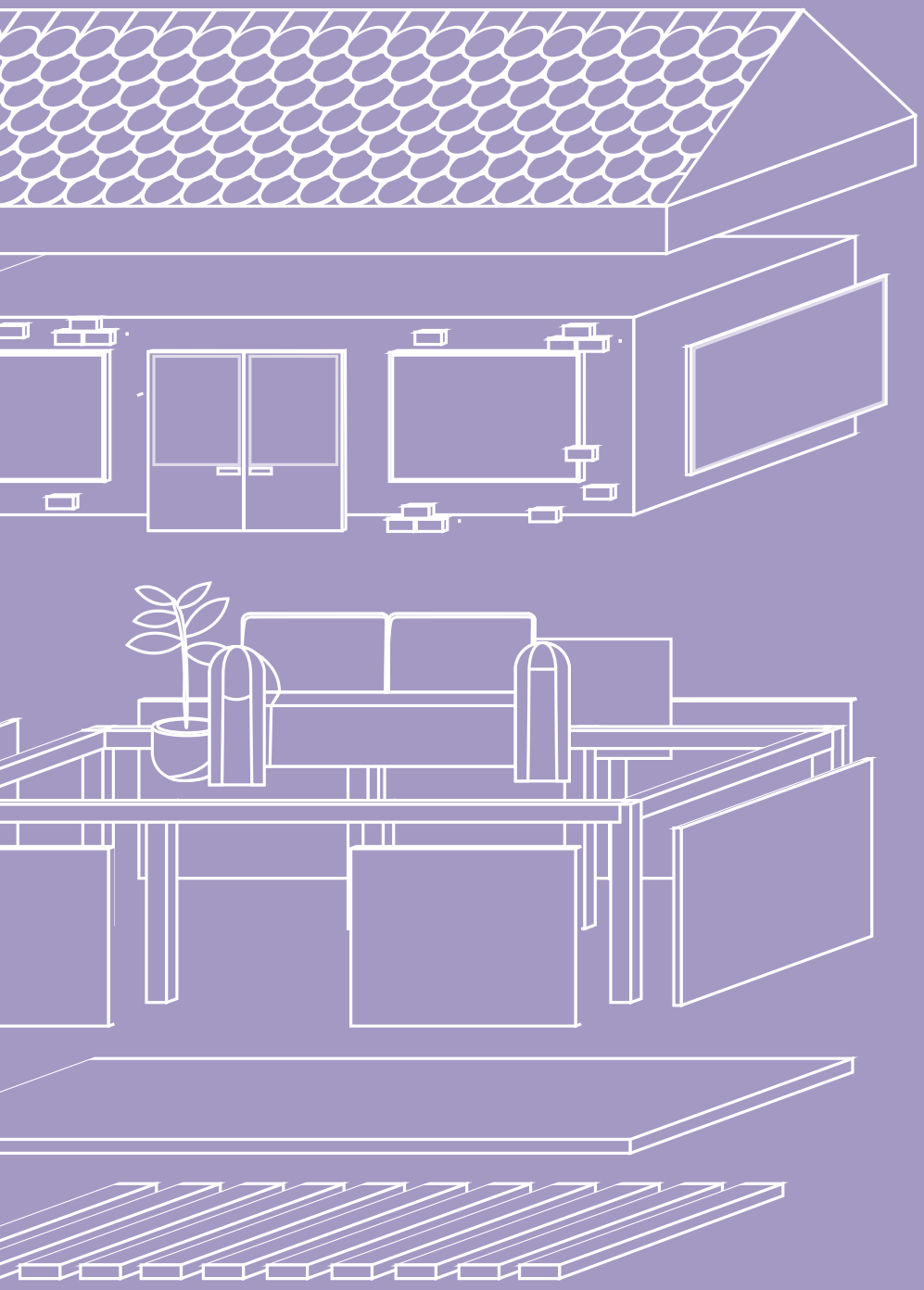
Master's Thesis

The Culture Blueprint:

A Strategic, Holistic Approach to Cultivating a Thriving Organisational Culture at ELEVEN



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Master thesis
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The Culture Blueprint:
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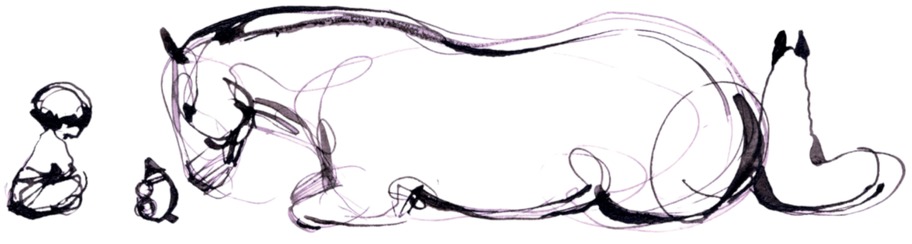
‘What is the bravest thing you’ve ever said?’ asked the boy.

‘Help,’ said the horse.

‘Asking for help isn’t giving up,’ said the horse. ‘It’s refusing to give up.’

The Boy, the Mole, the Fox and the Horse

Charlie Mackesy



Preface

When I started my masters Strategic Product Design at the TU Delft a few years back, I had no idea where it would lead me. This thesis is by far the biggest project I have done on my own in the past 6 years of studying, and I am excited and proud to share this project with you now. My first reaction to this project? This is such a big project that can become so extremely fun and educational. I had little knowledge of the topic before starting this project except my own experience, which made that I was curious to discover all there was to know.

I am happy to share my work with you, and hopefully not only educate you on my thesis, but also the important life lessons I have learned along the way. Writing this thesis in the environment I have been welcomed in with open arms and so much warmth has changed me along the way in a positive sense. It has resulted in me finding balance in everything I do. The biggest lesson I have learned thus far? Don’t take yourself too seriously and enjoy life.

With my thesis not only being the closure of my academic career, it has also been an incredibly educational process of self-discovery. Therefore I want to thank the people that have contributed to this journey and have helped me along the way. I could not have done it without you.

I want to thank Marina and Annemiek for your guidance throughout my project. Your support and optimism have helped me to believe in myself and discover my value as a designer. And thank you for showing me your different perspectives on the topic you are experts in, they have nudged me to discover more and more and are an addition to this work.

I want to thank Hidde and Mitch, my biggest supporters within the company that have given me a lot of life lessons along the way. Thank you for your check-ins, your unwavering support and enthusiasm, and fun. You have shown me that life is not always that serious, and that health is so much more than just physical. Thank you for learning how to take care of myself, I could have never imagined to be so relaxed with such a big milestone. Besides the two owners, I also want to give a warm hug to the team that has welcomed me so warmly and with open arms. I have learned to laugh and have fun on the daily, and the walks outside have done me well and often given me a lot of perspective. I could not have done this thesis without your collaboration and support, and I have felt a part of your family.

To my family, thank you for supporting me in so many different ways and believing in me. The brainstorming sessions would not have been the same without you and what is put on paper today would not have happened. To mom, thank you for your support and pep talks. To dad, thank you for your critical eye and ideas. To Finn and Thijs, my brothers, thank you for all the fun outside of my thesis and your support. It means the world to me.

To Jonelle, thank you for being there for me when I needed it most and giving me advice when I needed it. You helped me understand my own thoughts and helped me to also let go.

To Roos, thank you for being there for me and being my hype woman, I could not have done what I did without your pep talks. And to all my other friends; thank you for being there for me in all shapes and ways, this thesis has become more managable and fun because of your presence.

To opa Jan, thank you for the countless tea visits and companionship. I love you. To oma An, I wish you were here to celebrate with me.

Enjoy reading this thesis, my time as a master student has for now come to an end, and I hope this will inspire you as much as it did me.

Britt

Executive Summary

Physical therapy has been around for a long time. Not only does it tackle the physical health of a human, it also takes into account the psychological and social factors that can influence our health. There is evidence that physical therapy can make a change in the healthcare system regarding preventative care. This preventative care however is a new concept for which the healthcare domain is not fully ready. This is however the approach ELEVEN has currently, redefining what health is and should be in the future. This way of thinking has led to the birth of ELEVEN, a company that houses physical therapists that are there to guide you in any way you want to improve, and this is possible because of the organisational culture that is present.

This project aims to identify, enhance and transfer the organisational culture that is present at ELEVEN, including the different components that influence and shape it. This is first done by diving into the context of physical therapy, its advantages and its approaches through literature research. This is followed by literature research on culture and organisational culture. With observations and interviews a current analysis is made of the organisational culture that is present at ELEVEN. Co-creation sessions were later held to shape a future vision, relevant for strategic decision making. These results come together in a guide book and a poster, which explains the complexity of the organisational culture and it's components through a metaphor.

The metaphor is aimed at explaining the culture through the notion of building a house, where the different components of a house have different functions in a bigger complex structure. The metaphor consists of 9 layers:

1. The foundation – The 11 core values of ELEVEN
2. The framework – The employees
3. The isolation – The house rules
4. The bricks – The products and services
5. The cement – The community of ELEVEN
6. The doors – The mission
7. The windows – The (future) vision
8. The roof – The clan culture
9. The interior – The physical appearance

This metaphor combines different cultural aspects and explains them as an interconnected whole that needs to be nurtured and protected. The practical guidelines included in the book provide a way to strategically grow in a way that protects the culture and her people.

To make sure the solution is applicable and relevant, it was tested with the relevant stakeholders. The results of this validation resulted in a final design complete with implementation recommendations. The thesis concludes with a conlusion and a discussion on relevance and future research.



Table of Contents

Preface 05

Executive summary 06

01 Introduction *10*
- 1.1 Context 12
- 1.2 Approach 14

02 ELEVEN as a Company *24*
- 2.1 The Background of ELEVEN 26
- 2.2 Brand Identity 28
- 2.3 ELEVEN Today 29

03 Literature Review *32*
- 3.1 Physical Therapy and Holistic Health 34
- 3.2 Defining Organisaitional Culture 40

04 Organisational Culture as a Living Concept *48*
- 4.1 Levels of Knowledge 50
- 4.2 Desk Research 52
- 4.3 Observations 54
- 4.4 Interviews 58
- 4.5 Personality Test 62
- 4.6 Poll 63

05 Defining the Organisational Culture *64*
- 5.1 11 Core Values 66
- 5.2 Iceberg 67
- 5.3 Interconnected Values 68
- 5.4 The Onion Model 69
- 5.5 The Socio-Cultural Dimensions 70
- 5.6 Competing Values Framework 72

06 Redefining the Problem and Solution Space *76*
- 6.1 The Scope 78
- 6.2 List of Requirements 80

07 Designing a Collective Future Vision *82*
- 7.1 Literature Review on Co-creation 84
- 7.2 Co-creation Sessions at ELEVEN 86
- 7.3 ELEVEN of the Future 92

08 Creating the Intervention *96*
- 8.1 Clustering and Designing Iteratively 98
- 8.2 Laying The Foundation for the Concept 100

09 The Final Intervention *102*
- 9.1 Building a Blueprint for Organisational Culture 104
- 9.2 Evaluating the Design 114
- 9.3 Implementation Recommendations 118

10 Conclusion *120*
- 10.1 Relevance for ELEVEN 122
- 10.2 Relevance for Strategic Design 123
- 10.3 Limitations 123
- 10.4 Future Research 124

11 A Final Note *126*
- 11.1 Reflection on Project 128
- 11.2 Reflection on Approach 128
- 11.3 Reflecting on the Learning Objectives 128
- 11.4 Lessons learned in this setting 128

Glossary & Abbreviations 132

Works Cited 142

Appendix 152

Reading Guide

This thesis is divided into 4 different parts as will become clear in the introduction. Each part is colour coded, and below the colours can be found that indicate each part. Each chapter starts with a double purple page, where the title of the chapter will be shown in combination with a small introduction to each chapter.

Within each chapter, there are sub-chapters and sections, indicated with 1.1 and 1.1.1 respectively. The chapter and chapter title can be found on the top right page. A template will be shown below. Blank pages are used to display some photgraphs taken during the project and will provide a sense of ELEVEN. These photos are own images and will not be referenced throughout the report.

Chapter

Introduction to the chapter

#.# Sub-chapter

Chapter
Chapter title

#.#.# Section

Text.

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Text.

Image.

Image title.

#.#.# Section

Text.

#

Discover

Define

Develop

Deliver

01

Introduction

1.1 Context

ELEVEN is a company that houses physical therapists and delivers care to people. The company has an unique vision for how care should be delivered however, and how it can be shaped in the future. The motto is therefore: movement is therapy. This motto exists because of the conviction that moving your body is therapeutic in itself and has many positive effects. For ELEVEN this means that the approach to physical therapy is more active than passive, using movement as a remedy instead of massages. The vision of ELEVEN is therefore also a more preventative approach to healthcare, combining sports and therapeutic knowledge to optimise and prevent injuries. The goal is to be the change in the current healthcare system and spread far and wide to have large social impact on preventative and holistic care.

Physical therapy is now often seen as treating a problem through passive treatment. This can be pain, an injury or a disease that influences the body in some form. Physical therapists are now often involved in revalidating patients after surgery or a sports injury for example. Both these cases would have in common that a part of the body has impaired or limited movement, and a physical therapist can use different methods to heal this impaired movement to the best of its abilities. Physical therapy nowadays can be described as art, combining science and the ability to craft an individual treatment plan to help this person improve (Brun-Cottan et al., 2018).

While physical therapy is a non-invasive treatment method (source), it can have great results. Physical therapy has been around long before the first MRI or polio vaccine, but physical therapists were doing something that worked (Brun-Cottan et al., 2018). Since WW1 the profession has aimed to help patients regain function and improve their quality of life. However, the current Dutch healthcare system is not attuned to this futuristic outlook, often only being able to cover a part of all sessions needed which impacts the result.

For ELEVEN to achieve this vision, it needs a strong organisational culture. The organisational culture determines the attitudes towards innovation, motivation, management and overall performance. An organisational culture is part of competitive advantage (Muriithi, 2021), and on top a sense of community is grounded in culture and context (Pickett et al., 2016, Bang et al., 2015, Bourke-Taylor & Hudson, 2005). Currently there is little insight into the current organisational culture, making it difficult to leverage strategically.

1.1.1 Project stakeholders

This project was carried out in collaboration with ELEVEN, where I was a part of the team. The stakeholders of this project concerned everyone involved with the organisational culture, including the clients. I have had frequent contact with both owners and will have a lot of contact with all other employees. I was mainly present at the location in Rotterdam but made an effort to also be at the ELEVEN location in Zoetermeer once a week to paint the full picture.

1.1.2 Problem statement and assignment

As mentioned earlier, ELEVEN is a rebranding of a former physical therapy company. While both the owners are physical therapists, they have little knowledge on branding and organisational structures etcetera. This therefore also means that there is little understanding currently of the influence of the organisational culture that is present in the company, how it functions, and why it exists in the first place. This is also tied to the fact that because the brand is relatively new, the values that the new brand needs to communicate is quite vague for everyone connected to ELEVEN.

