, where not only physical knowledge products are relevant, but also living knowledge products, referring to one's team and the knowledge within the individual. We see ourselves as oil for the machine to spread these types of knowledge through the organisation.'

On the right, the drawings of the 'Complaints/Criticism' are shown. For this drawing, the narrative entails: 'According to team Connecting to Society, there is not enough emphasis on the knowledge that is in the people who are connected to the organisation. They exclaim a fear of ideas figuratively ending up in a drawer, which often happens in the organisation according to them.' Finally, the Black Box entails the following: 'The "Black Box" has been deployed to enthuse and activate the target group, so that all the knowledge and ideas "strike at the heart" of the target group.'

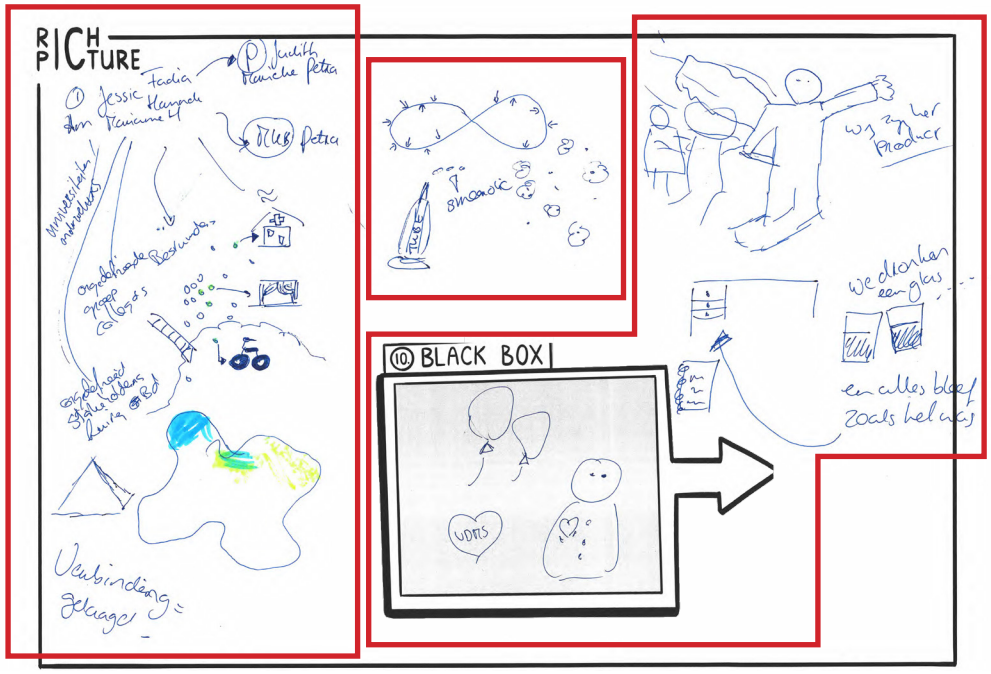


Figure 20. Highlights of different areas of Rich Picture 1

5.3.3. Extracted themes

In Figure 21, the themes that emerged from the interpretation of the textual data are shown. As previously stated, these themes, together with the themes from the second Rich Picture session and general observations, can be used to understand where the potential for an intervention design lies. The full transcript can be found in Appendix 6.

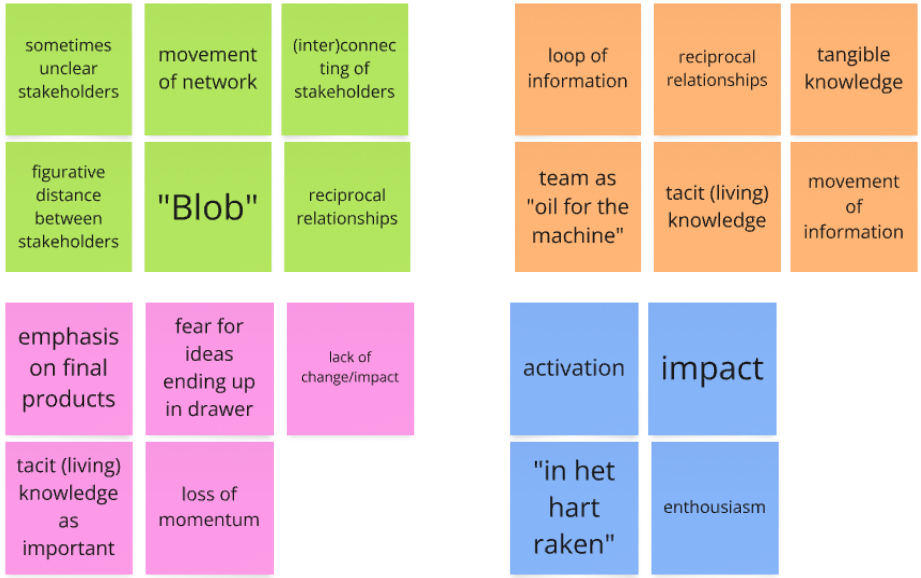


Figure 21. Themes extracted from Rich Picture 1

5.4. Session 1: feedback/reflection:

The warm-up exercise was received very well. It provided a casual and playful atmosphere. The complementary sheet features pictures that effectively support the questions, but its layout made it appear like a worksheet. According to the team at Connecting to Society, this diverted attention away from the most essential aspect: the rich picture sheet itself. The participants suggested removing the terms used on this visual sheet and incorporating the elements from the sheet as separate elements into the Rich Picture itself.

The participants furthermore suggested changing the order of the three topics. They indicated that they would have been able to answer the questions for the first topic, 'Structure', more effectively if they had responded to the questions for the 'Process' topic beforehand, rather than after the 'Structure' topic was covered. That being said, the topics of 'Complaints/Criticism' and 'Black Box' and the corresponding questions were received well. The only feedback for the black box was its name, as it had a negative connotation according to the participants. Instead, they preferred a more positive connotation for this element that emphasised the invitation to express wishes and/or solutions.

As mentioned previously, the entire session lasted approximately 1 hour and 30 minutes, which was to be expected, according to the information provided by Oakden (2014). However, this would be too long for the second session with the other colleagues, as only 50 minutes are available for that session. The participants suggested handing out the topics and questions in the form of a worksheet so they can work through it within a given time frame that fits within the 50 minutes, making it more time-efficient. This feedback, along with other elements, was taken into consideration when designing the second Rich Picture session, which will be covered in the next section.

5.5. Session 2: design

With the feedback from the first Rich Picture session in mind, an updated version was developed and tailored towards the second session. This second session was a directorate-wide session attended by participants from various clusters within I&S.

5.5.1. Attributes

The empty Rich Picture sheet was left untouched, as this was received well in the first session and serves as the basis for this method. The complementary sheet, however, was reduced to merely the visual elements of the original sheet. As in the first session, the complementary sheet tended to distract participants from the main, empty Rich Picture sheet. Thus, following the feedback from the first session, only the visuals referring to the subject's 'Processes', 'Structure', 'Complaints and Criticism', as well as the 'Magic Box', were provided next to the empty Rich Picture sheet. These could be placed on the empty sheet to structure and support the thinking process step by step.

The questions that supported the drawing process per subject were implemented into a worksheet that would be provided as a handout during the session. This replaced the researcher's asking of questions in an attempt to make the different groups of participants more self-sufficient in the drawing process. Finally, the "Black Box" from the first session was renamed the "Magic Box" to align more closely with the idea that this element serves as an opportunity to express wishes. The visual design of the element remained unchanged, as the ability to give it content separately and point at a specific area on the Rich Picture was greatly appreciated.

5.5.2. Workflow

The primary adjustment in the workflow of the second Rich Picture session was the duration of the session. In contrast to the relatively unrestricted first session, the requirement for the second session was to fit within a 50-minute timeframe, as this session would be part of the planning for the overarching directorate meeting. Therefore, the agenda of the session looked as follows:

1. *10 minutes reserved for the following:*
    a. *Warm-up exercise → Draw an elephant*
    b. *Introduction to the session and myself as the researcher, followed by forming groups of 4 people.*
2. *5 minutes reserved for the following:*
    a. *Brief explanation of the workflow of the session*
    b. *Showing an example of a rich picture as they could occur*
    c. *Informed consent for participation*
3. *20 minutes reserved for the drawing process:*
    a. *5 min → Processes*
    b. *5 min → Structure*
    c. *5 min → Complaints/Criticism*
    d. *5 min → Magic Box*
4. *5 min reserved for the following:*
    a. *Record and submit the videos with the explanation*
    b. *Wrap-up of the session*

This agenda was intended to last 40 minutes, leaving 10 minutes of wiggle room for any issues or delays that may arise during the session. The agenda was furthermore supported by presentation slides that indicated which phase of the session the participants were in and how much time they had for that phase.

The final addition to the second Rich Picture session was the inclusion of online participation. The type of directorate meeting the Rich Picture session was part of regularly has online participants that join the meeting online. Despite the Rich Picture session being optimised for physical participation, an effort was made to allow online participants to also engage in the session. This was achieved by providing online participants with handouts and a list of necessary items to prepare for online participation prior to the meeting. During the session, participants could follow the workflow through the slides and proceed individually or engage in discussions within the online environment.

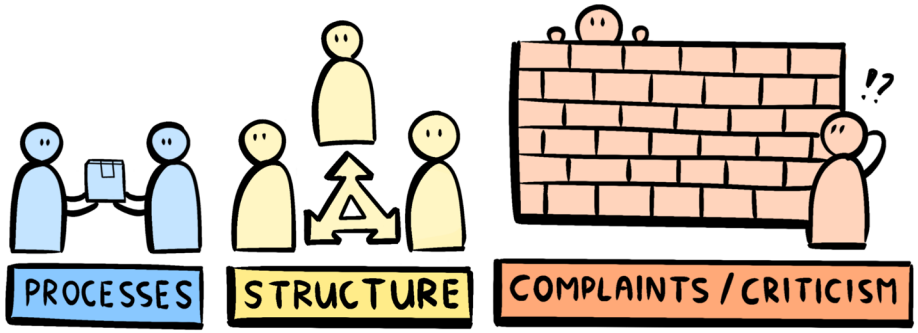


Figure 22. Visual Elements session 2

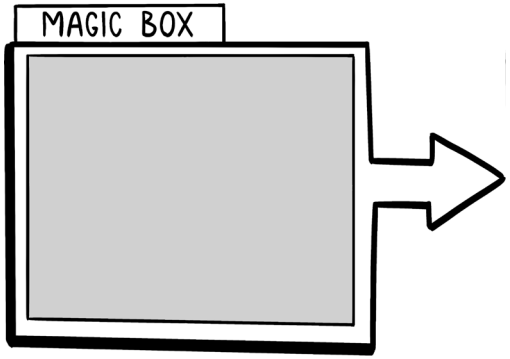


Figure 23. Magic Box

5.6. Session 2: results

The second Rich Picture session yielded a diverse range of outputs: five physically completed Rich Picture sheets and corresponding Magic Boxes, four online-completed Rich Pictures and Magic Boxes, and recordings of participants' explanations of their drawings. The session, lasting approximately 50 minutes, took place both physically in The Hague and online, with participants representing various clusters within I&S.

Although the exact composition of participants and their professional backgrounds is unknown, at least one employee from each cluster was present. This diversity likely influenced the drawings, as participants' varied backgrounds may have led to a higher variety of drawings being captured. While this observation is noteworthy, it falls outside the scope of this thesis, as the quality or artistic detail of the drawings is irrelevant to the method presented. The focus remains on the qualitative explanations provided by the participants about their drawings. Furthermore, for practical reasons, this section will not delve into the interpretation of the drawings or their contents as was done in the analysis of the first Rich Picture session.

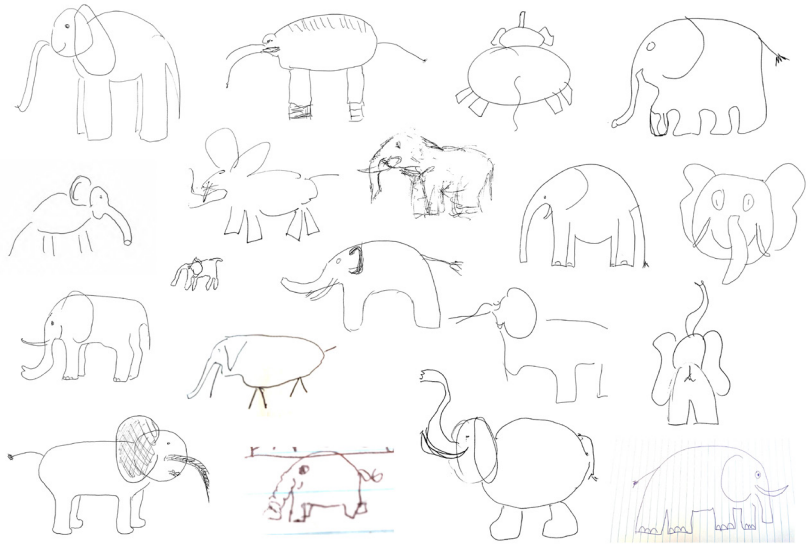


Figure 24. Collage of the elephant drawings from the warm-up excercise

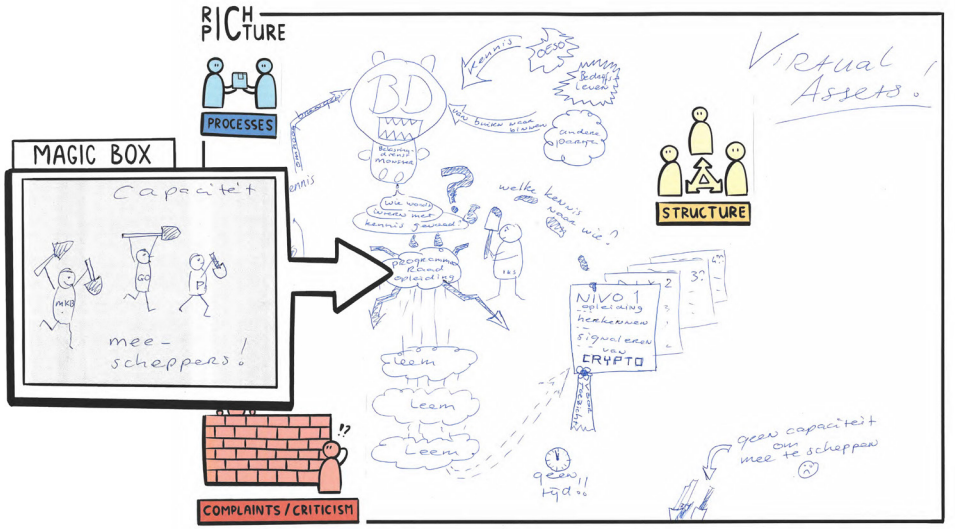


Figure 25. Results session 2, group 1

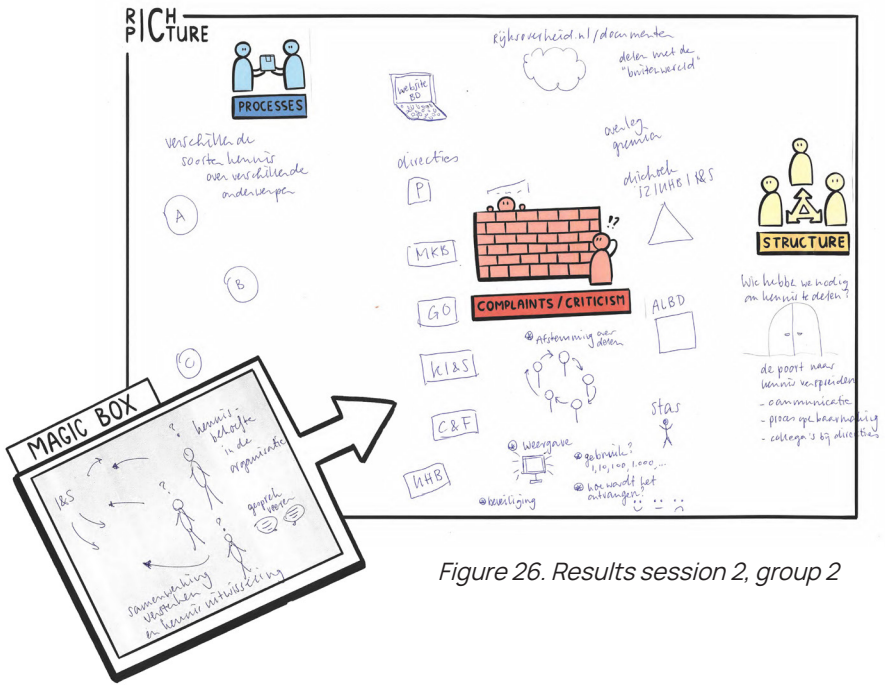


Figure 26. Results session 2, group 2

5.6.1. Interpretation of the results

The process of interpreting the results of the second Rich Picture session was conducted in a manner similar to that of the first Rich Picture. The only difference was the quantity of Rich Pictures and corresponding explanations that were assessed, totalling nine. The accumulated results of the first and second Rich Picture sessions will be discussed in the next section.

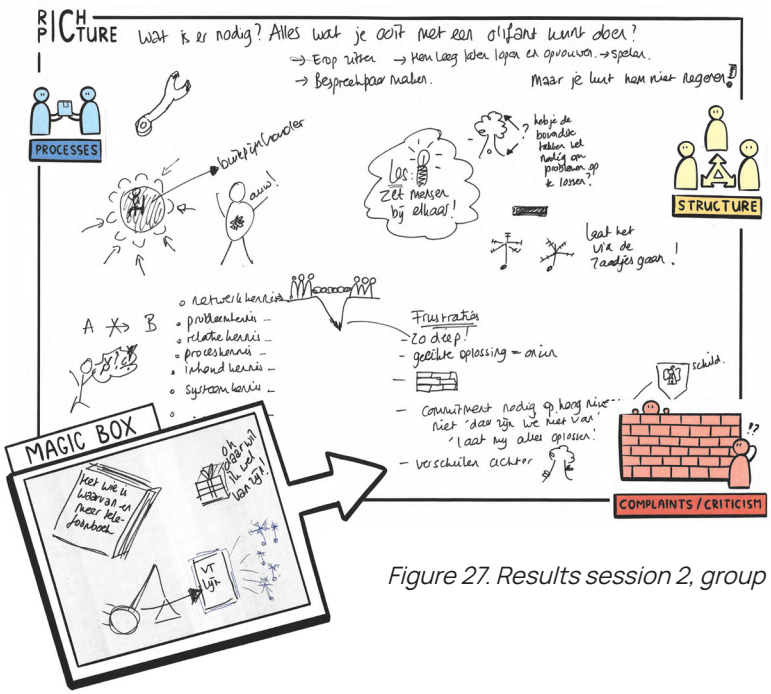


Figure 27. Results session 2, group 3

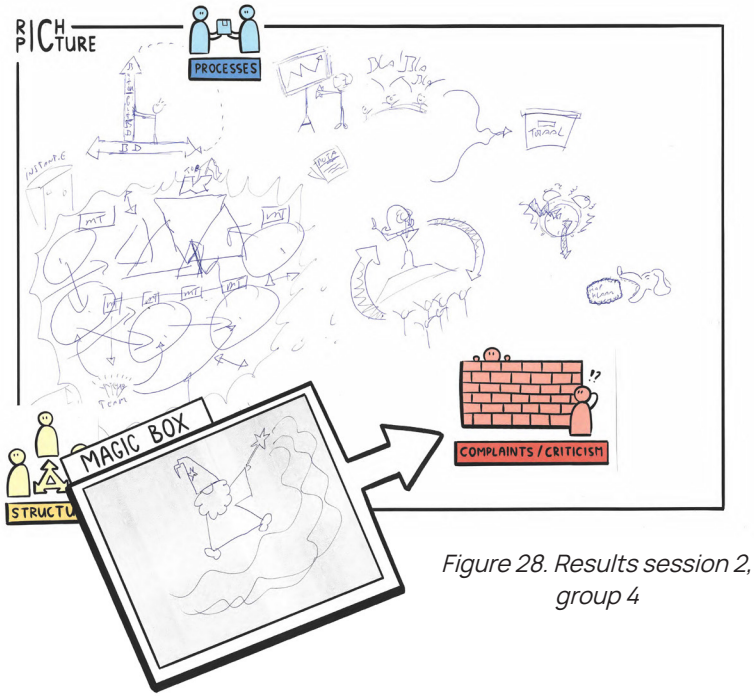


Figure 28. Results session 2, group 4

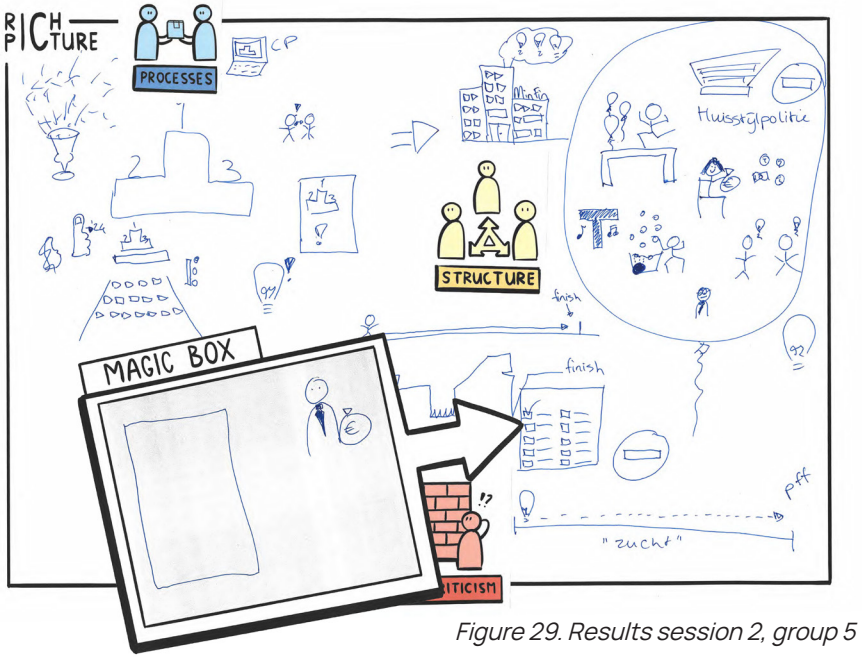


Figure 29. Results session 2, group 5

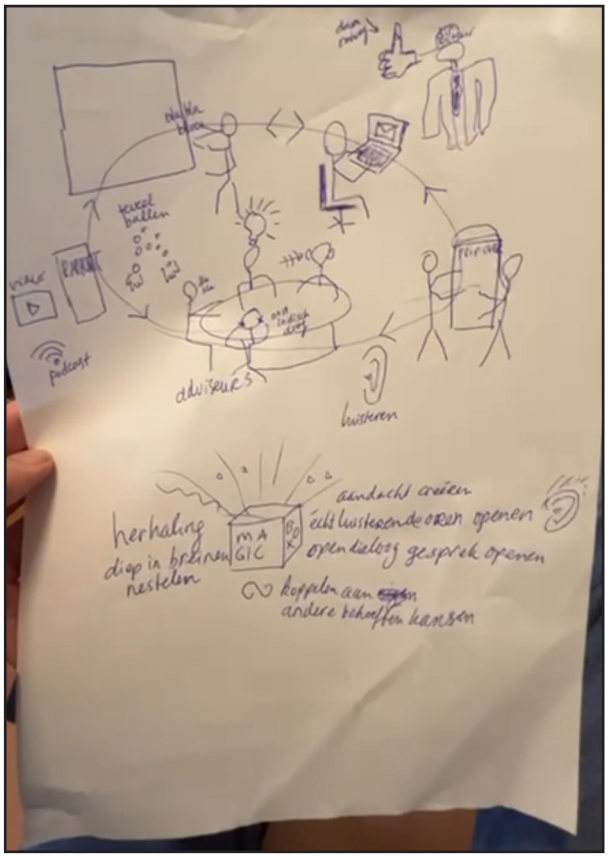


Figure 30. Results session 2, person 2

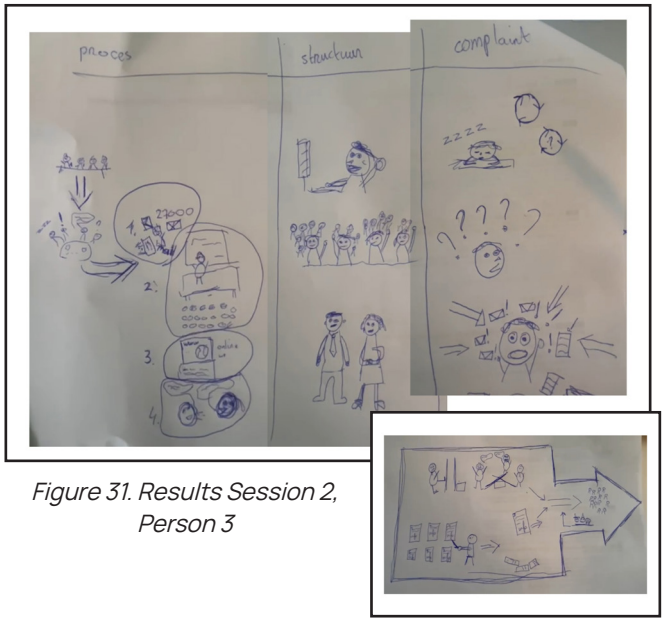


Figure 31. Results Session 2, Person 3

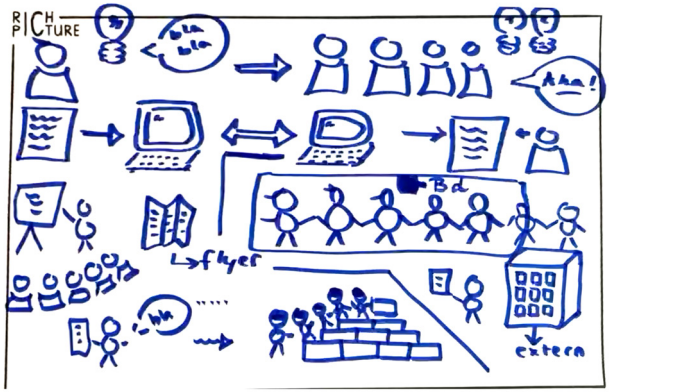
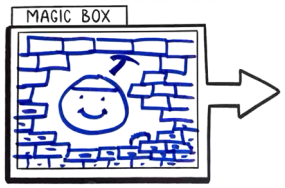


Figure 32. Results session 2, person 1



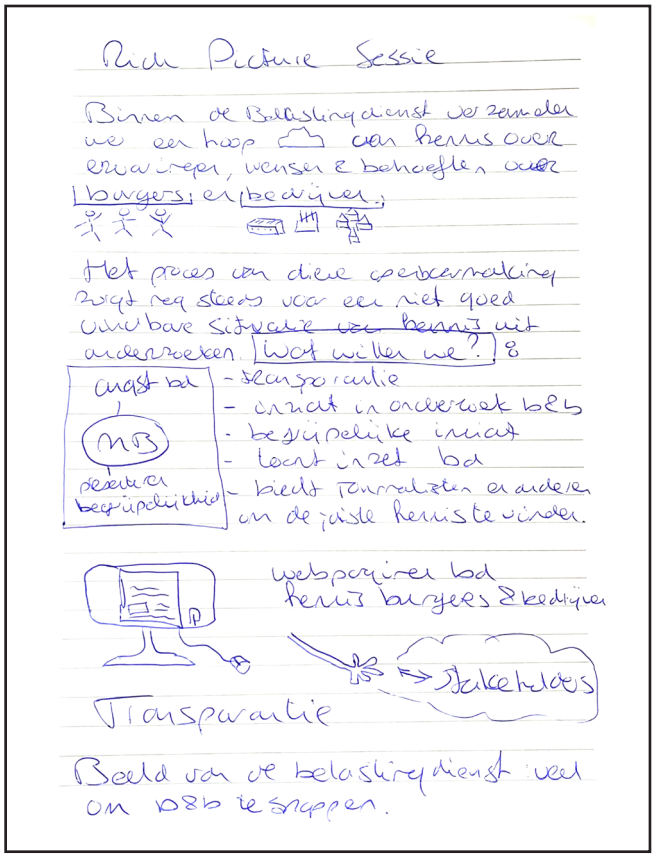


Figure 33. Results session 2, person 4

5.7. Session 2: feedback/reflection

The second session was also received very well by the participants. There were many personal and positive reactions, with an emphasis on the unconventional and refreshing nature of the session. Not only did the session provide a significant asset of rich information, but it also sparked new discussions about sharing and spreading knowledge within the organisation. This is a direct result of the diversity of the groups formed in the second session, where multiple groups of people from different projects or teams were established, in contrast to the first session, where the team focused on their specific case for the Connecting to Society project.

The Rich Picture proved to be a powerful tool in this thesis. As observed during its use, it is most effective in its simplest form: a blank sheet of paper accompanied by guiding questions. However, as discussed previously, it is recommended to add a layer of predetermined topics to steer participants' input toward specific areas of interest, depending on the research phase in which the tool is applied.

In the early stages of research, when the researcher's understanding of the subject is still forming, a more open-ended and basic approach may yield exploratory insights. At this point, fewer predetermined topics allow for broader and more diverse input. Conversely, when more data has been gathered and the research subject is relatively well-defined, it is advisable to incorporate targeted topics based on the researcher's growing knowledge and creativity. This adjustment enhances the focus and relevance of the insights generated by the tool.

5.8. Comparing and summarising the results

Now that the results of both Rich Picture sessions have been obtained, they will be compared and summarised. This will be done per category and is described in the following sections

5.8.1. Structure and Processes

The subject 'Structure' and 'Processes' show very diverse results. This was expected, as the groups from both rich picture sessions chose different examples to approach the subject of disseminating knowledge. The two subjects Processes and Structure were combined here, as some of the Rich Pictures gave a combined answer to the questions on these two subjects. Some of the themes, based on the results, occurred multiple times, while others were less frequently mentioned or only mentioned once. Based on the results, overarching themes were identified, as indicated by the purple, medium-sized Post-its below. The overarching themes include:

- *Tangible and intangible products*
- *Process is as important as the final product*
- *Movement*
- *Package of means to spread knowledge*
- *Person-to-person contact*
- *Constant exchange*
- *Participation of and collaboration with externals*
- *Network*
- *Interconnection*

The summated narrative, formed around the previous themes and the original transcripts, entails the following.

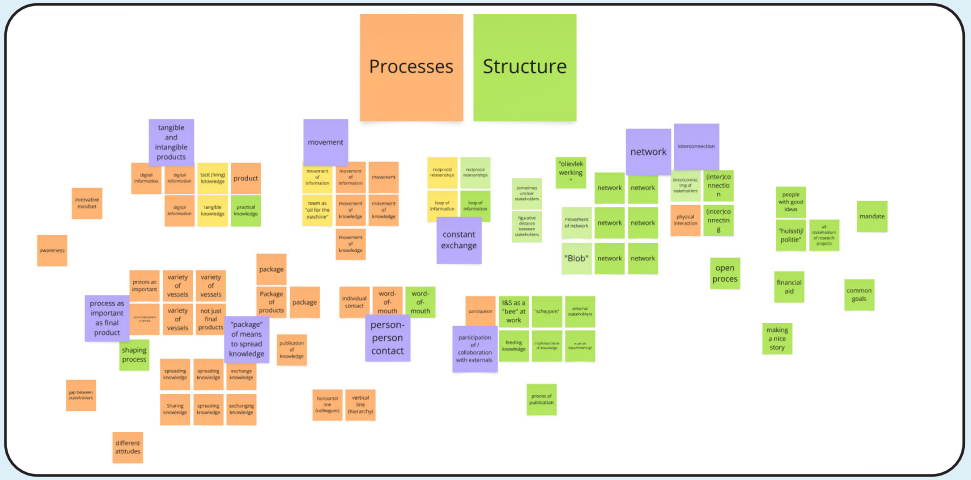


Figure 34. Summation results Processes and Structure

Tangible and intangible products *entail the duality, or rather, the layered nature of the types of knowledge that occur within the organisation. This theme overlaps with the theme process as much as it does with the* ***final product.*** *The tangible products that result from the process are essential to how knowledge is shared with stakeholders; however, the process of developing the knowledge and the involvement of stakeholders are equally important, according to the stakeholders.*

To add to these two themes, a common occurrence in the data was the ***package of means to disseminate knowledge.*** *Many participants emphasised the importance of having a comprehensive package, comprising reports, flyers, presentations, workshops, and collaborations, for effective knowledge sharing. The themes of* ***participation of / collaboration with externals*** *and* ***person-to-person contact*** *are part of this package theme and were emphasised many times in the Rich Picture explanations.*

More structure-related, all the Rich Pictures described the structure of the organisation as an interconnected ***(interconnection) network*** *where knowledge moves around* ***(movement)*** *and where a* ***constant exchange*** *of information takes place.*

5.8.2. Complaints/Criticism

The themes and citations related to the 'Complaints/Criticism' look clustered compared to those found in the results of Processes and Structure. This implies that, despite the diverse backgrounds and occupational activities, participants collectively experience similar issues. As indicated in the previous section, based on the results, overarching themes were identified, which are highlighted by the purple, medium-sized Post-its below. The overriding themes include:

- *Friction*
- *Momentum*
- *Impact*
- *Closed mindset*
- *Lack of imagination*
- *Time*
- *Packaging information*
- *Rules and structure*
- *Walls*
- *Living knowledge*
- *(inter)connection*

The summated narrative, formed around the previous themes and the original transcripts, entails the following:

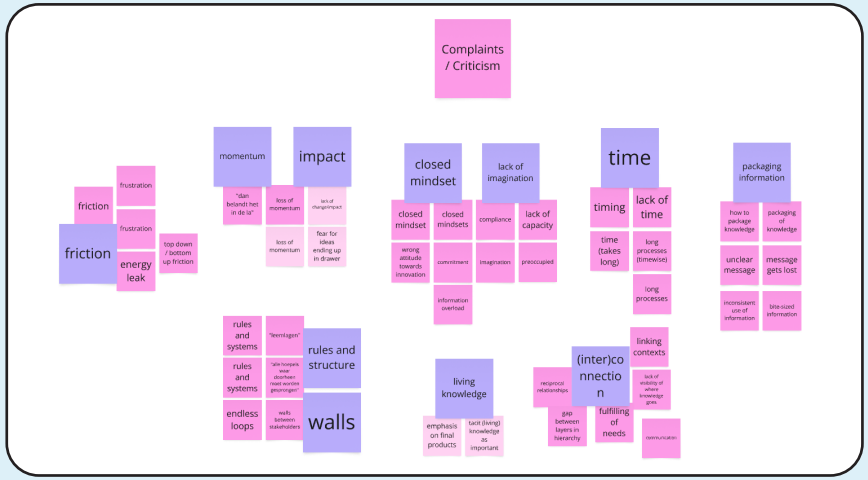


Figure 35. Summation results Complaints/Criticism

*Many of the participants express **frustration, energy leaks, and friction** in the processes and structures described in the first part of the rich picture. Some of this friction relates to the **rules and systems** in place within the organisation. These formalities can be restrictive and demotivating to the participants' goals. In combination with other factors, this causes many projects or parts of projects to take longer than anticipated.*

*Other mentioned friction is related to the **closed mindset** of the stakeholders, often due to a **lack of time, interest, or imagination** needed for the new knowledge to be received well. This partly depends on how the knowledge is **packaged** as well. If knowledge is presented in a way that resonates with the target group and can be linked to their context, it will be received more effectively than when it is not clearly stated or gets lost in the process. It is also worth noting that the process of developing knowledge and the interaction between people involved in this **process is just as important as the packaging of the final product**. This ultimately implies a less than favourable **impact** of the knowledge in question and a loss of **momentum** on the specific subject of that knowledge.*

*Lastly, there is a call for improvement in the area of **interconnection** between participants and stakeholders. As previously stated, the **living knowledge** that results from the knowledge development phase is crucial to its impact; therefore, interaction between stakeholders is necessary to facilitate this process. This creates a reciprocal relationship between stakeholders, where a constant exchange of knowledge is ongoing.*

5.8.3. Magic Box

The 'Magic Box' appears to reveal an interconnected web of themes that arise from the previously mentioned Processes, Structure, and Complaints/Criticisms. This further reinforces the phenomenological nature of the Rich Picture study, as an essence appears to emerge from the results, beyond simply 'spreading knowledge'. The overarching themes of the Magic Box include:

- *Grabbing attention*
- *Impact*
- *Momentum*
- *Freedom*
- *Demolish walls*
- *Encouraging the right mindset*
- *Packaging*
- *Supply and demand*

The summated narrative, formed around the previous themes and the original transcripts, entails the following.