The assignment therefore - where the complete project assignment can be found in appendix A - is:

"To design tangible elements with an implementation guide for ELEVEN that inhibits the mission and vision, to stimulate culture change and community creation within and outside of the company"

ELEVEN expressed the desire for the creation of a community around the company, however to do that there first must be a thorough understanding of the company, its values and its culture. Following this understanding, it is key to determine where the company will be in the future, including the community vision, and design an intervention that helps stimulate the desired culture change to achieve this future vision.

1.2 Approach

There are two different approaches in this project, a design approach and a personal approach. The design approach is aimed at explaining the design process utilising the double diamond model, and is aimed at the hard skills within this project. The personal approach is aimed at the soft skills within this project, mainly because it regards organisational culture.

1.2.1 Design Approach

This project is split up into two design phases, following the double diamond model (Design council, 2025). The double diamond model contains four stages of design; Discover, Define, Develop, Deliver. The first diamond is present to help designers understand the context more extensively. This research can then be translated into a restated problem at the define phase. The restatement of the problem makes it possible to actually address the root problem, not the one previously indicated.

After the reframing, the double diamond follows into the developing of a concept to solve the restated problem. After this has been achieved, it is delivered to the client with a validation of the relevant stakeholders. An overview of the double diamond tailored to this report can be found in figure 1.

The diamond has as working principle that the first stage of each diamond is reserved for 'diverging'. It is then sometimes followed by 'reverging', and later the well known 'converging'. Reverging is a principle applied to create an overview of the data thus far and is applied in the first diamond (Heijne & Van der Meer, Road Map for Creative Problem Solving Techniques: Organizing and Facilitating Group Sessions, 2019). The double diamond ensures that the final intervention fits the identified problems and is relevant to both the user and the context.

The first diamond is aimed at understanding the current situation regarding the organisational culture present at ELEVEN. This is done through literature research, observations and interviews. Analysis of these methods will result in the definition and positioning of the organisational culture of ELEVEN. Finally, the problem is restated as a start for the second diamond.

The second diamond is aimed at conceptualising an intervention and using iterations to finalise the concept. The deliver phase is focused on validating the final concept and communicating any implementation recommendations. The report is concluded with a conclusion and discussion at the end, followed by a reflection.

As many different methods are used in this project, a full description will be provided per chapter, complimented by why the specific method was chosen. After the method is explained, it will be followed by how it was executed, and the results will be discussed. The most significant methods will be briefly explained in this chapter.

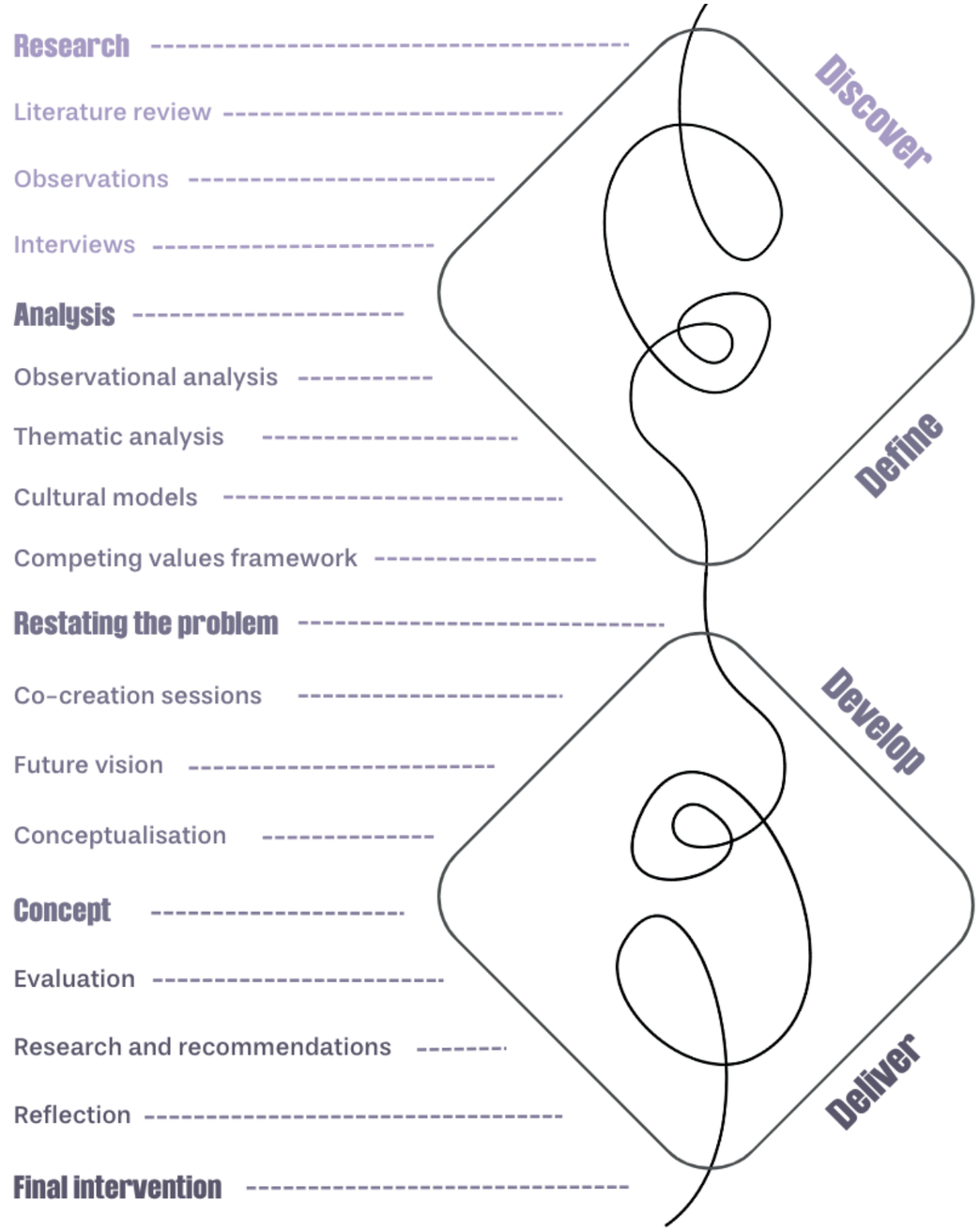


Figure 1: The double diamond model (Design council, 2025)

1.2.1.1 Observations

To explore the organisational culture and integrate into the team observations were conducted. The observations were aimed at what people do and use and gain insight on the observative knowledge. Employees in the whole company were studied for a prolonged period to discover the different layers of observational knowledge. I took on the role of a partially participating observer and utilised direct participant observation (Ciesielska, Boström, & Öhlander, 2017).

The following was studied:
- Objects
- Social actors
- Interactions between people
- Routines and rituals
- People
- Context

A more detailed description of the approach can be found in chapter 4.

1.2.1.2 Interviews

To get a deeper understanding of the explicit knowledge on values and culture, interviews were conducted with all employees. The interview is semi-structured with the aim of understanding values, their definitions, and their manifestations, as well as understanding the organisational culture type. A more detailed description of the approach can be found in chapter 4.

1.2.1.3 Thematic Analysis

After the interviews were conducted, the transcripts were coded and analysed using thematic analysis (Chapter 4). The thematic analysis was performed using the process of Braun & Clarke (2006). This follows 6 steps:

1. Familiarising yourself with the data
2. Generating initial codes
3. Searching for themes
4. Reviewing themes
5. Defining and naming themes
6. Producing the report

1.2.1.4 Co-creation sessions

To ensure all views of the stakeholders were incorporated in the future vision and thus the future of the company, co-creation sessions were held. The stakeholders involved in each session were one owner, two employees, and one to three clients. A detailed approach can be found in chapter 7.

Co-creation sessions use varying creative methods to solve a problem. They allow participants to access latent knowledge, and express it using generative methods. Latent knowledge is what people value, know, feel and dream (Van Boeijen, 2015). Using three stakeholders in the same session conversations can be held and they can collaboratively work on a solution.

1.2.1.5 Future visioning

To design a relevant intervention for the long term, a future vision had to be developed. Using the method of Simonse (2017), a fast-paced future vision was designed. This utilised information gathered from owners and the co-creation sessions. Chapter 7 discusses the approach and results more in depth. To arrive at the two other horizons, backcasting (Robinson, 2003) was used to define realistic but new horizon definitions.

The goal of future visioning is to communicate the values and goals of the company to relevant stakeholders and use it as a tool to strategically grow. It combines novel ideas with realistic goals, creating a scenario that induces the most change while staying realistic.

1.2.1.6 Ethics

This study has taken ethics into account due to the sensitivity of the data gathered. Prior to the start of the research, an HREC checklist, informed consent materials, and a data management plan have been written and applied to the Human Research Ethics Committee (HREC). The material provided for approval is provided in appendix B. In these documents the research approach and data management were explained. The aim of this research was to interview and observe all employees, and facilitate co-creation sessions with owners, employees and clients. Participants were selected to be as diverse as possible.

1.2.2 Personal approach

This personal approach is focused on the soft skills in this project and are as follows:

Being part of the team
From the first day on I was considered a part of the team, which offered me the freedom to act as a full team member.

I made sure that the time I did not need to be at university was spent at the office, and made an effort to go to the other location each week as well. This offered me the chance to fully immerse myself in the company and to get to know everyone.

I participated in the routines and rituals, making sure I spent time with my team in their way. This involved joining team meetings, going for walks, and doing extra things to help out.

I made sure I adapted to their customs, wearing athleisurewear to the 'office' and often being active in between.

Involving everyone from start to finish
The company almost entirely consists of physical therapists, and my aim was to blur the line of "I am a designer" almost immediately. I therefore actively involved all the employees in my project, also making sure to avoid the "Not Invented Here" syndrome (Hannen, et al., 2019) and make adoption easier and something everyone could be proud and a part of.

I invited employees to think along and I would ask them for feedback in a drop-in style.

I openly and transparently shared what I was working on with everyone, and made sure they knew they could ask everything they wanted.

I often updated the owners on my project, asking them for feedback, and joined their meetings to give my opinion on matters or to actively participate in processes that were linked to my thesis.

Going with the flow, intuitively
I made sure to follow things that interest me. Often my curiosity has led me to new insights, sparking new ideas. Following my curiosity has led me to help find a flow that suits this project and helped me navigate the iterative design process. Trying to embody the ELEVEN approach, I looked for things that could help me move, and this didn't have to be project related. However, I found that following this I got inspired in many ways, not only forming this project but also me.

Taking time to reflect
During the week I focused on having one day for reflection, mainly guided by the principles of creative facilitation, but also more personal. I had four workdays in the 'office', where one of these days was focused on reflection (in many different shapes) and where the other days were focused on research. I spent one day a week on campus reporting all the insights. The reflection was focused on aspects of my project (planning, approach, outcomes) but also factored in personal aspects (In what way did I move this week?). This helped me grow in many ways.

There is no good or bad in learning/ Creating the right mindset
During this process I focused on learning in all kinds of different ways. There is always something new to discover, and focusing on how you can learn for something helped me to relativize that this project while being important, is also another lesson. I approached this by finding the right mindset and undertaking different activities to strengthen it during the project, such as the reflection days.

1.2.3 A Culture Conscious Approach

This project is centred around culture, and to make sure I do not lose sight of different cultural aspects, I used the crossing cultural chasms card set designed by van Boeijen (2015). I used these cards to keep track of my project and incorporated them in my weekly reflection to keep me sensitised. The cards also guided me to some initial tools and methods I could use to study and capture the culture.

The cards are divided into three categories; Eye-openers (about: why?), Insights (about: what?), and Activities (about: how?). The cards are there to serve 5 intentions regarding culture:

1. Affirm a culture
2. Tune with a culture
3. Change a culture
4. Bridge two or more cultures
5. Bypass cultural aspects

Later in the project it will become clear which intention will be realised. For now, the cards are used to sensitise me and analyse the culture of ELEVEN in this sensitised state. There are a few cards I would like to highlight that are relevant to this project.

eye openers

reasons to study culture

I change people's lives



Products influence people's lives. Your challenge is to find out how. Your design may offer people new functions, such as mobile communication or a fast and comfortable way to go from A to B, but it also mediates values, such as independence or social status. Your design may address values that are different from the values accepted by the cultural group.
With your designs you will change people's lives … if they let you.

What is important for me to consider is that as a designer, I inevitably change people's lives and I should be aware of that. Designing something that will influence culture ultimately influences everything around it as well. It is important to always keep this in the back of my mind and be as conscious as possible of the effects a design can have.

eye openers

reasons to study culture

my chasms are close by



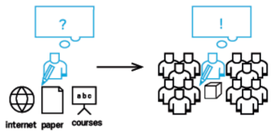
You must study culture not only to cross cultural chasms that might prevent the acceptance of your design, but also to effectively interact with people such as stakeholders in multidisciplinary teams or in participatory design research sessions. You need to know if your design methods, tools and techniques work as intended. For example, if the members of another culture perceive your materials – and even the clothes you wear – as 'childish', they might not take you seriously. If such cultural differences cause them to withhold their cooperation, you might not understand the problem.

It is important to stay sensitive to any culture differences that can be chasms. It is important to decrease the distance as much as possible while doing this project to indicate these chasms and to act upon them.

eye openers

reasons to study culture

I learn by experience



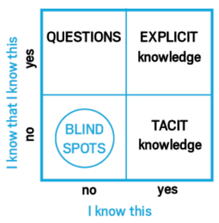
Information about your intended users and the cultural context they live in can be found on the Internet, in literature and via courses. However, it can be difficult to understand the meaning and relevance of this information without personal experience. Furthermore, information is often outdated and not specific enough for your particular project. Nevertheless, you need to do this homework to limit your blind spots and develop a clear frame of reference. Once you have done so, you must go and learn about the culture first-hand to see how people cope with each other and their world.

What is important that I need to keep in mind is that learning about the culture is best done first-hand. This means immersing myself in the organisational culture and becoming a part of the team to fully understand it. I also need to do some background research, but experiencing it first hand is the most valuable.

eye openers

overlooking culture

I have blind spots



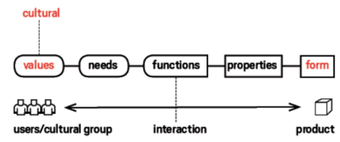
I know that I can speak my native language. This is part of my explicit knowledge. I know that I cannot speak Chinese, so I can prepare relevant questions. There are also things that I know although I am not aware that I know them. For example, a certain smell might remind me of the gym when I was five years old. Before smelling it, I did not know that I knew it already. This is tacit knowledge. But there are also things that are so unfamiliar that I do not know that I do not know them and cannot question them. These are my blind spots. They are elicited in specific situations.

What I must keep in the back of my mind at all times, is that I do not know what I do not know. I therefore must have an open and inquiring mindset about everything that will happen during this project. I have a lot of blind spots as a designer, especially in a context I have no experience with. This is important to keep in the back of my mind.

insights

how do you design?

from values to form



after Roozenburg and Eekels, 1995

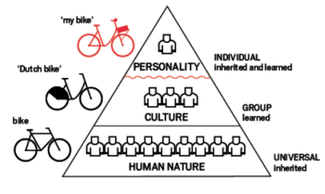
As a designer you reason from the values you want to address with your product to the final form and vice versa. These values, such as 'sense of belonging' or 'privacy', are universal, but at the same time you need to understand what these values mean in a culture-specific context.
For instance, 'privacy' in the context of public nudity on a beach in Brazil means something else than nudity on a beach in India. These different values lead to different needs and functions (modes of use) that have to be translated into the properties and form of your design.

In my design it is necessary that the values that are discovered are incorporated in the final design. Understanding these values in depth is necessary in order to be able to design with these values in a later stage.

insights

what is it?

culture



after Hofstede, 2005

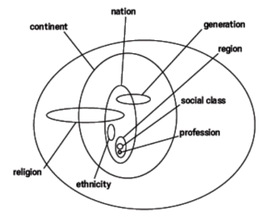
Culture is 'the system of shared beliefs, values, customs, behaviours and artefacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning' (Bates and Plog, 1976). Culture in design concerns the meaning of things for a specific group of people in a specific context. Cultures also change. Designers influence this process of cultural change by contributing to the distribution of new products and services. When focusing on artefacts or things, we speak about 'material culture'.

This card is aimed at understanding what culture is. It is explained later in the report, so I will not go into depth here.

insights

what are the boundaries?

cultural groups



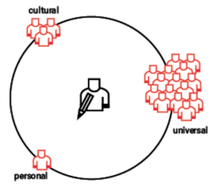
Cultural boundaries are not fixed and cannot be strictly defined. Indeed, people belong to different groups and these cultural groups can also change. Nevertheless, when using the term culture it is important to specify and define on which group you are focusing on and at what level. For example, you can look at culture at a national level; boundaries are set by nationality (where people are raised or where they live right now), or by region, by social class, generation, religion, profession, gender, by their political party they belong to, family, and so on…
The more specific you are, the richer your findings.

What needs to be kept in mind is that culture has no fixed boundaries and that culture can change. Culture can besides this be found on many different levels, and being very specific can leave you with the richest insights. This lens is something I can use later on.

insights

a process of change

culture in design



Cultures change, some slow, some fast. This change is influenced by technologies and designs. New cultural groups are formed, sometimes by a single person and with the help of social media. People learn to cope with different groups and they also form new groups. This is a very dynamic process – although it is difficult to predict and control as a designer, there are enough reasons to be engaged in it (see card series 1). Do not see culture as something isolated. You need to cope with all three levels: the personal, cultural and universal aspects of human beings.

Design influences culture, and while it is difficult to predict it is not unimportant to consider. The final design therefore also needs to consider this and involve all three levels of culture.

activities

generate questions and ideas

socio-cultural dimensions



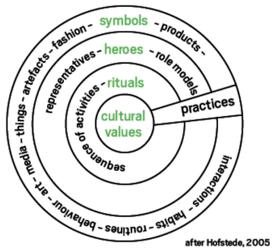
The socio-cultural dimensions can be used in different ways. First of all they help you to generate culturally-relevant questions about your intended users If you are planning user research, what research question may be relevant? For example, is it relevant to know how people cope with privacy? It is always important to relate the questions to specific people in a specific context.
You can also use the dimensions to adjust your user research methods to the local culture (see card 3.4) and to generate new product ideas.

This is one of the models that I will use later on in this thesis to describe the organisational culture that is present in ELEVEN. The focus lies on how the culture is oriented on these dimensions.

activities

sensitise regarding other cultures

onion model



The onion model (see card 2.4) can be used as a warming-up tool or icebreaker in participative sessions with intended users, but also among design team members, for example, to compare design schools, typical rituals, design heroes, etcetera.
Just copy the model and fill in and discuss the layers one by one, starting with the values you think are relevant to bring in.
This session can be based on text. However, as you are a designer, it is better to use visuals, drawings or images.
You should use this card in combination with card 3.2.

The onion model is also a method of capturing the culture, and is also a model that will be used later on in this thesis to describe the culture.

activities

look, feel, hear and smell

observations



Observing the behaviour of intended users is a method designers are familiar with, especially when studying usability aspects. You will see through other lenses when observing people from a cultural perspective. You can generate questions with the help of the insight cards.
For example, how do people in a specific context cope with privacy? What is not allowed and how do people know these rules? What do people wear? Etcetera. There are different ways to observe people, for example, by taking photos, shadowing people, looking for unobtrusive measures and traces, and being a 'fly on the wall'.

In order to get a first impression of the culture as well as get a feel of the organisational culture I used observations as a techique in the beginning of the project to get acquainted.

activities

get answers

interviews



In a culture you are not familiar with and where you do not share a common language, it is not easy to interview people. Based on your observations and other research, you will have specific questions that you want to ask people face to face. If you need an interpreter, select someone who your participants will trust and who also understands your research aims and cultural/professional background. Sometimes, interpreters only summarize a few facts. They are not aware that you want to hear all kinds of tiny inspiring details to help you understand the meaning of the information.

To get an in-depth feel of the culture and to get more understanding of what people do and feel I interviewed every employee. This gave me a lot of knowledge and better understanding of previously seen behaviours.



02

ELEVEN as a Company

This chapter will give some background information on the company ELEVEN itself, including the timeline and drive, the branding, and the current situation with its future challenges. This is a small introduction and will be elaborated upon later in the report.

2.1 The Background of ELEVEN

ELEVEN is a rebrand of the first physical therapy company Mitch founded; Física Fysiotherapie. Mitch founded Física after he realised the current physical therapy practices and companies did not fit his vision and work style. He felt that he could not be himself while working, and that the way things were done were not helpful at all. This led to a switch to where he wanted to become an entrepreneur and start a physical therapy practice company for himself.

Mitch founded Física Fysiotherapie as a place where he could be himself, and the treatment style reflected his vision. He saw what entrepreneurship brought to his parents, which made him determined to also start for himself and really create a place that was his. It was important that he as a person could be who he is, also in the way he communicated and treated patients.

One of the reasons to try and radicalise the way physical therapy was seen, was the lack of personal connection for him. He realised that it was always about the complaint, and not about the person behind the complaint. The standardised repetitiveness was also something that rubbed the wrong way, where protocols and standardised tests and exercises killed the joy to come to work every day.

2.1.1 From a Solo Practice to a Dynamic Partnership

After a few years, Hidde and Mitch talked together, where Hidde mentioned he wanted to become an entrepreneur as well. Then the idea emerged to do it together since Hidde mentioned that the way he would run a physical therapy practice would be the same as Mitch did. On top, they concluded that they would be a good pair to run a company alongside each other.

2.1.2 Rebranding to ELEVEN

ELEVEN was founded because Física didn't represent the growth both the company and its owner had gone through over the past few years. Mitch his entrepreneurial style was of trial and error, which meant he tried a lot, and learned a lot from it. The growth was based around a better vision for physical therapy, as well as doing it wholly different than is being done currently in the physical therapy world. This eventually led to the rebranding to ELEVEN, where the company name is meant to differentiate themselves in the market and indicate the different outlook and mission. This led to the founding of ELEVEN in January 2024 by both Mitch and Hidde, as CEO and CFO respectively.

2.1.3 The Philosophy

The vision of the brand as presented in the brand book reflects this, where they actively try to make clients believe they are capable of more, as long as people keep moving. The aim is that every person that is a client at ELEVEN can give their own life an eleven, not a ten.

The mission of the brand is:

"ELEVEN offers a fun, holistic approach to fitness and therapy which helps you to move pain-free and feel stronger, so you can enjoy life full of energy and confidence"

The approach for physical therapy what I mentioned is an active one, you need to participate to improve. This is very different from the current physical therapy context, where it is still protocolled and passive treatment oriented. The vision of the company is also vastly different from the rest, where it is oriented at preventative care in an active way, using the knowledge of physical therapists. Mitch and Hidde believe that movement already is therapy, which is what they want to communicate to everyone.

2.2 Brand Identity

The brand identity of ELEVEN is urban oriented and vibrant, where a colour palette of black, white, lilac, orange, red, and blue are aimed at bringing back the colour and vitality to the life of the people that are connected to them. The brand is aimed at the younger generation that want to invest in their health and want to do so with expertise.

Figures 2, 3, and 4 give some indication of the branding utilised by ELEVEN. Bold colours are used, and the urban vibe comes through with the use of rough textures.



Figure 2: Branding visuals from the brand book



Figure 3: Poster visuals from the brand book



Figure 4: Branding visuals from the brand book

2.2.1 Services and collaborations

ELEVEN offers a wide range of services that bridge the gap between healthcare and fitness. These include:

Healthcare-Oriented Services: Long-COVID treatment, physical therapy, practice therapy, and rehabilitation.

Movement-Oriented Services: Small group training, personal training, and supervised free training.

While physical therapists handle most services, nutritional guidance is provided in collaboration with HP Nutrition.

On top, ELEVEN collaborates with HV Victoria, a field hockey club in Rotterdam.

2.3 ELEVEN Today

ELEVEN is redefining the way physical therapy is offered and executed, addressing a specific group of people that actively want to play a role in the restoration of their health, and maybe even want to excel and become and perform better. While ELEVEN only houses physical therapists, they also provide physical training as a service. Its employees have a lot of energy and want to help you in the best way possible. It is an urban brand that is aimed at bringing back the colour in your life.

2.3.1 Two locations

ELEVEN operates from two locations: a flagship facility in Zoetermeer and a secondary practice in Rotterdam. This also means that the location in Zoetermeer represents the real “look” of an ELEVEN location. The location in Rotterdam is a shop in shop, meaning the physical therapy practice is in a different gym, but limits the services and branding experience compared to Zoetermeer.

2.3.2 The team

ELEVEN has a small team, consisting of two owners and 9 employees, excluding the interns that are currently at ELEVEN. While the team is small, it is highly cohesive. The team regularly includes interns at both locations to nurture fresh perspectives. This intimate work environment allows for close collaboration, and the low hierarchical structure strengthens relationships.

2.3.3 Challenges and Future Outlook

While ELEVEN has a vision that is necessary for the future and supports the innovativeness, there are some challenges. The healthcare landscape that is currently present in the Netherlands is still aimed at treatment of symptoms, and not on preventative treatment and health optimalisation. This also means that the potential clients are still accustomed to these traditional, passive treatment models that are customary in physical therapy practice now. This mindset makes it difficult to convey the value of ELEVEN’s active and client-driven approach.

Despite these hurdles, ELEVEN remains optimistic and believes in their own mission and vision of preventative treatment and therapy through movement. They are determined to continue redefining the norm of physical therapy practice and aim to be an example for others. They are spreading the message far and wide in hopes of enthusing others to join them.


60
50

02

03

Literature Review

This chapter will focus on the literature of two different domains: physical therapy and healthy aging, and the definition of organisational culture. The physical therapy literature will focus on the definitions, approach, and preventative health possibility. The organisational culture will be given a definition, and her different components will be explained in detail. Lastly the strategic relevance will be addressed of organisational culture.

3.1 Physical Therapy and Holistic Health

Physical therapy is a healthcare profession dedicated to the maximization of human movement and function. The Royal Dutch Society for Physical Therapy (KNGF, 2021) defines physical therapy as:

"The physical therapist considers the entire person in his/her living environment and acts in accordance with the principles of the biopsychosocial model and the International Classification of Functioning, Disability and Health (ICF) model. The physical therapist employs an approach focused on the body, movement and the person. In doing so, he/she can choose, in a targeted and responsible manner, to apply a variety of actions and interventions within the International Classification of Functioning, Disability and Health (ICF) domains: participation, activities, functioning, personal factors, environmental factors and the health situation. These domains interfere with each other and are therefore not separate entities" (KNGF, 2021)

This definition indicates that physical therapy not only regards the person and their body, but also their environment. This is in line with the biopsychosocial model that is used in physical therapy practice, ensuring the biological, psychological and social components are addressed that may cause or worsen symptoms. As the definition mentions, this is because "all these domains interfere with another and are therefore not separate entities" (KNGF, 2021).

Brun-Cottan, McMillian, & Hastings (2018) describes physical therapy as "An art, a science, and a practice". The art part is grounded in individualising care to a patient, the science is considered the anatomy, physiology, physics and neuroscience, and the practice is the implementation of both. Alexander et al., (2012) reinforces this view, describing it as "the promotion and maintenance of health, quality of life and fitness in all ages and populations.".

However, despite this holistic scope, there is a risk that physical therapy is reduced to quick solutions and symptom treatment. The implications are that the underlying root cause therefore might not be adressed. This poses a threat for the rise of compensatory movement patterns to alleviate symptoms, possibly leading to the development of pain, restricted mobility and using an unneccessary amount of energy (Backåberg, Östh, Kimming, & Frykberg, 2024).

3.1.1 The Biopsychosocial Model and Healthy Aging

To fully appreciate the effect of physical therapy on human health and her function, a discussion of how the biopsychosocial model supports preventative care and a holistic approch - especially with regard to healthy aging - is necessary. The model can be found in figure 5.

The biopsychosocial model demonstrates that physical symptoms are not solely biologically based, but can rather be the result of an interplay of several different factors. All three dimensions continuously interact creating a system that influences a person's overall wellbeing. Understanding this interplay can lead to more accurate diagnoses and more effective long-term treatment (Marschall, 2023).