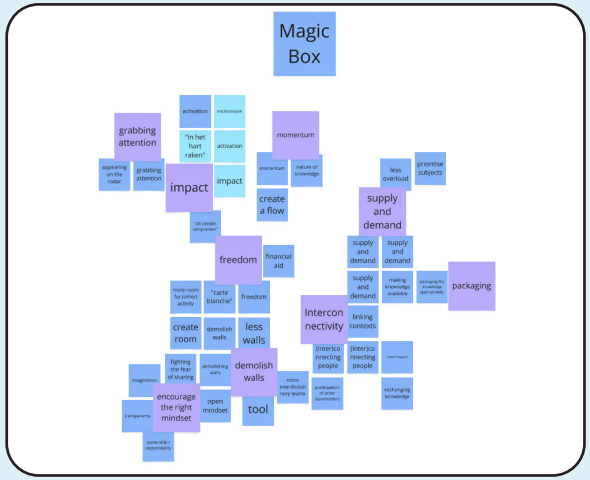


Figure 36. Summation results Magic Box

*One of the strongest wishes in the magic box is to create an **impact** with the knowledge that the participants develop. The reasons for making an impact vary among participants and relate to capturing attention, **engaging people, or generating enthusiasm** for a particular subject. Besides the impact, the participants also wish to maintain this flow of impact, also referred to as **momentum**.*

*There are also wishes related to the **rules and structures**, such as **freedom** and fostering the right **mindset**. As mentioned in the complaints or criticism, the rules and structures in place can inhibit the process of developing and disseminating knowledge. Thus, ultimately, the participants wish for something that **breaks down these walls,** as they refer to them, and provides more freedom for them to do what they do well.*

*Many stakeholders are trapped in these structures, hiding behind rules and filled schedules, and are thus not open to newly developed knowledge. This is also mentioned in the complaints or criticism section, further emphasising the desire to **open the minds of stakeholders** to participate in the development and dissemination of knowledge. Lastly, many wishes centre on the **interconnectivity** of stakeholders, enabling more frequent and/or effective interactions of expertise. This, in turn, facilitates a more dynamic exchange of knowledge between **supply and demand,** providing participants with a clearer understanding of how to **package** and target their knowledge.*

5.9. The essences and Ethnographic Blueprint

The previous section introduced a set of themes derived from the Rich Picture sessions. These themes serve as the foundation for an intermediate overview of the problem landscape, presented here as an ethnographic framework. Essentially, this framework functions as a mental model that encapsulates the insights gained during the exploration phase. However, it is essential to emphasise that this framework is not intended to be perceived as a rigid or definitive model.

During discussions with the team, members with research backgrounds raised concerns about the way causal relationships were depicted in earlier drafts. These initial versions included mathematical symbols, such as plus signs and arrows, which implied precise, quantifiable relationships – as if changes in one aspect would predictably influence another. To avoid such misinterpretations, the framework has been renamed the 'Ethnographic Blueprint'. This term better conveys its purpose as a hypothetical and interpretive overview of the practices observed during the exploration phase.

The blueprint offers insights into how the identified themes relate to one another, providing a lens through which to explore how potential interventions might impact these relationships. Additionally, the blueprint helps to bridge the gap between the exploration phase and the design process, as the themes it encompasses align closely with the various framings of the problem landscape. As such, this blueprint serves as a vital first step in the synthesis and translation process that underpins the design phase. Figure 38 illustrates the development process of the ethnographic blueprint.

The development of the blueprint began with the collection of themes categorised into overarching groups, such as 'Processes' and 'Structure'. These themes were identified during the Rich Picture sessions and represented the rich, nuanced data collected during this phase. To organise this complexity, overarching narratives were written for each category. These narratives aimed to condense the specific themes into more abstract essences while retaining the richness and meaning of the original data.

Through an interpretative process that remained grounded in the original data, these essences were formed. While this further abstraction reduces the volume of data for synthesis, the essence of each theme is supported by citations from the original Rich Picture findings. This ensures that the connection to the nuance and meaning of the source data is preserved. The example in Figure 37 demonstrates this process, showing how specific themes were distilled into overarching essences, along with their supporting citations. This iterative approach ensured that the blueprint maintained its integrity as both a high-level overview and a tool rooted in the original exploration data.

Figure 37. Essences and examples of sources

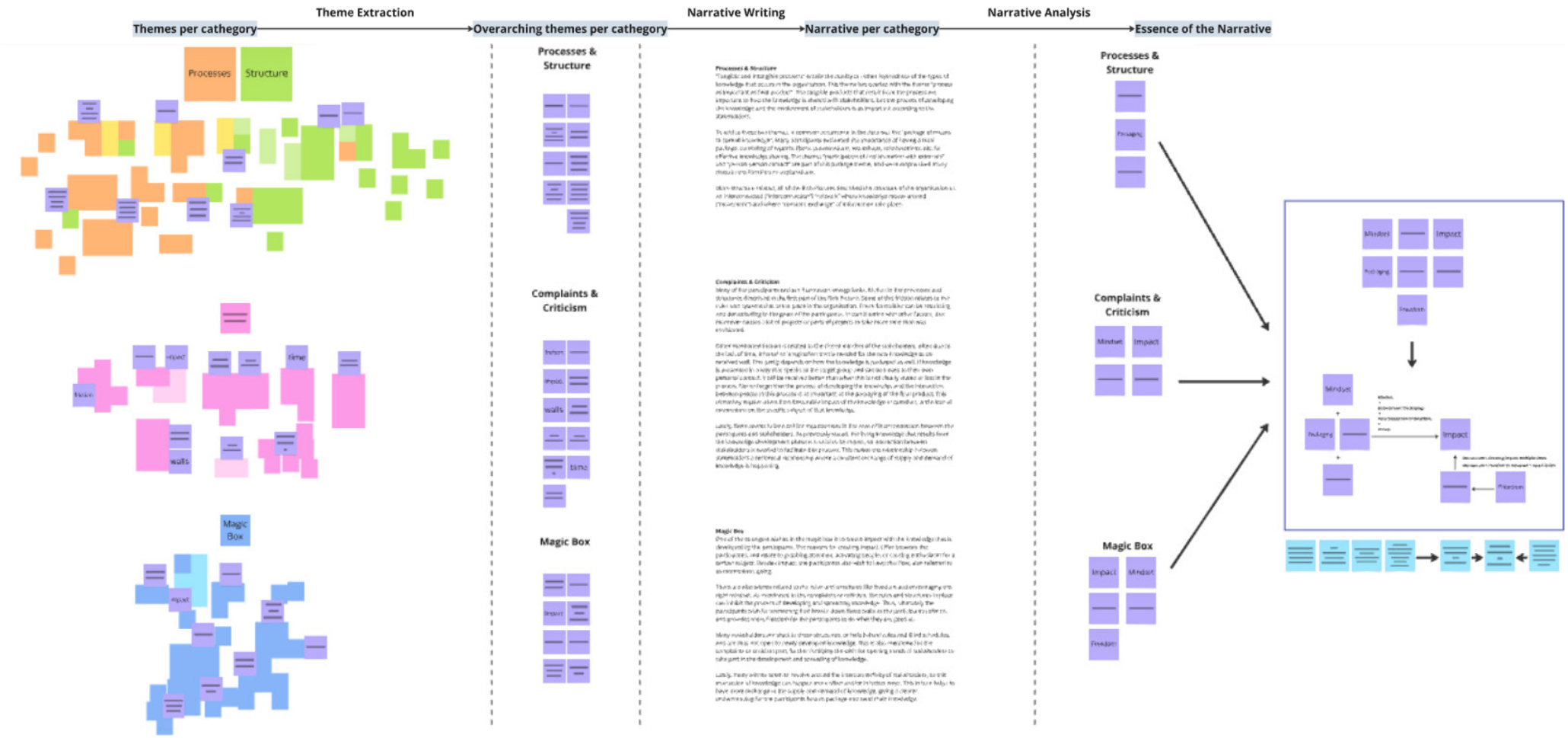


Figure 38. Overview development of the Ethnographic Blueprint

5.9.1. The essences

The essences that were conceived include: **Mindset, Packaging, Embodiment, Interconnection, Impact, Momentum, and Freedom.** The following sections will provide a more thorough discussion of the essences and their narratives.

Mindset

The essence 'Mindset' refers to the mindset of the receiver. The receivers are the targeted stakeholders of the knowledge that should be aware of and activated by the knowledge. Many participants experienced a closed mindset towards new knowledge. Whether this knowledge is an innovative concept or a critical reflection on the tasks of the Dutch Tax Administration, resistance is experienced. According to the participants, this attitude is a result of stakeholders not being able to connect the new knowledge to their occupational activities. This requires imagination, which can enormously vary from person to person. Moreover, receivers can be too preoccupied with their occupational activities. As one participant described it (translated):

'… you could also say that they are swamped building a wall [figuratively], but maybe we have the solution for them to build that wall faster with better materials, for example. but if you are busy building and have a completely occupied mind, then you are not open to that.' (Person 1 – Online, Rich Picture 2)

Packaging

The essence 'Packaging' entails how knowledge is presented to be shared with the receiver. When it comes to packaging knowledge, multiple aspects come into play. Not only are the contents and formulation of the message important, but the way it is presented is also meaningful. Should it be a mailing to all 27,000 colleagues of the Dutch Tax Administration, a presentation on the subject, a poster in a public space, or an interactive workshop? There are many ways to package knowledge and present it. There is an expectation by many stakeholders that knowledge is packaged as bite-sized products, but knowledge – especially tacit knowledge – does not always conform to this expectation.

'How does that information dissemination occur? Well, it goes through presentations, conversations, notes, and all kinds of other documents, which together form a nice overall package. The expectations are mostly that we deliver knowledge as bite-sized chunks, but of course, that is never how knowledge works.'(Group 4 – Live, Rich Picture 2)

Embodiment

The essence 'Embodiment' relates to how knowledge develops and takes shape during the process. This relates strongly to the previous essence but addresses the less tangible aspects of expertise. Knowledge naturally develops among the stakeholders that work on the process. Although it is not yet tangible, it forms a crucial basis for the more tangible products and their packaging that result from the process. This process is therefore as important as the products for the dissemination of knowledge, as dissemination happens throughout the entire process. The briefing and setup of research with the target group, the discussion of interim results, and casual conversations with colleagues from various departments all contribute to the dissemination of knowledge.

'Knowledge exchange is not just something that depends on a final product, such as a report, a video, or a nice presentation, but rather something that arises during the creation process — the formation process, the thinking process. Whereas, if you invite people to a session, it already starts when you email them, when you speak to them, when you call them to explain, or when you put people together in a workshop.' (Person 2 – Online, Rich Picture 2)

Interconnection

The essence 'Interconnection' relates to the network that can be found within the organisation. The Dutch Tax Administration was not built top-down from a predetermined structure; it emerged bottom-up from the governmental tasks it had to fulfil. Most participants, therefore, view the organisation as an extensive, interconnected network that is constantly in motion, where knowledge flows through. The interaction within this network is essential for this flow. This flow is never linear and could be compared to a process of nuclear fission. When one atom is struck, it splits into two atoms and a couple of neutrons that can each trigger the same reaction again (Orano, n.d.). This

chain reaction is what makes dissemination among a network effective. This process, however, is not without its problems. For example, stakeholders are not always willing to 'release that energy' and disseminate further, or there are barriers that prevent them from doing so.

'We have drawn a beautiful "blob" that represents the fact that our network is dynamic and in motion, both among ourselves and with us. Everyone in our network ultimately develops some form of reciprocal relationship with us, as well as with one another.' (Team of Connecting to Society – Live, Rich Picture 1)

'It is a big networking process as you can see and that is not without its problems.' (Group 3 – Live, Rich Picture 2)

Impact

The essence 'Impact' relates to the common goal that participants have with their knowledge. Impact appears to be an important phenomenon within the landscape of knowledge dissemination. Impact takes various forms and is hard to define precisely. Examples of impact mentioned by the participants relate to enthusing, activating, or simply informing potential stakeholders. 'Potential' here implies that it is not always clear who those stakeholders are. Achieving impact in the network, as described previously, helps to disseminate knowledge even to those who are not part of this clear set of stakeholders. The participants aim to contribute to a deeper understanding of the Dutch Tax Administration and its potential areas for improvement. They cannot always provide an answer to how these improvements could be developed in other departments, so the impact can furthermore imply collaboration with stakeholders to strengthen the knowledge that leads to improvement. There is a common fear that a lack of impact will cause the knowledge to figuratively end up in a drawer, losing relevance in the organisation's agenda.

Momentum

This brings us to the closely related essence 'Momentum'. Like the physics definition, 'the force that keeps an object moving', momentum refers to 'the quality that keeps an event developing or making progress after it has started' (Cambridge Dictionary, 2024). Multiple possible antecedents can cause an event to gain or lose momentum. Some antecedents mentioned by the participants are timing, relevance, friction, barriers, or financial resources. To further elaborate, when the timing of new knowledge is not correct, due to a lack of capacity or the organisation not being ready for this knowledge yet, it figuratively ends up in a drawer. Moreover, if the knowledge fails to raise interest or lacks the connection to the existing understanding of stakeholders, it could end up in a drawer. With the right activities, this knowledge could regain momentum, but it has proven challenging for the participants. Based on the descriptions mentioned earlier, 'Momentum' could, therefore, be hypothesised as the 'persistence of relevance'.

'We are terrified that the products we make end up in someone's drawer [figuratively speaking] and then we don't do anything with it… That's something that just happens quite often in our organisation' (Team of Connecting to Society – Live, Rich Picture 1)

Freedom

The final essence 'Freedom' entails the freedom of movement (or the absence thereof) for the dissemination process to occur. All participants encounter some form of friction or barriers that hinder the momentum of the knowledge development and dissemination process. As previously discussed, the obstacles that impede momentum include the lack of financial resources, inadequate rules and structures, a lack of interest, insufficient interconnection, and a lack of acceptance and adaptation on the part of the receiving end.

'It takes a long time... Here, we have the fantastic idea to start planning a nice [event], and here, at the very end, we have finally achieved that. A lot of energy leaks out on [people] who then like to shout "no". The expectation, of course, is that it's a straight line to the finish line; the reality is never that simple. And what costs us the most energy are the checklists that everything must meet and all the hoops that must be jumped through before we can finally arrive at the organisation of the [event].' (Group 5 – Live, Rich Picture 2)

5.9.2. The Ethnographic Blueprint

Based on the essences defined in the previous section, an initial blueprint was created to hypothesise the relationships between them. Since overlap was observed among the essences, they were grouped according to shared characteristics – units of meaning – in their relationships. Specifically, the qualities of **Embodiment (B1), Packaging (B2), Mindset (B3)**, and **Interconnection (B4)** were identified as antecedents for achieving **Impact** and building **Momentum**. The data suggests that adopting an open mind **(Mindset)**, delivering the right message in an appropriate format **(Packaging)**, following a robust process for developing and sharing new knowledge **(Embodiment)**, and fostering meaningful interactions among stakeholders **(Interconnection)** are likely to collectively enhance Impact.

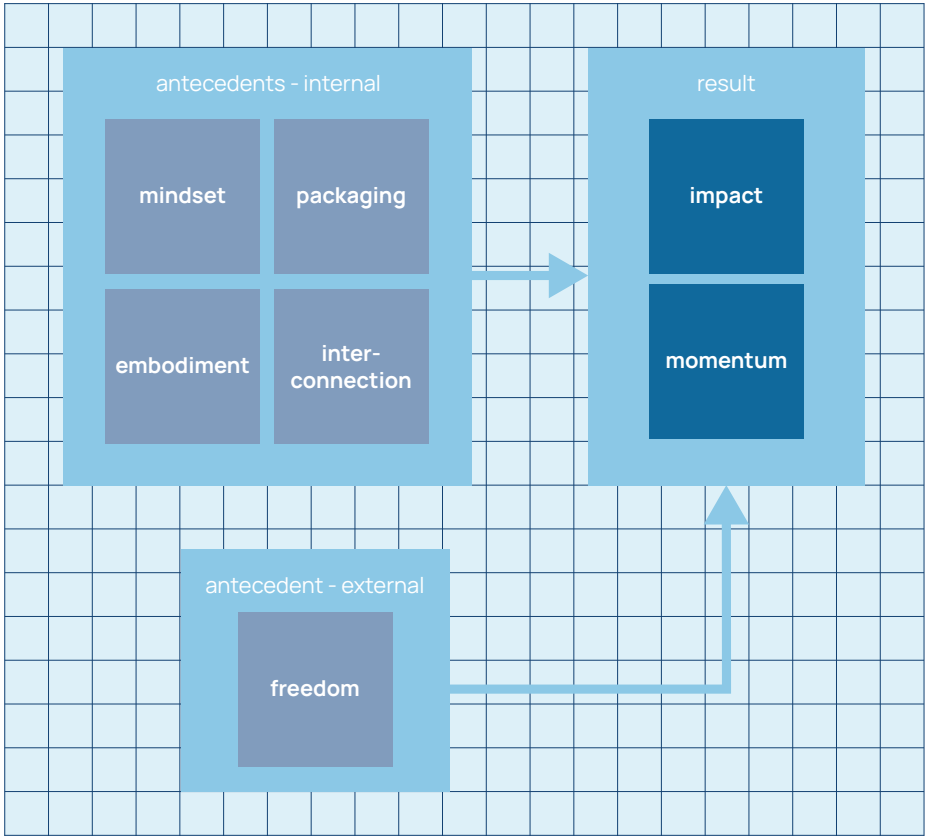


Figure 39. Ethnographic Blueprint of problem landscape

Furthermore, Impact, Momentum, and Freedom were hypothesised to be closely interrelated. Persistently creating impact through continuous visibility and engagement with key stakeholders contributes to building momentum. Conversely, existing momentum can make it easier to achieve impact. As highlighted in the previous section, the degree of 'Freedom' to gain or maintain momentum is influenced by the presence (or absence) of frictional factors within the system. However, despite the degree of freedom affecting the impact and momentum, it is something the design is unlikely to change, contrary to the essence of the blueprints B1 – B4.

This blueprint plays a pivotal role in the design synthesis process by illustrating key areas a potential design intervention could address. The essences provide a foundation for problem framing (as described in Figure 40), enabling the identification of specific challenges to be tackled in the design phase. However, it is essential to reiterate that the hypothesised relationships in the blueprint function as an intermediate mental model. They are grounded in data from the Rich Picture tool. Still, they should be further refined through complementary knowledge sources, such as literature related to these concepts and practical applications within the team's case study. The next phase of this thesis will cover this.

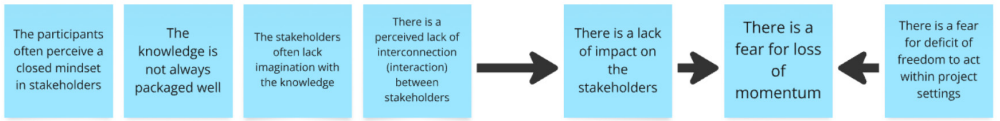
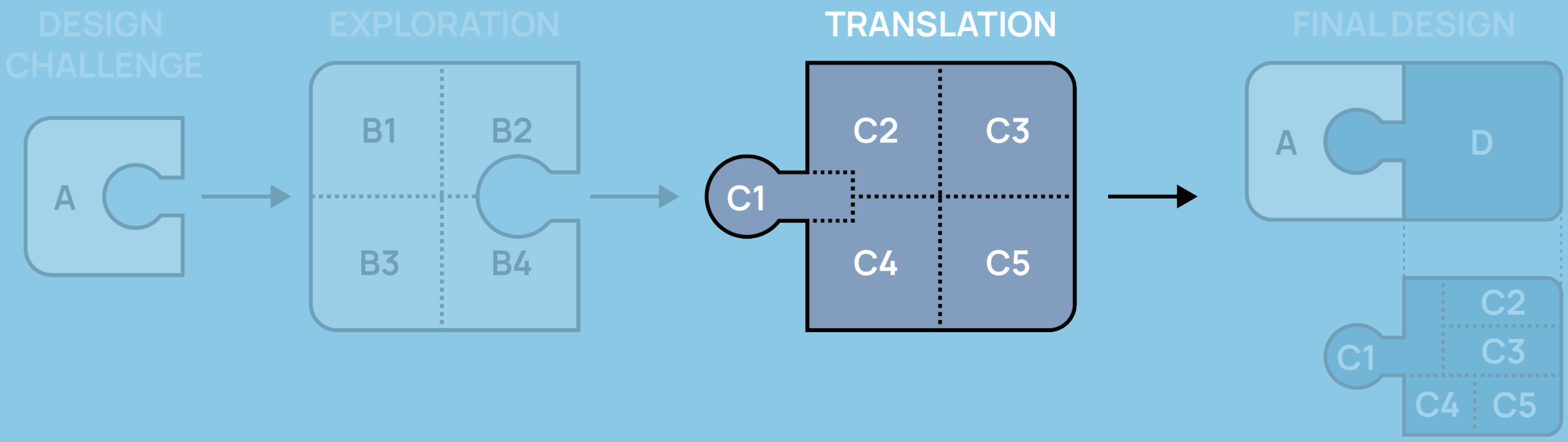


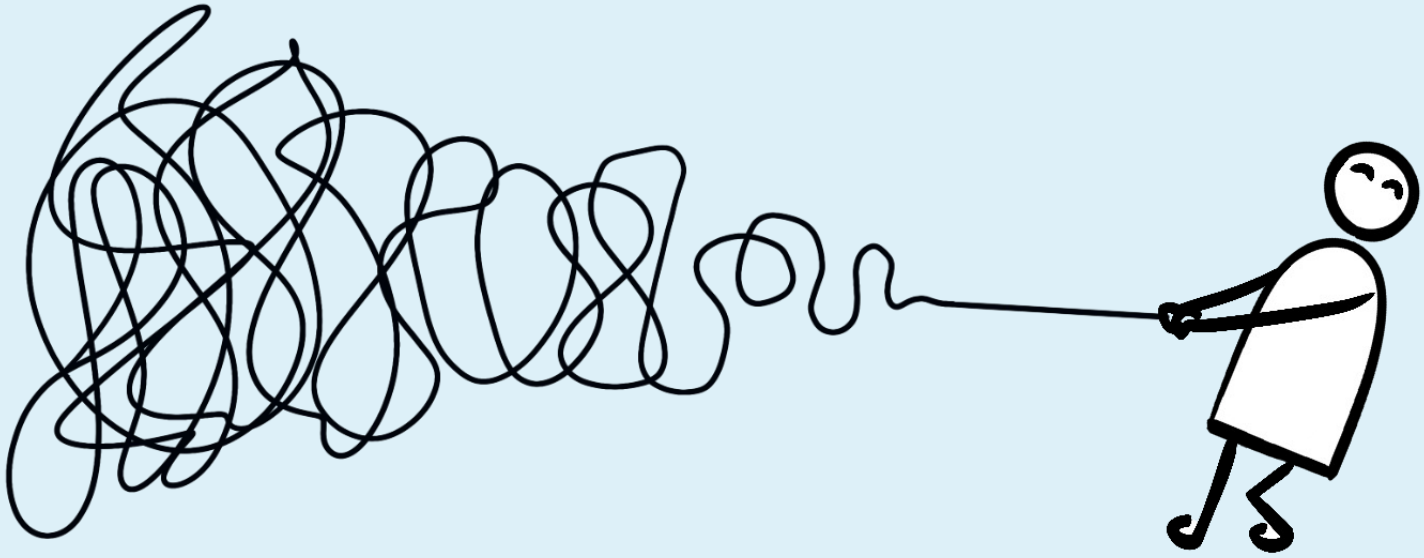
Figure 40. Problem frames derived from essences

PHASE C - TRANSLATION



6. Bridging exploration and design: key criteria

The exploration phase concluded with the identification of essences and the formulation of the Ethnographic Blueprint. This blueprint describes the hypothetical relationships between the essences and is based on the ethnographic insights. The primary relationships described are those between Embodiment (B1), Packaging (B2), Mindset (B3), and Interconnection (B4), which influence Impact and Momentum. These relationships, although hypothetical, are essential to consider as they provide a foundation for defining a suitable design solution for this thesis. With this relationship in mind, existing literature was investigated to explore similar and relevant theories and to further refine and translate these essences into concrete design criteria: the 5 C's. These will help create a puzzle piece that fits the original design challenge (A) - a final design solution. This will be covered in detail in the following sections.



6.1 Momentum in literature

To further explore the momentum relationship, we will introduce literature found in the fields of behavioural science and psychology. These two fields often overlap with design work that concerns human interaction. In both fields, the phenomenon of momentum-like experience has been explored. The work by Hubbard (2015) provides a helpful overview of this phenomenon and its variables in different fields. He departs from the original concept of momentum as presented in physics, where momentum equals the product of an object's mass and velocity. Subsequently, he proceeds to illustrate the momentum-like phenomena observed in psychology and behavioural science, as well as the parallels drawn with the physical concept.

6.1.1. Psychological momentum

Markman and Guenther (2007) describe psychological momentum as the perception of momentum towards an intended goal, otherwise conceptualised as the 'phenomenological experience of goal pursuit' (Briki and Markman, 2018, pg. 2). The variables that influence psychological momentum are the magnitude of the events (velocity), and magnitude of contextual aspects (mass). Markman and Guenther (2007, pg. 802) exemplify this by describing a hypothetical basketball game between two teams. The scoring of a team as an event determines the velocity and its magnitude, while the roar of the crowd, as a contextual aspect, determines the mass.

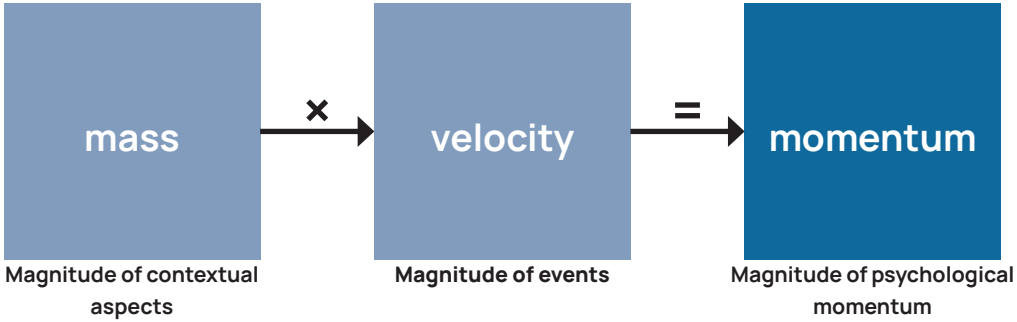


Figure 41. Psychological momentum equation based on descriptions of Markman and Guenther (2007)

An example more closely related to the context of this thesis comes from a personal communication (2025) with a team colleague. Here, the colleague explains how external influences, such as the socio-political landscape, have a tremendous effect on the relevance (momentum) of their project. If the political 'wind' – a figurative description of the trends within politics at that moment – has an opposite velocity to that of the project's concepts, the project will lose momentum. This political wind can be stronger or weaker, referring to the magnitude of mass as used in the psychological momentum equation. Accordingly, the perceived course of the project relates to the velocity.

Despite psychological momentum being beneficial for explaining how the magnitude of an event and its context can influence the perceived momentum towards a goal, its influence on performance is debated, as it is generally short-lived and depends on external factors that cannot always be controlled. Many sources then point to self-efficacy as a more effective contributor to goal pursuit and performance (Hamberger & Iso-Ahola, 2004; Cherian & Jacob, 2013, as cited in Hubbard, 2015).

6.1.2. Self-efficacy and behavioural momentum

Self-efficacy is first described in the works of Bandura (1977, 1986, 1997), and, as Carey and Forsyth (2009) concisely define, refers to 'an individual's belief in their capacity to execute behaviours necessary to produce specific performance attainments.' This topic has grown substantially in the last few decades and encompasses many nuances. However, to inform our hypothesised momentum relationship, the theory will be boiled down to its most prominent antecedents.

The theory by Bandura (1977) describes the four antecedents as 'past successful experiences,' 'physiological state,' 'role models,' and 'external feedback.' The first two are internal sources of self-efficacy, and the latter are external sources (Cassia & Magno, 2021). These antecedents, as influencers of performance, have interesting implications for enhancing momentum, as discussed in the hypothetical relationship presented at the beginning of this section. The term 'physiological state' could imply that people are in a state of excitement, which may enhance their ability to absorb information. The team could then act as role models, providing external feedback to the target audience, implying that there should be interaction between the team and stakeholders to enhance the persistence of their knowledge.

This leads us to behavioural momentum. Behavioural momentum is described as the persistence of behaviour. Just like psychological momentum, it draws parallels on the physical phenomenon of momentum, where mass equals the strength of a response and velocity equals the rate of response. A response in this context is defined as a reaction by a subject to a stimulus (Greer et al., 2016). The strength of a response depends on both the stimulus and the reinforcement (external feedback) that follows the response (Nevin & Shahan, 2011). The quality of reinforcement would further enhance the momentum (Nevin & Shahan, 2011; Arantes et al., 2012; Mace et al., 1997; Ahearn et al., 2003, as cited in Hubbard, 2015). A classic example that has yielded relevant data on this topic is the pigeon feeding experiment, in which the strength and rate of response have been studied based on variations in stimulus and reinforcer (Nevin et al., 1983).

These definitions are very theoretical but can be illustrated using the flyer case presented in the exploration phase. A flyer, being a communicational means, can be conceptualised as a stimulus in this sense but lacks the ability for the team to reinforce (react to) the response from the receiving end. Nor can the team observe the strength and rate of response. Being able to respond to the reaction of the receiving end is a step towards generating more momentum with the project. Similar to the external antecedents of the self-efficacy theory, this signifies again a need for interaction between the team and its target audience. This is something that current team products do not always enable.

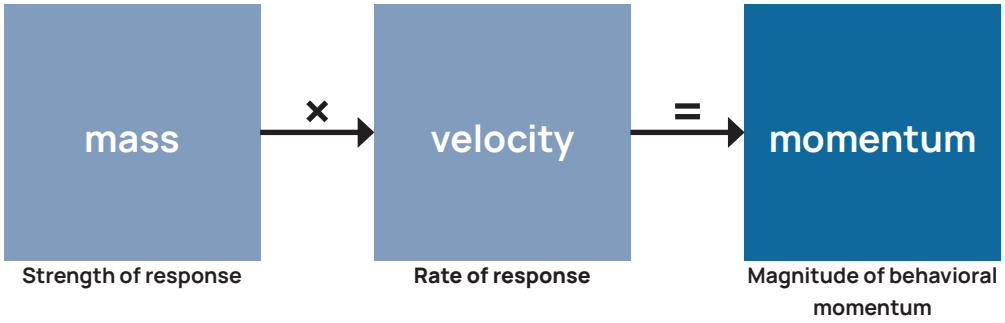


Figure 42. The behavioural momentum equation based on descriptions of Greer et al. (2016)

The earlier theories on psychological and behavioural momentum emphasise the importance of interaction, which implies that this could also enhance the project team's knowledge momentum. While the knowledge, corresponding products, and target audience are already in place, the question remains: How can we bridge these elements through interaction? Moreover, how can our core principles—mindset, packaging, embodiment, and interconnection—contribute to this process?

6.2. Boundary objects

The ethnographical findings demonstrated that there is often dispute within the team on what a knowledge product they create should do. Together with the complexity of their knowledge, this makes it challenging to mould that knowledge into a conventional knowledge product, such as a flyer, presentation, or report. A solution to the problem thus preferably allows for theoretical definition by the team but leaves enough room for both the team and the target audience to interpret these theoretical concepts.

This is where the theory on boundary objects comes in, a concept first mentioned in the work of Star and Griesemer (1989). Based on that work, Franco-Torres et. al. (2020) define boundary objects as follows:

'Boundary objects are artefacts (things, concepts, discourses, processes, etc.) that have the ability to simultaneously project disparate interpretations—they have interpretive flexibility—while constituting a solid nexus for communication and collaboration among disparate worldviews.' (p. 35)

6.2.1. Theory on boundary objects

Boundary objects emerge as a reaction to a problem statement with a selection pressure. The work of Franco-Torres et al. (2020) focuses on the role of boundary objects in sustainability transitions, but their work can easily be applied to any field of work where there is a lack of consensus or room for interpretation. In the case of the DTA, the common conception of the current way of working – as referred to by Franco-Torres et al. (2020) as a regime – has been disrupted by questions regarding what the DTA can, and is expected

to do, based on its position in society (Pierik, 2025, forthcoming). The team's concepts provide a foundation for a boundary object: a rough puzzle piece that fills the knowledge deficit regarding their research. Interaction with essential stakeholders who have a role in addressing this knowledge could then help formulate different, yet all suitable, puzzle pieces to address this deficit. Ultimately, this allows for various interpretations of the theory by the team, finding a mutually agreeable middle ground between stakeholders (Franco-Torres et al., 2020). A visual overview of this concept can be found in Figure 43.