This model is in line with the foundation of healthy aging, which the CDC (2024) describes as "the process of maintaining good physical, mental, and social health and well-being as we grow older.". This aligns with the definition of Vilhemson, Thulin & Elldér (2021), which

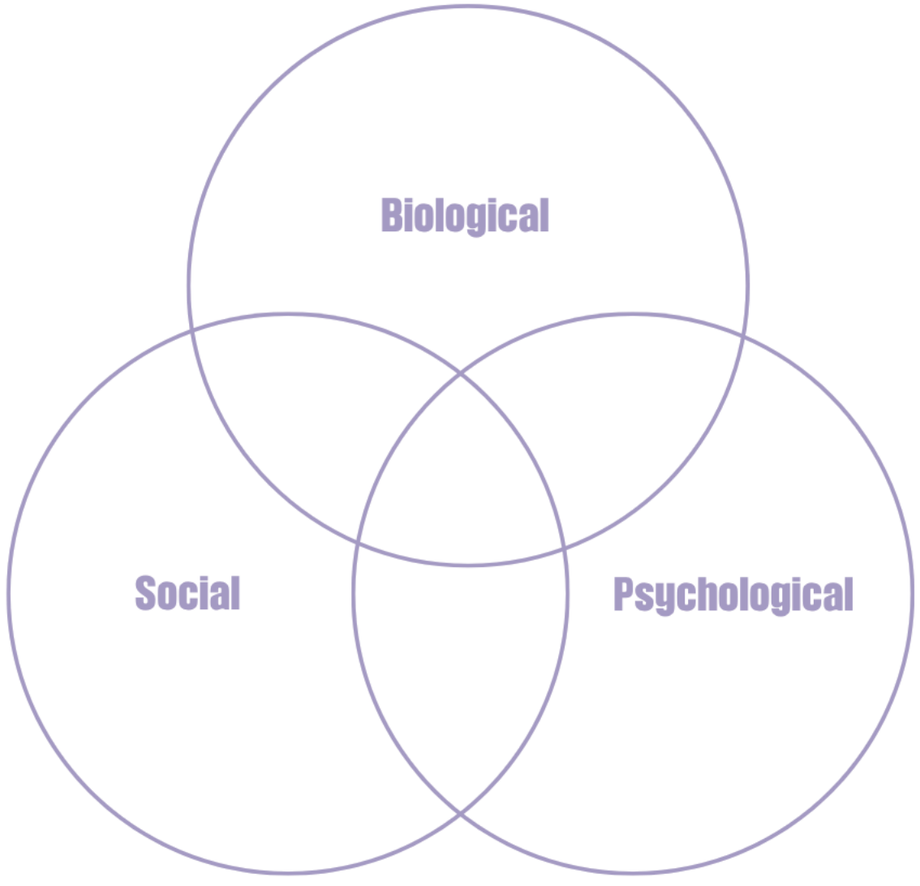


Figure 5: The Biopsychosocial Model (Physiopedia, 2024)

also expressed “sustaining good health and physical and mental capacity in old age”. These definitions incorporate the three pillars of the biopsychosocial model, making the connection that physical therapy indeed can have an influence on healthy aging in people.

This concept is also supported in literature, where the possibility to deliver preventative care to patients is supported by Brun-Cottan, McMillian, & Hastings (2018) and Frerichs, Kaltenbacher, Van De Leur, & Dean (2012). Physical therapy can prevent and in some cases reverse diseases and symptoms, as well as manage lifestyle-related conditions over the short- and long-term (Frerichs, Kaltenbacher, Van De Leur, & Dean, 2012). Physical therapy is well positioned to leverage towards a holistic paradigm, where it can decrease costs associated with diseases that are heavily influenced by lifestyle choices (Brun-Cottan, McMillian, & Hastings, 2018).

3.1.2. Biological Factors in Healthy Aging

Biological health is grounded in genetic markers, physical health, and the normal functioning of organ systems. Importantly, mental and physical health go hand in hand, where the brain is considered an organ that can become unwell like any other organ, leading to mental ilness. Physical chronic illnesses can in turn have psychological effects such as depression, and the expression can be influenced through environmental factors (Marshall, 2023).

Physical activity is crucial for healthy biological aging. Figueira et al. (2021) mentions that it not only has a positive impact on the person itself, but also for society and the economy at large as well. Tappen, Vieira, Gropper, Newman, & Horne (2021) also demonstrated that physical activity for older adults has health benefits, particularly improving chronic conditions.
Despite the many benefits, there are some barriers that influence the engagement in physical therapy. Pain is generally perceived as a barrier - as mentioned by Tappen, Vieira, Gropper, Newman, & Horne (2021) - when in reality activity tends to reduce painfulness rather than worsen it. Other barriers include health, a lack of time, interest, motivation, and self-efficacy. If these barriers are not overcome, it influences physical health negatively.

In addition to these barriers, aging as described by Figueira et al. (2021) is often linked to frailty and functional limitations. While not untrue, it is demonstrated that physical activity delays this decline and facilitates independence. Interestingly, individuals who are physically active during adolescence are more likely to be so as well in old age (Pickett, Goldsmith, Damon, & Walker, 2016; Tappen, Vieira, Gropper, Newman, & Horne, 2021).

3.1.3 Psychological Factors in Healthy Aging

Psychological well-being entails our mental health and emotional well-being. Negative behavioural tendences - such as self-isolation while depressed - can be the cause or result of poor mental healh. This has the tendency to develop into a negative self-reinforcing cycle, that can worsen both mental and physical conditions (Marshall, 2023).

As people age, they can still experience the same life stressors, but experience additional stress due to for example the loss of capacities and a decline in functional ability (Physiopedia, 2025). Older adults can experience chronic pain, reduced mobility, and hearing loss for example, requiring some form of care. These added stressors can have a psychological impact and in turn a physical effect as well.

3.1.4 Social Factors in Healthy Aging

The social pillar is focused on relationships, community engagement, and social support. Social isolation, which increases with age, can be a significant risk factor for poor health and premature mortality (Zhong, Lee, Foster, & Bian, 2020). On the other hand, individuals who have an appropriate social support network experience fewer mental health issues compared to those without this support (Marschall, 2023).

Yoon, Huber & Kim (2021) point out that leisure activities such as club activities and volunteering is a significant predictor of successful aging and well-being. These activities promote social connectedness and psychological well-being.

However, there are broader societal influences that impact this. Ageism, or “a typically negative aging stereotype that includes prejudicial attitudes or discriminatory practices against older populations” (Zhong, Lee, Foster, & Bian, 2020) can reduce the possibility of engagement, and can result in feelings of exclusion. Buffel et al. (2014) argues that ageism is an obstacle to social participation, influencing social health.

The social aspect is also influenced by culture. Figueira et al. (2021) and Bourke-Taylor & Hudson (2005) explain that “healthy aging” is perceived differently in different cultures. It must therefore be noted that the factors described above, are central to the western, Dutch healthcare perspective. Besides this, the western lifestyle is a key influence on the way physical therapy is approached in the Netherlands. Increasing sedentary lifestyles - resulting in a higher body mass and a lower muscle strength and aerobic fitness (Bjørnarå, Torstveit, Stea, & Bere, 2016) - influence the delivery of physical therapy.

3.1.5 Roles of a Physical Therapist

Because physical therapists need to respond to different aspects of the client’s health, the therapist needs to embody different roles to provide this healthcare effectively to the patient (KNGF, 2021).

Healthcare provider
The physical therapist provides patient-centric healthcare to patients with a need for assistance related to impairments experienced in movement-related functioning

Health promoter
The physical therapist identifies, recognises and analyses lifestyle factors within the framework of indicated and healthcare-related prevention.

Collaborator
The physical therapist initiates intra- and interprofessional cooperation. He/she works together with fellow physical therapists and other (healthcare) professionals to organise and offer the right care for patients, thereby helping to support and improve patients’ health.

Organiser
The physical therapist coordinates, organises and records his/her own work activities and healthcare provided to patients.

Reflective professional
The physical therapist applies, cultivates and maintains his/her own professional competence and contributes to that of colleague physical therapists and other collaborators.

Innovator

The physical therapist contributes to innovation in healthcare in general and in the discipline of physical therapy.

Communicator
The physical therapist's communication is aimed at the patient, his/her loved one(s) and fellow physical therapists as well as at other collaborators, with technological tools where possible and appropriate.

These different roles enable physical therapists to navigate the diverse health problems a patient can have, ensuring the solutions presented are context-sensitive and effective.

3.1.6 Application Areas

Physical therapy is a diverse profession, with clinicians having the possibility to specialize in numerous clinical and population-specific domains. Some specialisations can be achieved in a bachelor degree, while others demand a masters' level of education. Below the master specialisations for physical therapy will be listed (KNGF, 2025):

- Company physical therapist
- Pelvic physical therapist
- Cardiovascular physical therapist
- Geriatric physical therapist
- Children's physical therapist
- Manual physical therapist
- Oedema physical therapist
- Oncology physical therapist
- Orofacial physical therapist
- Psychosomatic physical therapist
- Rehabilitation physical therapist
- Sports physical therapist
- Hospital physical therapist
- Mentally handicapped physical therapist

These fields of application illustrate the breadth and depth of the profession, allowing physical therapists to serve patients from early childhood through late adulthood, across a wide variety of health problems.



3.2 Defining Organisational Culture

Organisational culture (OC) is a known yet complex phenomenon with a deep influence on dynamics within an organisation, its employees, and long-term success. It is a well-known concept amongst many differnt disciplines, however even with all this knowledge it is a difficult concept to define concretely and there is little concensus about a common definition.

This chapter aims to provide a definition of organisational culture through first examining the concept of culture itself, exploring different definitions, components, and qualities. Afterwards there will be more focus on the concept of organisational culture, her definition, and strategic relevance for an organisation.

In this project, we use the definition of organisational culture to view and analyse the different aspects of the company culture. Organisational culture will be defined as the set of values, beliefs, attitudes, and rules that outline and influence the employee's behaviour within an organisation (Chartered Management Institute, 2015).

3.2.1 Culture as a Concept

To find common ground, the concept of culture will be discussed. The term culture is used in many different disciplines, and is key to understanding people's behaviour in social contexts. Figure 6 gives an overview of the different meanings of culture in different disciplines.

The term culture is widely used in literature, however there is little consensus on one definition. It is a term that can be interpreted in many different ways, resulting in differing definitions. Below a few definitions will be mentioned that try to capture culture:

Bourke-Taylor & Hudson (2005) have defined culture as the:

"Learned and shared patterns of perceiving and adapting to the world" which would include values, behaviours, and attitudes that are characteristic of a population of people. In the same article it was added that it can also be described as a *"system that emerges through the interaction of individuals".*

Hofstede & Usunier (2003) also came up with a definition for "cultural" namely:

"Collective programming of the mind which distinguishes the members of one category of people from another"

Bates and Plog (1976) defined culture as:

" ...[the] system of shared beliefs, values, customs, behaviours and artefacts that the members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning"

Triandis (1994) adds to this:
"Culture involves traditions that tell 'what has worked in the past'. It also encompasses the way people have learnt to look at their environment and themselves, and their unstated assumptions about the way the world is and the way people should act"

These different definitions describe culture and its qualities in different ways. Bourke-Taylor & Hudson (2005) define it as something learnable, and they suggest it is not a static concept but rather a dynamic one created through interactions. Triandis (1994) supports this, mentioning that culture communicates what has worked, as well as that culture is a

Discipline	Possible intention or focus
Design history	E.g. understanding the cultural meaning of artefacts in a specific time frame and context
Anthropology	E.g. understanding the meaning of people's daily practices in a specific context
Organisation, communication and management	E.g. understanding cultural differences to achieve effective cooperation within a business context
Physolofy of technology	E.g. understanding the influence of technology on cultures and societies
Design	E.g. understanding the culture of intended users to create new products

Figure 6: Usage of culture in different disciplines (Van Boeijen, 2015)

mental construct aimed at explaining the world. Hofstede & Usunier (2003) describes culture as more of a cognitive structure and underlines how it can be considered more of a system. Bates and Plog (1976) add on this that culture plays a functional and evolutionary role.

While these definitions give insight in how culture can be defined, it also demonstrates its complexity and lack of consensus. It is also interpreted differently depending on the academic lens that is used. In design culture means the context for product and service creation, while anthropology focuses more on contextual behaviour and meaning in a social context (Van Boeijen, 2015).

Because culture is a result of decisions and behaviours and involves people, a culture is not set in stone but can rather evolve in response to opportunities (Awaad, 2003). A culture is also learned and not inherited (Van Boeijen, 2015). This means that a culture is flexible and can adapt. Culture is a result of decisions of behaviours, and a culture exists because people encourage or discourage these decisions and behaviours.

3.2.2 Organisational culture

Organisational culture is the application of culture to the field of organisational contexts where a cultural boundary is set. Cultural values can be shared by nations, regions, but also professions and organizations (Bos-de Vos, 2020). The boundaries of culture can be determined by mental programmes that people have in common, such as geographical location, economic situation, ascription, or achieved identity. Figure 7 demonstrates these different boundaries. On top, because of the growing possibilities of travel and exposure to different cultures through social media, the number of cultural groups people are exposed to increases (Van Boeijen, 2015). Organisational culture will therefore also have boundaries, however this is usually the result of an interpretation and not a strict given boundary.

Again, there are many different definitions to be found in literature, and there is little consensus to be found. Below a few definitions of organisational culture will be given:

"The common beliefs, attitudes, practices, and behaviours that affect interactions among employees and between employees and the organization" (Iddrisu, 2025)

"The values, beliefs and basic assumptions that are guided by leaders and shared by employees, and that explain "how things are done around here."" (MacIntosh & Doherty, 2007)

"Culture refers to the underlying values, beliefs and principles that serve as a foundation for an organisation's management system as well as the set of management practices and behaviours that both exemplify and reinforce those basic principles" (Denison, 1990).

"Culture is viewed as that distinctive constellation of beliefs, values, work styles and relationships that distinguish one organisation from another." (McCarthy, 1998)

These definitions give insight in the difficulty of one organisational culture term, where Iddrisu (2025) mentions that beliefs, attitudes and practices influence interactions. At the same time, Denison (1990) mentions that these behaviours also reinforce basic principles that an organisational culture has. MacIntosh & Doherty (2007) mentions that organisational culture is the result of actions by leaders, but shared by employees. And McCarthy (1998) mentions that the organisational culture emphasizes its differences.

Drawing from this literature and the literature on culture, my understanding of organisational

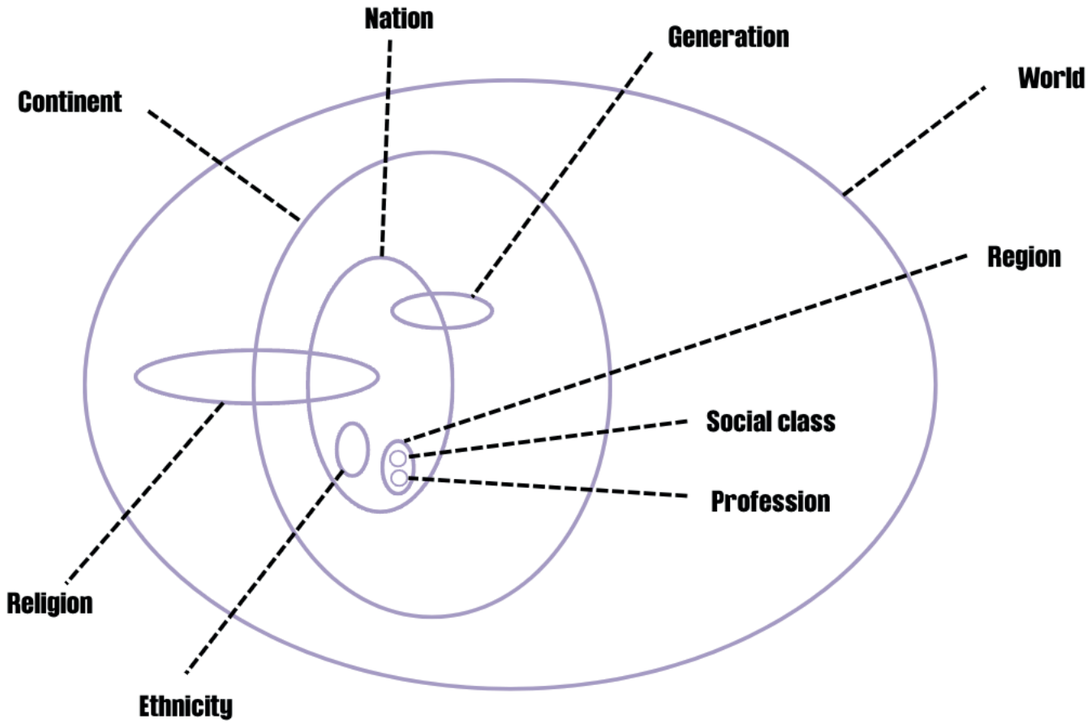


Figure 7: Cultural boundaries (Van Boeijen, 2015)

culture is the following:

"An organisational culture is a set of values, beliefs, norms, artefacts and practices that is learned by people and shared, which has the flexibility to adapt and change over time through the influence of behaviour and decisions by those that belong to that culture, and which outlines and influences employees' behaviour within an organisation."

This definition includes the foundation of the definition of culture, combined with organisational aspects as a boundary.

3.2.3 Cultural components

In order to get a complete picture of an organisational culture, there must be an understanding of the different components that belong to a culture. According to Schein (1990) there are three levels of components of organisational culture:

1. Artefacts
2. Values
3. Key assumptions

The artefacts encompass everything from physical layout, dress code, language and more (McCarthy, 1998 ; Serpa, 2016). The values embedded can either be espoused or hidden (McCarthy, 1998), and the assumptions are taken as true, invisible and internalised in individuals (Serpa, 2016).

A cultural value can be defined as "the collective tendency to prefer a certain course of events above another, expressed by qualifications such as good and bad, dirty and clean, ugly and beautiful." (Hofstede & Usunier, 2003). Values are used by people as guiding principles, and they do not only stem from human needs. They can also originate from social relationships (Bos-de Vos, 2020). Emphasis on certain cultural values shape and justify the beliefs, actions and goals of individuals and groups, making them a part of a certain culture (Schwartz, 2006). Organisational values are the driving force of norms and patterns of behaviour within an organisation (Maldonado, Vera, & Ramos, 2018).

Besides this, there are five main features that characterize basic values (Schwartz, 2006):

1. Values are beliefs
2. Values are a motivational construct
3. Values transcend specific actions and situations
4. Values guide the selection or evaluation of actions, policies, people and events
5. Values are ordered by importance relative to one another

Cultural norms define what is encouraged or discouraged and reflects values that are central in a culture. Norms can be defined as a group's mutual sense of right and wrong, giving us a feeling about how we should behave. Organisational behavioural norms are the unwritten rules that are present within a company. These unwritten rules are often the result of practices and routines established by management. These norms are often more easily adapted and understood by new employees and is often done before fully understanding its values (Gundry & Rousseau, 1994).

3.2.4 The development of organisational culture

The founders of a company play a vital role in the formation of an organisational culture. Schein (1983, 1991, 1999) argues that an oranisational culture starts with the founders of a firm, being the origin of values and the tendencies to behave. In the early stages in an organisation, founders define strategic direction and directly influence recruitment, reinforcing organisational culture (Van den Berg & Wilderom, 2004; Frederick & Kuratko, 2010; Hofstede, 1998; Schein, 1999; Iddrisu, 2025)

Beyond the initial stage, leaders still have an influence on organisational culture through "modeling, recognising, and rewarding desirable behaviour" (Schein, 1992). Filtering down through hierarchy, the consistency of an organisational culture with its organisational goals is also something leaders will try to shape (Schein, 1991).

However, as MacIntosh & Doherty (2005) point out, a culture 'may be directed, but it is not ultimately determined, from above", suggesting a collective construction of an organisational culture. And as Yeong & Ngee (2014) support, an organisational culture is also the result of interactions between employees. The gap that exists between "desired" and "espoused" organisational culture - the shared expectations by employees and the values and behaviours promoted by top management - is a negative influence on employee commitment, something to keep in mind (Babnik , Breznik, Dermol, & S˘irca , 2014).

3.2.5 Multiculturality within organisations

Multiculturality in organisations happens within larger organisations, when there different departments, locations or teams. These entities can develop their own sub-culture. Robbins (1989) explains that when talking about an organisational culture, usually the dominant culture - the core values shared by the majority - is meant. Subcultures often reflect problems, situations or experiences that specific groups face (McCarthy, 1998).

These subcultures can either form vertically or horizontally, and it raises the question as to how consistent an organisational culture is. Subcultures can complement the dominant culture, or they can conflict with one another such as with marketing and production (McCarthy, 1998).

3.2.6 Strategic relevance

Organisational culture is becoming more and more acknowledged as a critical strategic asset. It is one of the few intangible assets that can offer competitive advantage. Maldonado, Vera, & Ramos (2018) argue it is an asset that is difficult to imitate and copy, and according to Groysberg, Lee, Price, & Cheng (2018) it is one of two components to maintain viability and effectiveness in an organisation.

The results are numerous. A company's capacity to keep staff satisfied and committed (Lok & Crawford, 1999), its effectiveness (MacIntosh & Doherty, 2005; Patterson, Warr, & West, 2004), and the way it preserves and improves its image (Hatch & Schultz, 1997; Kowalcyk & Pawlish, 2002) are strongly linked to the strength of an organisational culture. This has strategic relevance, for hiring new employees can be five times as expensive as keeping present staff (Grantham, Patton, York, & Winick, 1998).

An organisational culture has the power to attract and retain employees, its productivity, innovation, crisis management, and reputation (Bennett & Parks, 2015 ; Bowers, Hall, & Srinivasan, 2017 ; Moussa, McMurray, & Muenjohn, 2018 ; Warrick, 2017).

Deal and Kennedy (1982) made a claim that "building a business without paying attention to organisational culture is detrimental to the long-term success of any organisation." An organisations' capacity to guide and influence

member behaviour is directly impacted by the strength of the culture, impacted by how values and assumptions are perceived and accepted (Doherty & Chelladurai, 1999). A strong culture that is in line with organisational goals is highly preferred (Sadri & Lees, 2001; Scott, 1997), but a "weak" culture can worsen performance, foster uncertainty, and weaken cohesiveness (Deal & Kennedy 1982; Martin, 1992).

Organisational culture also has a big influence on outward impressions as well as internal results. An organisations' corporate image - the perceptions stakeholders have of a company (Dichter, 1985) - is frequently shaped by internal culture. Hatch & Schultz (1997) and Kowalcyk & Pawlish (2002) support this, acknowledging that organisational culture influences both the behaviour of internal members, as well as the external perception by clients.

This external perception, or image, contributes to a firm's strategic performance (Hatch & Schultz, 1997; Kowalcyk & Pawlish, 2002; Dowling, 1993). The image contributes directly to an individual's attitude and behaviour (Robinson, 2006), and is shaped through marketing communications, word of mouth, and personal use (Dowling, 1993; Pope & Voges, 2000). Besides it is also formed through social interaction with staff (Dowling, 1993; Hatch & Shultz, 2001; Kowalcyk & Pawlish, 2002; Schultz & de Chernatony, 2002; Rindova & Fombrun, 1999; Davies, Chun, Da Silva, & Roper, 2004). Internal culture that is enacted by employees are picked up by stakeholders and help to form a perception of "how things are done" (MacIntosh & Doherty, 2005). Therefore, a strong organisational culture is not only beneficial for internal perfomance such as productivity and turnover, but also for retaining customers and increasing strategic performance.



04

Organisational Culture as a Living Concept

This chapter aims to uncover the different facets of the organisational culture present at ELEVEN. It investigates the different outings of organisational culture, deploying different methods to do so. It aligns with the projects' goal of identifying the current organisational culture. This is done through desk research, observations, semi-structured interviews, a personality test and small interviews with clients.

4.1 Levels of Knowledge

The depth to which an organisational culture can be understood depends on the levels of knowledge people have and how they can be accessed. Knowledge in an human differs from surface level (Explicit) to deep (Latent), where different methods can be applied to extract the knowledge on the different levels. Explicit knowledge is what people say and think and is usually extractable through interviews. What people do and use is observative knowledge and can be observed. What people know, feel, dream and value are a part of the tacit and latent knowledge, and is extractable through generative sessions. An overview can be found in figure 8.

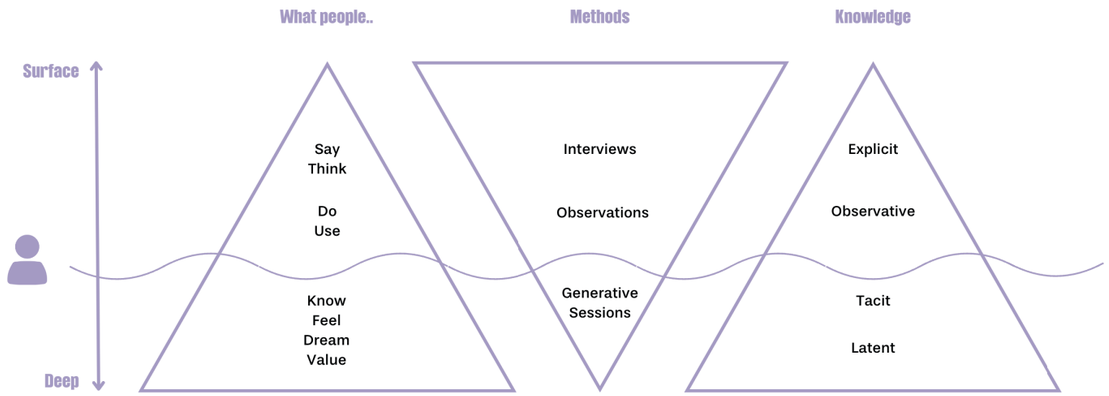


Figure 8: Knowledge levels (Van Boeijen, 2015)



4.2 Desk Research

To familiarise myself with the organisational culture and it's values I performed a quick study of what is currently communicated. This included the brand book, the website of ELEVEN and Instagram posts. Looking into what is already communicated gave more direction to structuring observations and interviews. Cultural components are embedded in everything the company does. This ranges from the physical design of products, services, and spaces, to the communication on social media and websites. The values ELEVEN has are constantly communicated and illustrates the core identity (Maldonado, Vera, & Ramos, 2018).

4.2.1 Results

The brand book made clear that the logo is an example of the value balance, where the letter V is designed as two parts that are mirrored to one another. The logo can be found in figure 9. The colour choice for ELEVEN was made with the goal to bring colour back into the lives of people that live in the city. They want to liven up the lives of people and energise them. Figure 10 demonstrates the colours.

The fonts selected for the brand need to communicate the feeling of "powerful" to readers. This powerful communication style is also adhered to in language. Figure 11 demonstrates the fonts used for ELEVEN.

The website utilises the same "powerful" way of communication and adheres to the elements presented in the brand book. Besides this it communicates 4 values: quality, limitless, empowerment, and fun. This can be found in figure 12.

Instagram is used to communicate various things, where figures 13 and 14 illustrate an example. Figure 13 is an Instagram post that promotes personal training, highlighting the personal. This can indicate that personal connection is of value. Figure 14 on the other hand is aimed at empowering the viewer, mentioning that restarting, taking rest, and trying again as often as you need, is okay.

These insights can form a starting point for further analysis, and these elements are also incorporated into the analysis of values throughout this project.



Figure 9: The ELEVEN Logo

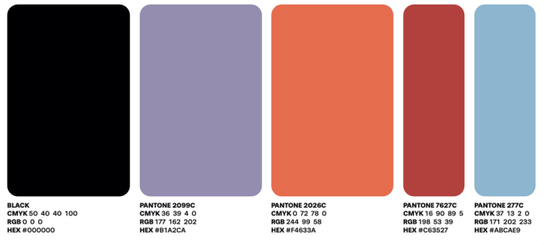


Figure 10: ELEVEN Colours

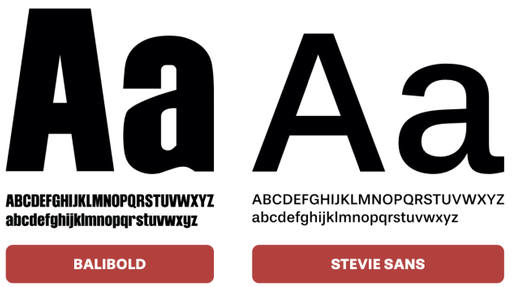


Figure 11: ELEVEN Fonts



Figure 12: Communicated values on the website

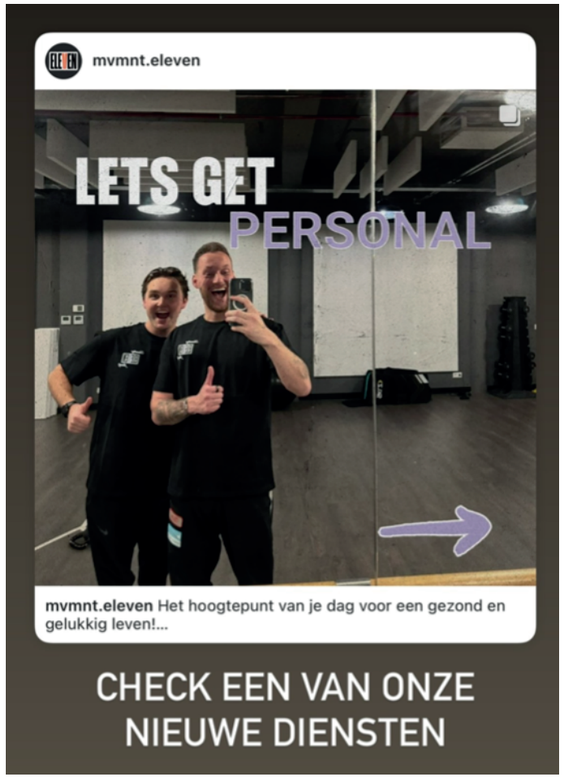


Figure 13: Services Update Instagram Story



Figure 14: Motivational Instagram Story

4.3 Observations

In order to understand what people do and use, I conducted interviews during several weeks of the project. Starting with observations was done to both get an unbiased view of the customs and behaviours of people, as well as to integrate into the team. The goal for these observations was to understand what people do and use in the context, to later be able to link them to what people say and do and what values they communicate.