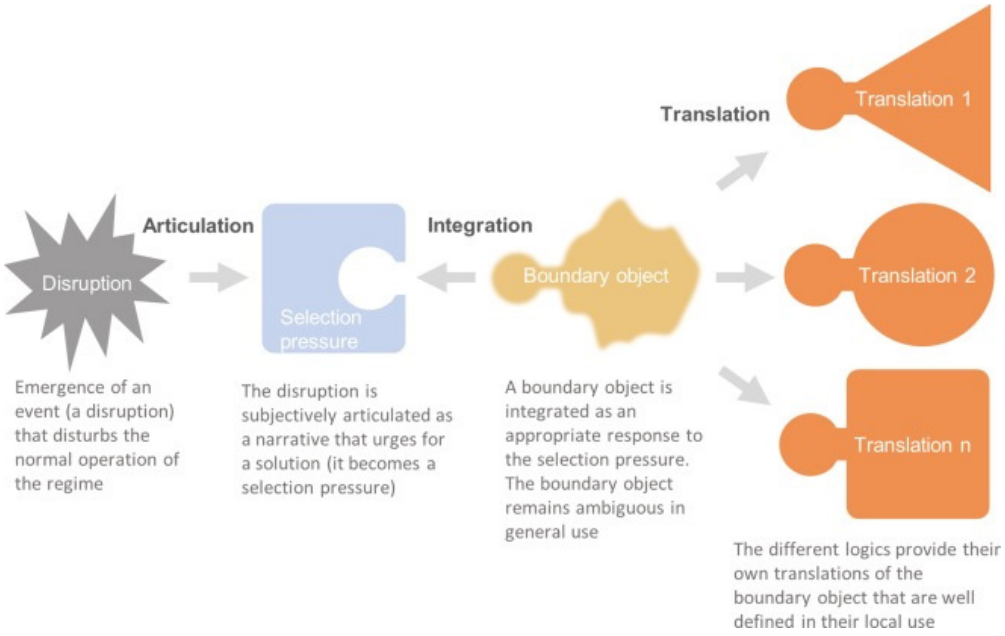


Figure 43. Visual representation of boundary objects (Franco-Torres et al., 2020, p. 36)

The theory departs from the assumption that knowledge, as previously described, lies at the boundary of several disciplinary fields. The concept of knowledge, as well as the way it was moulded into a product by the team, serves as a boundary object that operates on that boundary. As Carlile (2002, p. 442) states, 'The use of a boundary object is then described as a means of representing, learning about, and transforming knowledge to resolve the consequences that exist at a given boundary.' The consequence in the team's context is the rejection of their concept or misinterpretation, which diminishes the relevance of their knowledge. According to Star and Griesemer (1989), the use of metaphors can help explore how concepts such as team knowledge operate in different fields or 'across the boundaries' of the team, so to speak. It is then essential to choose a metaphor that works across various fields to avoid rejection or misinterpretation.

From a design perspective, a solution that embodies the theories of boundary objects then becomes a boundary object in its own right. Välk et al. (2019) identify physical representations as manifestations of ideas—whether that be a prototype or visual thinking sketches—as 'generative boundary objects'. (p. 10) It allows designers to find a middle ground between them and their stakeholders, as for the team it might find a middle ground between them and other disciplinary fields within the DTA. Boundary objects thus operate on multiple levels, and embracing this theory could significantly benefit the design process.

6.2.2. Examples of boundary objects in practice

To further inform the design implications, examples of existing boundary objects were examined to uncover more concrete implications. While explicit applications of the boundary object theory in the context of designing for knowledge sharing and learning experiences appear to be limited, valuable insights can still be drawn from related examples. The following cases, highlighted in an article by Lee (2024), illustrate how boundary objects can be leveraged to enhance design perspectives and facilitate deeper engagement.

The first example involves the **'Apple Vision Pro'**, an extended reality system recently developed by Apple. Lee describes how the Vision Pro functions as a boundary object during a product session, facilitating interactions between customers, staff, and the product itself. Through the Vision Pro, customers are guided by staff to familiarise themselves with the new system, while staff simultaneously learn from the customers' experiences and feedback. In this context, the Vision Pro enables a reciprocal learning environment for two distinct stakeholder groups.

The second example concerns the so-called **'food journey'** offered at Onyx, a restaurant in Budapest. Here, customers dine at a large communal table with a map placed at its centre. This map serves as a physical representation of a timeline, narrating the sequence of dishes to be served. Its tangible nature

allows customers to immerse themselves in the experience while chefs and serving staff use it to share knowledge about each dish. Furthermore, the map provides structure to the dining experience, fostering a shared narrative while leaving ample room for customers to exchange opinions about the dishes and their cultural or contextual significance.

The third and final example illustrates the use of **'Longevity Planning Blocks',** a tool designed to serve as a boundary object between longevity coaches (or other professionals) and their clients. These blocks facilitate discussions on complex topics related to life experiences. Importantly, they encourage understanding without requiring consensus, aligning with the core principle of boundary objects as tools that accommodate multiple perspectives. Lee concludes that boundary objects, as illustrated in the examples, enable collective sense-making by exploring relations between stakeholders and taking into account the political, cultural, and social dimensions related to them (Lee, 2024).

Figure 44. 'The Vision Pro Experience Zone at the Apple Store in Cambridge.' (Lee, 2024)

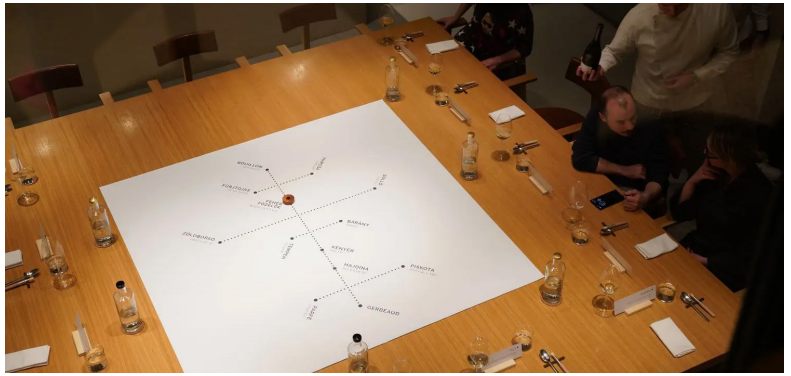


Figure 45. 'The expansive communal rectangular table at Onyx restaurant, designed to accommodate the large illustrative food-journey and gaming map.' (Lee, 2024)

Figure 46. 'Longevity Planning Blcoks' (Lee, 2024)

6.3. Translation to operable criteria

Building on the investigated theories and examples that closely align with the essences, we can now utilise these insights to refine our understanding of the essences and translate them into concrete design implications. This brings us back to the essences of Embodiment (B1), Packaging (B2), Mindset (B3), and Interconnection (B4), which were previously hypothesised as antecedents of momentum. In our specific context, momentum can be understood as the 'persistence of relevance' of the subject 'Connecting to Society'.

To briefly revisit the essences:

- **Embodiment (B1)** focuses on how knowledge is developed and shaped throughout its lifecycle.
- **Packaging (B2)** emphasises the importance of presenting knowledge in innovative and engaging formats.
- **Mindset (B3)** emphasises that knowledge may not always resonate with the intended audience's mindset.
- **Interconnection (B4)** emphasises strengthening connections among key stakeholders and leveraging the networked nature of the DTA.

6.3.1. The 5 C's

These essences (B1–B4) have been operationalised into five design criteria, referred to as the 5 C's:

- **Embodiment of Process (C1)**
- **Improving Packaging (C2)**
- **Stimulating the Imagination (C3)**
- **Interconnecting the Target Group and Stakeholders (C4)**
- **Embracing Boundaries (C5)**

The 5 C's in Detail:

Embodiment of Process (C1)

This criterion suggests that the design should help the team focus on both their process and outcomes. By providing tools to create an alternative representation of their progress and results, the team could gain a more precise overview than is currently afforded by existing knowledge products. For example, a solution might visually represent growth or milestones, facilitating the sharing of this progress with stakeholders to improve insight into the project.

Improving Packaging (C2)

This criterion addresses the need for more engaging ways to present knowledge, thereby making it more accessible and less abstract. The DTA's current textual focus could benefit from alternative approaches, such as workshops that facilitate richer discussions or physical representations that help knowledge 'come to life.' These approaches could also involve techniques to provoke the audience's imagination and create stronger connections to the material.

Stimulating the Imagination (C3)

Complementing C2, this criterion emphasises the importance of how knowledge is represented. Creative approaches, such as the use of metaphors, can encourage new associations and facilitate a deeper understanding of the subject matter. By engaging the imagination, knowledge can be made more relatable and impactful for its audience.

Interconnecting Target Group and Stakeholders (C4)

This criterion focuses on fostering meaningful interactions among stakeholders. Workshops, as mentioned in C2, could serve this purpose, but mediated solutions that enable stakeholders to exchange both explicit

and tacit knowledge may be equally valuable. Sharing tacit knowledge is particularly crucial for addressing the practical aspects of the DTA's objectives.

Embracing Boundaries (C5)

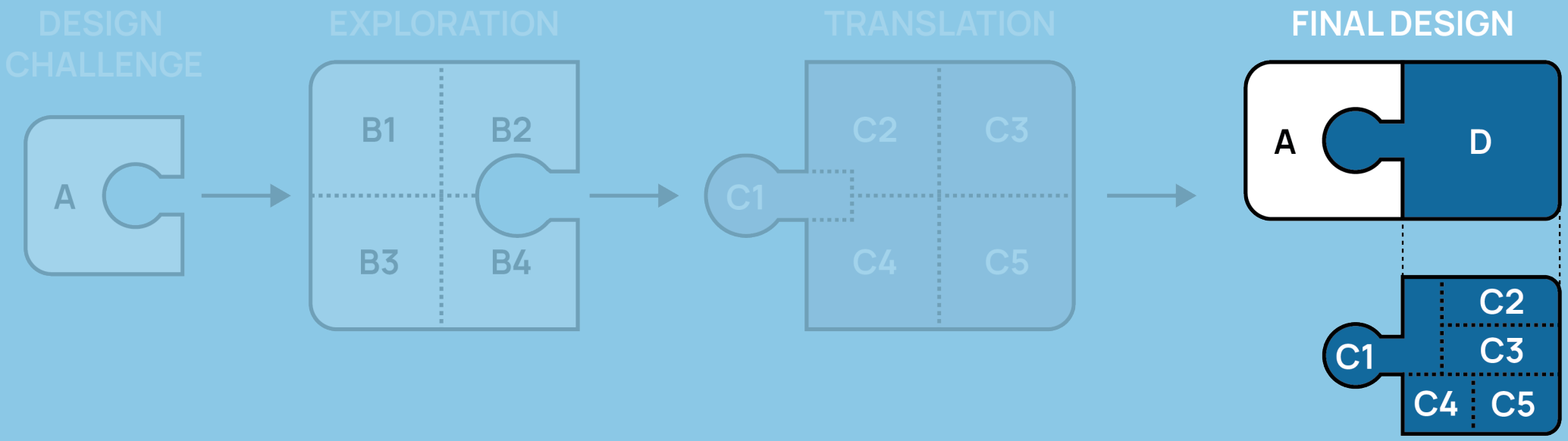
The final criterion serves as an overarching principle, encompassing elements of the previous criteria while adding the dimension of allowing multiple interpretations on the subject of 'Connecting to Society'. Theoretical insights suggest that boundary objects enable stakeholders from different domains to interpret a shared subject in ways that are meaningful within their contexts while still aligning with a central framework. Embracing boundaries thus facilitates collective sense-making, exploring relations between stakeholders and taking into account the political, cultural and social dimensions of those stakeholders.

6.3.2. Reflection on the 5 C's

The 5 C's provide a structured yet flexible framework for guiding design solutions. They are less abstract than the original essences (B1–B4) but still leave room for different design approaches. Each criterion contributes a distinct perspective on design implications, but overlap is inevitable given the interrelatedness of the underlying essences.

It is important to note that the 5 C's do not guarantee success; instead, they serve as a framework to inform and reflect on the design process. A final design solution may incorporate varying degrees of the 5 C's, depending on its focus and intended outcomes. The application of the framework will be further illustrated in the subsequent sections, where the process of developing a final solution is explored in detail.

PHASE D - FINAL DESIGN

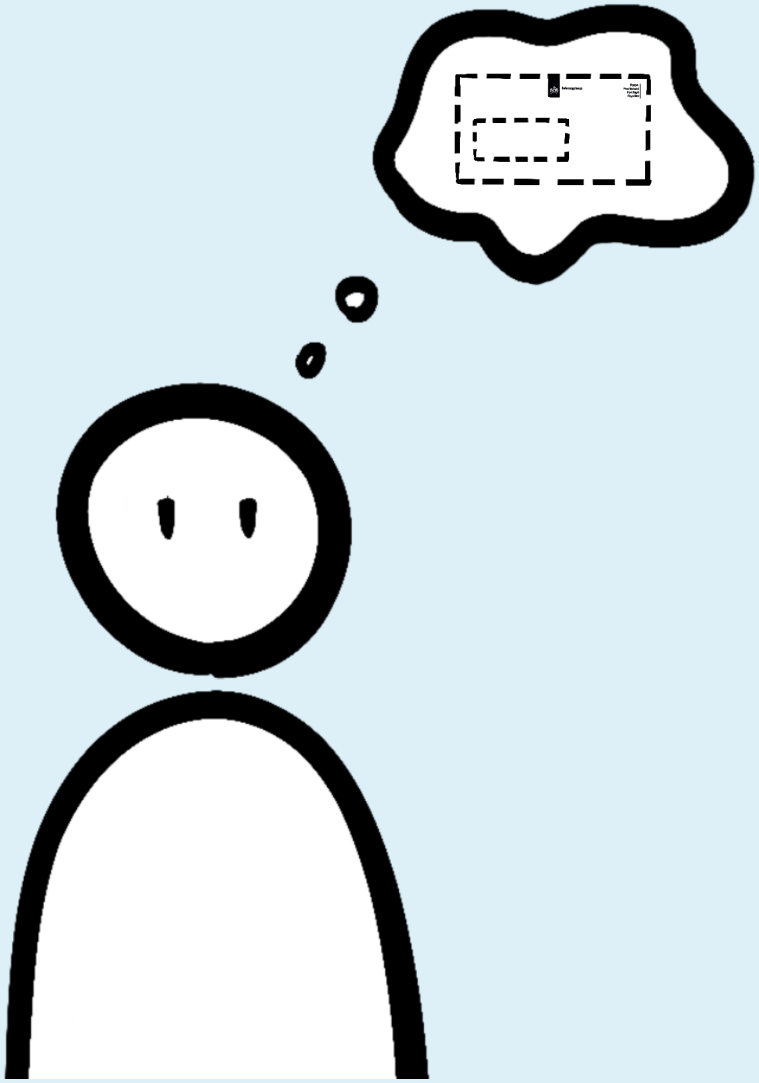


7. Ideation and concept development

Now that the essences have been translated into actionable design criteria, these guidelines can be employed to steer the ideation process. Through an iterative approach that utilised various ideation methods—drawing on the design experience that preceded this thesis—a wide range of ideas was generated. The initial stages of this process were intentionally unstructured and chaotic, emphasising quantity over quality to foster creative exploration.

As the ideation progressed, key dilemmas emerged, highlighting critical decision points where multiple interpretations were possible in addressing the research question. This section will explore these dilemmas, illustrating how the 5 C's provided direction in navigating these pivotal choices. By structuring the discussion around these dilemmas, the reader gains insight into the reasoning behind design decisions.

This chapter concludes with three concept directions that emerged from the ideation and reflection on the design criteria. These concept directions were subsequently tested in a prototype session with stakeholders, providing valuable insights to refine the designs further.



The ideation sheets presented in Figure 47 offer a glimpse into the ideation process, illustrating the breadth of exploration undertaken to develop design solutions that enhance the 'Connecting to Society' team's knowledge dissemination. These sheets represent a collection of thoughts, sketches, and conceptual directions that shaped the design process.

Given the extensive volume of ideation materials and the inherently nonlinear nature of ideation, the following sections will highlight key points. This includes intermediate solutions, emerging opportunities, and critical dilemmas—building on the discussion introduced at the beginning of this chapter.

7.1. The dilemmas and their examples

The dilemmas that emerged during the ideation process entail the following:

1. *Orientation of the solution: reflection or dissemination?*
2. *Time efficiency: balancing impact and effort*
3. *Autonomy vs. structure: finding the right balance*
4. *Interaction levels: determining the ideal degree*
5. *The role of metaphors: operationalizing boundary objects*
6. *Tone and nature: formal or playful?*
7. *Physicality in design: striking the right balance*
8. *Unified tool or system of elements?*

These dilemmas will be more thoroughly discussed in the following sections, and how they were addressed through the 5 C's.

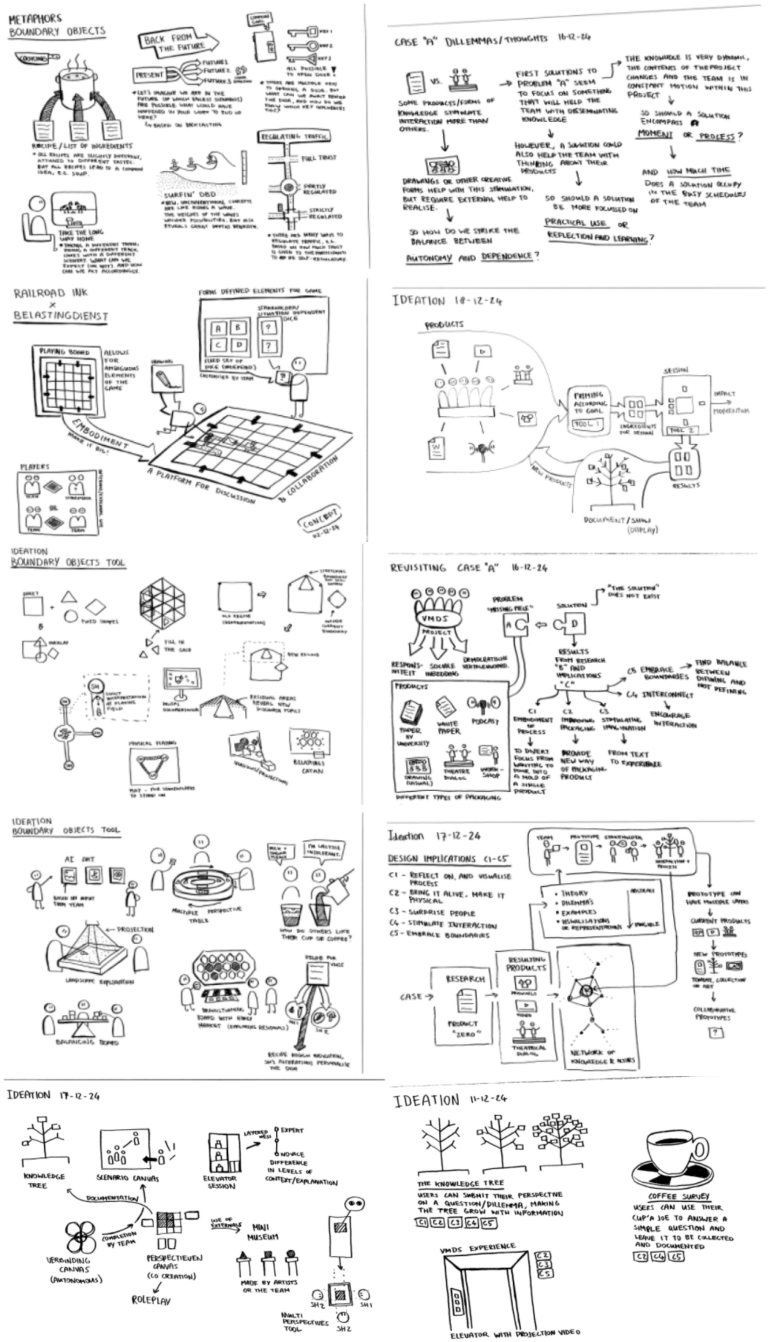


Figure 47. Examples of ideation sheets for phase

7.1.1. Direct or indirect intervention?

The first dilemma that emerged during the ideation process concerned the point at which to intervene within the knowledge dissemination process. Rather than referring to a physical location, this dilemma centres on determining the most effective stage for intervention. Should the solution focus directly on the moment of dissemination itself, or should it instead provide a tool for reflecting on the knowledge and its outputs?

Both approaches align with the 5 C's criteria for enhancing knowledge dissemination, albeit in different ways: the former offers a more direct means of intervention, while the latter takes an indirect approach by fostering deeper reflection and refinement.

Examples of direct ways include connecting to society through an elevator or a coffee survey. The elevator would translate the team's knowledge into a physical experience, where participants hop in and out of the elevator to discuss various topics and experience the practical implications of the project. The coffee survey would add an interactive layer to a coffee gathering as an informal ritual to enhance the conversation on the topic. These ideas are designed to influence the dissemination process directly. The knowledge tree would be a way to document insights from research creatively by allowing a physical representation of a tree to 'grow' with knowledge based on those insights. This would help the team reflect on the process of their project and how their current and potential products fit within the broader context of the project. Furthermore, this makes the solution more sustainable for the team, as it is less susceptible to changes in the project's content and can be easily adjusted if needed.

The direct interventions primarily focus on improving packaging (C2), stimulating imagination (C3), and interconnecting the target group (C4), as this stage in the dissemination process involves direct interaction between the team and stakeholders. The indirect interventions mainly concern reflective stages, targeting the embodiment of the process (C1). Both directions have the potential to embrace boundaries (C5) as they facilitate collective understanding and conversation between different parties. It is impossible to balance out the dilemma through a single solution, which means the final concept entails parts from multiple solutions or a solution that targets a specific stage.

Figure 48. From left to right: knowledge tree, coffee survey and elevator concept

7.1.2. Time efficiency: balancing impact and effort

Another dilemma that arose from the ideation process is the time consumption of the potential solution. How much time should the solution require from the team, and how can we ensure it delivers maximum value without being overly time-consuming? This dilemma arose specifically during a discussion of preliminary ideas with the team. One of the ideas, illustrated in Figure 49. entails a game-like tool that allows participants to collaboratively discuss and apply the team's theory, with some randomiser elements (such as dice and cards) to generate a surprising session. In line with this idea, the team provided a well-founded critique regarding the amount of time required to implement such a solution. With sufficient time, they included both the preparation and setup time, as well as the time the session incorporating the idea would consume.

The exploration suggested that – with a complex subject like the team's knowledge – single products that require minimal attention after completion may hinder dissemination. As such, it is still preferable to opt for something that needs time to perform in front of an audience. The impact and effort can be balanced, however, by making the session itself the primary focus, with attention directed at the interaction with potential stakeholders. Using pre-structured templates or a canvas can significantly reduce the effort required for the team to prepare such a session while still enhancing its impact. After all, the richness of the teams' knowledge should be retained to some extent, which requires effort.

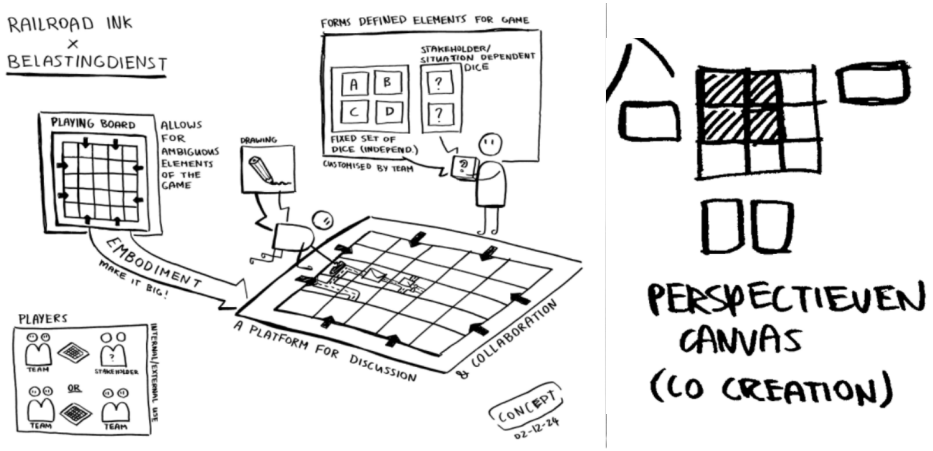


Figure 49. Examples of template-based ideas

Figure 50. Fragment of the visual translation of the 'manifest'

7.1.3. Autonomy vs. structure: to outsource, or not to outsource

This brings us to the following dilemma: How can we strike the right balance between pre-structuring the solution and leaving room for creative competence? Throughout the thesis, it was observed how robust design can be in an environment like the DTA. Much of the interaction with the team, as well as contributing my thoughts and ideas during the thesis process, inspired the team and other colleagues. The visual translations of the theory charm the team of Connecting to Society. Ultimately, hiring me as a designer to help translate the team's insights and disseminate them would be the most preferable option, as I possess the creative skills to do so.

However, since this thesis aims to develop a solution that can be transferred to the team, giving them the autonomy to improve knowledge dissemination, this is unfortunately out of the question. Therefore, the solution should incorporate some form of independence, allowing the team to refine and enhance their process, as addressed in criterion C1. This could still include the idea of visual translation but is complemented by templates that can be used as input and output for sessions or other communicative purposes as described previously. This would help balance the structure and autonomy. These elements were considered for the final concepts.

7.1.4. Interaction levels: determining the ideal degree

As briefly discussed in dilemma 2, the amount of time the solution requires should primarily be focussed on the interaction. Previous products mainly needed a substantial amount of time upfront and minimal interaction after completion. In line with dilemma 2, this idea will be reversed so that the solution requires less time upfront and more interaction after preparation (during a session, for example). Furthermore, it could be beneficial to incorporate elements of interaction with participants and relevant stakeholders after the primary interaction has occurred. This is a translation of the theory of behavioural momentum, where the reinforcement of a response (after the moment) is deemed more effective than reinforcing the stimulus (upfront).

Many of the solutions operationalised this approach by exploring various forms of interaction during the central interaction part of a solution, both during the main interaction phase and as a follow-up based on its outcomes (as illustrated in Figure 51). One example of the latter involves creating a 'recipe' that fosters the appropriate application of theoretical insights from Connecting to Society in collaboration with stakeholders. This recipe can subsequently be shared with stakeholders, serving as a tool to disseminate the results and insights derived from the theory further.

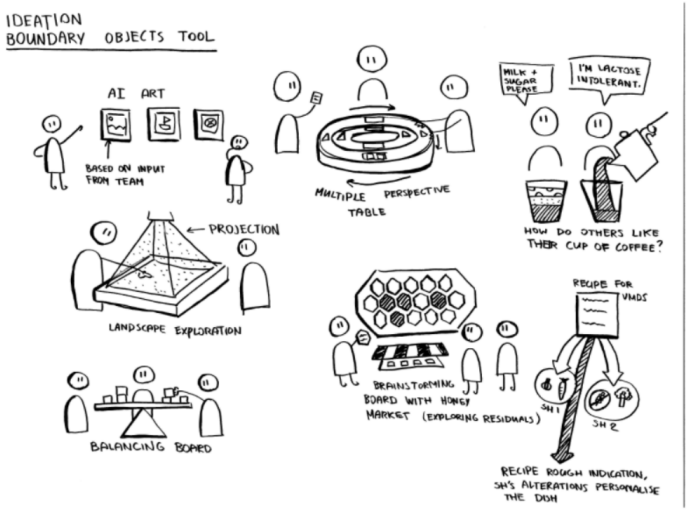


Figure 51. Examples of ideas incorporating different elements of interaction

7.1.5. The role of metaphors: operationalizing boundary objects

From C5 – 'embracing boundaries' naturally follows the question: 'Can we identify a metaphor that effectively embodies the principles of boundary object theory and aids in its practical application?' The use of metaphors has excellent potential as a powerful tool, but there are some possible caveats to consider when using metaphors. This mainly comes down to balancing the relevance and resemblance of the metaphor to the original subject. Using a metaphor that is too closely related to the original subject can cause the perspective on the subject to become overly narrow, rather than evoking new perspectives on it. In contrast, using a metaphor that is too distant from the subject could cause additional abstraction of the theory, resonating even less to stakeholders than it does currently.

It is difficult to predict whether a metaphor will achieve the desired balance. However, the following hypothesised rule of thumb was applied when selecting metaphors with high potential: choose a metaphor that, in a session, would provoke discussions and decision-making processes similar to those inspired by the original theory while embodying an analogy that feels relatable to most users. For instance, the metaphor of 'making a recipe for a soup' follows this guideline. It draws on the familiar process of cooking and incorporating different perspectives on taste. This analogy is relatable to most stakeholders, closely aligned with the theory, yet sufficiently distant to inspire fresh and engaging perspectives on the original subject.

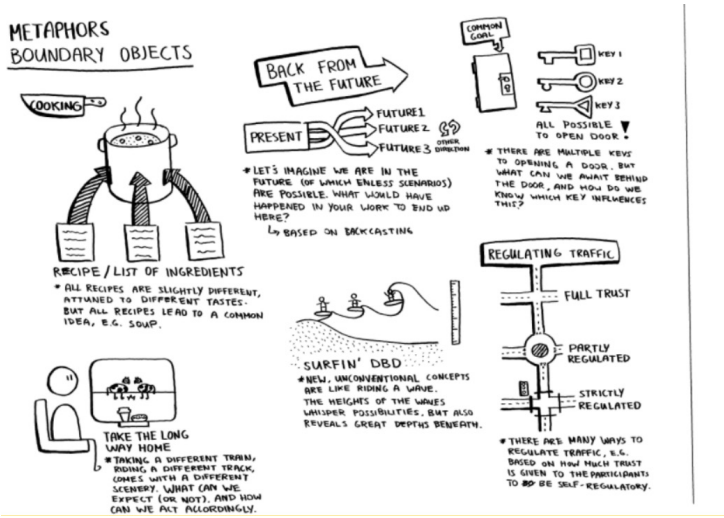


Figure 52. Examples of ideated metaphors

7.1.6. Tone and nature: formal or playful?

Should the solution adopt a more formal tone to ensure professionalism or a playful tone to foster creativity and engagement? There are reasons to opt for a more formal tone in a formal organisation; on the other hand, it could be interesting to introduce a playful tone into a solution. Considering the criteria to connect the team and stakeholders, a playful tone might be more valuable. Existing theory supports this idea, suggesting that playful elements enhance learning environments and enrich imagination by leveraging users' cognitive abilities (Thomas & Brown, 2011; Jessen & Jessen, 2014). Playfulness was incorporated into some of the ideas, similar to the way boundary objects are integrated, by allowing users to make choices and giving them creative freedom within the framework the design offers (as demonstrated earlier in the examples of dilemma 2).

7.1.7. Physical vs. digital: striking the right balance

According to the criteria, there is a strong preference to add tangible aspects to the solution. This does not exclude the use of digital constituents, but the balance will be skewed to the tangible side of the spectrum. Physical elements offer different types of interaction than most digital elements, which can add value to an environment where more conventional digital means are used for communication and learning. Most of the ideation utilises physical elements as a basis, with options for digital layers that enhance functionality, such as interaction or documentation. The knowledge tree presented in dilemma 1 is an excellent example of this, where the idea is primarily a physical manifestation. Still, digital elements, such as a digital copy of the attributes, are certainly possible for more established versions of that concept.

7.1.8. Unified tool or system of elements?

This brings us to the final dilemma: Should the solution consist of a single cohesive tool or a system of interconnected tools and elements to address multiple needs? Throughout the course of the exploration and the subsequent translation steps, it became apparent that, besides a solution focusing on one specific aspect of the dissemination challenge, a system of solutions could also benefit the team. This dilemma focuses on the possible combinations of the 5 C's in a final solution.

As illustrated in Figure 53, there are multiple stages in the knowledge dissemination process at which interventions can take place. Key areas of interest include preparing the knowledge for a session, facilitating interaction between the team and stakeholders, and addressing the outcomes of these interactions. A solution targeting multiple stages would likely adopt a systematic approach, whereas a solution aimed at a single stage would resemble a more focused, singular tool.

The nature of the problem suggests a preference for a more systematic approach. However, the scope and time constraints of this thesis, combined with the dynamic nature of the team and their process, limit the range of solutions that can be explored simultaneously. To strike a balance, combinations of solutions were considered, such as elements that facilitate interaction and knowledge exchange during a session, paired with tools to reflect on the process and share insights. For example, combining collaboration canvas-like concepts with a knowledge tree represents an effort to achieve this balance, providing a more systematic solution to enhance overall effectiveness.

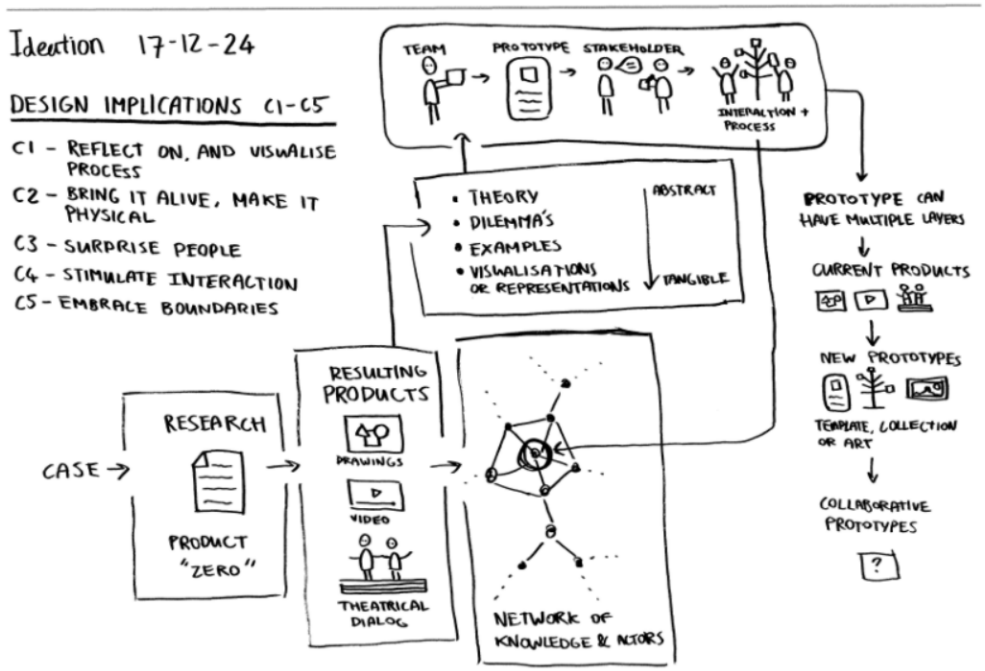


Figure 53. Example of a system of solutions and its constituent elements

7.2. Three concept directions

Based on the previous dilemmas, three concept directions were selected. These concepts focused on three different directions: 'Storytelling and Gamification', 'Boundaries and Co-creation', and 'Mapping Insights'. These concept directions represent slightly different interpretations of various aspects of the 5 C's. The following paragraphs will describe them and how they were elevated to the level of prototypes as manifestations of the occurring ideas.

7.2.1. Concept 1 - Thinking Outside the Box: storytelling and gamification in scenario exploration

The 'Thinking Outside the Box' concept addresses storytelling and gamification with a specific focus on scenario exploration. The theoretical foundation of the team benefits from scenario exploration, as it transforms the matter into concrete and applicable scenarios that employees can experience in their day-to-day work.

A key milestone in realising this concept was the publication of the manifest by the 'Connecting to Society' team. This manifest serves as a draft for the upcoming knowledge track, outlining two primary perspectives that inform the execution of the main tasks of the Dutch Tax Administration: the legal perspective and the policy perspective. Additionally, it highlights the need for supplementary perspectives that better represent the voices of external stakeholders, such as citizens and corporations. This inclusion is deemed critical, as it helps to prevent potential future challenges and indirectly supports the organisation's main tasks.

In practice, DTA employees already exhibit 'outside-the-box' thinking, often going beyond the minimum legal requirements in their daily work. The proposed concept builds on this phenomenon and introduces a structured tool in the form of a playing directorate, which consists of an inner and outer box. The inner box represents the DTA's minimal legal obligations, while the outer box delineates the boundaries of what is legally permissible.