For this observational design I took on the role of a partially participating observer (Ciesielska, Boström, & Öhlander, 2017). This meant that I took part in the interactions but not in the activities. The aim for this role is to learn about norms, values, and rules of behaviour without burdening the group. I did this through shadowing physical therapists in their work, as well as observing from a distance and taking notes after the fact in a detailed manner.

The following was studied through observations:
- Objects
- Social actors
- Interactions between people
- Routines and rituals
- People
- Context

The research method employed is a direct participant observation as described by Ciesielska, Boström, & Öhlander (2017). This is done by actively participating in the life of the community, taking on the customs of the target audience. In this project it was done with consent, and the employees knew they were being observed for this research.
The observations took place over several weeks during this project. A notebook was used to take note of observations during and after they took place. The note taking consisted of everything that happened during an observational session. The notes that were based off the observations were used to map everything online and define relationships. This information was also used to develop a first value capture with the components that were linked to it.

4.3.1 Results

The observations were mapped using Miro, an online whiteboard programme. This made it easy to categorise findings and to link observations to one another. Everything that was observed was included, and it became clear that some behaviours were performed team-wide which was interesting. Photos from observations can be found in appendix C. Observational notes can be found in appendix D. Figure 15 demonstrates an observational overview of the behaviour of a physical therapist. An exemplary behaviour is that they are fully present with their client, shown through not being on the phone or doing other things, seeking a lot of contact, and being physically close. Language was also an important factor in the behaviour, where informal and simple language was used. These are interesting characteristics for a physical therapy practice.

After the observational findings had been mapped, I used physical post its to perform a primary value capture using the observations. The aim of this analysis was to discover common themes between the things that were observed, to link them to a value as a form of expression. Figure 16 shows the complete overview of the values at this specific point in the project. Transparency and openness for example were based on observations that physical therapists open up to clients and share personal things, with the aim to receive openness and transparency back. Empowerment is for example grounded in encouraging language use from employees. Figure 17 is a collage of photos collected from the observations.

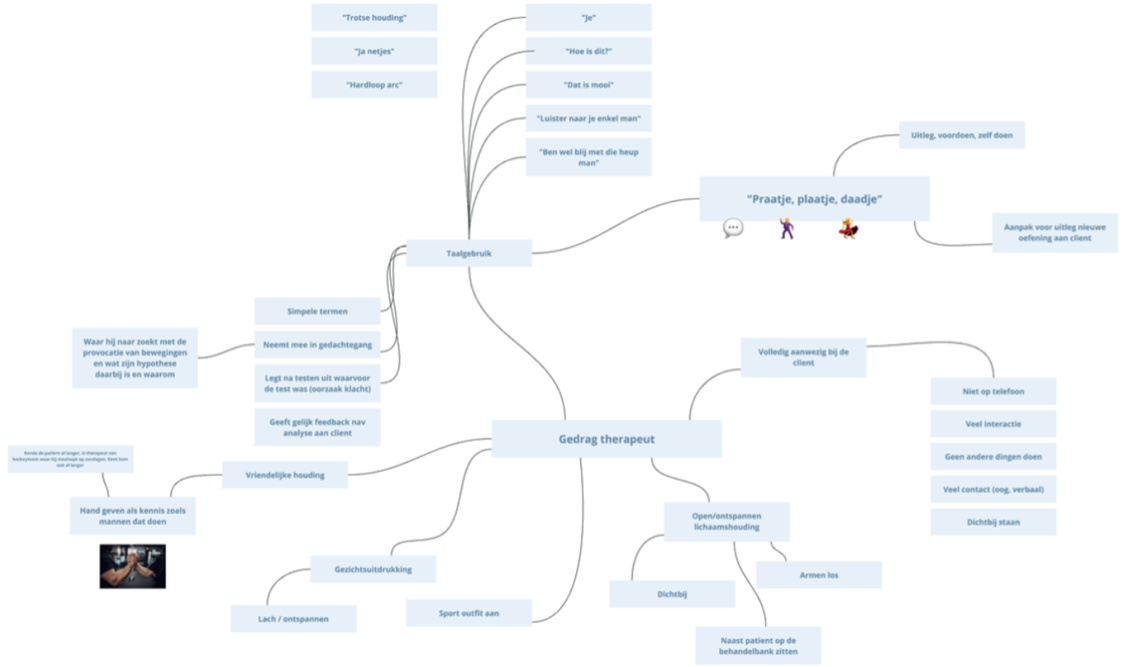


Figure 15: Miro Overview Observations



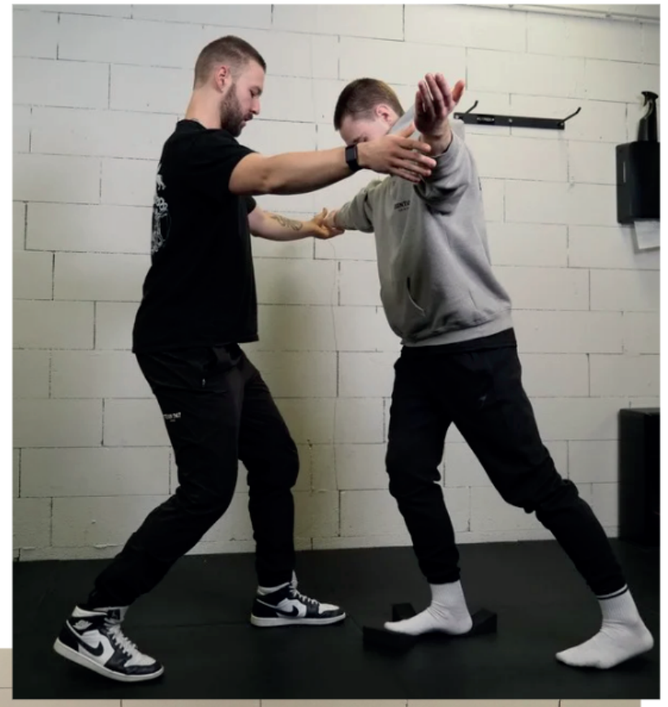
Figure 16: First Value Capture on Miro

















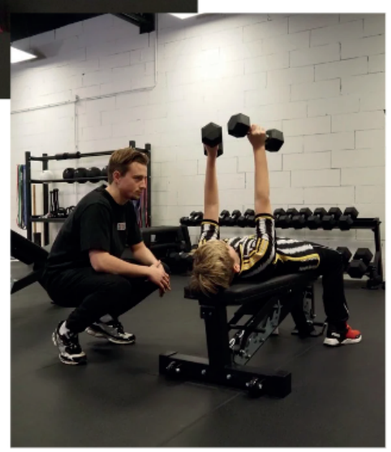


Figure 17: Collage on Observations

4.4 Interviews

Following the observations, I conducted semi-structured interviews to gain more insights in the values that characterise ELEVEN, to understand what people think, and to get insight into why some observed things are performed or utilised.

4.4.1 Participants

For the semi-structured interviews employees of ELEVEN were asked, including interns that were present at this time. The decision to include interns was to determine how the organisational culture is communicated to them, and what makes this culture unique compared to other physical therapy practices. For reference, the interviewees have been anonymised, and no names are used. In the results they will be referred to as employee #, shortened to E#.

The interviews were conducted between the 25th of November until the 5th of December 2024. I used the interview guide present in appendix E as a guideline for the interview, allowing room for asking deeper questions. This approach focused on gathering both semantic and latent data. The semantic data was aimed at better understanding what values meant and how they are manifested in the team and whether there was harmony amongst employees. The latent data was aimed at understanding the culture type that was present and how it was described.

4.4.2 Data collection

The semi-structured interviews were conducted on-site in Dutch, recorded with an audio recorder function on a phone. The interviews lasted between 20-30 minutes and were scripted as more of an informal conversation to adhere to the language usage in the company.

4.4.3 Thematic analysis

The data was analysed using thematic analysis as described by Braun & Clarke (2006). This thematic analysis was performed using an inductive process, allowing the data to form the themes present in the interviews. Appendix F contains the interview transcripts.

Braun & Clarke (2006) utilise six steps for thematic analysis:
1. Familiarising yourself with the data
2. Generating initial codes
3. Searching for themes
4. Reviewing themes
5. Defining and naming themes
6. Producing the report

Familiarising yourself with the data
The audio recordings were automatically transcribed using word online, whereafter thematic analysis was applied to analyse the data. During the interviews I paid full attention to the participant and noted down any thoughts directly after the interview. I further immersed myself in the data by going through the transcripts and improving it on accuracy, where it sometimes lacked due to accent, bad audio, or speed. This way the information that was shared is transcribed true to the truth and conveys the right message. This initial step allowed me to familiarise myself with the data.

Generating initial codes
After transcribing, I coded each transcript multiple times. This involved labelling sections of text that articulate information regarding the definitions of values or give indication to the type of organisational culture that is present. This included highlighting all things related to a value that could be expressed throughout the interview, where a value could be defined through text or examples. The focus was also laid on any expression of organisational culture type, where feelings and thoughts were captured and coded. An example of a code is shown in figure 18.

A code book was generated in order to make sure the analysis was performed structurally and helped to organise any thoughts and connections. The code book consisted of definitions of values, examples of values, and organisational culture indicators.

Searching for themes
Following the coding process, I utilised my intuition to help and shape themes within the labelled data. These themes are related to the organisational culture type, as this captures more of the latent data within the data set. These themes do utilise definitions and examples of values to specify each theme.

4.4.4 Results

The coding gave insight into the various elements of the values earlier identified in the observations. During the interviews it became clear that the values identified play a big role at ELEVEN, and that while the employees have different ambitions and personalities, the definitions and outings of these values are largely shared. It became clear that the norms on values need to be shared to build a strong personal connection with one another. For instance with trust, it was mentioned that people have expectations of one another, where it was shared that “I expect loyalty from another person, so not sharing my personal information with someone else, or making a joke out of it” (E3). Similarly, it was expressed that “Trust means for me that you can make mistakes, as long as you’re transparent” (E4).

Interestingly, the value fun demonstrated that a lot of employees have a different interpretation of the definition and outing. A participant mentioned “Yes laughing and humour, making jokes. For me fun means keeping things light and airy” (E4). While another employee mentioned “For me fun means getting to know someone, to know who I have in front of me, what they like to do” (E3). These different definitions and outings of fun create a possibility for conflict within the team, which was interesting to discover.

Interconnectedness of values
Through coding the interconnectedness of values was discovered and could therefore also be visualised. An example is that openness and transparency influence trust and vice versa, an example “if you are not open and share something you do not actually think, then there is no basis for trust” (E4). Another example “if I tell you everything and you tell me nothing, then something doesn’t add up” (E1). It showed that there was an interdependency “If someone makes themselves vulnerable, it signifies trust to me, which makes that I trust that person as well” (E6).

This interconnectedness is also to be found with personal connection and empowerment, an example being “I would ask them: what do you need to be able to do your exercises? How can I make sure you will do them?” (E3). This quote shows how a personal connection and knowing people can help to empower people and help them better in the end. But being able for people to open up about how they can be helped requires a level of trust “In the end you can deliver better healthcare. Because then you can find the real problem” (E5).

Identification of atmospheric details
The coding of the interviews simultaneously gave a lot of insight on the atmosphere present at ELEVEN and her components. A code that was identified in the data was a “check-in”, where the aim is to understand the other on a more emotional level. An example is “but it sometimes makes that I just stare into the distance, and a colleague asks me ‘everything okay there?’” (E1). This check-in is part of emotional intelligence within the team, as for

example indicated by “in the end I will still eat with the others, because they say things like ‘just come join us, we will be a bit quieter’” (E2). These things signify that the team is emotionally intelligent and attuned to others, taking them into account and adjusting their behaviour. These interviews also expressed a familiarly bond amongst employees. It was described as “a brotherly connection” (E10), “It really feels like a family” (E1). And this bond has an influence on how the team reacts to others and their situation. An example is “I experienced a tougher time at home lately, and when I arrived at work they seem to notice immediately, and I can share what bothers me” (E9), but it can also take on the form of wanting to be there for someone, an example being “you care for the people of your team, and you want to be able to be there for them...it is annoying to know that someone got fired after the fact, I want to know this beforehand. I want to know whether I can help or do something” (E10).

Different from other places
Due to my focus on the context at ELEVEN, the interviews have also provided insight in the uniqueness of the approach ELEVEN has. An employee mentioned “there the physical therapist wore jeans and a polo” (E7), or it is described as a “white coat culture” (E3). This was interesting as it made it able to identify how ELEVEN does things different as opposed to the physical therapy norm in the Netherlands.

4.4.5 Importance of codes

Important to note, is that qualitative findings cannot be measured quantitatively to determine significance. The occurrence of codes can only communicate how often something was asked or discussed and does not determine importance.

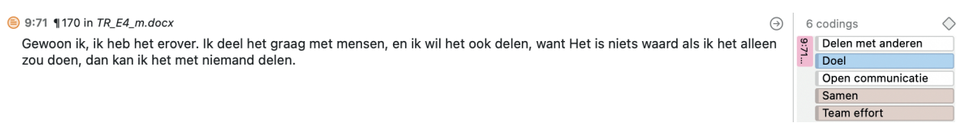


Figure 18: Example of a code



4.5 Personality Test

To shed more light on whether the culture was cultivated because of personalities or something else, I asked the employees to fill in a personality test. This is also after it became clear in the interviews that people were hired at ELEVEN due to personality and not skill, since it was explained that skill can be taught, and personality cannot. The personality test was a tool for me to discover whether the employees had similarities or differences, and how it might affect the company culture.

The personality test I had chosen to perform amongst the employees was the 16 personalities test (16 personalities, 2024). There are 5 independent spectrums being tested with this test, where all the letters in the type code referring to one of the two sides of the spectrum.

The 5 dimensions are:
1. **E**xtratverted vs **I**ntroverted
2. Ob**s**ervant vs I**n**tuitive
3. **T**hinking vs **F**eeling
4. **J**udging vs **P**rospecting
5. **A**ssertive vs **T**urbulent

4.5.1 Commonalities

The whole staff filled in the 16 personalities test and shared their results with me. What was interesting to see is that almost everyone in the staff was extraverted, judging and assertive. Extraverted chatracter traits are being energised by social interaction, and being more easily exited and enthusiastic. The judging character trait is characterised by being decisive, thorough and highly organised as well as structured and planning. Assertiveness is characterised by being even-tempered and resistant to stress ." (16 personalities, 2024).

4.5.2 Interesting to note

What was interesting is that while the company is small, there are some personalities that appear more than once amongst the team. Besides that, the people working at the Rotterdam location are all sentinels, who are known for their practicality and focus on order, security and stability (16 personalities, 2024). Sentinels are the most often occuring personality type, where there are a few diplomats and one type of analyst. On top, there are no explorers at all in the team which was interesting.

4.6 Poll

In order to grasp all the facets of the atmosphere it was also important to see how clients thought of the atmosphere. In two questions I asked people what they liked about the atmosphere and why, as well as whether there is something that could be improved.

4.6.1. Results

A few aspects were mentioned that complimented the atmosphere at ELEVEN. Therapists were described as enthusiastic, and the atmosphere is described as domestic rather than clinical. It is also described as doing something together with friends.

Interestingly, what is praised as an informal setting, also arises as a sore spot from clients, mentioning a need for more attention from therapists instead of talking with one another. Humor and fun is also mentioned as something that is complimentary, but caution must be taken that it does not tip the scale into unprofessionality.

4.6.2 A double sided coin

What was interesting to see is that there is a thin line in the atmosphere regarding fun. While it is being praised as being a more informal setting, there is being cautioned that it can become too informal and that clients are missing some attention when there is too much fun. This is something that needs to be taken into account in the future vision of ELEVEN. The questions and the answers can be found in appendix G.

05

Defining the Organisational Culture

This chapter aims to describe the organisational culture present at ELEVEN using different cultural models. The findings of chapter 4 will be mapped and interpreted in order to define the organisational culture more cohesively and to be able to position it.

5.1 11 Core Values

The research has uncovered 11 values that represent the core of ELEVEN. These values are central to the existence of the company, as well as dictate everything that is done. Figure 19 demonstrates these values. All behaviours, routines, and products and services stem from these core values and carry out the mission and vision.

The 11 core values are:
1. Trust
2. Openness
3. Transparency
4. Passion
5. Innovation
6. Inspiration
7. Fun
8. Balance
9. Personal connection
10. Empowerment
11. Growth

All these values are linked together and influence one another, as will become clear later in this report. Each value has a specific definition within the company, which can be found in appendix H.

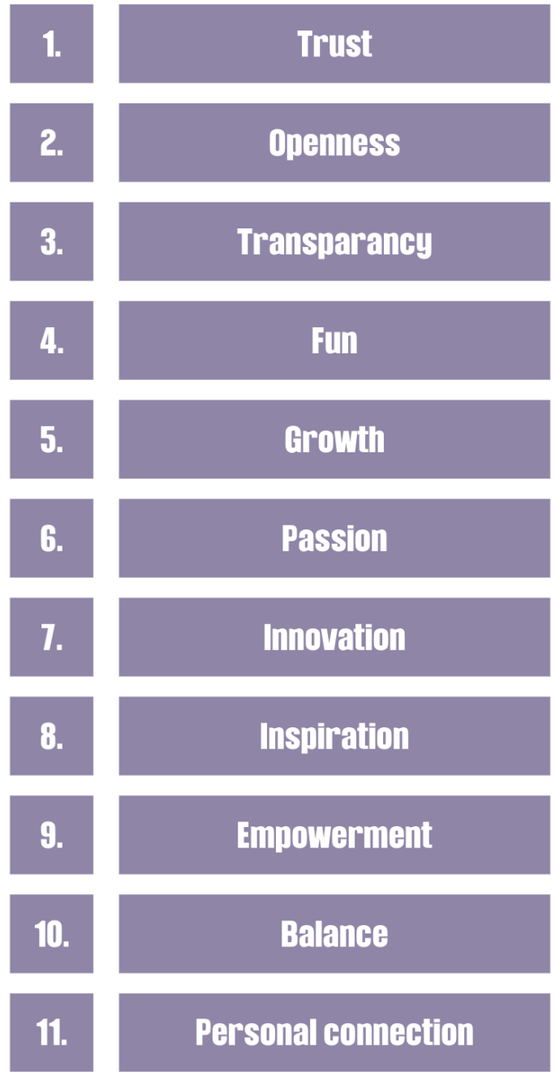


Figure 19: The 11 core values

5.2 Iceberg

The iceberg model is a well-known metaphor for distinguishing the visible and invisible aspects of organisational culture. The obvious aspects are shown above the water on the iceberg, and the less obvious will be submerged in the water.

The iceberg model was used to link insights from observations and interviews to values that lied underneath. An example of a value and its iceberg model can be found in figure 20.

Figure 21 shows the filled-in iceberg model for balance. The deepest layer is the value, and the things that can be found below the water line stem from interviews. The interviews gave insight into what balance means besides what could be observed. The tip of the iceberg communicated the findings from observations, showing how balance could be observed (Routines, behaviour, architecture).

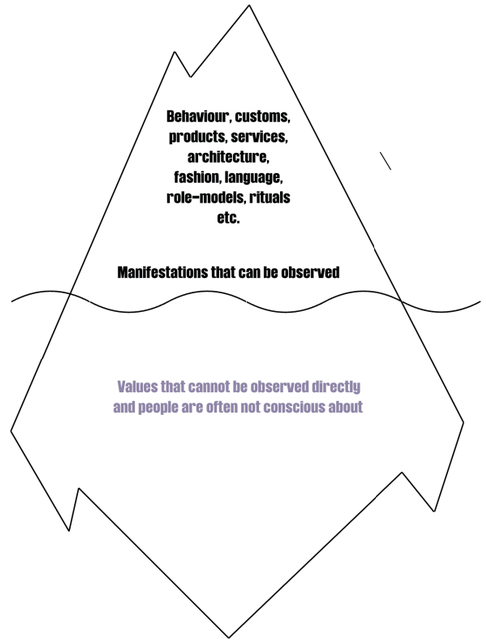


Figure 20: The Iceberg Model (Van Boeijen, 2015)

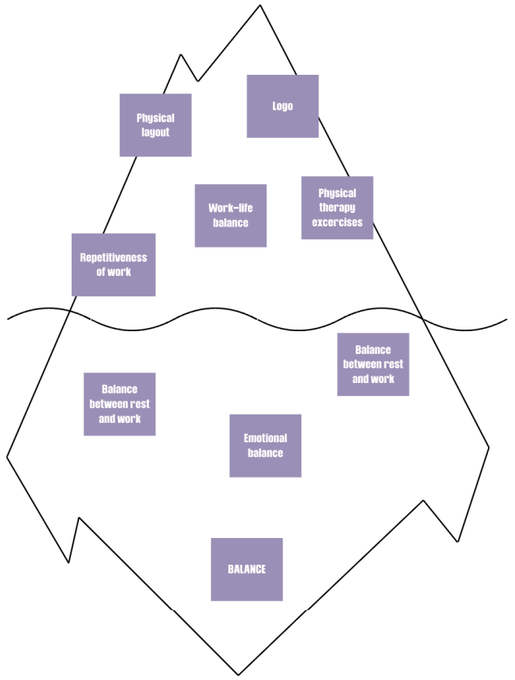


Figure 21: The Iceberg model for balance

5.3 Interconnected Values

While these values are separate entities, they are interconnected and depend on one another. Trust for example is a foundational value that is necessary for the existence of other values. Figure 22 will give an overview of the values and their interconnectedness.

These 11 core values all are connected to one another and influence each other. This means there are also feedback loops that make values codependent. Openness for example exists because of trust and vice versa. The same is true for innovation and inspiration.

Balance is a value that looks disconnected but is a value that affects everything. Balance needs to protect the status quo, making sure that no value becomes absent or abundant. It also makes sure that no value will outweigh another one in importance.

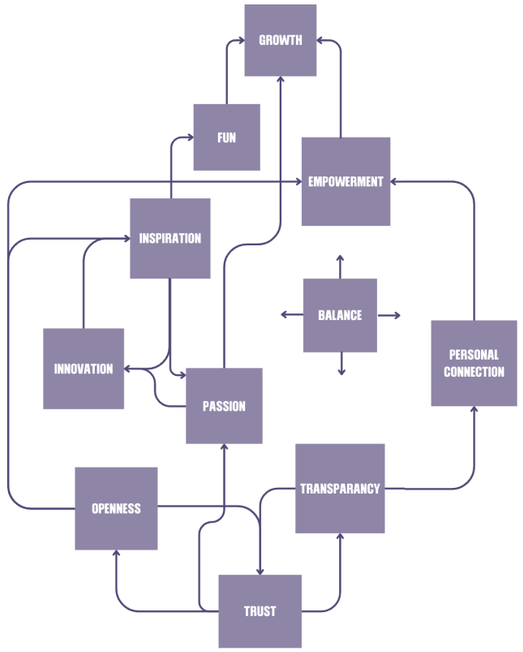


Figure 22: The interconnectedness of values

5.4 Onion Model

A well-known model for capturing culture is the onion model described by Hofstede (2005). It captures the culture on various layers, ranging from explicit to implicit. Figure 23 shows an onion model.

The layers are:

Symbols
Representations of shared values, transmitting a specific meaning for a specific group in a particular context (Van Boeijen, 2015)

Heroes
Persons – alive or dead, real or fictional – that have specific significance for a group. (Van Boeijen, 2015)

Rituals
A ritual is a stereotyped sequence of activities performed in a specific situation in time and place, repeated over time, and designed to support shared social values. (Van Boeijen, 2015)

Values
Broad tendencies in a group to prefer certain states of affairs above others; they are more valuable or important. (Van Boeijen, 2015)

This onion model structures the different components and connects them through the layers. Not all that is discovered will be put in this onion model, since the data is too extensive. Only the most significant components will be addressed. Figure 24 demonstrates a filled in onion model.

There are a lot of different things that are connected to the culture at ELEVEN. An example is deliberately choosing for a team of young people, nurturing the value of innovativeness and new perspectives. Lunching together is for example a ritual that nurtures the value of personal connection.

The rituals and symbols are things that stem from the cultural values and are things that can be deliberately designed. This means that everything that has been gathered in the data is in some way linked to these cultural values. The heroes that are key in this model are the team and the clients. These heroes keep reinforcing the cultural values.

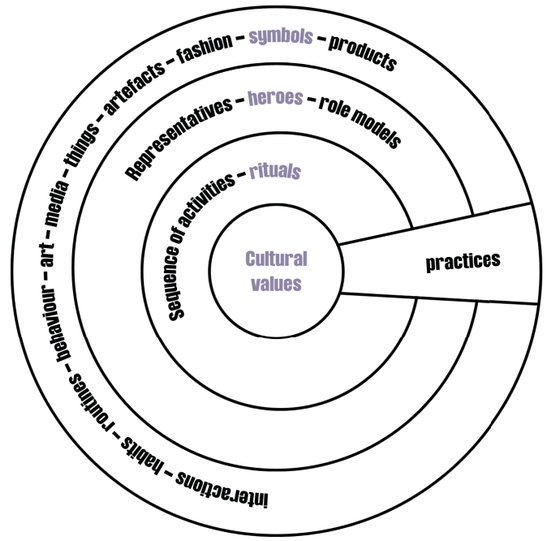


Figure 23: The onion model (Van Boeijen, 2015)

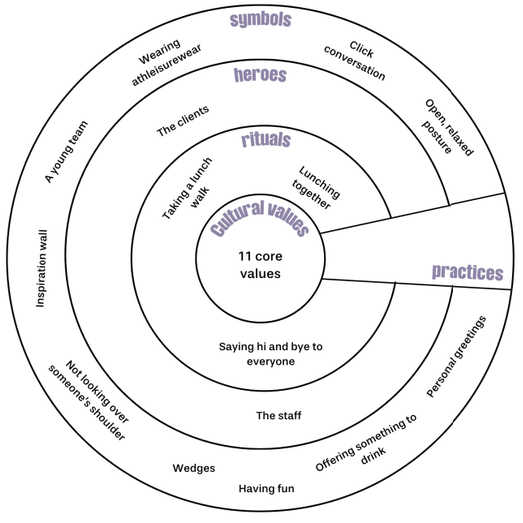


Figure 24: The filled in onion model

5.5 Socio-Cultural Dimensions

The socio-cultural dimensions were developed by Van Boeijen (2015) to help designers to ask the right questions. It can give insight in to how a culture is oriented, and this might in turn affect the final design. This set covers almost every dimension that has until thus far been published in theory. There are 9 dimensions on which the culture can be mapped. The 9 dimensions cover hierarchy, identification, time, aim, gender, space, attitude, expression, and truth. Figure 25 shows these socio-cultural dimensions.

The socio-cultural dimensions are a short visual summary of how the culture is oriented. What became very clear is that the hierarchy is low. It is a team that looks at the future and care for one another. Figure 26 gives an overview of how the dimensions are oriented.

Interestingly, the dimensions are positioned in extremes, often preferring one side over the other. This model tells that ELEVEN is very tight-knit, where collaboration is preferred over achievement. There is no black and white thinking present, and gender has no influence on the work environment.

Examples that support a low hierarchy is the usage of informal language for everyone, as well as the usage of an “uniform” consisting of athleisurewear.

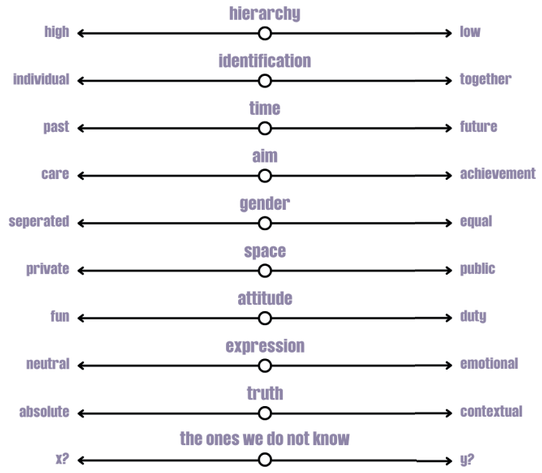


Figure 25: The socio-cultural dimensions



Figure 26: The Socio-cultural dimensions for ELEVEN



by Britt Beenen

5.6 Competing Values Framework

Cameron and Quinn (2006) developed a framework to identify the four major culture types that can be present in a company. This competing values framework utilises two axes to form four quadrants. The horizontal axis describes whether the company has an internal or external focus. The vertical axis describes whether the company prefers stability and control or flexibility and discretion. Figure 27 shows the framework.

Flexibility and discretion describe organisations that are changing, adaptable and organic. Stability and control are characterised by stability, predictability and mechanisticism. Internal focus is characterised by integration, unity and harmony. External focus has more focus on differentiation and rivalry.
Looking back at the data gathered, ELEVEN is focused on togetherness and care, where hierarchy is low, and the focus lies on the future. Some values ELEVEN inhibits are innovation, personal connection, and growth. These things already help to determine the culture type, but the interviews give a lot of insight as well. Some of the quotes are:

"Yes, I see it more as a big family. I don't really see them as colleagues, actually. That's also how I was welcomed here—with such open arms that you really think, 'Is this even real?' Of course, it's a workplace, but it's not like, 'Oh yeah, you're just my colleague,' you know?" (E1)
"Well, you can and are allowed to be yourself, which I find very important. And even if you're not feeling great sometimes, that's just kind of accepted here." (E2)
"Yeah, it's a really tight, brotherly bond." (E10)
"Everyone is very open with each other. People always check in on each other." (E11)
"You notice that the team that is in place now really is a tight-knit group of people that give their all" (E4)

5.6.1 Matching the Culture Type

The combination of these values, orientations, and quotes position ELEVEN in the upper left quadrant, characterised by internal focus and integration, and flexibility and discretion. ELEVEN is a flexible, adaptable organisation that centralises growth and innovation to look for the next step. At the same time, unity and integration are nurtured through the personal connection, and the orientation of togetherness and care from the socio-cultural dimensions support this view.