The tool engages users, including key stakeholders on the team, by providing scenario cards. These cards prompt brainstorming and exploration of scenarios in which stakeholders experience instances of 'thinking outside the box' of their minimal obligations. The outcomes of these sessions are explored scenarios, which aim to:

1. *Generate new insights for the knowledge track.*
2. *Disseminate existing knowledge among stakeholders.*

The concept is linked to the insights of the exploration as follows.

C2: It enhances the packaging of theoretical information by utilising scenario cards and breaking down lengthy texts into concise discussion prompts that facilitate deeper exploration.

C3: It stimulates the imagination through the exploration of concrete scenarios and personal experiences.

C4: It facilitates interactive sessions that connect stakeholders, where their engagement with the team is crucial to achieving meaningful outcomes.

C5: It embraces boundaries by encouraging stakeholders from varied backgrounds to share their perspectives on the theoretical framework.

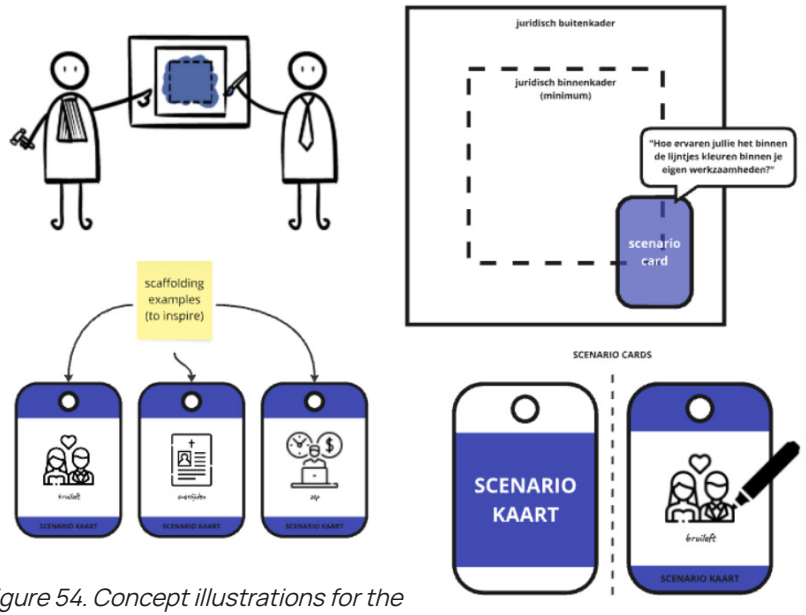


Figure 54. Concept illustrations for the 'Thinking Outside the Box' concept

7.2.2. Concept 2 – The Policy Pan: a metaphorical approach to boundaries and co-creation

The 'Policy Pan' concept explores the 'Boundaries & Co-creation' direction, focusing on perspectives related to Connecting to Society. Similar to the 'Thinking Outside the Box' concept, it operationalises the insights from the manifest but employs a more metaphorical approach. Drawing from the analogy of cooking, it highlights the need for supplementary perspectives alongside the dominant legal and policy perspectives outlined in the manifest.

Inspired by boundary objects theory, this concept emphasises the value of multi-perspectiveness, framing it as a matter of 'taste' when 'cooking up' policies that involve various disciplinary fields. The tool (illustrated in Figure 55) consists of leading perspective cards and additional template cards designed to facilitate brainstorming on new perspectives. These template cards, referred to as 'seasoning' cards, provide users with tangible elements to spark discussions on diverse viewpoints.

To support this process, a cutting board is incorporated as a metaphorical workspace where brainstormed perspectives can be addressed. If a perspective remains too abstract, it can be 'cut' into smaller, more manageable pieces to refine the discussion. The overarching goal is to identify perspectives that align with both the theoretical foundation and the practical needs of the DTA, effectively bridging the gap between these boundaries.

The outcomes of these sessions are metaphorical 'seasonings' for the policy soup, aimed at:

1. *Enriching the policy-making process by incorporating diverse and innovative perspectives.*
2. *Creating actionable insights that remain grounded in the theoretical framework while being applicable in practice.*
3. *Disseminate existing knowledge among stakeholders.*

The concept is linked to the insights of the exploration as follows.

C2: It enhances the packaging of theoretical information by utilising seasoning cards and breaking down lengthy texts into digestible discussion prompts that facilitate deeper exploration.

C3: It stimulates the imagination through the exploration of new perspectives on the existing practice by bridging theory and personal experiences.

C4: It facilitates interactive sessions that connect stakeholders, where their engagement with the team is crucial to achieving meaningful outcomes.

C5: It embraces boundaries by encouraging stakeholders from varied backgrounds to share their perspectives on the theoretical framework.

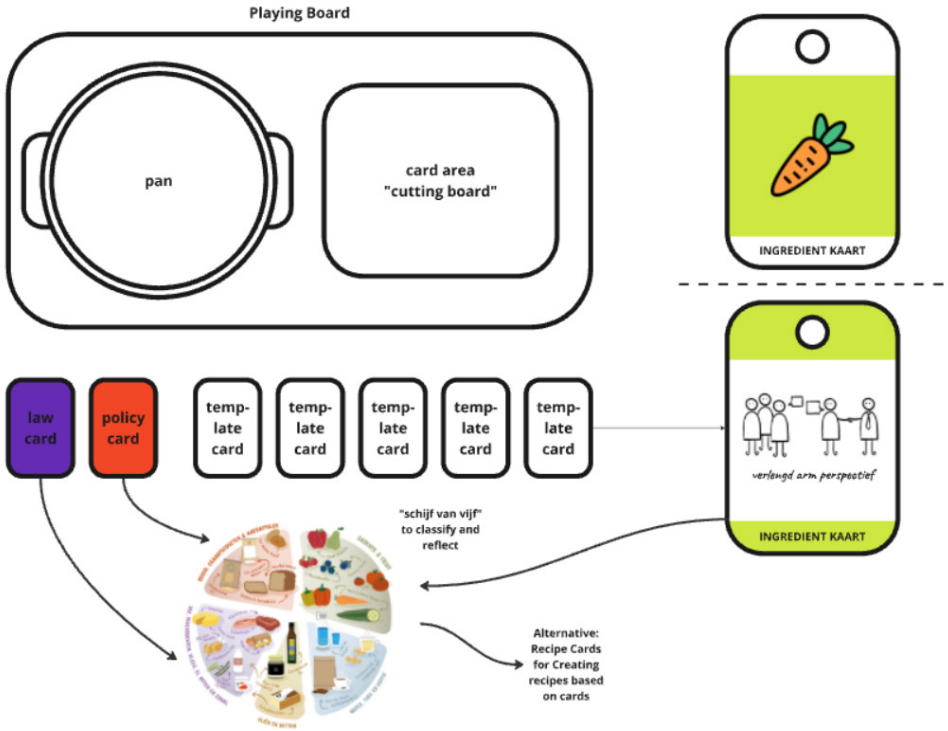


Figure 55. Policy Pan concept illustrations

7.2.3. Concept 3 – The Knowledge Tree: a tool for mapping insights and demonstrating growth

The 'Knowledge Tree' concept addresses the 'Mapping Insights' direction, offering a method for collecting and visualising the insights gathered by the team during their process. Unlike the first two concepts, this approach primarily focuses on capturing and organising the results of interactions with stakeholders. The idea revolves around a scaled physical representation of a tree, complete with branches that can hold insights in the form of cards, Post-its, and other written elements. While not an entirely separate conceptual direction, the Knowledge Tree serves as a supplementary tool that complements the first two concepts, collectively addressing a broader range of criteria.

The primary objective of this concept is to evoke a sense of growth within the project. By enabling a tangible collection of insights to expand alongside the project and its ongoing stakeholder interactions, the Knowledge Tree provides a visual and physical representation of progress. Furthermore, it can serve as an artifact for future users of the tool, offering a record of what has already been accomplished in the project and earlier sessions with stakeholders.

As shown in the illustrations in Figure 56, the configuration of the tree's branches is intentionally unstructured and serves no predefined purpose beyond providing a space to hang insight cards. This lack of predetermined structure allows flexibility and leaves room for user interpretation, which will be further explored during prototype sessions. Since the design criteria impose no incentive to define a specific configuration, the tool empowers users to organically determine how best to collect and organise insights during its use.

The concept is linked to the insights of the exploration as follows.

C1: It embodies the project's process and knowledge track by providing a physical representation of their collection of insights, which can be used for internal reflection and external communication.

C5: It embraces boundaries by providing a middle ground for all of the insights to come together (physically). The tree figuratively stands as an artefact on the boundaries the team shares with their stakeholders.

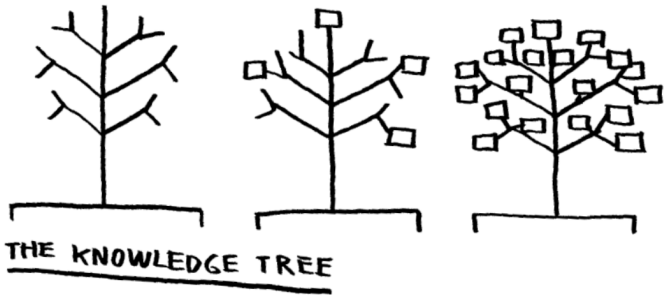


Figure 56. The Knowledge Tree concept illustrations

7.3. Prototype tession – testing the three concept directions

Using simple and cost-effective materials, the previously described concepts were developed into verifiable prototypes to be tested within the organisation. Employees from various clusters were invited to participate, experience the concepts, and provide feedback on how to improve them. Ten employees responded and were present during the session.

It is important to note that these employees are part of the clusters within the I&S directorate and do not represent the target group for the final solution. Both target group participants and directorate employees offer advantages and disadvantages. While testing with the target group more closely resembles actual use, it presents practical limitations, as the specific target audience is not yet fully defined. Given the time constraints of this thesis, directorate employees were chosen as participants. These individuals, acting as experts on the subject, are a motivated and knowledgeable group experienced in conducting innovative sessions with stakeholders—valuable for enhancing the concepts.

The prototype session began with an introductory presentation that provided context for the research and the theory of Connecting to Society, presented through visuals and explanations. Participants were then divided into two groups of five, each spending 30 minutes per concept with a rotation between the two. Each group received an instruction sheet guiding them through the prototypes, which are found in Appendix 16 and 17. After completing both rounds of testing, participants were asked to fill

out a survey (found in Appendix 10) to provide insights on specific questions related to the manifestation of the concepts. The session concluded with an open discussion to thank the participants and gather additional feedback on both the session and the concepts. The following paragraphs summarise the input and observations per concept.

7.3.1. Concept 1 - Thinking Outside the Box

As previously described, this concept invited participants to explore scenarios where the DTA goes (or should go) beyond its legal obligations to fulfil its tasks better. Participants noted that the limited attributes of the concept made it challenging to generate scenarios. While this varied among individuals, there was general agreement that more attributes—such as examples or tools like dice to generate random ideas—could facilitate the creative process.

Participants also indicated that the term scenario was not always precise. They recommended providing examples and more explicit instructions to align expectations. Additionally, the boxes of the playing field were interpreted in varying ways. While some participants understood the outer box as representing the maximum of what is legally permissible (as intended), others interpreted it as thinking entirely beyond legal boundaries. This highlighted the need for more explicit definitions and examples to avoid confusion.

7.3.2. Concept 2 – The Policy Pan

The Policy Pan concept encouraged participants to consider additional perspectives to complement the leading legal and policy perspectives described in the manifesto. The metaphor of cooking was well-received, with participants naturally using terms such as 'seasoning', 'cutting', and 'cutting tools' during discussions.

While the attributes of this concept were appreciated, participants found that the instructions lacked clarity regarding how and when to use some aspects of the tool, such as the pan. An additional canvas provided during the session to categorise the seasoning cards was deemed unnecessary, as participants intuitively integrated categorisation into their discussions.

The chopping board was identified as having significant potential. Participants suggested incorporating additional activities into the workflow, such as 'chopping' perspectives into smaller components to discuss them at different levels (e.g., organisational, team, or personal project levels). Another idea raised during the session was the creation of a collaborative recipe with stakeholders, resulting in a concrete takeaway for participants to share with their teams or directorates.

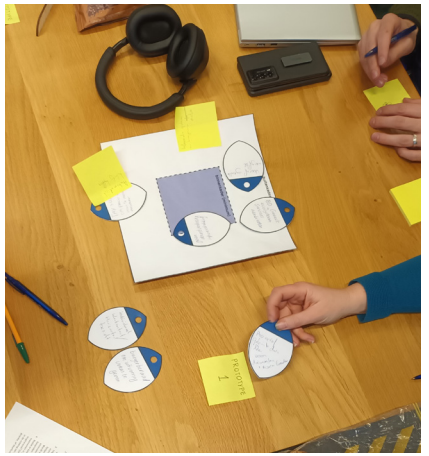


Figure 57. Participants using concept 1 during the prototype session

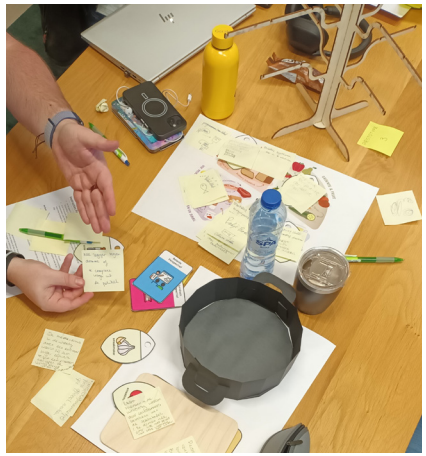


Figure 58. Participants using concept 2 during the prototype session

7.3.3. Concept 3 – The Knowledge Tree

The Knowledge Tree concept invited participants to hang brainstorming results on a tree. Participants were given no specific instructions other than to place insights on the tree as they saw fit. However, the survey revealed that participants struggled to understand the concept's connection to the thesis design challenge. This may be due to the idea being more focused on the team's internal documentation than on external engagement.

Despite this, participants appreciated the symbolic representation of growth, noting that the tree visually demonstrated progress and contributions throughout the session. Suggested enhancements included

integrating exercises around the tree to explore configurations of insights, such as identifying 'low-hanging fruit' on lower branches while placing more innovative ideas higher up, with the best idea serving as the tree's crown.

Figure 59. The Knowledge Tree filled with insights from the session

7.4. Overview of insights of the three prototype concepts

The three prototypes have proven to provide numerous opportunities to enhance the knowledge dissemination process of the Connecting to Society team. This has led to the conception of the overview shown in Figure 60 which describes the different stages of knowledge dissemination according to the prototypes.

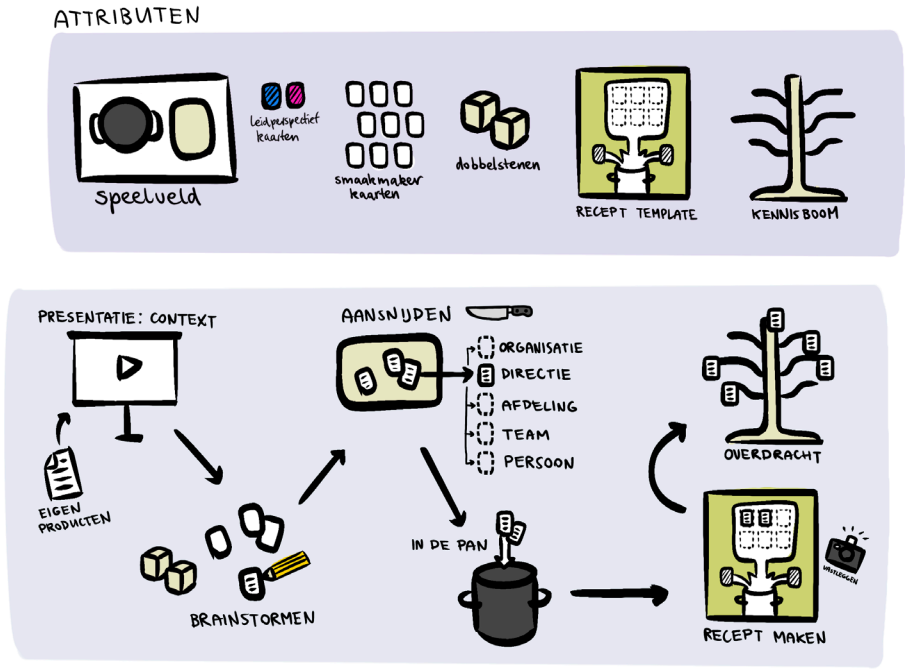


Figure 60. Overview of insights prototype session

The first phase involves a brief introduction to the session's subject matter. The presentation, which included drawings and metaphors, helped the receiver gain a brief yet not overly precise understanding of the subject's most essential elements. This first phase is all about the initial transfer of information, the first encounter with the subject for those who are unfamiliar with it.

The second stage involves allowing recipients to explore the theoretical concepts by inviting them to reflect on the subject and apply the subject matter to their practice. This makes the subject more concrete and fosters interaction between the team and the recipient. In the 'Policy Pan' and 'Thinking Outside the Box Prototype', this was achieved through the use of brainstorming cards, which enabled users to document their thoughts and ideas.

The third stage is about being analytical, which requires a more thorough understanding of the subject matter. This enables the target group to further concretise the subject matter for their practice and make actionable decisions on how to integrate it into their practice. This is where both of the previously mentioned prototypes showed their deficiencies. This could be due to the lack of attributes, as was the case with the 'Thinking Outside the Box' concept; however, more time and experience with the subject matter are needed, along with methods for translating the subject into specific practices.

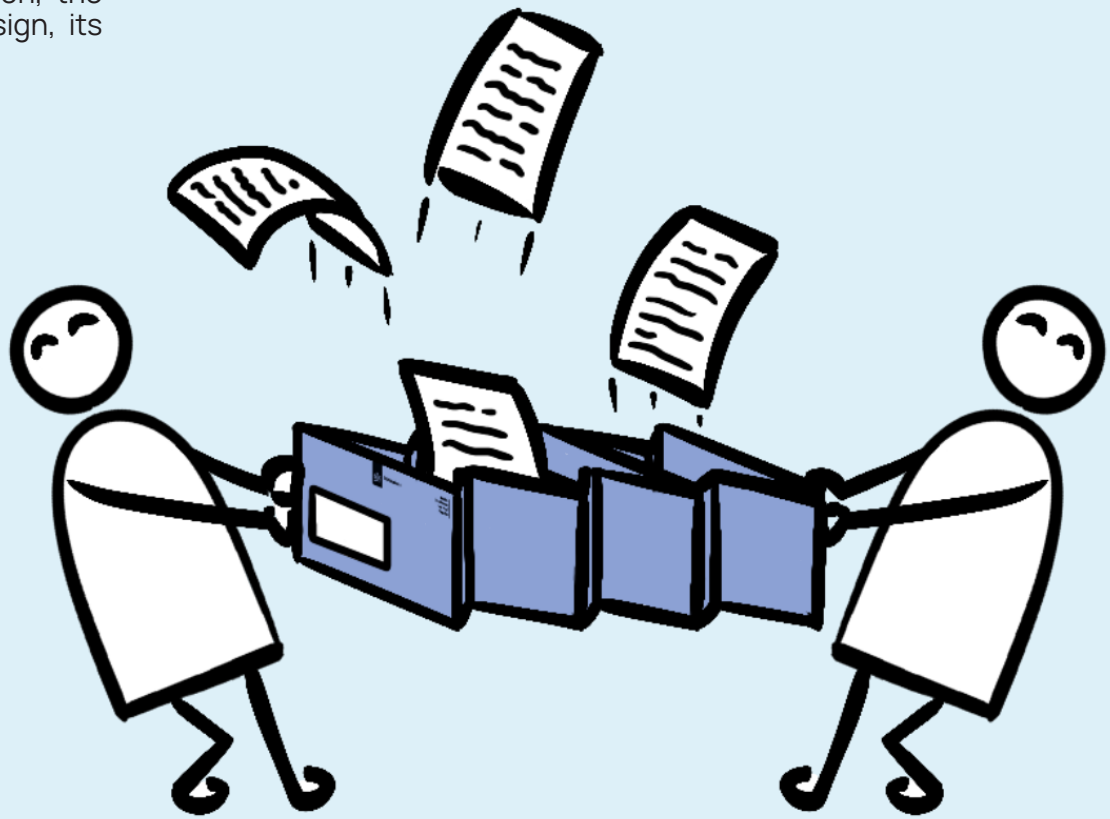
The final stage involves the creation and collection of new definitions tailored to the various practices within the organisation. These definitions can be viewed as different logical translations of the boundary object by multiple disciplines, which connects to society, as proposed by Franco-Torres et al. (2020). The Knowledge Tree prototype offers a method for documenting these translations and making them physically visible, enabling them to be utilised for further discussion. The charming aspect of the tree is that it allows users to discuss the insights within the tree according to its structure (roots, low-hanging fruit, crown), as previously discussed.

With this overview in mind, numerous options become available for the final design. The next phase of this thesis will focus on selecting and amplifying the most promising elements for a final solution.

8. Final concept – the Harmonica

The prototypes from the previous section have been a valuable source of practical feedback on the design concepts developed so far. Exploring different forms of interaction with physical objects at various stages of knowledge dissemination has provided key insights for the final design. This overview offers a refined foundation for the final concept and serves as a focal point for discussions with the team on how to elevate the design to its final stage.

Through additional iterations, incorporating feedback from team members and a select group of key stakeholders, the final design solution, the 'Harmonica', was conceived. This section presents the final design, its intended use, and the rationale behind the design decisions.



8.1. The Harmonica

After an extensive journey of exploration and design, the final concept was created: the 'Harmonica'. The Harmonica is a compact system of physical elements that together form a flexible toolbox for discussions across various target groups and settings. These elements act as tangible representations of the team's knowledge, bringing their insights to life as interactive artefacts. All components are housed within an A4-sized package, making the Harmonica easy to transport and integrate into discussions.

As its name suggests, the Harmonica is a modular system that can be expanded or condensed to meet various needs. It enhances previous concepts by offering the right balance of structure and flexibility. By combining the power of metaphors, visual representations, and adaptable components, the Harmonica provides a strong foundation for conveying the core ideas of the knowledge track.

Referring back to the framework outlined in the previous section, the Harmonica focuses on the first two stages of the hypothesised knowledge dissemination process as defined in chapter 7.4. These stages involve the initial introduction and explanation of key aspects of the Connecting to Society knowledge track, which is aimed at engaging and intriguing the target audience. Through interactive engagement with the physical elements, stakeholders are encouraged to explore and understand the knowledge presented. The decision to emphasise these initial stages was guided by the team's preference for a tool that supports them in introducing and explaining the project to new stakeholders; this preference evolved from the prototype sessions. The following sections will provide a more detailed illustration of the Harmonica.

8.2. The attributes explained

The system of attributes follows a three-layered structure, or trifold, designed to offer varying levels of information about the Connecting to Society knowledge track. Each layer provides a distinct perspective on the knowledge and includes its own set of attributes, facilitating different modes of engagement. An overview of the trifold is presented in Figure 61. The following sections will offer a more detailed examination of each layer.

Instructiekaart - De “Harmonica” Toolbox

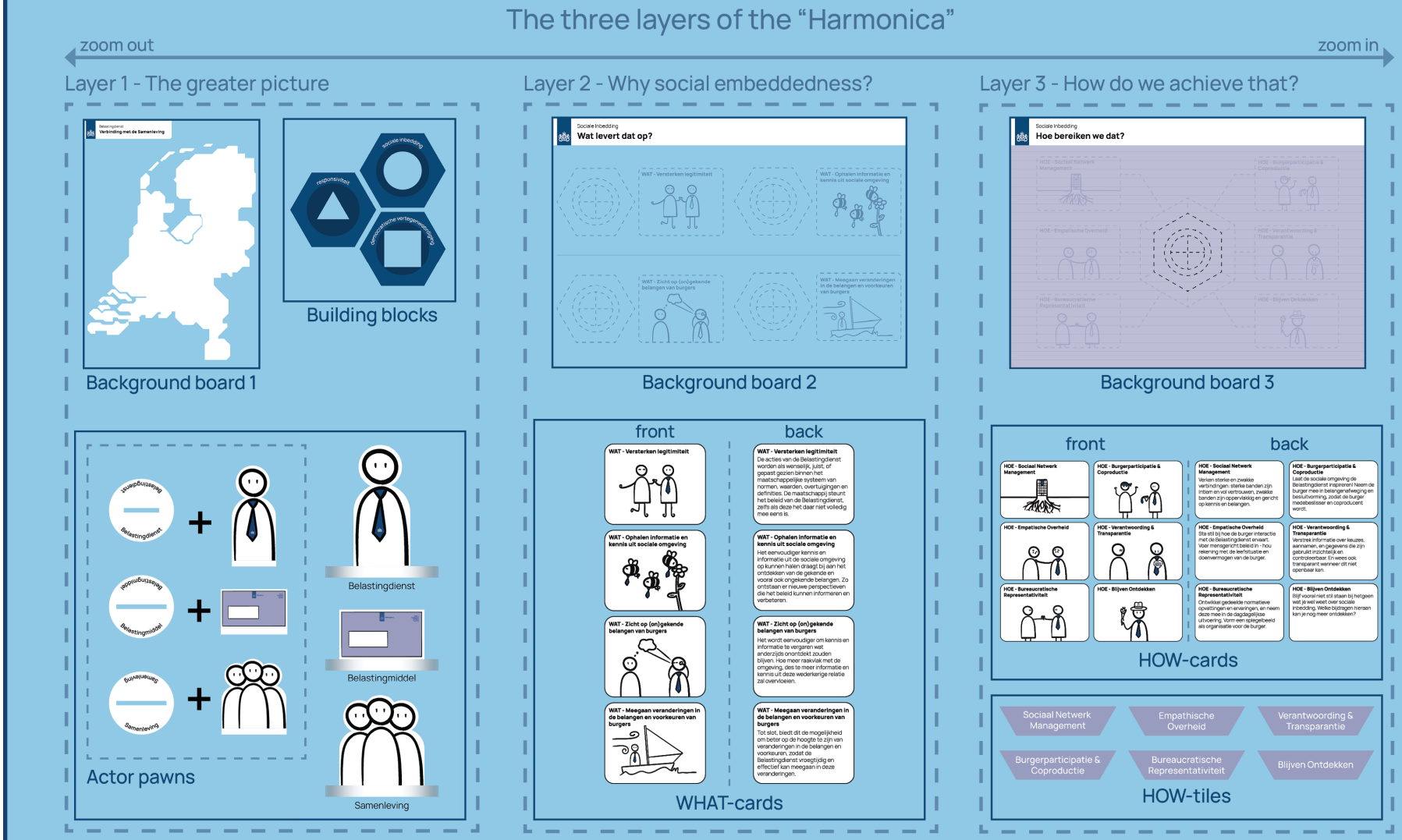


Figure 61. Overview of the contents of the Harmonica - part 1

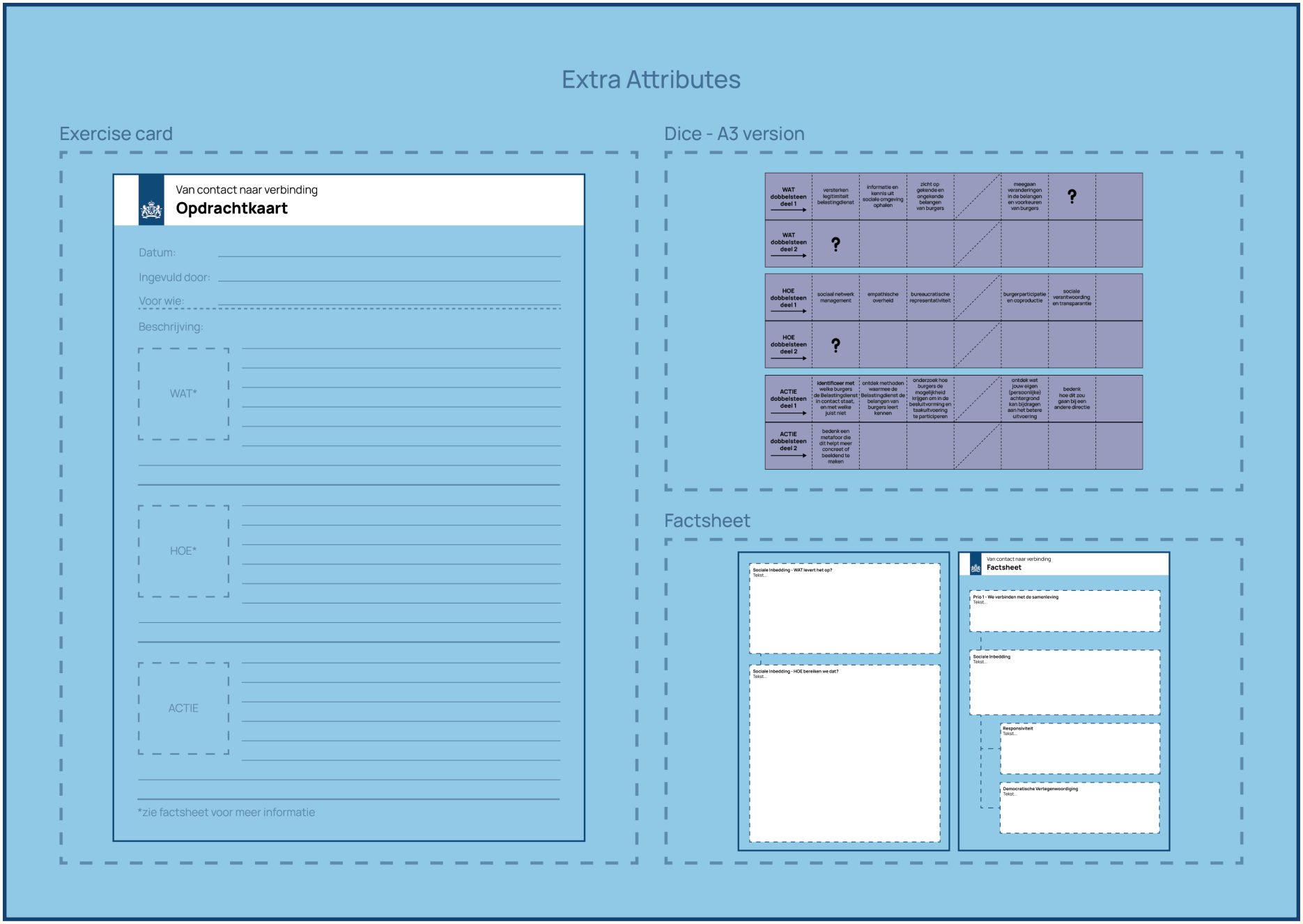


Figure 62. Overview of the contents of the Harmonica - part 2

8.2.1. Layer 1 - the greater picture

The first layer provides a brief overview of the project, setting the stage for the three fundamental building blocks of Connecting to Society: Responsiveness, Social Embeddedness, and Democratic Representation. It also serves as a context to illustrate the essential actors involved and how these fundamentals contribute to the overall picture of Connecting to Society, which is achieved through complementary components. The complementary components consist of three pawns, representing the major actors in the knowledge track. These include the Dutch Tax Administration ('Belastingdienst' in Dutch), depicted by a man with a blue tie; the Tax Resource ('Belastingmiddel' in Dutch), represented by the well-known blue letter used by the DTA; and finally, Society ('Samenleving' in Dutch), symbolised by a group of people. In addition to the three pawns, three ring-shaped plates represent the building blocks of the project.

8.2.2. Layer 2 – Why Social Embeddedness?

The second and third layers explore the foundational concept of Social Embeddedness, emphasising its crucial role in connecting to society. This does not diminish the value of the other two building blocks; rather, they provide additional context that reinforces why Social Embeddedness merits further exploration within the DTA. The second layer explicitly examines the benefits of enhanced societal integration for a governmental organisation, underscoring the significance of this topic.

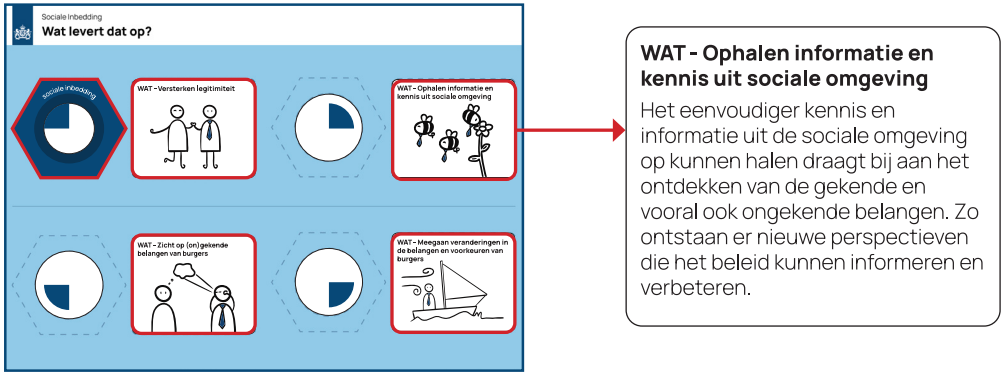


Figure 63. Example attributes layer 2

Similar to Layer 1, it consists of a background sheet (the second one in the overview of Figure 61) to provide a structure for laying out and illustrating the four key benefits of Social Embeddedness. These benefits are derived from the work of Migchelbrink (2023), which discusses the benefits and antecedents of social embeddedness for governmental organisations—a significant contribution to the team's knowledge. The key benefits were used as input for the complementary attributes in the form of two-sided cards. One side features a brief textual description based on Migchelbrink's work, while the other side presents an appropriate metaphor. This creates two different ways of presenting the key benefits – one being more nuanced and textual, and the other being more thought-provoking and associative – which work in harmony to bring the knowledge to life. The contents of the cards are illustrated in Figure 64 (in Dutch).

Figure 64. WHAT-cards layer 2

In addition to the cards and their designated spaces on the background board, there are markers indicating where to place the Social Embeddedness building block. The physical extrusions are circular in shape, making the Social Embeddedness building block the only one of the three attributes that fits the boards of layers 2 and 3. To reiterate, layers 2 and 3 specifically focus on this topic. Additionally, this allows the team or other users to explain the building block in terms of the four quadrants, visually indicating that the benefits are inherently linked to Social Embeddedness.

8.2.3. Layer 3 – The antecedents to Social Embeddedness

Layer 3 closely resembles Layer 2 in its setup, but it emphasises the antecedents of Social Embeddedness. It includes a background board with designated spaces for cards that outline the six antecedents of Social Embeddedness. The work of Migchelbrink formally mentions only five; however, a sixth one, 'keep exploring' ('blijven ontdekken' in Dutch), was introduced during the design phase to highlight the importance of looking beyond just the theoretical aspects of the theory. This encourages end-users to reflect on their ideas for enhancing social embeddedness in their work. It necessitates that the user possesses a solid understanding of the antecedents and the subject overall, making it most suitable for advanced discussions or as a call to action for collaboration with their department within the DTA.

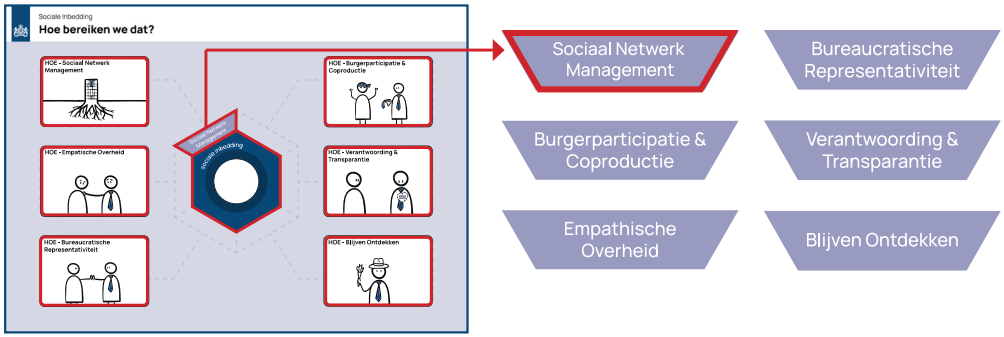


Figure 65. Example attributes layer 3

Furthermore, there is a specific spot on the board for placing the building block of Social Embeddedness. Similar to the four designated spots on the second layer of the board, only the circular-shaped building block of Social Embeddedness fits this spot due to its circular extrusion. Surrounding the building block are specific spots for laying down smaller tiles that represent the six antecedents. These can be used in discussions to illustrate which antecedents are already reflected in the daily practices of the stakeholders involved in the session.

Figure 66. HOW-cards layer 3

8.2.4. Other attributes of the Harmonica

Complementary elements included with the Harmonica consist of an exercise sheet, a fact sheet, and an instruction card. The exercise sheet functions as a handout for use during discussions or for participating stakeholders to take back to their respective departments for further work. In addition to empty fields for documenting a date, name, and purpose, it offers ample space for brief descriptions of what the 'WHAT', 'HOW', and a corresponding 'ACTION' plan could mean for their department within the DTA. Furthermore, three dice are included with the Harmonica, each representing layers 2, 3, and a suggested action respectively. The dice come in the form of flat strips of paper that can easily be folded into throwable, three-dimensional paper dice following a tutorial by Origami Plus - Easy Origami Tutorials (2022). They act as randomisers to explore different combinations of the three previously mentioned types of elements, drawing on the team's knowledge and providing users with yet another means to envision the practical implications of the subject.

The fact sheet is a two-pager dedicated to the team of Connecting to Society, aimed at providing the target audience with the most essential content from the knowledge track. This is a primarily textual version, allowing for use in discussions with stakeholders who prefer a textual appendix to explain the essentials. The DTA, after all, naturally prefers textual documentation in many instances. Besides the purpose it serves for the receiving end, it also helps the team to reflect on the base story they want to tell with the knowledge track.

The final complementary feature of the tool is an instructional sheet that guides the user on how to use the Harmonica. This sheet is concise and primarily outlines the attributes, their relationships within the system, and examples of potential use cases. Additionally, it encourages the team and other users to utilize this resource as they see fit for the specific discussions they will encounter while disseminating the knowledge track. The Harmonica serves merely as a toolbox, a foundation to enhance discussions; therefore, users should not be confined to my intended use but should explore other interesting possibilities that arise from using parts of the toolbox. The complete instruction sheet (in Dutch) can be found in Appendix 21.

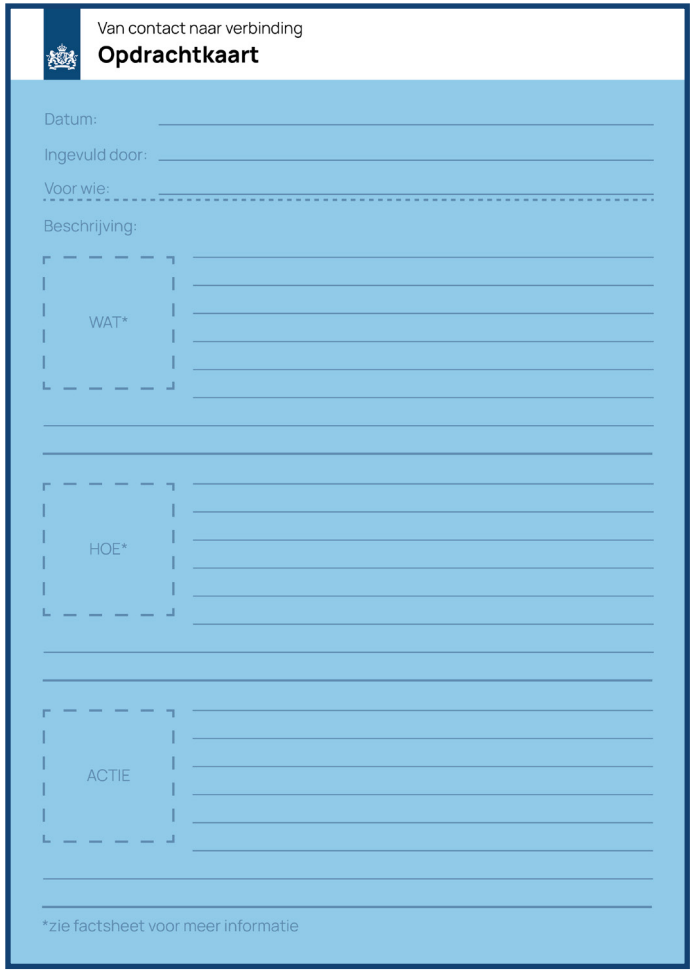


Figure 67. Exercise sheet

Figure 68. Paper dice

8.2.5. Materialisation and affordances of the attributes

The various layers and their corresponding attributes create a tangible framework for zooming in and out of the subject while maintaining an overarching perspective at all times. The three background boards are printed on sturdy 300 g/m² A3 paper—large enough for readability and group discussions, yet foldable to fit back into the A4-sized case that holds all the attributes for easy storage and transport. The physical depth and thickness of the attributes promote dynamic interaction during the sensemaking process, offering a more engaging alternative to static, flat formats in which knowledge is often presented.

In addition to the physical components of the Harmonica, digital versions are also available as supplementary resources. These digital files allow the team and other users to update textual content, independently generate new attributes using their printing services, and seamlessly integrate elements such as metaphorical drawings into existing or future (digital) products. Overall, the Harmonica provides the Connecting to Society team with a structured yet adaptable toolbox—one that can evolve autonomously to effectively enhance knowledge dissemination.

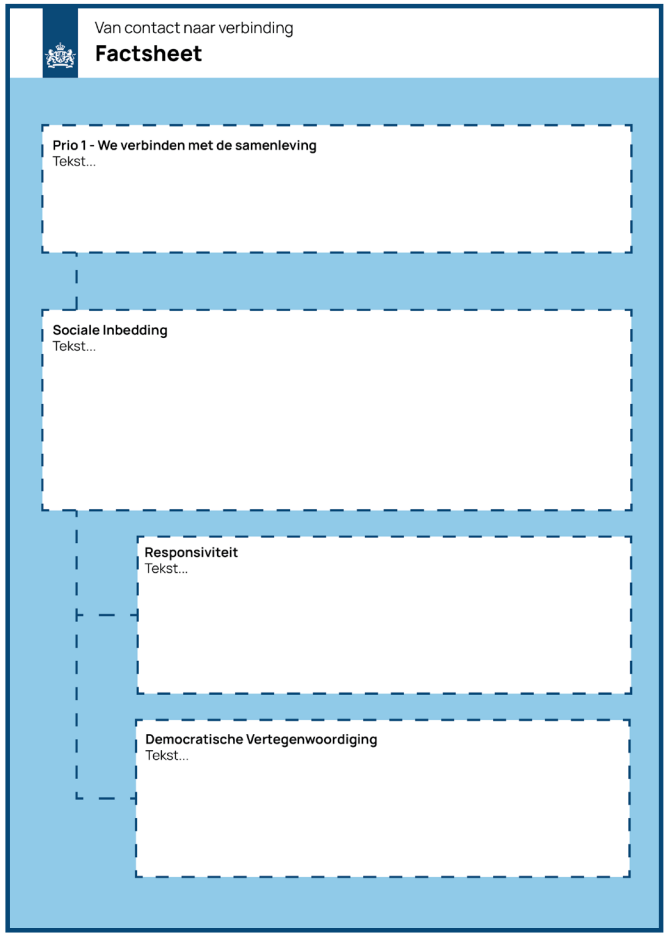


Figure 69. Factsheet, front

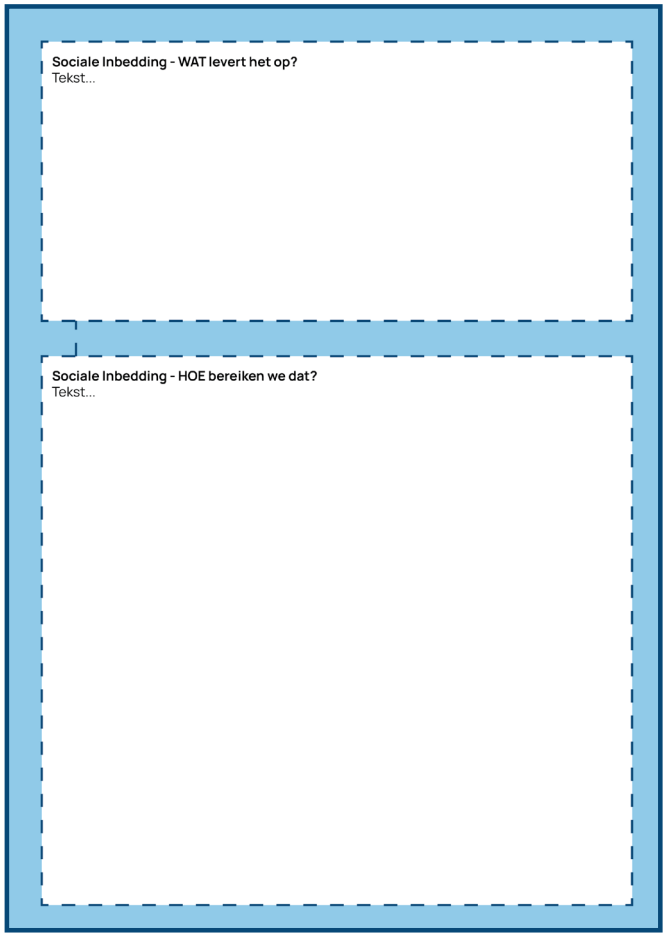
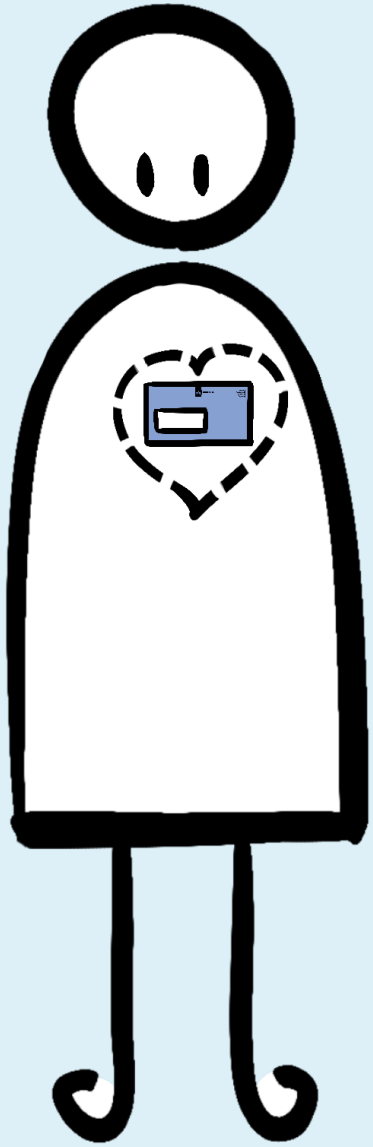


Figure 70. Factsheet, back

9. Discussion and conclusion

With the final design—the Harmonica—now established and realised, this thesis is nearing its conclusion. With the entire adventure in hindsight, it is time to reflect critically on how the final design addresses the original design challenge, how it answers the research question, and how the development process unfolded. Additionally, this chapter explores the broader potential of the final design. It concludes with personal recommendations for the Connecting to Society team on how to further develop and implement the design moving forward, as well as a final closure to the thesis.



9.1. Addressing the design challenge

Revisiting the initial design challenge presented at the beginning of this thesis:

'The results of the exploration of "Connecting to society" are very theoretical and do not speak to the imagination of the average Tax Administration employee, let alone to citizens and companies.

The Dutch Tax Administration envisions a solution that is intuitive, approachable, and interactive and offers an opportunity for both intended and unintended discussions. They want this assignment to result in a form-free "something" or "experience", preferably one that is portable in the sense that it can easily be transported from place to place when it is to be used in the presentation of research.'

Essentially, the challenge was to design something portable that intuitively and engagingly facilitates knowledge transfer. This is, of course, an oversimplification of the team's briefing, but it emphasises that this is a very open question for the designer. While a loosely formulated design challenge may be messy and vague, it allows the designer to step back and explore the underlying motives.

The final design – the Harmonica – can be classified as a 'portable device that facilitates the transfer of knowledge to others' minds', so it technically meets all the criteria for providing a suitable response to the team's request. I intentionally refer to this as 'a' response rather than 'the' response, as the flexibility of the design challenge naturally allows for multiple valid solutions. Another possible response could have been a tool that transforms the research insights of Connecting to Society into various formats, rather than a pre-defined translation itself. Think of it as Google Translate for research insights, converting them into different forms of information based on the intended audience. With the current trajectory of AI technology, this is definitely feasible. Another alternative could be an immersive virtual landscape that enables users to experience the research insights in simulated environments. The design directions mentioned above were not chosen because they did not yield feasible results within the assignment's time frame. Nevertheless, both alternatives offer viable ways to address the design challenge, even if they were to be developed further by the team after the thesis is completed.

Regardless of whether the Harmonica or an alternative solution is chosen, some complexities of the problem may persist—especially given its nature as a 'wicked problem' (Coyne, 2005). The most pressing dilemmas identified during the ideation process will remain dilemmas, specifically the dilemmas of 'balancing impact and effort' (2), 'autonomy vs. structure' (3), and interaction levels of the tool (4) as presented in chapter 6.1. Instead of attempting to resolve these dilemmas, it might have been more productive to make them explicit so that the team and future users can address them, as it was it was not clear whether they could or should be solved. Furthermore, envisioning entirely what viable alternatives might be and how they address the design challenge has been proven difficult, as a this depends largely on the methodologies and the designer utilising them.

Nevertheless, among the identified possibilities, the Harmonica stands out as a particularly suitable option. It provides the team with a structured yet flexible product that they can use to enhance both their intended and unintended discussions with a relatively small amount of resources. The visual and metaphorical aspects of the design improve storytelling, making complex ideas more accessible—whether in brief conversations or extended interactive sessions. In addition to this instrumental, dissemination-focused characteristic, it also serves as a tool to inspire and unite people from various disciplines on common ground. This allows the knowledge generated by the team to become relevant across departmental boundaries.

After all, the team has approved the Harmonica and already anticipates using it in the upcoming activities organised to share their ideas with other departments of the DTA. Each team member envisions various ways to integrate the Harmonica into the knowledge track, leveraging its capabilities in a manner that aligns with their respective professional backgrounds.

9.2. Answering the research question

Revisiting the research question introduced at the beginning of this thesis:

'How can a designed tool or platform facilitate comprehension and engagement with research findings among individuals from diverse professional and social backgrounds, ensuring accessibility and meaningful interaction with the presented results?'

The Harmonica and its underlying concepts demonstrate that a designed tool or platform can indeed facilitate comprehension and engagement with the research findings of the Connecting to Society team. By translating the team's knowledge – until now primarily encapsulated in textual or static documentation – into a different format, this design introduces a new approach to sensemaking. The physical and metaphorical nature of the design operationalizes this, particularly inspired by the theory of boundary objects as discussed by Star and Griesemer (1989) and subsequent research. Much like how designers use drawings or prototypes to bring abstract ideas to life, the Harmonica enables others to access, interpret, and reflect on the team's knowledge. It also supports the team in stepping back, visually observing what they know well, and identifying areas that require further investigation.

During the design process, a dichotomy emerged between disseminating nuanced knowledge and conveying essential information. The former requires intensive interaction and is most effective when the knowledge is already well-developed – enabling a deeper form of engagement and shared understanding. The latter, on the other hand, is suited for sparking initial reflection and engagement, especially when presented in a distilled, tactful format. These two modes of dissemination do not necessarily need to be combined. Rather, they can operate independently, depending on the needs and contexts of different stakeholders. Understanding when and how to deploy each mode would have added valuable insight into the research question. While this exploration provides a phenomenological blueprint for the knowledge dissemination process, its applicability cannot be generalised. The variation among participants was relatively limited, especially considering that the DTA encompasses nearly 27,000 employees across diverse departments and roles. This limitation raises the question of whether the findings are transferable beyond this context, and how a broader sample could have enriched the understanding of stakeholder needs.

This thesis also integrates concepts from the broader response to the research question, as outlined in the ethnographic blueprint (Chapter 4.3.2) and the 5 C's framework (Chapter 5.3.1). To briefly recall: the blueprint proposed that generating impact and momentum – two elements contributing to relevance – requires careful design decisions concerning Embodiment (B1), Packaging (B2), Mindset (B3), and Interconnection (B4). Building on this, the five design criteria included: Embodiment of Process (C1), Improving Packaging (C2), Stimulating the Imagination (C3), Interconnecting the Target Group and Stakeholders (C4), and Embracing Boundaries (C5). The final criterion, Embracing Boundaries, draws explicitly on Star and Griesemer's (1989) theory and proved particularly important for understanding how knowledge can travel across disciplinary and organisational divides. As such, striking the right balance between structure and flexibility – whether through visual metaphors or tangible materials – increases the accessibility and resonance of complex research for wider audiences.

However, despite offering a promising answer to the research question, several gaps remain in the Harmonica's final design. Its current form is limited to visual translations, metaphors, and relatively simple physical affordances. It would have been valuable to explore a broader spectrum of boundary objects – such as Rich Pictures, LEGO Serious Play, or poetic reflection. These alternatives range from more flexible (like Rich Pictures) to more structured (like LEGO), and each carries distinct affordances and constraints. The Harmonica sits somewhere in between, but without a structured comparison of these formats, it remains unclear whether it is the most suitable solution for the given design challenge. Exploring these modalities might have led to different forms of engagement, particularly with stakeholders from diverse professional or cultural backgrounds. Due to a lack of time and scope, this exploration was not pursued, but it presents a fruitful direction for future work.

Beyond the specifics of the Harmonica, the process of addressing the research question has surfaced broader inquiries into the role of the designer in knowledge dissemination. The theory of human-centred design, especially as articulated in the systemic design work by Van der Bijl-Brouwer and Malcolm (2020), stretches traditional design notions beyond the creation of products or services. This thesis has explored how far one can diverge from classical definitions of design while still operating within a design-led framework. It suggests that the role of the designer extends to acting as a mediator within complex sociotechnical systems – capturing the nuanced needs of diverse stakeholders and leveraging design as a form of systemic intervention. This is where newer methodologies such as systemic design prove their value: by equipping designers to navigate the messiness of complexity, facilitate understanding across boundaries, and co-shape change.

9.3. Evaluation of Methodology and Process

This brings us to the overall methodology and process. The previous sections of the discussion have already briefly covered some aspects of the process, but this section will zoom in and out to reflect on the process as a whole and what has been learned during the various phases of the project. As is often the case with design, there is a specific path dependency within a design project—a chain of decisions that determines the final result (David, 1985). For this particular thesis, the most prominent nodes of the path occur after each phase, where the broad array of results is narrowed down to a set of notions (or even a singular one) that dictate the further course of the design. This does not imply that this path is a straight line through the stages, but rather a flow of cycles that intersect these nodes, ultimately leading to the final design. An approximate overview of these nodes in the design process is shown in Figure 71.

The initial node of this path is the methodology selected by the designer. This methodology significantly influences potential outcomes, as it determines how problems are approached and solutions are formulated. At the start of this thesis, a blend of systemic design within the broader domain of human-centred design and phenomenology was chosen. This approach was adopted to capture the complexity of sociotechnical systems within the DTA, embracing the diversity of various perspectives while acknowledging the interconnected nature of the problem, rather than reducing it to isolated parts.

In hindsight, the chosen methodology proved to be a suitable starting point, as it enabled the identification of unique stakeholder needs related to the design challenge. However, it lacked concrete activities or frameworks to effectively guide the design process once the initial exploration had concluded. This led to frequent and sometimes inefficient cycling between exploration and design phases. While a non-linear process is to be expected – as previously discussed – the design phase required ongoing, extensive adaptation to the evolving and dynamic context of the team.

This limitation may be attributed partly to the specific combination of methodologies used. However, it also highlights a broader gap in the literature: a lack of structured, practice-oriented guidance for addressing complex sociotechnical challenges through design. In particular, phenomenology – while valuable as a philosophical and reflective lens – offers few actionable steps when transitioning from insight to intervention. Its abstract nature can make it difficult to translate findings into concrete design criteria without significant interpretation and synthesis on the part of the designer.

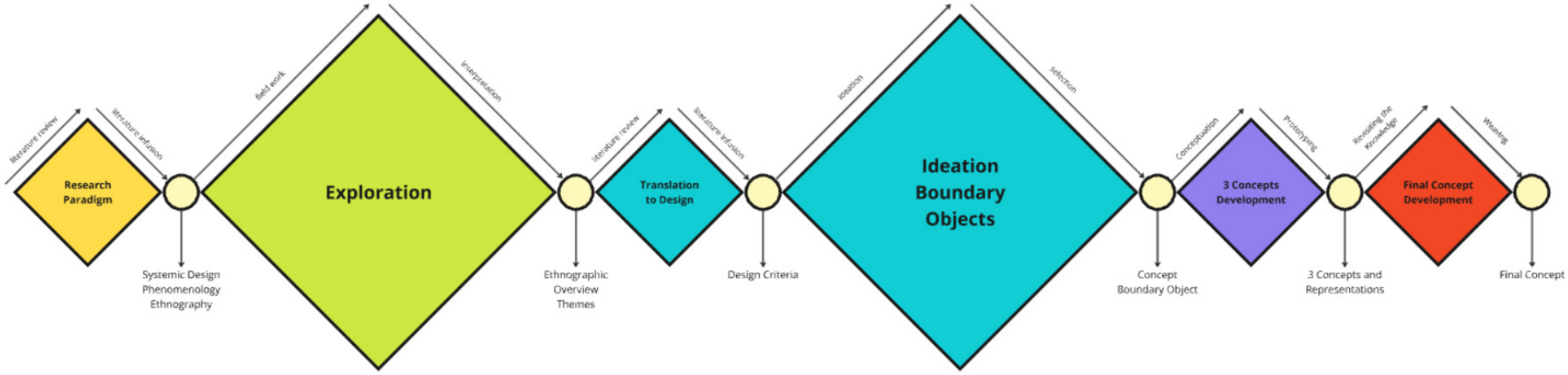


Figure 71. Overview of the design process

Ultimately, the final result was shaped through a combination of theoretical inspiration—especially the theory of boundary objects—and my own design capabilities, enabling the development of a concept that aligned with both the needs of the team and the broader research goals. However, this raises an important question: to what extent is this approach replicable for others facing similar challenges? The outcome, while effective in this context, was highly dependent on personal interpretation, intuition, and adaptive decision-making. For future applications, it would be valuable to explore how elements of this approach could be formalized or translated into clearer design methodologies that support others in similar situations.

A key overarching challenge in this process was determining the right moment to transition between design phases. Due to the lack of clear indicators, some stages of the project were completed later than anticipated. While this did not cause major inconvenience, the inherent uncertainty and complexity of the subject matter made it challenging to ascertain when sufficient insights had been gathered to move forward. The absence of early prototypes limited the ability to test and validate earlier insights, which would have enabled smoother transitions between stages. Even in their most rudimentary forms, these prototypes would have provided valuable new insights.

On the other hand, systemic design provided more practical tools, particularly Checkland's Rich Picture method (2010), which has been particularly useful in structuring complex information. Moreover, integrating visual thinking has greatly improved the exploration process. Translating insights from the exploration phase into metaphorical and visual representations has proven to be an effective way to reflect on assumptions and make implicit ideas more tangible and accessible. These visual artifacts not only facilitated personal reflection but also served as concrete discussion points for stakeholders, enabling them to engage with my assumptions more comprehensively beyond verbal exchanges.

9.4. Broader implications of the final design

The Harmonica was specifically developed for the Connecting to Society team. The chosen methodology ensured a solution tailored to their unique needs and the specific knowledge they produce. However, while the final design is customised, its underlying principles extend beyond this team. By retracing the steps in the design process, alternative adaptations of the Harmonica could address similar needs in different contexts.

9.4.1. Use within the Dutch Tax Administration and similar organizations

A clear opportunity for broader application exists within other teams in the Innovation & Strategy directorate and various departments of the Dutch Tax Administration. Many teams within this directorate focus on abstract topics, developing insights to advise the larger organisation. These teams could similarly benefit from applying the Harmonica's principles—particularly its use of visual and tangible elements within a flexible system. Such an approach can enhance interactions with both new and experienced stakeholders, irrespective of the subject matter. For adaptation beyond the specific context of the thesis, some alterations are necessary. The concept of the Harmonica is tailored to the Connecting to Society team, indicating that the contents are rooted in their specific theory. The trifold-like approach and characteristics are transferable but should be contextually modified. For instance, a DTA team working on alternatives for road tax would need to adjust the attributes and textual content to align with their expertise. The actors and building blocks in Layer 1, the various arguments in Layer 2, and the guidelines in Layer 3 may all change accordingly. The Harmonica could then incorporate physical representations of different vehicles, foundational elements of the identified alternatives for the current situation, and cards with text and metaphors explaining why and how to achieve this.

Beyond the DTA, these principles may also prove valuable for other governmental organisations where cross-disciplinary knowledge sharing can be enhanced. As the previous paragraph suggests, some adaptations are necessary; the Harmonica cannot be utilized in its current form. By applying the theory of boundary objects, organisations can develop a more assertive and nuanced approach to knowledge transfer. This provides multiple representations and translations of tacit knowledge found in social practices. For example, the Ministry of Infrastructure, among other responsibilities, is tasked with planning public spaces. The implications of the Harmonica could facilitate the transfer of knowledge across boundaries, making it more accessible to a broader range of stakeholders. However, tools like the Harmonica are not designed to replace conventional communication tools but to complement them.

9.4.2. Impact on knowledge-sharing practices

Beyond its application within the DTA, the Harmonica contributes to a broader conversation about knowledge-sharing practices. To delve deeper into this, we can revisit key elements from the ethnographic blueprint and the 5 C's of the translation phase:

- **Embodiment (B1):** Understanding how knowledge is shaped and evolves.
- **Packaging (B2):** Presenting knowledge in engaging, innovative formats.
- **Mindset (B3):** Acknowledging that knowledge does not always align with the audience's perspective.
- **Interconnection (B4):** Strengthening relationships between stakeholders to leverage networks more effectively.
- **Embodiment of Process (C1):** Helping teams reflect on both process and outcomes.
- **Improving Packaging (C2):** Exploring alternative ways to present knowledge more tangibly.
- **Stimulating the Imagination (C3):** Ensuring knowledge resonates with the target audience.
- **Interconnecting Stakeholders (C4):** Encouraging meaningful interactions among different groups.
- **Embracing Boundaries (C5):** Providing a shared platform for multidisciplinary discussions and collaboration.

The appropriate starting point for applying these principles depends on the context. The 5 C's provide basic guidance for designing tools that enhance comprehension and engagement across diverse professional and social backgrounds. However, to fully comprehend the 5 C's it would be beneficial to explore additional criteria based on the blueprint's foundational elements (B1–B4).

For instance, while 'freedom' (the 'to be' B5) was less relevant in this thesis due to existing rules and regulations, it may be a crucial factor in other contexts. If regulatory flexibility can be influenced in a situation other than this thesis, it could alleviate restrictions that hinder knowledge-sharing practices. This necessitates further research, as this thesis primarily addressed a specific application within the DTA.

9.5. Future recommendations for research

To enhance the overall process of this thesis, it would be advantageous to complement its methodology with frameworks specifically designed to bridge the gap between research insights and tangible design solutions. This proved to be one of the more challenging aspects of the project, requiring considerable time and effort to navigate effectively. Moreover, without clear indicators, there is a risk of remaining too long in a single phase, especially when addressing complex and ambiguous problems. The inherent uncertainty and complexity of the subject matter can make it difficult to ascertain when sufficient insights have been gathered to proceed. One of the most effective ways to mitigate this is to transition into the next phase as early as possible – even if one is uncertain of one's readiness – by employing iterative prototyping to test and validate previous insights. Although the ideal timing depends on both the designer's approach and the specific context, early prototyping and testing are particularly advantageous in dynamic and uncertain environments, such as this one. Initial prototypes, even in their most basic forms, have yielded valuable new insights. Postponing this step could result in missed opportunities to refine, select, and amplify key ideas. This risk should be avoided, as emphasised in Capra's work (1996, as cited in Van der Bijl-Brouwer & Malcolm, 2020).

In addition to refining the methodology, integrating visual thinking into the approach would be a valuable enhancement. Translating insights from the exploration phase into metaphorical and visual representations has proven to be an effective way to step back, reflect on assumptions, and make implicit ideas more tangible and accessible. These visual artifacts not only facilitate personal reflection but also serve as concrete discussion points for stakeholders, enabling them to engage more comprehensively with the subject matter beyond verbal exchanges. This approach is particularly beneficial from a phenomenological perspective, as it helps further reveal stakeholders' unique perspectives on knowledge dissemination.

Therefore, it is strongly recommended for anyone conducting ethnographic research in similar contexts.

9.6. Future recommendations for the DTA

Before concluding this thesis, it is beneficial to outline the next steps for refining and implementing the Harmonica. Currently, the Harmonica is a medium-fidelity prototype that combines both 2D and 3D elements to demonstrate its intended usability. While it is functional, there is still significant potential to refine and expand its design.

9.6.1. Expanding content and scope

The most immediate opportunity for expansion involves integrating additional content from the other Connecting to Society building blocks. The current prototype primarily focuses on 'Social Embeddedness' due to its relevance, but similar translations could be developed for 'Responsiveness' and 'Democratic Representation'. Layer 1 and the attributes of Social Embeddedness could, in this case, remain unchanged, with one or more additional layers added. Using materials similar to the current Harmonica, the team could integrate content from other building blocks to create their own 'expansion sets'. This enhances the overall content of the tool, increasing its flexibility for interaction with stakeholders.

It may be wise to involve individuals or teams with the necessary expertise and resources to assist with potential expansions. This could include an internal communications design department or an external partner specialising in visualisation and design. Alternatively, a more accessible approach might involve using basic materials to create new components, allowing team members to contribute directly to the expansion.

9.6.2. Incorporating digital elements

Beyond physical components, there is also an opportunity to integrate digital elements into Connecting to Society's future tools. The metaphors and visual representations used in the Harmonica could be adapted into digital formats, which would complement or even replace traditional knowledge-sharing methods such as presentations and internal reports. This would not only increase accessibility but also extend the reach of the Harmonica's principles across different contexts and user groups.

9.6.3. Strengthening the knowledge dissemination process

The final concept of the Harmonica primarily addresses the initial phase of knowledge dissemination, as described in the section on the three prototypes. To briefly revisit this framework, knowledge dissemination can be divided into three phases:

1. **Introduction:** A brief overview of the subject to provide context.
2. **Exploration:** Recipients engage with key concepts, reflecting on how they relate to their practice.
3. **Deepening:** A more analytical phase that focuses on expanding knowledge, requiring a thorough understanding of the subject matter.

For long-term adoption and sustainability, team Connecting to Society should further explore the second and third phases. The current iteration of the Harmonica effectively supports the introductory phase and parts of the exploration phase, but the deepening phase is not yet fully represented. Expanding the tool to facilitate deeper engagement will be essential for maximising its impact. This could involve new, separate instruments to work alongside the Harmonica, with features that focus on enhancing knowledge. One example could be a guitar or harp-like tool, where the different strings represent the hierarchical levels in the DTA and how to best address the subject according to the needs of these different levels.

While the Harmonica lays a strong foundation for knowledge dissemination, its development is far from complete. By refining its content, incorporating digital elements, and addressing all three dissemination phases, Team Connecting to Society can further enhance its effectiveness. The prototype serves as an initial step toward a broader, more adaptable approach to knowledge sharing—one that can evolve to meet the changing needs of its users.

8.7. Conclusion

This thesis aimed to equip the Connecting to Society team—a small, ambitious group within the Dutch Tax Administration (DTA) seeking to make an impact—with a tool to enhance their knowledge base, making it more comprehensible and accessible to stakeholders with limited understanding of the subject who need to make decisions accordingly. Additionally, the thesis aimed to explore, on a broader scale, how such a tool can support the dissemination of knowledge across various disciplinary fields, specifically between the I&S directorate, management teams, and other potential stakeholders.

The chosen methodology offered a structured approach to exploring the phenomenon outlined in the research question. Despite some limitations, the exploration phase generated valuable insights (B1-B4) that, when combined with relevant literature, were distilled into five practical design criteria (C1-C5). These criteria informed the development of the final design solution, named the Harmonica.

The Harmonica is a compact, portable tool that includes a collection of visual and tangible attributes—representations of the Connecting to Society team's knowledge. Its structured yet flexible design facilitates a variety of interactive discussions with stakeholders. The A4-like format guarantees portability, while the adaptable materialisation enables the team to expand its use as required.

The Harmonica's design is anchored in the 5 C's, which state that effective knowledge dissemination requires embodying both the process and outcomes of a knowledge product (C1), improving its packaging (C2), stimulating the receiver's imagination (C3), interconnecting stakeholders (C4), and embracing the diversity of disciplinary perspectives it needs to engage (C5). Specifically within a formal organisation like the DTA, with its extensive internal and external networks, these criteria provide valuable guidance. Moreover, the ethnographic blueprint (B1-B4), which informed the 5 C's, acts as a useful reference for understanding similar challenges in other contexts.

Despite the challenges faced in methodology, research, and design, this thesis successfully demonstrates the broader potential of industrial design engineering, particularly human-centred design, to address complex sociotechnical issues. More than just a personal journey, this project exemplifies the discipline's adaptability to new and uncertain contexts. May this work inspire further exploration of industrial design engineering's vast potential to positively impact the world around us.

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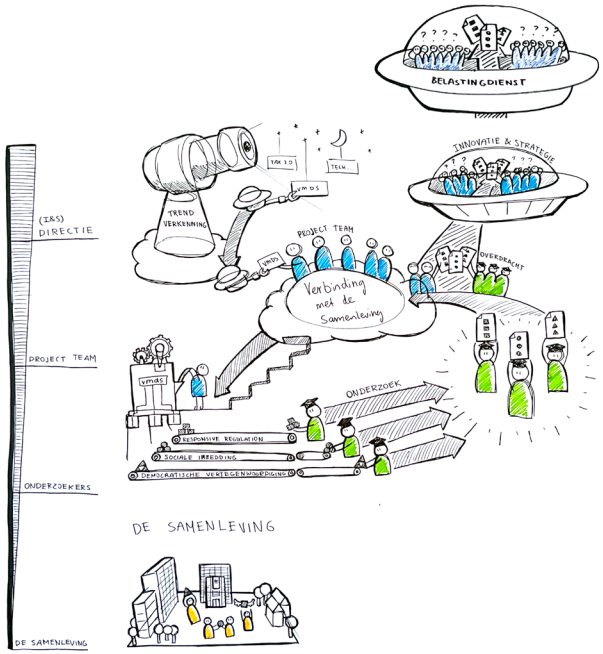
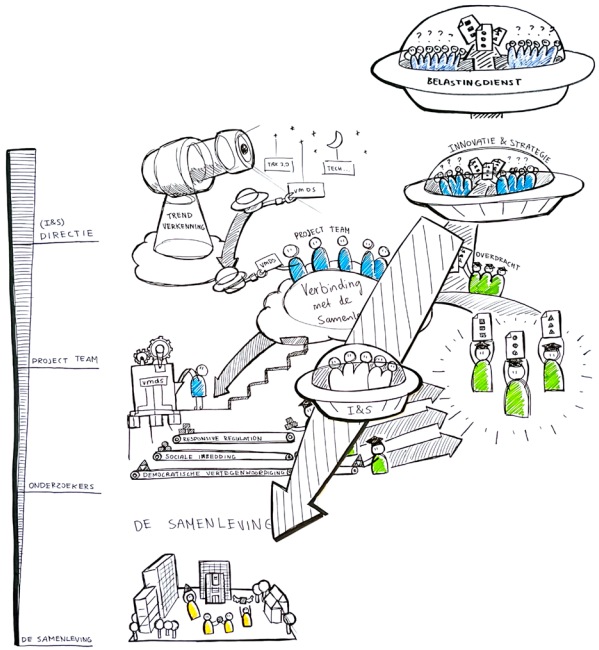
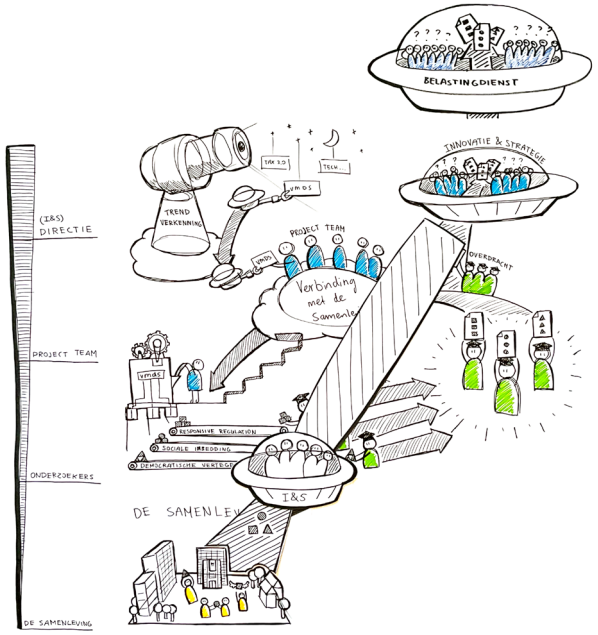
Appendix

During the preparation of this work, ChatGPT and Grammarly Pro were used to enhance its readability. They have thus only been employed to improve my original work, not as a generative tool. I thoroughly reviewed and edited the content as needed, taking full responsibility for the final outcome.

Appendix 1. Other Configurations of the 'DTA Mothership' Visual







Appendix 2. Summary Conversation DF&A

Bij ons gesprek werd de vergelijking getrokken tussen DF&A en I&S omtrent het proces van innovatie en het verspreiden / laten reizen van de kennis(producten) die daaruit volgen. De voornaamste verschillen die tussen het type innovatie van DF&A vs I&S is dat DF&A relatief concrete producten aanlevert aan klanten. Bij I&S zijn dit vaker relatief abstracte (ontastbare) producten zoals adviezen, trends en andere vormen van kennis.

Gezien de korte lijnen die DF&A heeft met hun eigen directie en hun klanten/ belanghebbenden, kan de innovatie goed afgestemd worden op de behoeftes van de klanten/belanghebbenden. Mede door de meer tastbare aard van de producten als resultaat van de innovatie spreekt dit meer tot de klanten/ belanghebbenden. Bij I&S wordt de innovatie en vorm van de resulterende producten nog niet genoeg afgestemd met de belanghebbenden, waardoor niet altijd helder is voor belanghebbenden dat deze kennis(producten) bestaat of wat dat voor hun kan betekenen. De ontastbare aard van de producten speelt hier een belangrijke rol in.

I&S zou dus kortere lijnen moeten leggen met belanghebbenden, om meer te signaleren, af te stemmen, en het perspectief van belanghebbenden te verbreden. Kortere lijnen betekent ook meer interactie, gezien kennis ook in de persoon zelf zit, en niet enkel in het product. Dit draagt bij aan wederkerige belangstelling voor de innovatie van I&S, en hoe dit bijdraagt aan de vaste werkzaamheden van de belanghebbenden.

English version:

In our conversation, the comparison was drawn between DF&A and I&S regarding the process of innovation and the dissemination / travel of the knowledge (products) that follow. The main differences between the type of innovation of DF&A vs I&S is that DF&A delivers relatively concrete products to customers. At I&S, these are more often relatively abstract (intangible) products such as advice, trends and other forms of knowledge.

Given the short lines of communication DF&A has with their own management and their clients/stakeholders, innovation can be well tailored to the needs of clients/stakeholders. Partly because of the more tangible nature of the products as a result of the innovation, this speaks more to the customers/ stakeholders. In I&S, the innovation and form of the resulting products is not yet sufficiently aligned with stakeholders, so it is not always clear to stakeholders that this knowledge (products) exists or what it can do for them. The intangible nature of the products plays an important role in this.

I&S should therefore establish shorter lines of communication with stakeholders, to signal more, align, and broaden stakeholders' perspectives. Shorter lines also mean more interaction, since knowledge is also in the person, and not just in the product. This contributes to reciprocal interest in I&S's innovation, and how it contributes to stakeholders' regular work.

Appendix 3. Full list of questions session 1

1. *Structure: In de afgelopen tijd hebben jullie (als het goed is) door middel van een mural jullie stakeholders (van vmds) in kaart proberen te brengen.*

    a. *Part 1 and 2: Wat is de figuurlijke relatie tussen jullie en de stakeholders?*

    b. *Part 3: Wat zijn de fysieke relaties tussen de stakeholders, waar kennen ze elkaar van?*

2. *Processes: Vervolgens hebben we de inzichten die de basis vormen van verbinding met de samenleving. Denk aan de theoretische, maar ook praktische inzichten.*

    a. *Part 4: Wat hopen jullie te bereiken met het verspreiden van deze inzichten?*

    b. *Part 5: Hoe bepalen jullie hoe jullie deze inzichten willen verspreiden, hoe bepalen jullie welke vorm van communicatie nodig is om de inzichten te laten reizen?*

    c. *Part 6: Waar, of naar wie, moeten deze inzichten heen? Alternatief: Hoe bepalen jullie welke stakeholders jullie moeten bereiken?*

    d. *Part 7: Hoe blijft informatie zichtbaar/toegankelijk (of niet) zodra*

het verspreid wordt?

3. *Complaints or Criticism:*

    a. *Part 8: Zijn er in het huidige project ergernissen of frictie die jullie ervaren omtrent het overdragen/verspreiden van kennis?*

    b. *Part 9: Kijkende naar jullie ervaringen binnen de organisatie, wat heb je tot nu toe meegemaakt aan ergernissen en frictie rondom het overdragen/verspreiden van kennis?*

4. *Black Box: Stel je voor dat je een black box zou plaatsen in de situatie die nu op het vel voor je is geïllustreerd (die we in de afgelopen vragen hebben ontwikkeld), en die kan alles doen wat je maar zou wensen:*

    a. *Part 10: Wat zou die black box dan moeten doen? Hoe zou je het gebruik van, of samenwerking met die black box voor je zien? Wat is het precies dat je met die black box zou willen bereiken? Waarom heb je gekozen voor het oplossen van dit specifieke probleem?*

English version:

5. *Structure: In recent times, you have tried to map your stakeholders (of vmds) (if it is good) through a mural.*

    a. *Part 1 and 2: What is the figurative relationship between you and the stakeholders?*

    b. *Part 3: What are the physical relationships between the stakeholders, where do they know each other from?*

6. *Processes: Next, we have the insights that form the basis of connecting with society. Think theoretical insights, but also practical ones.*

    a. *Part 4: What do you hope to achieve by disseminating these insights?*

    b. *Part 5: How do you determine how you want to spread these insights, how do you determine what form of communication is needed for the insights to travel?*

    c. *Part 6: Where, or to whom, should these insights go? Alternative: How do you determine which stakeholders you need to reach?*

    d. *Part 7: How will information remain visible/accessible (or not) once disseminated?*

7. *Complaints or Criticism:*

    a. *Part 8: In the current project, are there any annoyances or friction you experience regarding the transfer/dissemination of knowledge?*

    b. *Part 9: Looking at your experiences within the organisation, what annoyances and friction have you experienced so far around the transfer/dissemination of knowledge?*

8. *Black Box: Imagine if you were to place a black box in the situation now illustrated on the sheet in front of you (which we have developed in the past questions), and it could do anything you might wish:*

    a. *Part 10: What would that black box have to do then? How would you envision using, or collaborating with, that black box? What exactly is it that you would want to achieve with that black box? Why have you chosen to solve this particular problem?*

Appendix 4. Full list of questions session 2 – Original (DUTCH)

Werkblad Rich Picture Sessie

1. PROCESSES

Neem het door jullie gekozen voorbeeld in gedachte voor dit onderdeel. In je project, onderzoek, of andere vorm van werkzaamheden heb je te maken met kennis. Deze kennis kan van alles zijn, theoretische kennis, praktische kennis, kortom alles wat je aan inzichten verzamelt tijdens de werkzaamheden die je wilt verspreiden binnen of buiten je organisatie.

OPDRACHT: in 5 minuten, teken op de Rich Picture sheet hoe jullie het proces van kennis delen/verspreiden ervaren.

Gebruik daarvoor eventueel de onderstaande ondersteunende vragen.

- Wat hopen jullie te bereiken met het verspreiden van deze kennis?
- Hoe bepalen jullie hoe jullie deze kennis willen verspreiden; hoe 'verpakken' jullie de kennis bij wijze van spreken?
- Waar, of naar wie, moeten deze kennis heen; wie is jullie doelgroep?
- Hoe blijft kennis zichtbaar/toegankelijk zodra het verspreid wordt?

2. STRUCTURE

Kijk nog eens terug naar de vorige vraag. Hier hebben jullie als het goed is een beeld geschetst van een doelgroep en/of mensen die medebelang hebben voor jullie kennis. Dit kunnen andere medewerkers of onderdelen van de belastingdienst zijn, maar ook externe stakeholders. In dit onderdeel zullen we daar iets meer op in gaan.

OPDRACHT: in 5 minuten, teken op de Rich Picture wie jullie nodig hebben buiten het werkteam om het proces van kennis verspreiden mogelijk te maken.

Gebruik daarvoor eventueel de onderstaande ondersteunende vragen.

- Hoe verhouden die personen (of groepen van personen) zich tot elkaar?
- Wat verbindt die personen?
- Wat is jullie verhouding als team tot hiervoor genoemde personen?

Rich Picture Sessie – Cd I&S 14-10-2024

3. COMPLAINTS / CRITICISM

Terugkijkend op de vorige twee onderdelen, zullen we in dit onderdeel reflecteren op de frictie en frustratie die zich rondom het verspreiden van kennis begeeft.

OPDRACHT: in 5 minuten, teken op de Rich Picture wie jullie nodig hebben buiten het werkteam om het proces van kennis verspreiden mogelijk te maken.

Gebruik daarvoor eventueel de onderstaande ondersteunende vragen.

- Welke frustratie ervaren jullie zelf rondom het verspreiden van kennis?
- Welke frustratie ervaren jullie bij anderen, zoals vanuit jullie doelgroep of andere personen die jullie eerder hebben omschreven?

4. MAGIC BOX

Stel je voor dat je een 'magic box' zou mogen plaatsen in de situatie die julllie in de Rich Picture hebben geïllustreerd aan de hand van de afgelopen vragen. Deze magic box kan alles doen wat je maar zou wensen.

OPDRACHT: in 5 minuten, teken op de losse 'magic box' kaart een wens voor een oplossing voor een probleem dat jullie ervaren rondom het verspreiden van kennis.

Gebruik daarvoor eventueel de onderstaande ondersteunende vragen.

- Wat zou die magic box dan moeten doen?
- Hoe zou je het gebruik van, of samenwerking met die magic box voor je zien?
- Wat is het precies dat je met die magic box zou willen bereiken?
- Waarom heb je gekozen voor het oplossen van dit specifieke probleem?

Appendix 5. Full list of questions session 2 - Translated (ENGLISH)

Worksheet Rich Picture Session

1. PROCESSES

Take your chosen example in mind for this section. In your project, research, or other form of work, you are dealing with knowledge. This knowledge can be anything, theoretical knowledge, practical knowledge, in short anything that you gather insights during the work that you want to disseminate within or outside your organisation.

ASSIGNMENT: in 5 minutes, draw on the Rich Picture sheet how you experience the process of knowledge sharing/dissemination. If necessary, use the supporting questions below to do so.

- What do you hope to achieve by spreading this knowledge?
- How do you decide how you want to disseminate this knowledge; how do you 'package' the knowledge, so to speak?
- Where, or to whom, should this knowledge go; who is your target group?
- How does knowledge remain visible/accessible once it is distributed?

2. STRUCTURE

Look back again at the previous question. Here, if all goes well, you have drawn a picture of a target group and/or people who have a co-interest in your knowledge. These could be other employees or parts of the tax administration, but also external stakeholders. In this section, we will elaborate on that a little more.

ASSIGNMENT: in 5 minutes, draw on the Rich Picture who you need outside the work team to enable the process of spreading knowledge. If necessary, use the supporting questions below to do so.

- How do those individuals (or groups of individuals) relate to each other?
- What connects them?
- What is your relationship as a team to the persons mentioned above?

3. COMPLAINTS / CRITICISM

Looking back at the previous two parts, in this part we will reflect on the friction and frustration that surrounds knowledge dissemination.

ASSIGNMENT: In 5 minutes, draw on the Rich Picture who you need outside the work team to enable the process of spreading knowledge. Use the supporting questions below, if necessary.

- What frustration do you personally experience around spreading knowledge?
- What frustration do you experience from others, such as from your target group or others you described earlier?

4. MAGIC BOX

Imagine that you could place a 'magic box' in the situation you illustrated in the Rich Picture using the past questions. This magic box could do anything you might wish.

ASSIGNMENT: in 5 minutes, draw on the separate 'magic box' card a wish for a solution to a problem you are experiencing around knowledge dissemination. Use the supporting questions below, if necessary.

- What should this magic box do?
- How would you envisage using or collaborating with that magic box?
- What exactly would you like to achieve with that magic box?
- Why have you chosen to solve this particular problem?

Appendix 6. Transcript Rich Picture Session 1

Structure

We hebben een prachtige 'blob' getekend die staat voor het feit dat ons netwerk veranderlijk is en onderling en met ons in beweging dat iedereen die in ons netwerk zit, uiteindelijk een soort van wederkerige relatie met ons heeft, maar ook met elkaar, maar niet de hele tijd even actief; dat er mensen in de 'blob' zitten die waar wij niet direct mee te maken hebben zoals de [stakeholders] maar waar misschien mensen met wie wij contact hebben wel mee te maken hebben. Dat de blob hele verre uiteinden heeft waar we minder beeld van hebben of minder relatie mee hebben en ook groepjes die wel beter kennen zeker als het intern is dus het is een heel gevarieerd blob en we hebben daarbij gezegd dat verbinding dus een gelaagd principe is.

Processes

Het proces: we waren eigenlijk al heel erg blij met het voorzet plaatje. We hebben hem een beetje aangepast in de zin dat we duidelijk willen maken dat wij input leveren, producten creëren die we de organisatie insturen, maar dat de organisatie ons ook voedt en die producten ook weer voedt dus het is een soort van levende… het worden levende producten en we hebben ervoor gekozen om dus wel al aan te geven dat het al in beweging is dus we maken al met elkaar die beweging maar hoe wij de organisatie beïnvloeden, beïnvloedt de organisatie ons en zij worden weer door die externe buitenwereld beïnvloed. En de producten die we leveren zijn soms gewoon echt fysieke producten, tastbare producten, maar wij als teamleden en misschien ook onze 'inner circle' aan stakeholders zijn ook product in die zin, en we hebben het hier afgebeeld als olie voor de machine, omdat dat eigenlijk ook weer de de trend verder brengt, activiteiten verder brengt in de organisatie, dat een beetje denk ik ja. En dan gaan we naar de complaints.

Complaints/ Criticism & Black Box

Kritiek is dat we toch nog wel vaak nadenken over producten dat dan op zichzelf staat en dat dat het dan het is. Maar dat eigenlijk wij het product zijn van onze kennis ook al heel belangrijk is dat dat ook in personen zit die continu in gesprek en in verbinding zijn met mensen in onze organisatie, mensen die wij in eerste instantie misschien zagen als stakeholders en echt gewoon heel veel andere die we daarmee kunnen raken. We zijn heel bang voor het de producten die we maken komt in een lade en dan doen we er niks mee en zoals de geweldige uitspraak moest blijkbaar ook op papier: "we dronken een glas, deden een plas en alles bleef zoals het was." Dat is iets wat gewoon best wel vaak gebeurt in onze organisatie, en en hoe gaan we daarmee om en hoe willen we daar… hoe kunnen we daaromheen werken of hoe gaan we om met de frustratie van het feit dat we keihard aan iets aan het werken zijn en daar niet zo heel veel voor gebeurd. Daar ligt ook een beetje onze black box die we hebben opgeschreven, deze, dat we hopen dat we dat gewoon dat laatste gedeelte van in actie kunnen weg krijgen en al onze verhalen en alle presentaties in één keer mensen in hun hart raken waardoor iedereen meteen enthousiast wordt.

Appendix 7. Transcripts Rich Picture Session 2

Group 1

Processes & Structure

"Wij gaan het hebben over [project], meer precies over [onderwerp] en dat de kennis over [onderwerp] binnen de Belastingdienst omhoog gebracht moet worden. Het belastingdienst monster voedt zich nu met kennis van buiten naar binnen onder andere uit het bedrijfsleven, de [organisatie] en andere partijen maar belasting monster poept weliswaar heel wat kennis uit, maar met wie wordt die kennis intern nu gedeeld? Wie wordt met die kennis gevoed? Nou op dit moment is I&S een bijtje die kennis aan het scheppen. De kennis wordt gebruikt om opleiding van [onderwerp] voor toezicht in te richten, op dit moment alleen nog niveau 1 dat je [onderwerp] herkent en signaleert ten behoeve dus van toezicht. Dit is structuur en proces."

Complaints/Criticism

"De problemen zitten maar in dat er een [departement] is, een donkere wolk met allerlei leemlagen waardoor maar sporadisch wat kennis richting de opleiding vloeit. Plus de directies geven aan geen tijd te hebben en ook geen capaciteit om al die kennis brei mee te scheppen."

Magic Box

"Wat zou onze 'magic box' ons moeten opleveren: meescheppers vanuit de verschillende directies. Capaciteit om de kennis die het Belastingdienst monster uitpoept beter te spreiden, dank u. … Deel twee van het filmpje. Wat we eigenlijk willen is dat de dienstonderdelen zich actief met crypto gaan bezighouden en dat ze daarom die kennis ook nodig hebben en dat is wat er eigenlijk nog niet gebeurt. Dus er is ook nog geen behoefte aan kennis. Dat is een kip ei dilemma wat nog niet is opgelost maar wat we in ieder geval binnen op te lossen met een eerste module maken voor niveau 1 en een web pagina, interne webpagina om makkelijk kennis te kunnen delen."

Group 2

Processes & Structure

"We hebben eerst het gehad over het proces. We hebben verschillende soorten kennis, verschillende soorten onderzoek, verschillende soorten inzichten en die gaan op allerlei manieren door de organisatie en daarbuiten. Dat gaat via de uitvoeringsdirecties maar ook via bijvoorbeeld [directie] en communicatie gaat dat richting andere gremia zoals de driehoek en het [direcite] en hè er wordt ook individueel met verschillende directies gesproken om inzichten verder te brengen de inzichten gaan ook naar buiten bijvoorbeeld door ze op de website te plaatsen of ze openbaar te maken via rijksoverheid.nl."

"En wie hebben we nodig om de kennis te delen hè de poort naar het delen van de kennis onder andere zijn dat communicatie het proces van openbaarmaking en de verschillende collega's bij de verschillende directies en ook natuurlijk allerlei mensen die betrokken zijn in het traject van, van het onderzoek naar de buitenwereld brengen zoals ja bijvoorbeeld ook [directie] bijvoorbeeld."

Complaints/Criticism

"Wat zijn nou de lastige dingen die we ervaren onder andere is dat soms het lange proces van afstemming bijvoorbeeld over het delen en openbaar maken van kennis, soms hebben we niet zo'n goed zicht op hoe vaak bepaalde bronnen of kennis worden geraadpleegd, bijvoorbeeld op de website, hoe vaak wordt een rapport gedownload? De weergave van kennis zou op een aantrekkelijkere manier gedaan kunnen worden wellicht waardoor het ook nou beter voorziet in de behoefte je ziet In de behoefte en daar is de beveiliging van de website van de Belastingdienst is daar wel een beperkende factor en we hebben vrij weinig zicht op hoe de kennis wordt ontvangen door de buitenwereld, daar staan zouden we eigenlijk wel meer over willen weten."

Magic Box

“Dan de Magic box: We hebben, we hebben, hier best wel veel gezegd over hoe de kennis vanuit ons naar de organisatie en naar buiten gaat maar wat we eigenlijk ook heel erg graag zouden willen is dat we meer weten over de kennisbehoefte binnen de organisatie en hè dat we daarover met elkaar het gesprek voeren de samenwerking met collega’s versterken en kennis uitwisselen.”

Group 3

Processes & Structure

“Met het verspreiden van kennis die opgedaan wordt in garage de bedoeling willen we naast kennis over inhoud, systeem, proces, relatie, probleem, analyse, wat staat hier… probleem kennis, vooral ook netwerk kennis uitwisselen om de kloof tussen de mensen die buikpijn hebben en de mensen die het op kunnen lossen te dichten waarbij een groot probleem is een grote uitdaging is de structuur waar we mee te maken hebben want welke kennis zit waar en wat moet daar komen. We hebben een lijn, een hiërarchische lijn waar medewerkers in zitten en we hebben een vaktechnische lijn waar mensen met vragen terecht kunnen en nou dat zie je hier heel duidelijk, waar dus een aantal dingen mis gaan. Bepaalde… heel veel mensen praten niet met elkaar of hebben het gevoel als ik dit meld dan gebeurt er niks mee. Bepaalde mensen hebben zoiets van ja… hebben bepaalde houding van ja maar dit kan niet, dit staat in de wet, dit kan niet. Andere mensen zeggen van ik heb die ruimte niet en weer andere mensen zeggen, die erover gaan, die zeggen die ruimte is er wel dus in die structuur rondom die kennis daar zien wij dat daar veel winst te halen valt.”

Complaints/Criticism

“Juist, maar dan komen we bij de complaints: belangrijkste complaint, de essentie dat er een grote kloof is tussen wat er in de, in de uitvoering wordt ervaren en hoe dat hoe dat in de top zou het moeten doordringen of daar ruimte voor moet worden gegeven en ja dat levert enorme frustraties op en die die zitten eigenlijk heel diep en daar zijn vaak heel veel muren tussen verschillende mensen die samen een oplossing zouden moeten zoeken dus commitment nodig eigenlijk op een hoog niveau en dat is niet de houding van ja daar zijn we niet van. En het is ook niet dus niet de bedoeling dat mensen zich verschuilen achter regels of achter onmogelijkheden die frustratie ja die is gewoon heel hoog.”

Magic Box

“En wat we dan graag In de Magic box uit Magic box zouden willen halen qua oplossingen ja dat zijn 3 dingen. We willen een soort manier een telefoonboeken als het ware waarbij iedereen heel makkelijk toegang heeft tot andere Mensen die iets weten of iets kunnen of iets kunnen oplossen en gewoon hè directe lijntjes ongeacht de hiërarchie of ongeacht ja die muren en we willen, zouden heel graag meer eigenaarschap willen zien mensen die zeggen oh daar wil ik wel van zijn. Ook al staat dat misschien niet in functie omschrijving en wat dan ook zou helpen is dat muren zoals bijvoorbeeld die om de vaktechnische kennis dat die dat die ja wat dat worden gesloopt zodat alle kennis daaruit als zaadjes over de hele organisatie verspreid kunnen worden. Doeiii”

Group 4

Processes & Structure

“hè ja welkom bij onze Rich Picture, nog eventjes uitleggen. Nou we beginnen gewoon bij het begin de processen: de processen, we hebben hier een verticale en een horizontale as, en dat betekent dat ja hoe de kennis terechtkomt en waar het naartoe gaat dat proces, het komt binnen de Belastingdienst zelf terecht op de horizontale lijn, bij je medecollega’s. Maar het gaat ook omhoog ook binnen de Belastingdienst, topstructuur naar de politiek en uiteindelijk ook naar buiten extern en de informatie die zij of de reactie zij er weer op hebben dat komt ook weer bij ons binnen op een gegeven moment. Nou hoe gaat die informatieverspreiding dan: via presentaties, via gesprekken, nota’s, allerlei andere documenten samen vormt het dan een mooi totaal pakketje.”

"Hoe ziet onze structuur eruit? Nou het is heel groot zoals je ziet, het is echt een netwerkstructuur je hebt verschillende managementteams, en die managementteams liggen projectgroepen onder en die communiceren allemaal met elkaar, hangt er een beetje van af welke managementgroep met welk managementteam van doen heeft om het andere projectgroepen van doen heeft hoe die contact structuur eruit ziet, en hier zijn wij, een klein teampje en wij zijn onderdeel van al die projecten groepjes maar ook de managementteams die vullen wij aan. Dit is niet een afgesloten proces er zit een hele buitenlaag om een van mensen en andere instanties waarmee wij samenwerken die informatie geven naar ons en waarbij ook weer informatie op af teruggeven. Het is een groot netwerk proces zoals je ziet en dat is ook niet zonder zijn problemen."

Complaints/Criticism

Een paar van de problemen die wij ervaren is bijvoorbeeld een hiërarchische structuur, maar ook dat er zowel een top down of bottom up frictie is en dat niet altijd helemaal ja goed samenwerkt. Een andere waar we tegen aanlopen is de tijd. Bepaalde kennis ja kennis moet ergens een vrije loop een beetje begaan maar goed je hebt te maken met maatschappelijke thema's sommige kennis komt niet op het juiste moment en ja dan belandt het in de la. En ook de verwachtingen de verwachtingen zijn veelal dat wij kennis aanleveren als hapklare brokken, maar dat is kennis natuurlijk nooit.

Magic Box

"Hoe gaan we dit een oplossen? Zet zou natuurlijk fantastisch zijn als we een tovenaartje zouden hebben die zo al deze problemen kan oplossen maar wat deze tovenaar eigenlijk doet is het creëert de stroming wat betekent deze stroming: alles moet op bepaalde data bepaalde punten worden aangeleverd, maar de natuur van kennis is dat het gewoon bestaat en op zijn eigen tijd ons allemaal zal de invloeden en het is dan maar hopen dat dat gewoon het juiste moment is, maar dat is ook gewoon een beetje kennis in elkaar zit, dankjewel."

Group 5

Processes & Structure

"Nou wij zijn begonnen met processes. Het onderwerp dat we hebben gekozen zijn de [evenementen], uitgebeeld door dit prachtige 1, 2, 3, podium ehh… waarbij er ook daadwerkelijk een mooie bokaal met confetti gewonnen kan worden. Wat we hebben getekend dat is een beetje, wat hebben we hier eigenlijk getekend… ohja alles wat we nodig hebben om informatie over dit proces te kunnen verspreiden. Dus daar hebben we ons intranet voor nodig met connectpeople, we hebben van mond tot mond reclame nodig, we hebben prachtige flyers nodig, we hebben goede ideeën nodig, we hebben de inspiratie van de vorige festivals nodig, die zie je hier, prachtige zaal met mensen, podium, prijzen, jury. Een soort van duimpje dat mensen het leuk hebben gevonden en dat ze daardoor ook verder vertellen hoe fantastisch het wel niet is en dat mensen zich weer dit jaar moeten aanmelden met hun geweldige ideeën en dat ze ook moeten komen op 13 februari. Nou dit leidt allemaal tot een MinFin met een rokende schoorsteen op goede ideeën fantastisch, dat is ook onze doelgroep: het hele ministerie."

"Gaan we naar de structure: nou wie hebben we hier allemaal voor nodig? We hebben de [organisatie] nodig die graag nee zeggen met een stopbord. We hebben [naam] onze directeur nodig met een grote zak met geld, we hebben [naam] nodig, we hebben [organisatie] nodig (dat is de partij die met ons mee denkt over de creatieve vorm), we hebben de mensen met goede ideeen nodig, we hebben de [naam] nodig (mannetje met de stropdas), en we hebben ik weet niet meer iemand staat hier te dansen op een bureau… het evenementenbureau dankje! Ik dacht wat was dat bureau ookalweer waar iemand op staat te dansen met balonnen. Het evenementenbureau hebben we ook nodig. Dat alles wat een fantastische feestelijke balon met een lampje erbij staat symbool voor het leuke innovatieprijzenfestival wat wij dan organiseren."

Complaints/Criticism

"Haal hier even wat aan de kant. Qua complaints and criticism, het duurt lang… Hier hebben we het fantastische idee om een mooie [evenement] neer te gaan zetten, en hier pfff, helemaal aan het eind (zucht, steun)

hebben we dat eindelijk bereikt. Er lekt veel energie weg op die [organisatie] die dan graag nee roept. De verwachting is natuurlijk een beetje een rechte lijn naar de finish, de realiteit is dat nooit. En wat ons het meeste energie kost is het keurslijf waar we in gedwongen worden met afvinklijstjes waar alles aan moet voldoen en alle hoepels waar doorheen moet worden gesprongen voordat we uiteindelijk tot een creatief innovatieprijzen evenement kunnen komen."

Magic Box

"Dus we hebben onze magic box ook ingezet op die vreselijke afvinklijst met alle hoepels waar we doorheen moeten springen en onze oplossing is: geef ons gewoon een wit vel, een carte blanche om dat te gaan doen waar we goed in zijn en het is leuk als de minister, de staatssecretaris, een SG, iemand belangrijk met stropdas ons daarbij een grote zak met geld geeft om een fantastische [evenement] neer te zetten."

Person 1

Processes & Structure

"Dit is de plaat die gaat over het verspreiden van het gedachtegoed, innovatiekracht onder medewerkers vergroten en het stimuleren van de innovatieve klimaat. Het gaat om sociale innovatie en het verspreiden van de kennis daarover doen wij op verschillende manieren. Zo doen wij dat bijvoorbeeld door mondeling allerlei informatie en kennis over te dragen dat ze hierboven, kennis die wij hebben en dat dragen we over aan andere mensen In de organisatie zodat daar bewustwording ontstaat, en zij dat er eigenlijk een kwartje valt In de hoofden van deze mensen. Een andere manier is dat wij veel aandacht besteden aan nou digitaal informatie verspreiden via de computer dat kan zijn intranet we hebben nieuwsbrieven die we via mailings verspreiden, allerlei zaken we doen dat ook via het interne opleidingsaanbod waar we informatie en kennis verspreiden. Dus er vind dan uitwisseling plaats tussen de computers en mensen lezen dan de informatie en kunnen dat dan zo tot zich nemen en vervolgens actie ondernemen. Daarnaast geven wij allerlei innovatie sessies, workshops nou van alles en nog wat om mensen nou kennis bij te brengen en over te dragen gaat overigens niet alleen over kennis maar ook vooral over vaardigheden, innovatieve vaardigheden en skills. En tot slot hebben we ook een flyer die wij ook verspreiden zowel digitaal als papier."

"Nou als je het hebt over de stakeholders en personen die hierbij betrokken zijn dat zijn vooral eigenlijk de medewerkers binnen de Belastingdienst en daar weer de collega's van en daar weer de afdelingshoofden van en dus, we hebben het moeten het eigenlijk vooral hebben van nou zeg mond op mondreclame, mensen die bijvoorbeeld al bij sessies zijn geweest of iets hebben gelezen over ons en wij zien het dan ook om dat netwerk te verspreiden of ze ook maar te vergroten en zodat het eigenlijk als een olievlekwerking verder gaat en dat gaat ook buiten de muur van de Belastingdienst, zoals je hier ziet poppetjes die ook buiten de muur van de Belastingdienst staan. Nou we hebben ook contacten met externe organisaties die vaak met vergelijkbare dingen bezig zijn dus dat zijn eigenlijk de Mensen die wij nodig hebben zowel intern als extern en tot slot zie je dit popje staan met dat briefje. En dat is onze externe leverancier van innovatie opleidingen die ons ook weer nieuwe kennis geeft wat wij weer kunnen verwerken."

Complaints/Criticism

"Dan ja frustratie die daarbij speelt: je ziet hier een iemand van ons team die weer iets graag aan de man wil brengen maar wat gebeurt er heel veel medewerkers zitten vol in hun hoofd, je ziet dat de poppetjes echt bijna volle hoofden hebben en ze zijn allemaal ontzettend druk met allerlei werkzaamheden en taken die, die ze moeten doen in hun functie zijn druk bezig om deze muur te bouwen maar hebben dus eigenlijk geen tijd en ruimte in hun hoofd om te luisteren naar die nieuwe informatie. En je zou ook kunnen zeggen dat zij heel erg druk bezig zijn met een muurtje bouwen maar misschien hebben wij wel de oplossing voor hun om dat muurtje bijvoorbeeld sneller te bouwen met betere materialen. maar als je druk bezig bent met bouwen en helemaal vol in je hoofd zit dan sta je daar dus niet voor open."

Magic Box

"Nou wat zou je dan graag zien en daarin zie je dat in de magic box is dat er een gereedschap een tool is die dat muurtje omver kan breken die de

muur kapot kan maken zodat er weer ruimte ontstaat in het hoofd van deze mensen zodat ze ook weer een open mindset hebben om te kijken van hé wat kan innovatie voor mij betekenen en hoe zouden onze huidige complexe problemen kunnen oplossen met nieuwe innovatieve methodes dus dat zouden wij heel graag zien iets wat die muur omver gooit"

Person 2

Processes & Structure and Complaints/Criticism

"Hé beste Milo, ik neem je graag mee in mijn tekening ik laat je hem eerst even zien weer. Kijk dit is de tekening. Ik heb getekend allerlei manieren van kennisdelen bovenin de tekening, en links zie je daar dat die kennisdeling moet leiden tot concrete producten zeg maar of die uit zich ook in concrete producten, maar kennisdeling gebeurt niet alleen als iets af is of zo. Het is ook tijdens het proces gebeurt dat. Dus bijvoorbeeld als we een sessie organiseren en mensen daarbij uitnodigen om na te denken over van goh wat betekent ontwikkeling x voor de belastingdienst dan zetten we ze al aan het denken en dan zijn we al bezig met kennisoverdracht op het moment dat mensen samen aan de tafel zitten en dingen bespreken en over nadenken is er al kennisoverdracht en uitwisseling. Dus kennis uitwisseling is niet alleen iets dat afhangt van een eindproduct zoals een vrij rapport of een video daarvan of een mooie presentatie maar juist ook iets dat ontstaat tijdens het maakproces het vormingsproces denkproces. Terwijl we als je mensen al uitnodigt voor een sessie begint het al als je ze mailtje stuurt, als je ze spreekt, als je ze belt om toelichting te geven, als je mensen bij elkaar zet in een workshop maar ja dat gaat niet vanzelf. Er zijn absoluut uitdagingen bij. Een uitdaging is bijvoorbeeld luisteren mensen wel echt? Zitten ze alleen maar te roeptoeteren, en luisteren wij wel echt naar wat zij vinden, en kunnen we het linken aan elkaars context. Dus als ik denk van oh deze ontwikkeling speelt in de buitenwereld, ik noem maar wat: desinformatie, ja kan de ander dat linken aan zijn context waar hij mee bezig is. Dat is best een uitdaging dat vraagt ook verbeelding. Dus wij kunnen denken oh die kennis is relevant maar het vertalen van kennis naar de eigen context en daar iets mee doen is nog niet zo makkelijk. En daar zit ook bij dat sommige mensen die gewoon niet openstaan voor nieuwe dingen omdat ze zo in hun eigen wereldje zitten zeg maar, of omdat hoe wij een boodschap verpakken dat het niet binnenkomt, of soms heb je ook dat mensen gewoon een beetje te kletsen zeg maar, er kunnen ook allerlei privé dingen spelen dat mensen gewoon slecht geslapen hebben ofzo, of het te druk hebben, heel veel mensen hebben heel veel ballen In de lucht: allemaal dilemmas. Zometeen de Magic box …"

Magic Box

"Hé Milo, de magic box heb je nog tegoed van me. Ja die magic box die die moet echt wel oplossingen leveren voor allerlei lastige dingen bij het ontwikkelen van en delen van kennis en het laat binnenkomen van kennis. Ik laat het hier zien wat ik allereerst een magic box, ja het gaat ook om een stukje aandacht krijgen, op de radar komen bij mensen, dat gaat niet vanzelf. Zo'n magic box zou eigenlijk mensen moeten wakker schudden van: hé! Hallo! Let op! En hun oren moeten openen en ik heb hem niet genoemd maar ook wel hun verbeeldingskracht om mee te denken van hé hoe past dat bij mijn context. Zo'n magic box zou fantastisch zijn als die ook helpt om het open gesprek in gang te zetten, echt uitwisselen van hoe ze nou voor jou wat maakt jou jij mee en dat brengt mensen ook weer op nieuwe ideeën. Dat zijn natuurlijk dingen die we ook wel doen in allerlei sessies maar dat is nog niet zo makkelijk. Om echt binnen te komen bij mensen, dat is een hele kunst. En dat ze het ook kunnen koppelen aan hun eigen behoeftes en kansen zien maar ook aan die van burgers en bedrijven bijvoorbeeld. Ik denk ook vaak dat de herhaling heel belangrijk is dat iets, pas iets als je iets een keer heel goed brengt dat dat nog lang niet genoeg binnenkomt, dat herhaling heel belangrijk is. En natuurlijk alleen maar een rapport lezen dat doet bijna niemand, zelden gebeurt dat. Een praatje aanhoren, ja dat is leuk maar dat is zo weer vergeten. Dus de uitdaging is, hoe kom je nu echt diep binnen bij mensen en hoe zorg je ook dat je boodschap relevant genoeg is daarvoor hè want laten we wel zijn niet niet elk onderwerp is voor iedereen even relevant. Dus misschien hoort hier ook wel bij de magic box maakt duidelijk, wie, wie te betrekken wie zijn nou goede partners wie is hiermee geholpen. Dat is nog een uitdaging die staat niet op dit formulier maar is wel heel relevant. Dat was hem! Dank voor de leuke opdracht Milo, succes!"

Person 3

Processes & Structure

"Hoi milo, hierbij een korte uitleg van mijn Rich Picture sessie. Ik heb het proces over informatie delen rondom de [onderwerp] genomen. Nou wat je hier ziet bij blad nummer een, is het proces, nou er wordt hier een besluit genomen door in dit geval [team], dat besluit gaat naar een groep mensen dat ermee aan de slag moet, nou sommigen vinden het duidelijk, sommigen vinden het onduidelijk, sommigen die hebben een hele sterke mening, sommigen kan het niet zo heel veel schelen en sommigen die praten heel veel. Nou daaruit komt dan bepaald dat proces of idee naar voren hoe concreet of duidelijk die mag zijn, het idee is in ieder geval de MIS naar de rest van de organisatie verspreiden, wat voor middelen heb je dan? Nou je hebt bijvoorbeeld een mail, je kan naar alle 27.000 medewerkers simpelweg een mailing versturen of ander soort informatie versturen dat kan, hoeft natuurlijk niet perse een mail te zijn om ze mee te nemen in wat er staat, je kan grote sessies organiseren, bijeenkomsten met, met verschillende doelgroepen, nou je ziet hier iemand op een podium rondom, rondom om een thema wat meer uit te leggen. Dat is heel handig om wat meer context en achtergrond te geven. Je kan natuurlijk een online omgeving creëren waarbij mensen meer informatie kunnen vinden als ze dat nodig hebben en tot slot ook nog gewoon één op één of wat kleinere sessies zijn heel handig om mensen mee te nemen in [onderwerp]. Dit is vooral handig om ook met bijvoorbeeld key users belangrijke personen te doen. Nou dit zijn 4 middelen die ik daarvoor heb en neergezet, 4 processen die je daarvoor hebt ingericht."

"Nou dan gaan we naar nummer twee: structuur. Welke Mensen heb je buiten het team allemaal nodig? Nou, dat was misschien, ik heb die beperkt gehouden tot de tot de IT-er / communicatie professional die er een mooi verhaal van maakt, dit ook hier een product omheen schrijft en dit ook publiceert bijvoorbeeld op internet in dit geval, kijk dat is deze persoon, steekt zijn hand op. Dan heb je hier individuele gewoon leidinggevende met allemaal mensen achter zich dit zijn mensen die dus deze moeten de boodschappen verder verspreiden dat kan je vaak niet alleen, heb je heel veel andere mensen voor nodig die kunnen dat in dit geval doen. En dan heb je ook nog, nou je hebt twee bestuurders zijn ook handig om te weten voor het mandaat dat je dit, dat je middelen maar ook de de de de de het mandaat hebt om het te mogen, om te kunnen verspreiden vaak werkt dat ook gewoon goed binnen onze organisatie."

Complaints/Criticism

"Nou wat zijn dan daarin de complaints, of fricties, frustraties rondom het verspreiden van de kennis? Nou mensen geven niet thuis als het bijvoorbeeld gaat om de communicatie of zeggen het duurt lang die processen die de waarbij je denkt van nou dat kan allemaal wel sneller. Soms kosten, gaan er maanden overheen nou dat is frustreert dan kom je soms ook weer van eindeloze loepjes terecht nou moet je daar naartoe. Natuurlijk, dat is een klacht twee: het is soms ook gewoon onduidelijk wat je, de boodschap die je wil verspreiden, dat is bij de eindgebruiker onduidelijk. Soms omdat je het zelf niet heel goed weet, soms omdat het verloren gaat. Dus nou dat is dan huh, denk je van ja wat is nou eigenlijk het doel, wat wil je nou eigenlijk zeggen? Nou en de derde is informatie overload: mensen krijgen zoveel al binnen mailtjes, nota's, teksten, gesprekken dat je denkt van, ja alles kan hier belangrijk zijn. Er is gewoon teveel wat iemand moet willen weten en daardoor worden ze eerder gedemotiveerd dan gemotiveerd."

Magic Box

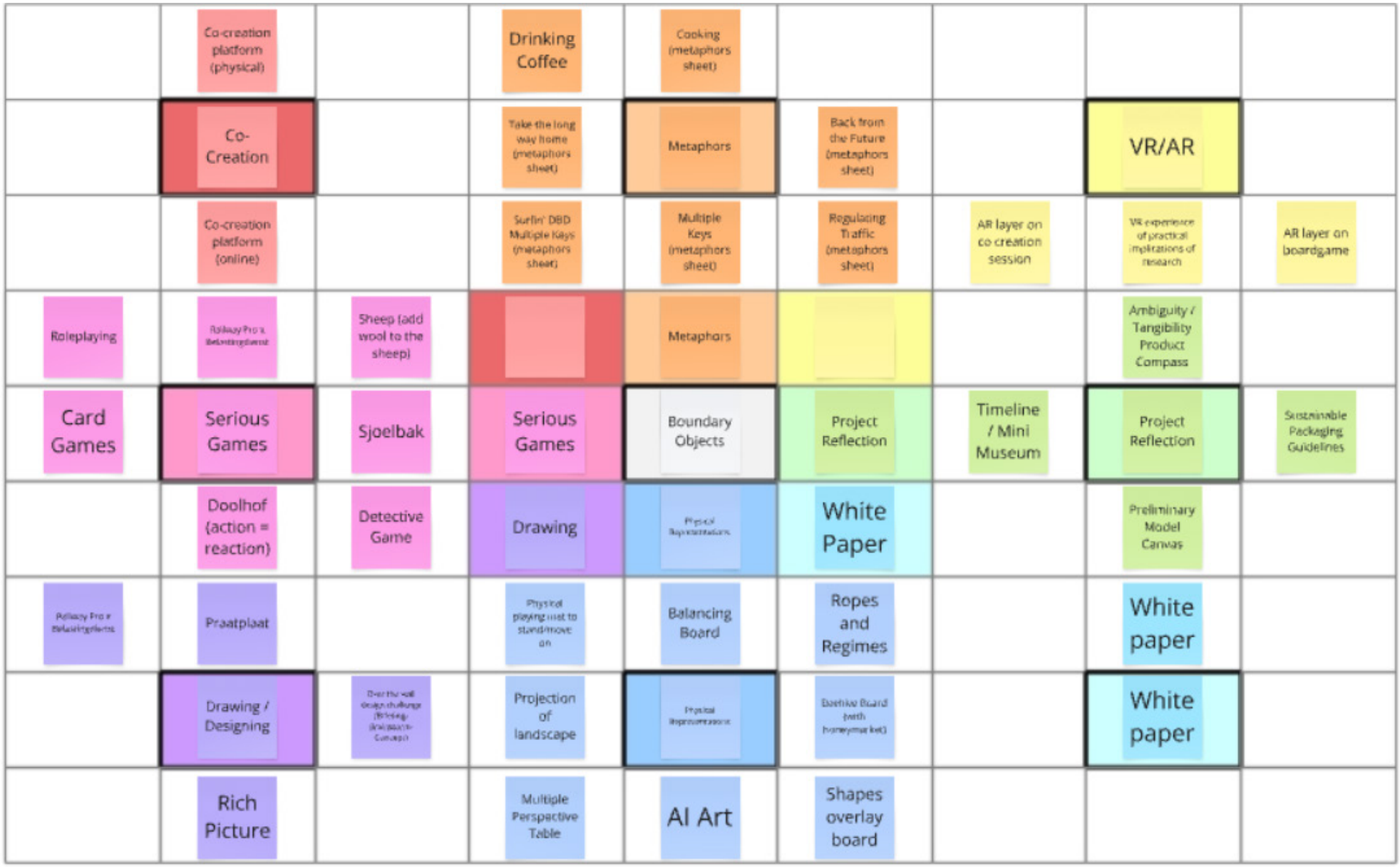
"Nou dan kom je bij de magic box uit waar had ik die staan even kijken… hier hebben we een magic box. Nou wat zou bijvoorbeeld helpen, nou dan heb ik hier als eerste getekend, nou wat zal helpen is dat je misschien gewoon minder schotten hebt, dus meer mensen met verschillende disciplines die samenwerken. Als het gaat om bijvoorbeeld communicatie dat je nodig hebt IT dat je nodig hebt op verschillende middelen die er zijn nu is het soms heel formeel georganiseerd. Tweede is die informatie overload, moet je wel echt al deze dingen willen delen, is niet gewoon een ding kiezen heel belangrijk en daar op je energie, en die andere ja die die belanden dan maar gewoon in een boekenkast een virtuele boekenkast. Maar ja je kan beter focussen op een groot ding dan misschien 100 dingen willen verspreiden. Als laatste, nou dat verspreid je in een organisatie, als laatste is misschien handig om verschillende disciplines ook hiernaar te laten kijken, wetenschap, communicatie, bestuurders, om nog even te zeggen nou is dit nou echt wat we willen, en dan komt het uiteindelijk bij de gemeente. Daar waarschijnlijk wel toch een veel mooiere Magic box te bedenken, maar dit in het kort. Nou veel succes met je onderzoek, hoiii"

Person 4

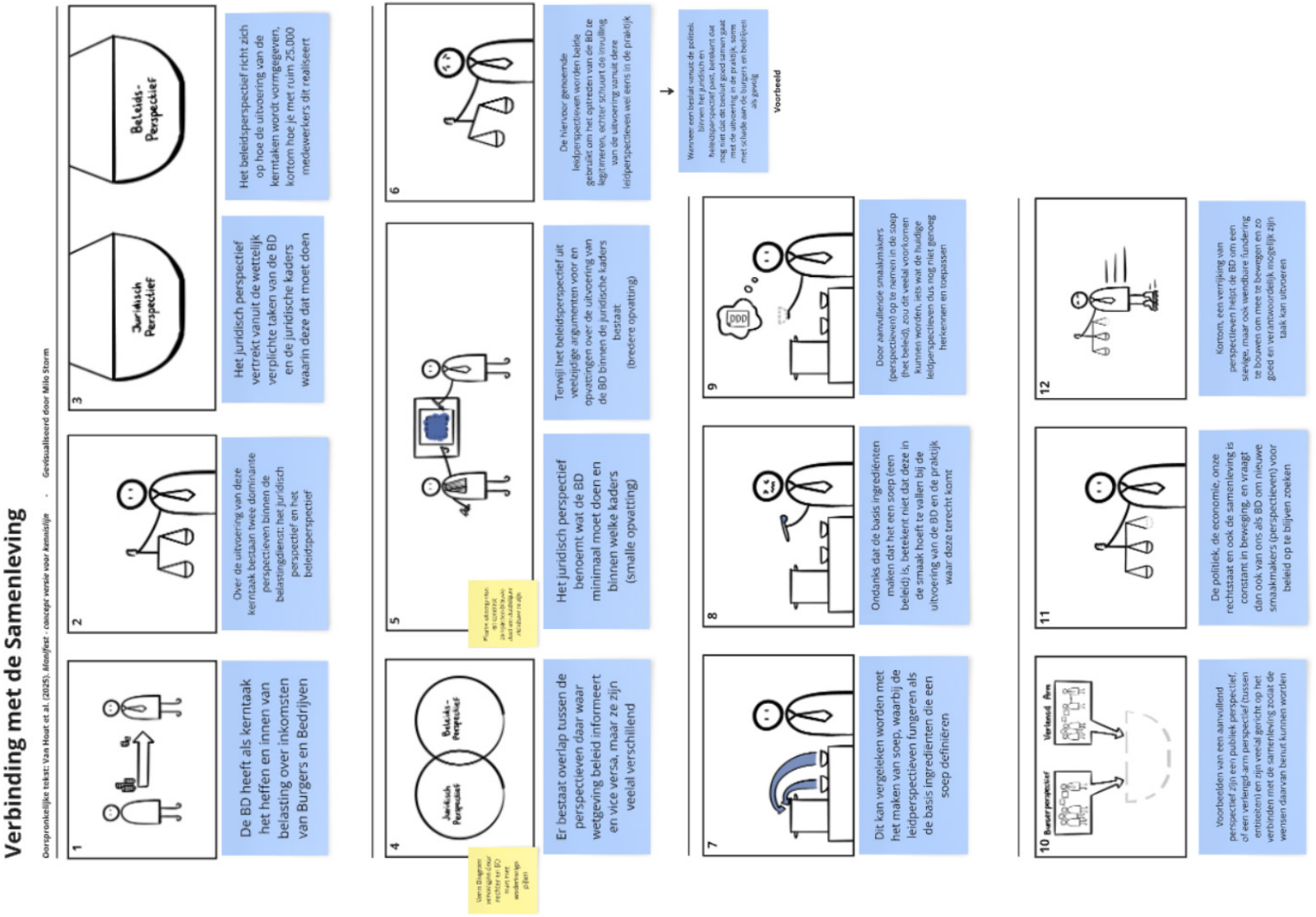
Processes & Structure, Complaints/Criticism and Magic Box

“Ha Milo, ik doe online mee maar heb geen filmpje gemaakt. Hierbij een foto met uitleg van wat ik opgeschreven heb. Als je er niets mee kunt ook goed, bij vragen let me know. Hoofdmoot van het verhaal is: het opzetten van een landingspagina op website van de Bd. Met als doel om frustraties bij burgers bedrijven, politici etc te verkleinen door te laten zien wat we wel doen aan het begrijpen van burgers en bedrijven (door [onderzoek programmas], etc.). Ook het beschikbaar stellen van de juiste kennis die we verzamelen. De magic box zit vooral aan de achterkant van de pagina om zowel de angst om te delen weg te nemen door kennis te durven laten zien en ook op een juiste manier zodat externe stakeholders ons begrijpen.”

Appendix 8. Lotus Diagram



Appendix 9. Manifest Comic - Concept version of comic based on the 'manifest'.



Beoordelingsformulier Milo's Prototypes

Welkom bij het beoordelingsformulier! Graag hoor ik je mening over de prototype sessie waar je zojuist aan hebt deelgenomen.

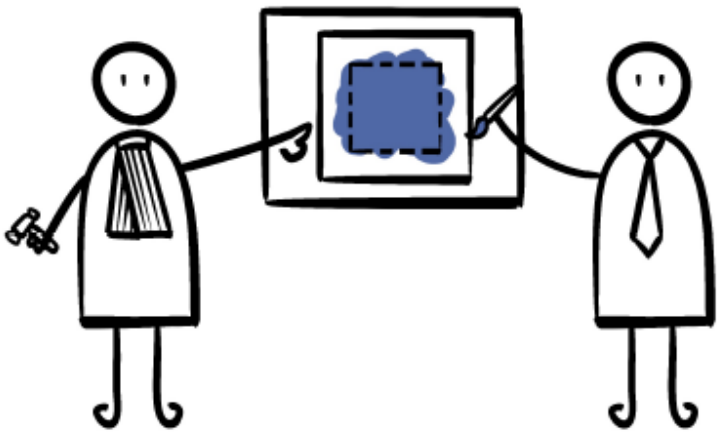
Het invullen van de vragenlijst is geheel vrijblijvend, maar helpt mij ontzettend bij mijn beoordeling van de concepten. ***De antwoorden zullen enkel in geanonimiseerde vorm gebruikt worden indien dit nodig is voor mijn onderzoek.**

Alvast bedankt!

* Verplichte vraag

Prototype 1 - Buiten de lijntjes kleuren

Deze sectie gaat over het eerste prototype, die het buiten de lijntjes kleuren van de Belastingdienst behandelt. Geef hierbij aan in hoeverre je het eens bent met de volgende stellingen.



1. Het lukte mij om scenario's te bedenken die een goed beeld vormen van hoe de Belastingdienst buiten de lijntjes kleurt, of meer kan kleuren.

   Markeer slechts één ovaal.

   - ◯ Helemaal mee oneens
   - ◯ mee oneens
   - ◯ neutraal
   - ◯ mee eens
   - ◯ Helemaal mee eens

2. De opstelling van prototype 1 heeft geholpen om een beeld te vormen bij de praktische implicaties van het onderwerp "Verbinding met de Samenleving".

   Markeer slechts één ovaal.

   - ◯ Helemaal mee oneens
   - ◯ mee oneens
   - ◯ neutraal
   - ◯ mee eens
   - ◯ Helemaal mee eens

3. De opstelling van prototype 1 was van toegevoegde waarde aan de discussie rondom het onderwerp "Verbinding met de Samenleving".

   Markeer slechts één ovaal.

   - ◯ Helemaal mee oneens
   - ◯ mee oneens
   - ◯ neutraal
   - ◯ mee eens
   - ◯ Helemaal mee eens

4. De resultaten van prototype 1 zijn bruikbaar om vervolgstappen te bepalen en ondernemen.

   Markeer slechts één ovaal.

   - ◯ Helemaal mee oneens
   - ◯ mee oneens
   - ◯ neutraal
   - ◯ mee eens
   - ◯ Helemaal mee eens

5. Ik zie de link tussen prototype 1 en het vraagstuk van de onderzoeker, namelijk het gangbaar maken van abstracte informatie.

   Markeer slechts één ovaal.

   - ◯ Helemaal mee oneens
   - ◯ mee oneens
   - ◯ neutraal
   - ◯ mee eens
   - ◯ Helemaal mee eens

6. Wat zou je veranderen aan prototype 1 om het te verbeteren?

   _____

Prototype 2 - De beleidspan

Deze sectie gaat over het tweede prototype, die het zoeken naar nieuwe perspectieven voor beleid behandelt. Geef hierbij aan in hoeverre je het eens bent met de volgende stellingen.

7. Het lukte mij om smaakmakers te bedenken die een goede toevoeging kunnen zijn aan het uitvoeringsbeleid van de Belastingdienst.

Markeer slechts één ovaal.

- ◯ Helemaal mee oneens
- ◯ mee oneens
- ◯ neutraal
- ◯ mee eens
- ◯ Helemaal mee eens

8. De opstelling van prototype 2 heeft geholpen om een beeld te vormen bij de praktische implicaties van het onderwerp "Verbinding met de Samenleving".

Markeer slechts één ovaal.

- Helemaal mee oneens
- mee oneens
- neutraal
- mee eens
- Helemaal mee eens

9. De opstelling van prototype 2 was van toegevoegde waarde aan de discussie rondom het onderwerp "Verbinding met de Samenleving".

Markeer slechts één ovaal.

- Helemaal mee oneens
- mee oneens
- neutraal
- mee eens
- Helemaal mee eens

10. De resultaten van prototype 2 zijn bruikbaar om vervolgstappen te bepalen en ondernemen.

Markeer slechts één ovaal.

- Helemaal mee oneens
- mee oneens
- neutraal
- mee eens
- Helemaal mee eens

11. Ik zie de link tussen prototype 2 en het vraagstuk van de onderzoeker, namelijk het gangbaar maken van abstracte informatie.

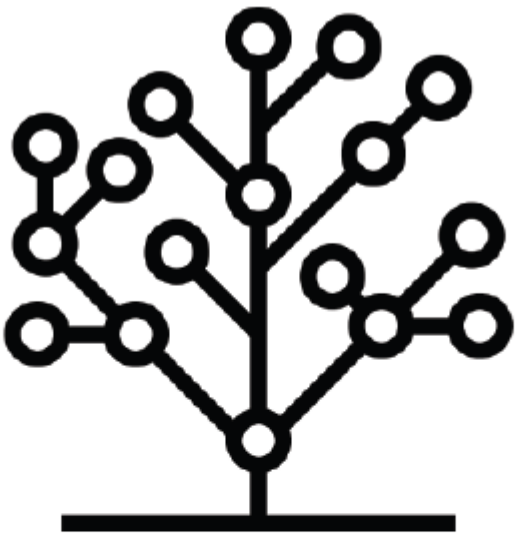
Markeer slechts één ovaal.

- ◯ Helemaal mee oneens
- ◯ mee oneens
- ◯ neutraal
- ◯ mee eens
- ◯ Helemaal mee eens

12. Wat zou je veranderen aan prototype 2 om het te verbeteren?

Prototype 3

Deze sectie gaat over het derde en laatste prototype: de kennisboom. Geef hierbij aan in hoeverre je het eens bent met de volgende stellingen.



13. Prototype 3 geeft mij het gevoel meer overzicht te hebben over de verschillende perspectieven op het onderwerp "Verbinding met de Samenleving".

Markeer slechts één ovaal.

- ◯ Helemaal mee oneens
- ◯ mee oneens
- ◯ neutraal
- ◯ mee eens
- ◯ Helemaal mee eens

14. Prototype 3 geeft mij het gevoel dat ik inhoudelijk bijdraag aan een onderwerp binnen de Belastingdienst.

Markeer slechts één ovaal.

- ◯ Helemaal mee oneens
- ◯ mee oneens
- ◯ neutraal
- ◯ mee eens
- ◯ Helemaal mee eens

15. De opstelling van prototype 3 was van toegevoegde waarde aan de discussie rondom het onderwerp "Verbinding met de Samenleving".

Markeer slechts één ovaal.

- ◯ Helemaal mee oneens
- ◯ mee oneens
- ◯ neutraal
- ◯ mee eens
- ◯ Helemaal mee eens

16. Ik zie de link tussen prototype 3 en het vraagstuk van de onderzoeker, namelijk het gangbaar maken van abstracte informatie.

Markeer slechts één ovaal.

- Helemaal mee oneens
- mee oneens
- neutraal
- mee eens
- Helemaal mee eens

17. Wat zou je veranderen aan prototype 3 om het te verbeteren?

_____

Nog één laatste vraag!

18. Is er nog iets wat je kwijt wilt over de prototype sessie? Dit mag een algemene opmerking zijn over de sessie, specifiek over een van de prototypes, of simpelweg dat je het naar je zin had. *

_____

_____

_____

_____

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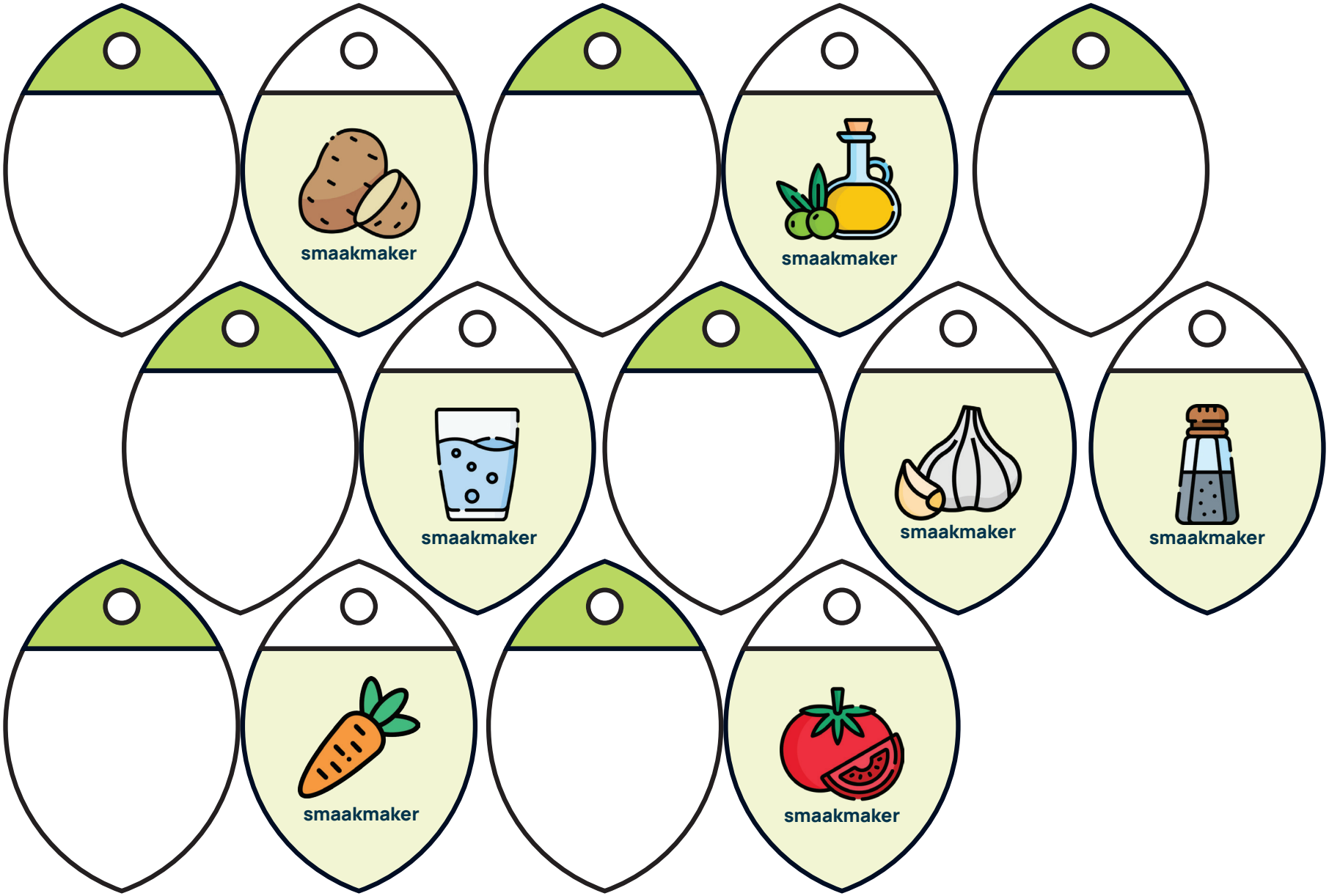
Appendix 11. Policy Pan - Lead Perspective Cards

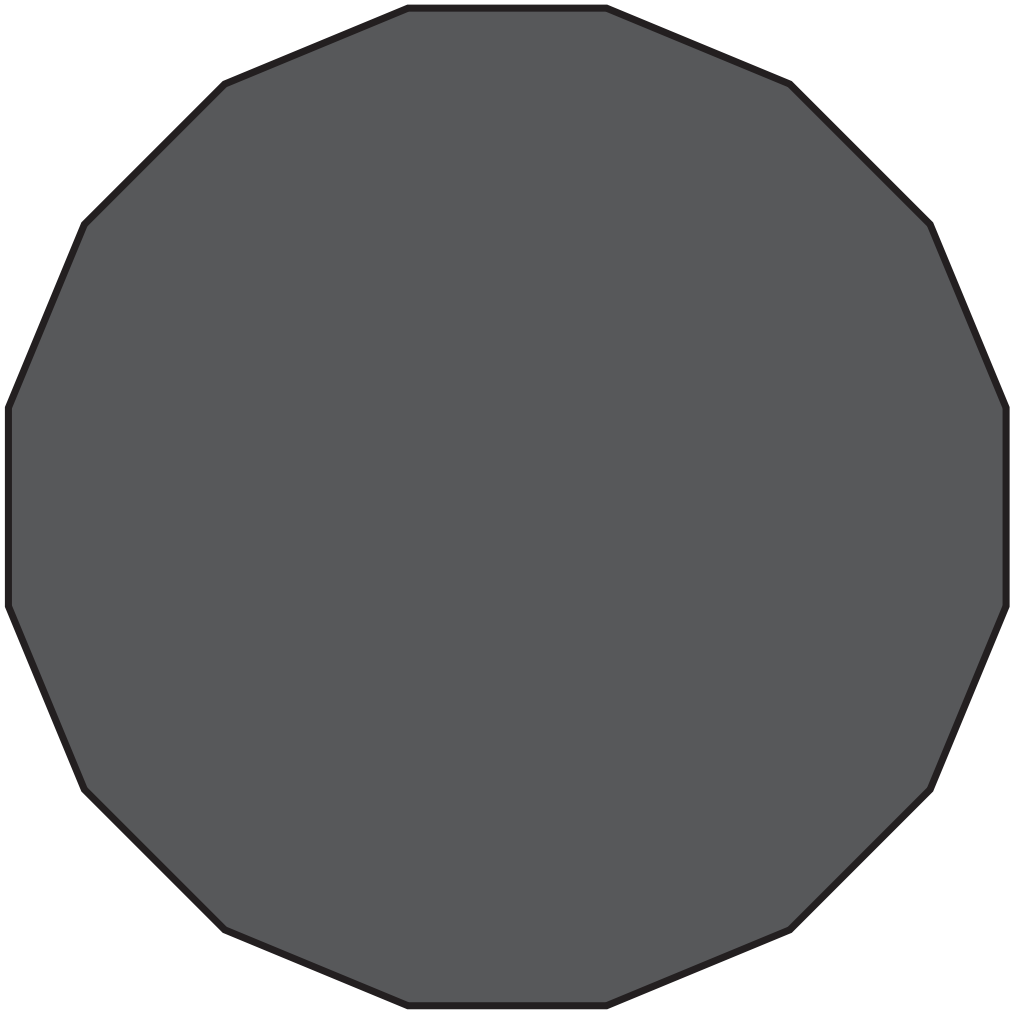
Juridisch Perspectief

Beleids Perspectief

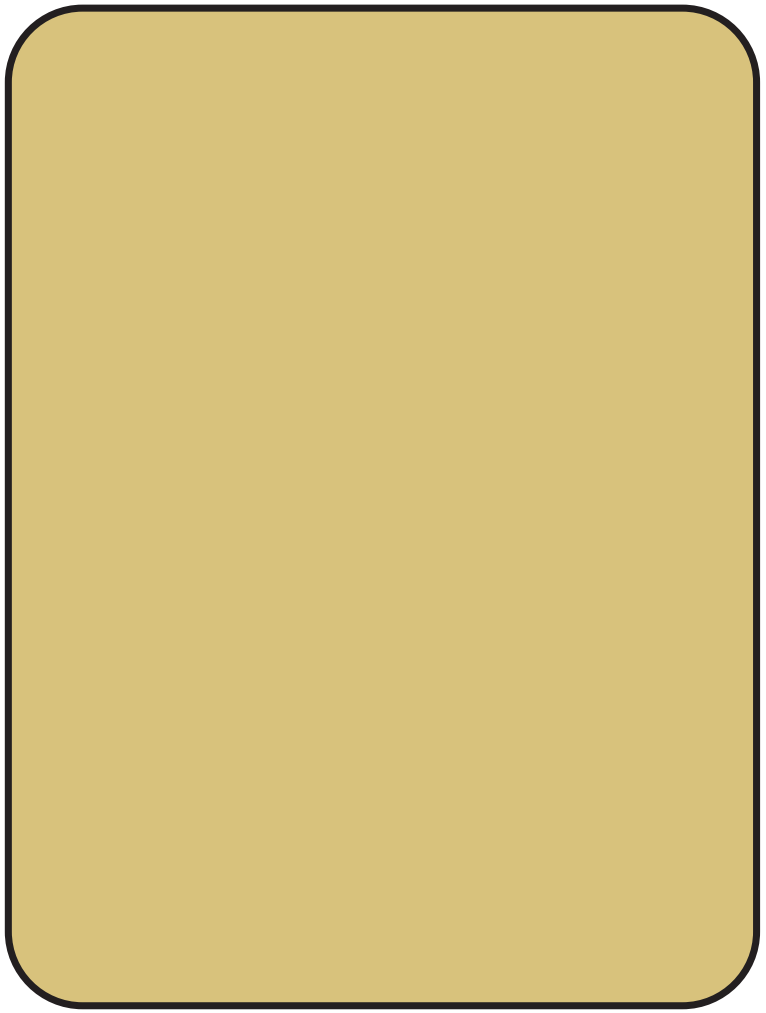
Appendix 12. Policy Pan - Brainstorm Cards



Appendix 13. Policy Pan – Playing Board

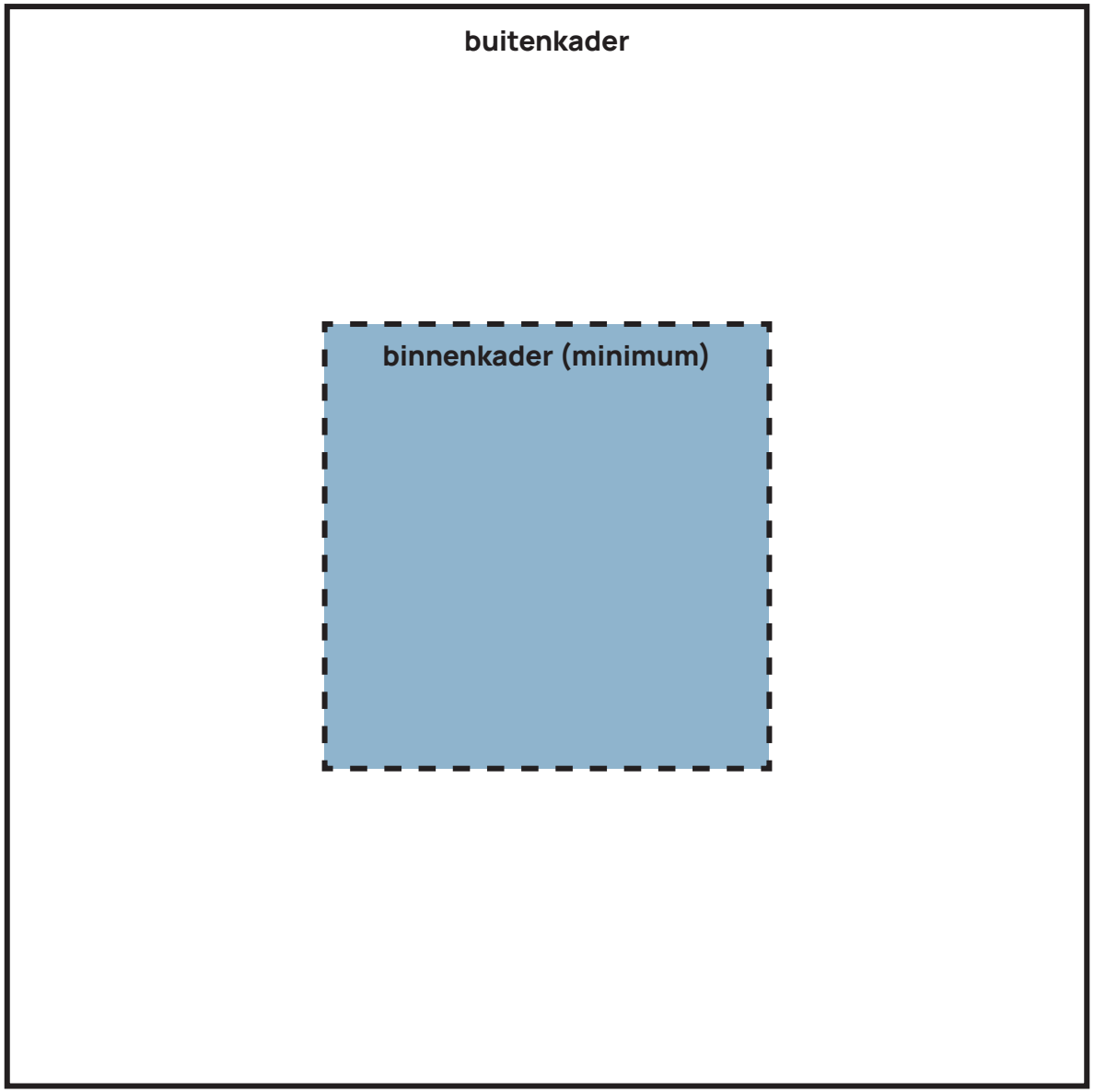


de beleidspan

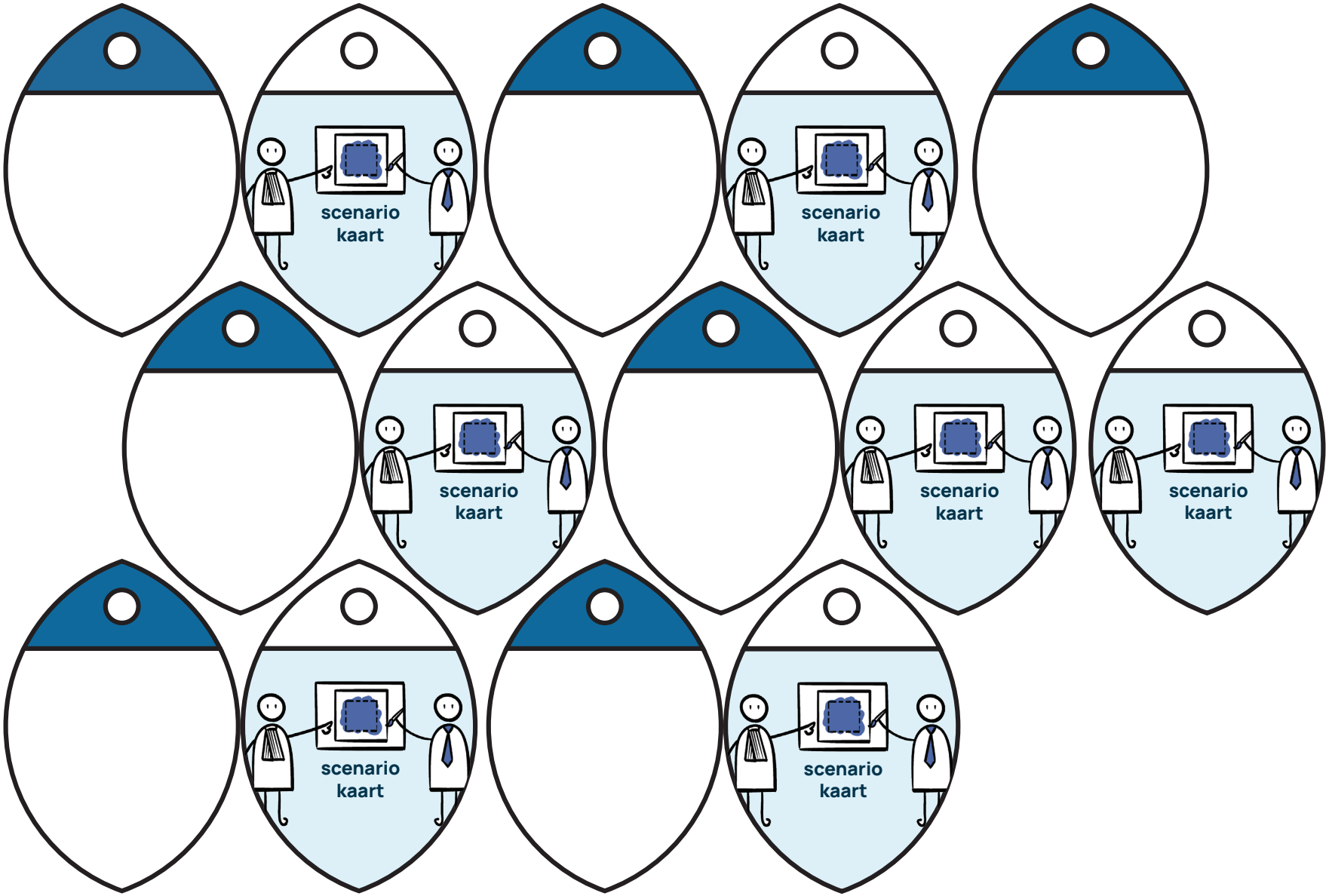


snijplank

Appendix 14. Thinking Outside the Box - Playing Board



Appendix 15. Thinking Outside the Box – Scenario Cards



Instructies Prototype 1 – Buiten de lijnen kleuren

- Als het goed is hebben jullie zojuist een algemene introductie gehad over het thema "Verbinding met de Samenleving"
- In de introductie werd benoemd hoe een beleidsperspectief vaak buiten de lijntjes van het juridische binnenkader kleurt op het moment dat het met ruim 25.000 medewerkers invulling moet geven aan de uitvoering van de Belastingdienst. Kortom, je zou kunnen stellen dat de Belastingdienst niet puur alleen van het heffen en innen van belasting, maar ook dagelijks buiten haar plicht stapt om meer te kunnen betekenen voor de burgers en bedrijven. Met prototype 1 gaan jullie met dit idee aan de slag.

Attributen:

- Voor jullie ligt een speelveld met daarin een representatie van het juridische binnen en buitenkader, zoals deze kort in de introductie is behandeld.
- Daarnaast liggen er lege scenario kaarten. Deze hebben een voor en achterkant, waarvan een kant een wit leeg vlak heeft welke gebruikt kan worden voor de opdracht die volgt.

Opdracht:

1. Jullie opdracht is om gezamenlijk scenario's te bedenken waarbij de Belastingdienst buiten de lijntjes van haar minimumplicht kleurt om de uitvoering makkelijker (niet leuker) te maken voor zichzelf en de burgers en bedrijven. Vergelijkbaar met een brainstorm mag iedereen deze scenario's inbrengen. Dit mogen scenario's uit eigen persoonlijke ervaring zijn, maar ook fictieve scenario's die voor zouden kunnen komen of waar jij denkt dat de uitvoering meer buiten de lijnen mag kleuren.
2. Schrijf de scenario's op de scenario kaarten, door middel van zinnen, steekwoorden, schetsen, etc. zodat de scenario's open op tafel kunnen liggen en besproken kunnen worden.
3. Leg de kaarten zo neer over het middenvlak (binnenkader) zoals je denkt dat dit scenario buiten de lijntjes kleurt. Wordt in het geschetste scenario iets buiten de lijntjes gekleurd? Leg dan de kaart zo neer dat deze net iets uit het middenvlak steekt. Wordt er niet buiten de lijntjes gekleurd? Leg dan de kaart binnen het middenvlak, enzovoort. Voel je vrij om daarmee rond te spelen en dit binnen de groep te bespreken.
4. Nadat er kaarten zijn ingelegd, is het tijd om te bespreken wat je hiervan zou kunnen meenemen in je dagelijkse werk. Zitten er scenario's tussen die verrassend zijn, of inspirerend? Dit hoeven geen oerknal-waardige inzichten te zijn, ook kleine stappen in de richting van een gedachtegoed dat je verder kan dragen binnen je werkteam, directie, of daarbuiten is erg waardevol.
5. Kies tot slot als groep welke scenario's het meest inspirerend voor vervolgstappen zijn, en hang deze aan de kennisboom (prototype 3)

Instructies Prototype 2 – Beleidspan

- Als het goed is hebben jullie zojuist een algemene introductie gehad over het thema "Verbinding met de Samenleving"
- In de introductie werd benoemd hoe nieuwe perspectieven kunnen werken als smaakmakers voor het uitvoeringsbeleid, door de stem van burgers en bedrijven meer mee te nemen in de uitvoering. Met prototype 2 gaan jullie met dit idee aan de slag.

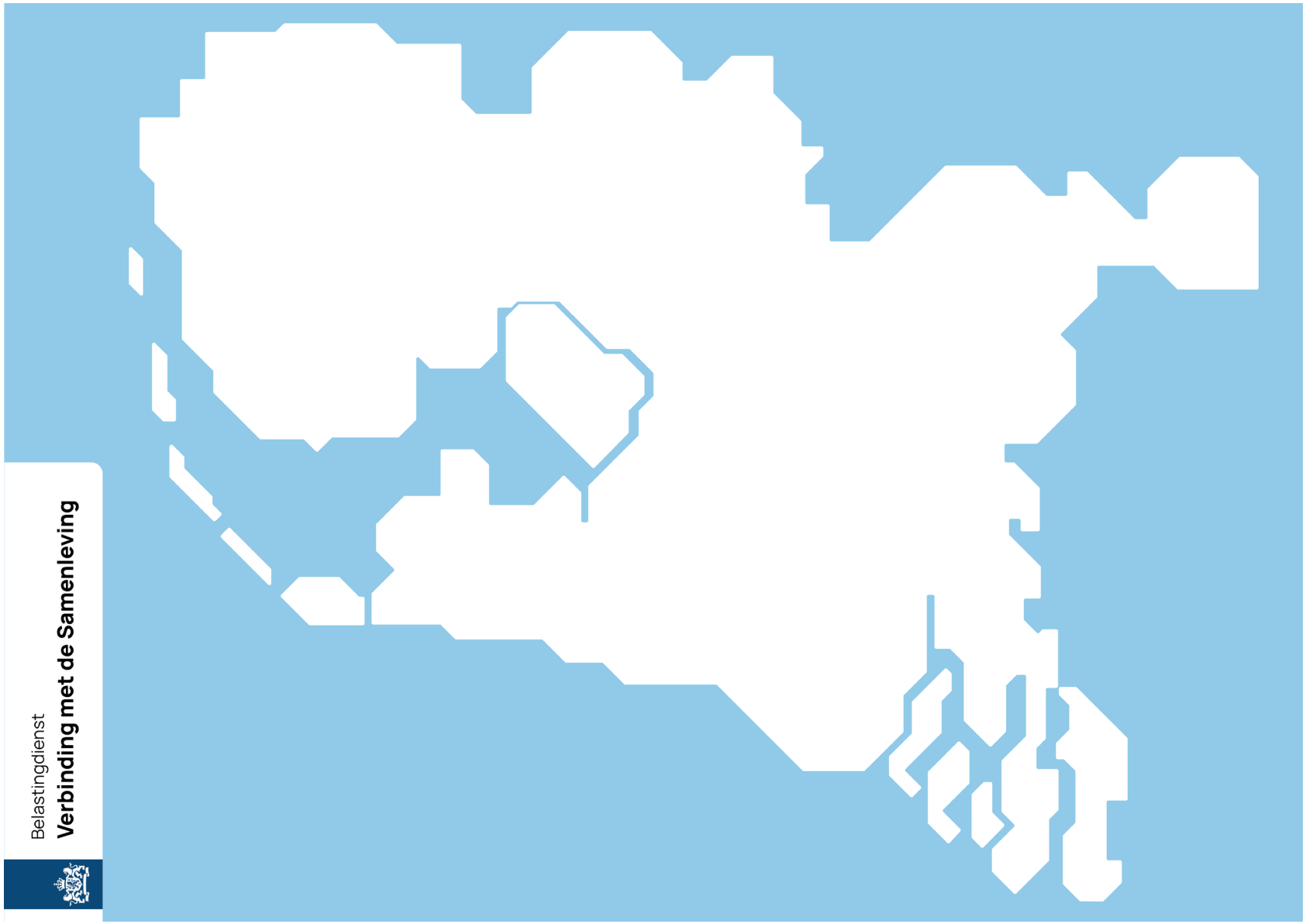
Attributen:

- Voor jullie ligt een speelveld met daarop een pan en een snijplank. De pan representeert het beleid van de Belastingdienst, waarin ingrediënten (perspectieven) samen komen om de beleidssoep te maken. Tevens is er een snijplank waar de zo meteen genoemde attributen op neer kunnen worden gelegd.
- Daarnaast liggen er lege ingrediënt kaarten. Deze hebben een voor en achterkant, waarvan een kant een wit leeg vlak heeft welke gebruikt kan worden voor de opdracht die volgt.
- Verder is er nog een (Twentse) schijf van vijf waarmee aan het eind van de opdracht gereflecteerd kan worden op de resultaten.

Opdracht:

1. Jullie opdracht is om gezamenlijk nieuwe smaakmakers (perspectieven) te bedenken die de Belastingdienst kan helpen om de uitvoering makkelijker (niet leuker) te maken voor zichzelf en de burgers en bedrijven. Vergelijkbaar met een brainstorm mag iedereen deze smaakmakers inbrengen. Dit mogen perspectieven zijn uit eigen persoonlijke ervaring/overtuiging zijn, maar ook nog niet bestaande perspectieven waarvan jij denkt dat de uitvoering goed gebruik van zou kunnen maken
2. Schrijf de smaakmakers op de ingrediënt kaarten, door middel van zinnen, steekwoorden, schetsen, etc. zodat de kaarten open op tafel kunnen liggen en aangesneden kunnen worden.
3. Leg de kaarten op de snijplank en bespreek ze met elkaar. Het bespreken mag na het inbrengen van een paar smaakmakers, maar mag ook tijdens het inbrengen. Voel je vrij om daar met de groep mee rond te spelen en te bespreken. Kies de beste perspectieven uit met de groep en stop deze in de pan met de twee reeds bestaande leidperspectieven.
4. Nadat er kaarten zijn ingelegd, is het tijd om te bespreken wat je hiervan zou kunnen meenemen in je dagelijkse werk. Denk bijvoorbeeld aan wat een goed recept is voor beleid, en met welke (type ingrediënten). Hoe zou jij zelf een schijf van vijf indelen voor een veelzijdig beleid binnen de Belastingdienst? Bespreek dit en noteer het door de gekozen perspectieven te bespreken, en op de schijf van vijf te plaatsen met notities (geeltjes) erbij.
5. Kies tot slot als groep welke smaakmakers het meest inspirerend voor vervolgstappen zijn, en hang deze aan de kennisboom (prototype 3)

Appendix 18. Harmonica - First Layer



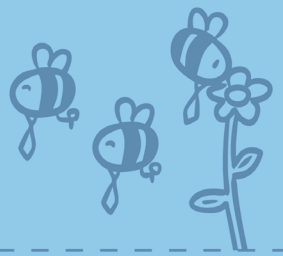
Appendix 19. Harmonica - Second Layer

Sociale Inbedding

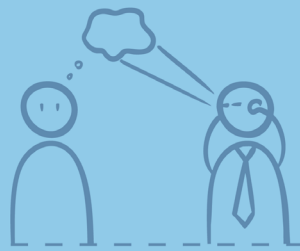
Wat levert dat op?

WAT - Versterken legitimiteit

WAT - Ophalen informatie en kennis uit sociale omgeving



WAT - Zicht op (on)gekende belangen van burgers

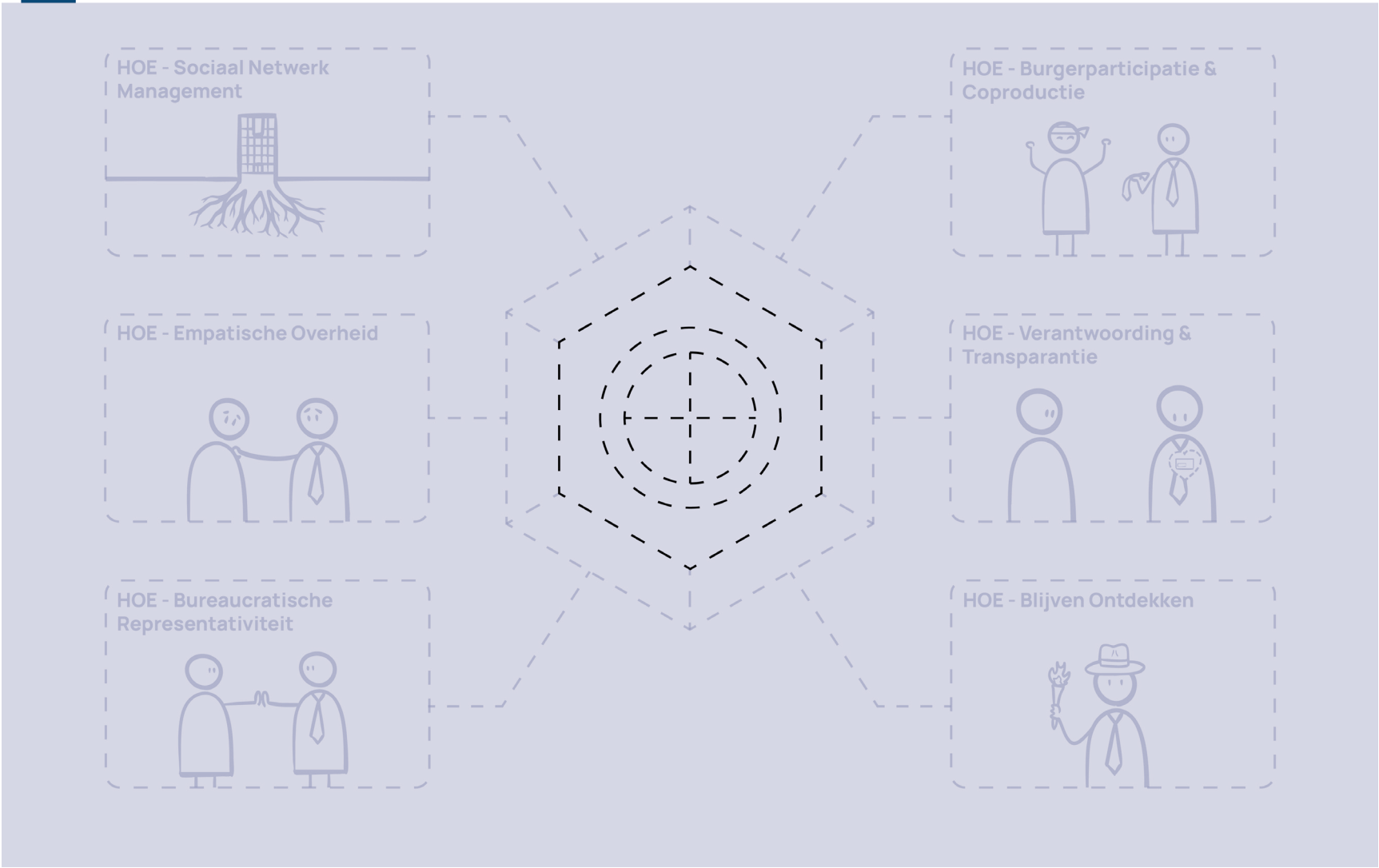


WAT - Meegaan veranderingen in de belangen en voorkeuren van burgers

Appendix 20. Harmonica - Third Layer

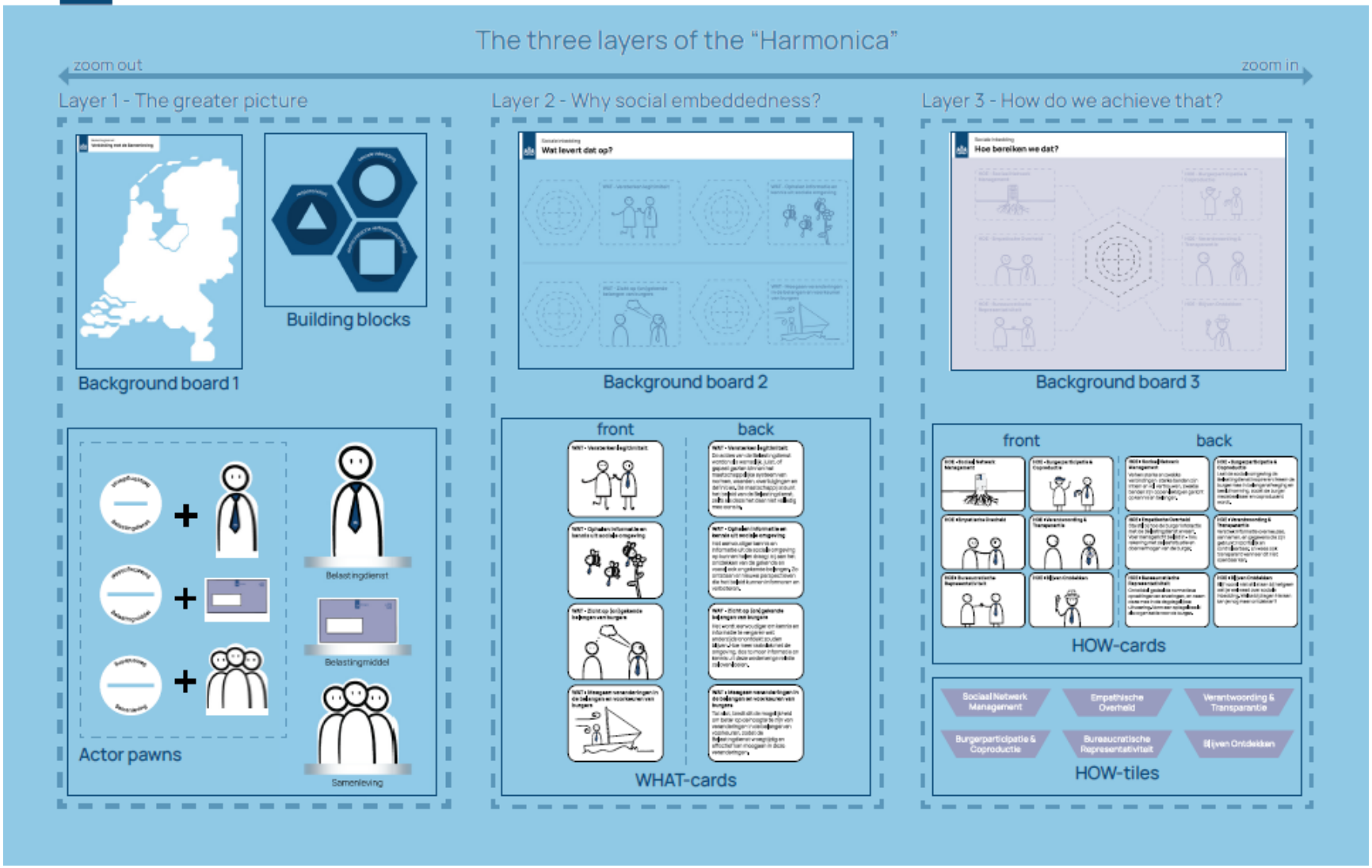
Sociale Inbedding

Hoe bereiken we dat?



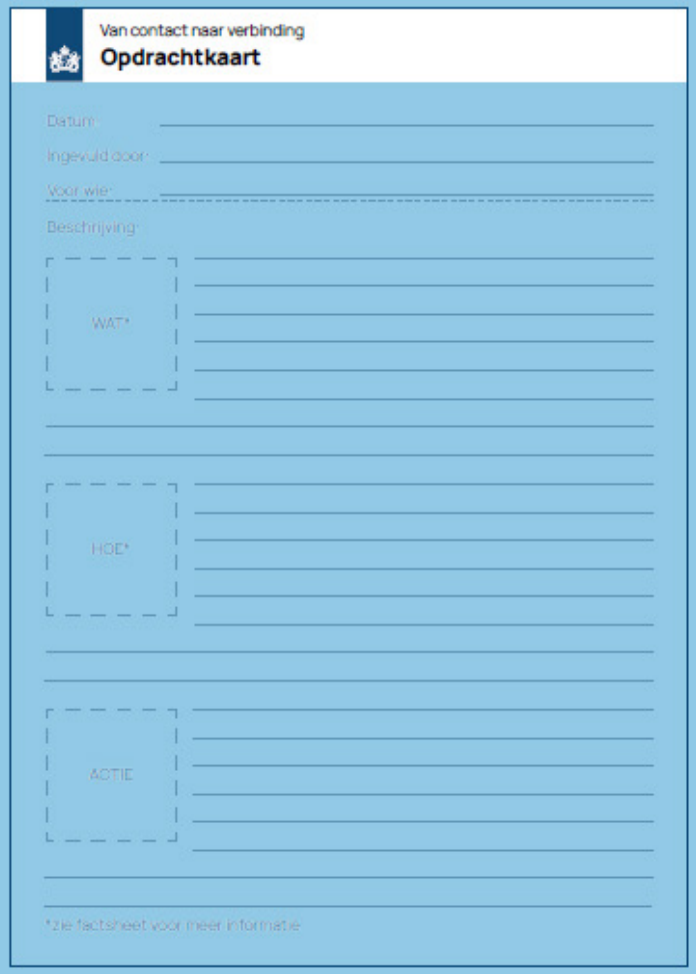
Appendix 21. Harmonica - Instruction Card

Instructiekaart - De “Harmonica” Toolbox

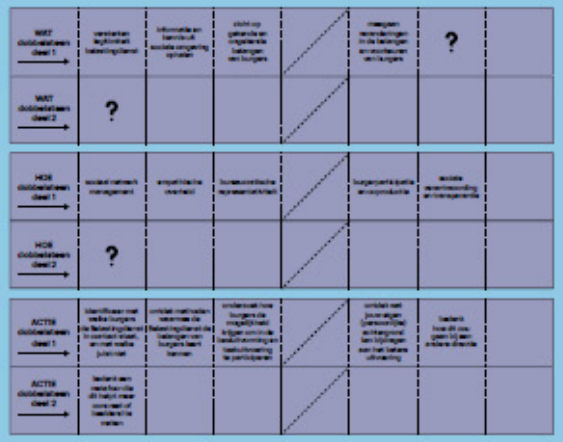


Extra Attributes

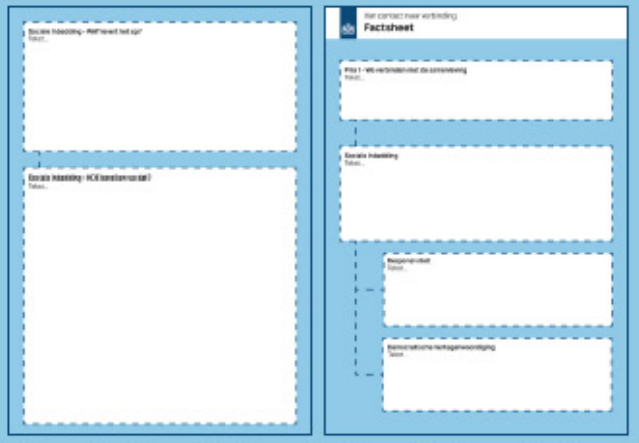
Exercise card



Dice - A3 version



Factsheet



Uitleg - De drie hoofdlagen

De drie hoofdlagen van de "Harmonica" kunnen gebruikt worden om de kennislijn "Verbinding met de Samenleving" op een beeldende wijze uit te leggen.

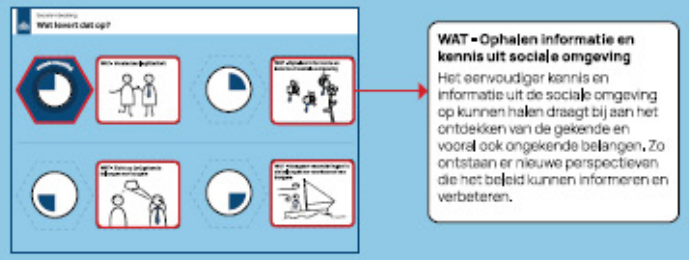
De drie hoofdlagen hebben allemaal hun eigen focus:

- de eerste laag - het grotere plaatje van de kennislijn, over de belangrijkste actoren en de bouwstenen voor verbinden met de samenleving;
- de tweede laag - inzoomen op sociale inbedding, en waarom dit cruciaal is voor het beter verbinden met de samenleving;
- de derde laag - verder inzoomen op sociale inbedding, namelijk hoe je dat als overheidsorganisatie kan bereiken.

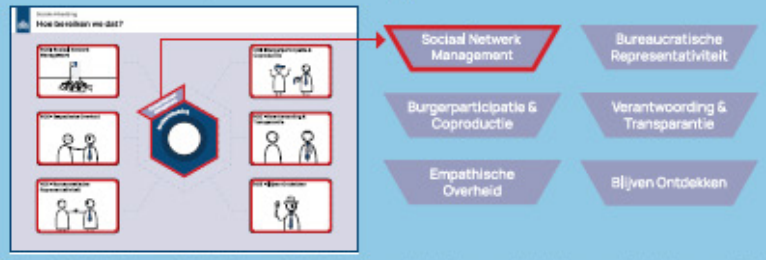
Alle lagen hebben hun eigen attributen, zoals afgebeeld in de bijbehorende vakken van de vorige pagina. Deze bevatten de speerpunten van elke laag, en kunnen ingezet worden voor uitleg, maar ook voor brainstormen.

Voorbeeld laag 1
Gebruik bijvoorbeeld de pionnen van de actoren om in laag 1 uit te leggen hoe deze met elkaar in verband staan. Of gebruik de fysieke bouwstenen om te laten zien hoe een goede fundering de drie actoren verbind en hun relatie versterkt. De pionnen kunnen tevens op de bouwstenen geplaatst worden om dit verder uit te beelden.

Voorbeeld laag 2
Laag 2 bevat de vier belangrijkste opbrengsten van beter sociaal ingebed zijn. Gebruik de fysieke bouwsteen 'sociale inbedding' om door de verschillende opbrengsten te gaan in een uitleg. De kaartjes kunnen op de plaat worden gelegd om zowel een tekstuele als visuele (metaforische) uitleg te geven, voel je vrij om hier je eigen verhaal omheen te bedenken. De kaartjes kunnen naar hun vormgeving ook los van de achtergrond plaat besproken worden en gebruikt worden voor brainstormen.



Voorbeeld laag 3
Laag 3 bevat 6 speerpunten voor hoe je beter sociaal ingebed raakt, en is vergelijkbaar in opzet met laag 2. De extra tegeltjes met de speerpunten kunnen gebruikt worden om visueel aan te geven op welke gebieden de deelnemers van de tool al initiatieven nemen, of waar dat nog beter of anders kan.



Uitleg - Extra attributen

Opdrachtkaart
De opdrachtkaart kan ingezet worden om de deelnemers uit te nodigen om de vertaalslag naar hun eigen dagdagelijkse praktijk te maken. Kies hiervoor bijvoorbeeld een WAT uit laag 2, een HOE uit laag 3 en een bijbehorende actie uit, en schrijf op de velden ernaast wat de conclusie is van het gesprek hierover. Het document kan op A4 afgedrukt worden om te gebruiken tijdens sessie of mee te geven als huiswerk.

Dobbelstenen
Om het nadenken over sociale inbedding, en het invullen van de opdrachtkaart te ondersteunen, kunnen de inbegrepen dobbelstenen gebruikt worden. Deze kunnen aan de hand van het digitale bestand zelf aangepast worden, om vervolgens op A3 af te drukken, en in de stroken van 1x8 vakjes te knippen. Voor elke van de drie stenen zijn 2 van deze stroken nodig. Het printbestand heeft indicaties welke bij elkaar horen. Volg deze gebruiksaanwijzing voor het in elkaar vouwen van de dobbelstenen:

https://youtu.be/2uJaWKt3dvE?si=j5UN4FvGasP6V3ld

Factsheet
Als tekstuele bijlage aan de Harmonica kan de factsheet gebruikt worden. Hierop kan de belangrijkste achtergrond informatie gezet worden, als extra geheugensteun voor degenen die een voorkeur voor tekst hebben. Deze kan net als de dobbelstenen zelf digitaal aangepast en vervolgens afgedrukt worden op A4.

Tot slot

De "Harmonica" is enkel een toolbox, **geen doel opzich!** Laat je dus als gebruiker van de toolbox vooral niet beperken tot de manier waarop het in deze vorm is gestructureerd. Laat je verrassen door de manier waarop mensen aanhaken op de discussie, en hoe fysieke, visuele elementen hier van toegevoegde waarde zijn.

Tevens is het niet noodzakelijk om alle onderdelen van de Harmonica te gebruiken. Na wat oefenen met de Harmonica en slimme voorbereiding a.d.h.v de doelgroep waar je het gesprek mee aan gaat kan je elementen weglaten, of zelfs toevoegen.

Om harmonie met de samenleving te bereiken zal je tevens eerst harmonie met elkaar moeten bereiken!