This places ELEVEN in the category of clan culture; characterised by its similarity to a family-type organisation. This family-type organisational culture is confirmed in the interviews, where the atmosphere is described as a "brotherly bond" or "a big family".

5.6.2 Defining Clan Culture

According to Cameron & Quinn (2006), a clan culture can be characterised by shared values and goals, individuality, a sense of we-ness, participation and cohesion. It is also typified with friendliness and a lot of room to express yourself freely. Some other basic assumptions about clan culture are that the environment is best managed through teamwork and employee development and that customers are seen as partners. Instead of being seen as leaders, they are seen as mentors and even parent figures, where loyalty and tradition keeps the organisation together.

According to Masterclass (2023), clan culture is defined by having equal decision-making power, top-down collaboration, and togetherness and

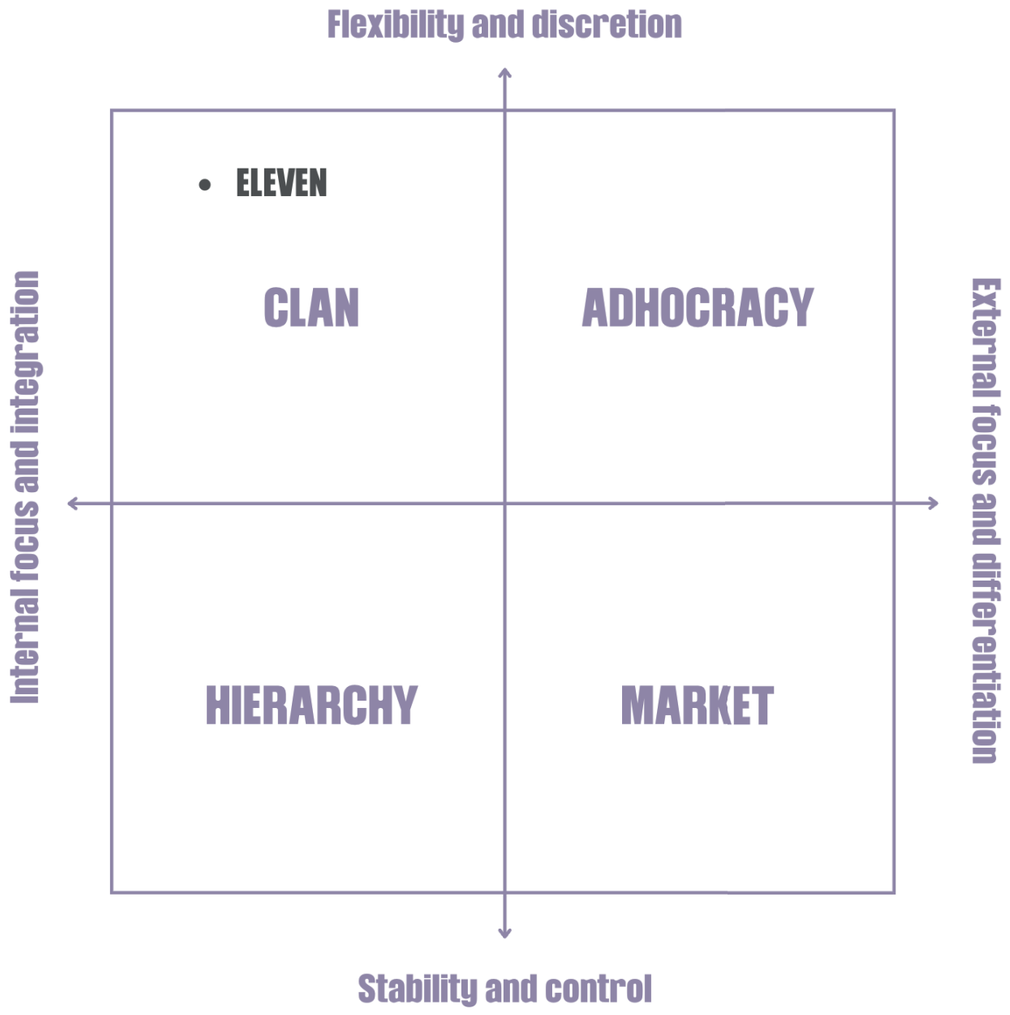


Figure 27: The competing values framework (Cameron & Quinn, 2006)

unity. This means that team members are seen as equal, accepting one another, and the top leaders will collaborate with everyone.

Pros
Masterclass (2023) and Culturemonkey (2024) mentioned that a clan culture allows the company to be adaptable and flexible when accounting new problems or wanting to make changes. Besides, it encourages open communication, innovation and creativity, and promotes employee engagement and retention. Culturemonkey (2024) did also mention that productivity can also go up, since employees are willing to go above and beyond for the company.

Cons
The cons of this culture orientation as mentioned my masterclass (2023) and culturemonkey (2024) is that it is difficult to scale this type of culture as the company grows. Cameron and Quinn (2006) and culturemonkey (20204) did however demonstrate that a clan culture on higher scale is possible, where Google is mentioned as an example. It also may prevent risk taking and the chance is that productivity sometimes goes down because collaboration is too high.

On top there are a few other cons:
1. Resistance to change
2. Ingroup favouritism
3. Lack of accountability
4. Limited diversity perspectives
5. Slow decision-making process
6. Potential for groupthink

5.6.3 Examples from Research

After identifying the culture type for ELEVEN, it was interesting to look back and see how this family-like organisational culture is supported in the organisation. There are multiple examples that support this culture type.

The informal low-hierarchy atmosphere is supported by the choice of wearing athleisurewear for the whole team, and everyone has the same working environment. There are no hierarchical distinctions, only on paper. On top, language usage is also a big contributor. A picture wall as well as family dinners foster togetherness and a sense of we-ness. The check-ins are an example of an environment that encourages to share stuff with others.

Rituals that support clan culture are the half year conversations with staff to determine growth, as well as the lunch breaks where everyone lunches at the same table, sometimes followed with a walk.

5.6.4 Discussion

What is interesting to see is that while both locations are ELEVEN, the two differ distinctly in the outing of this family culture. This might be because one is a shop in shop location on an industry terrain (Rotterdam) and the other is in a village street of the old town of Zoetermeer. Both locations also have different target groups, where the location in Rotterdam is more catered to the young athletes, and the location in Zoetermeer is more catered to the elderly. On top, both locations have very different compositions of personalities in staff. The location in Rotterdam only has Sentinels, whereas the location in Zoetermeer has a more widespread and diverse team that incorporates a lot more differing personality styles.
All these different factors can influence the family feeling that is described by the clan culture. All these aspects are things to consider when looking at a future.



06

Redefining the Problem and Solution Space

This chapter serves as function to redefine the problem statement to refine the target audience, aim, and design context based on the gathered data and is simultaneously the end of the first diamond. Doing so provides clarity of the to-be designed concept serving as a starting point of conceptualisation in the second diamond. The definition of the solution space will be done through a list of requirements resulting from the gathered data and makes sure the designed concept will be relevant and feasible.

6.1 The Scope

Restating the problem is done in order to redefine the scope based on uncovered information. The research has helped to identify the real problem: a lack of awareness of the current culture not only by owners but also employees.

The problem statement this thesis started with was as follows:

"To design tangible elements with an implementation guide for ELEVEN that inhibits the mission and vision, to stimulate culture change and community creation within and outside of the company"

It has now become clear that the culture does not need to be changed, but rather enhanced. On top, creating a community can only be achieved if the brand culture is clear, so people can identify themselves with ELEVEN. This is thus far not the case.

Thus, the target audience for the restated problem is the company ELEVEN, specified to the owners. They have the power to shape the organisational culture in the future, so they are the main target audience for the solution.

6.1.1 The goal

This problem statement should solve the goal of strengthening and transferring the organisational culture of both the current and the future locations of ELEVEN. This goal stems from the desire to grow, but maintain the atmosphere that is currently present at ELEVEN locations.

The aim is to help the owners to help their employees and clients understand the organisational culture more effectively to be able to leverage it more strategically in the future.

6.1.2 The problem statement

While the problem statement in the graduation brief is still quite correct, there are a few adjustments that can be made that support the revised objective.

The problem statement is now more aimed at the future of ELEVEN, where the goal is to transfer the current culture to more locations and ensure the culture stays the same as it is now.

On top, the focus is laid only on organisational culture as opposed to community design. This is a choice based on the fact that culture is necessary and better designed for well, rather than solving both problems half in one go.

The restated problem can therefore be described as follows:

"Transferring and strengthening the culture to all locations of ELEVEN for employees and clients, making sure the values are clearly and efficiently communicated in order to create a feeling of found family that focuses on health in all the pillars of the biopsychosocial model."

The found family stems from the description of the atmosphere by clients, and the defined clan culture present at ELEVEN. Health in all pillars of the biopsychosocial model comes from the vision of preventative health, where healthy aging is linked to these three pillars as has been found in the literature study.



6.2 List of Requirements

The information gathered in the research uncovered several requirements for the final design. From a designerly perspective some other requirements needed to be taken into account as well. Performance, life in service, safety, accessibility and materials are categories that stem from this designerly perspective. These requirements come from the aim to protect both human and planet as much as possible with the design.

Other requirements were communicated by the owners, indicating that the solution should serve multiple purposes as well as be as cost-friendly as possible. Also the aim of the final solution is a result of the requirements of the owners.

The final list of requirements can be found on the right, and will be used in the evaluation phase of this project. R stands for requirement, W stands for wish.

1. Performance

R 1.1 The solution should (partly) solve the stated problem in the problem definition.
R 1.2 The solution needs to be usable by all employees within ELEVEN.

2. Supporting culture

R.2.1 The solution needs to support and reflect the key values identified in earlier stages.
R 2.2 The solution should communicate where ELEVEN stands for so people can find recognition and understanding.
R 2.3 The solution needs to support and enhance the clan culture that is present in ELEVEN.
R 2.4 The solution should make the values and unwritten rules understandable to every employee.

3. Use

R 3.1 The solution needs to be scalable to other ELEVEN locations in the future.
R 3.2 The solution needs to be approved by the owners of ELEVEN.
R 3.3 The solution needs to have guidelines for usage.
R 3.4 The solution needs to explain why things are done to the target audience to create understanding.

4. Life in service

R 4.1 The solution needs to be designed for multiple uses.

5. Aim

R 5.1 The solution needs to help owners of new locations recreate the organisational culture that is currently present.
R 5.2 The solution needs to be long-term oriented.
R 5.3 The solution needs to be usable to help aid in different processes.
R 5.4 The solution needs to communicate the future vision and make it understandable.

6. Product cost

R 6.1 The solution should be cost-free to use.
W 6.2 The solution needs to be as cost friendly as possible for production.

7. Aesthetics

R 7.1 The solution needs to fit within the branding of ELEVEN.
W 7.2 The solution should reflect the essence of ELEVEN and use visuals that match this.

8. Accessibility

R. 8.1 The solution needs to be easily accessible by all employees.

9. Safety

R 9.1 The solution should be safe to use without any instructions.

10. Materials

R 10.1 The solution needs to incorporate materials that reflect the key values of ELEVEN.

07

Designing a Collective Future Vision

This chapter is the beginning of the second diamond and is aimed at creating a collective future vision for the company and her stakeholders using co-creation sessions. This future vision is a key element for the process, being able to determine where to go to and then in turn being able to determine how to get there through design. The chapter will first provide some background on co-creation, followed by the co-creation sessions themselves and the finalised future vision.

7.1 Literature Review on Co-creation

Involving customers and users into the design phase to shape products is relatively new to the market, it has been called “participatory design” in Scandinavia for a longer period. The essence is that involving people in the design process will create useable services, products, and spaces (Coates & Ind, 2013). In co-creation the user is given the position as expert, and plays a large role in knowledge development, idea generation, and concept development (Elizabeth, Sanders, & Stappers, 2008). It refers to the active involvement of end-users throughout the whole process (Voorberg, Bekkers, & Tummers, 2014). The strength is that stakeholders can collaborate to find shared values and opportunities for mutual benefit (Vargas, Whelan, Brimblecombe, & Allender, 2022).

7.1.1 Designing in a Group

“Creation” as a group is not only about things, but it is also about interpretation and making meaning, and meaning is always co-created. Breakthroughs rarely come from lone epiphanies, but rather often are the result of “group genius” (Coates & Ind, 2013). It has taken some time before co-creation has made its impact on the world, and a reason for this is that people need to believe that everyone is creative, which has not been universally accepted (Elizabeth, Sanders, & Stappers, 2008). Some therefore also argue that creativity is something that can be trained and designed for (Rill & Hämäläinen, 2018). On top, people argue that creativity is a result of engagement and knowledge, where people who intrinsically interested can be more motivated, knowledgeable, and creative than others (Coates & Ind, 2013).

Levels of creativity to consider
All people are creative, but not all people are designers (Elizabeth, Sanders, & Stappers, 2008). It is important to understand that there are four different levels of creativity people can perform at.

7.1.2 Tapping into Deeper Knowledge Levels

Generative techniques help people to express deeper levels of knowledge about their experience. Chapter 4 discusses these knowledge levels, where generative sessions access tacit and latent knowledge. Gaining access to this knowledge is valuable for later stages, where it can be used for design purposes. The principle of generative techniques is to let people make artefacts such as collages and drawings and then letting them tell a story about what has been made. The creative process makes them more aware of experiences they might have had and tap into it during a session (Sleeswijk Visser, Stappers, Van der Lugt, & Sanders, 2004).

7.1.3 The Role of the Designer

For the designer that leads the co-creation session it is essential to know how to guide people to express their creativity at all levels. The different knowledge levels need different types of guidance (Elizabeth, Sanders, & Stappers, 2008):

- Lead people who are on the ‘doing’ level of creativity.
- Guide those who are at the ‘adapting’ level.
- Provide scaffolds that support and serve peoples’ need for creative expression at the ‘making’ level.
- Offer a clean slate for those at the ‘creating’ level.

7.1.4 Cultural Motives for Co-creation

Consumption can be considered a symbolic and cultural activity, where consumers can give subjective meanings to them. The symbolic and cultural meanings that is co-created with consumers are the very reason they are attractive (Galvagno & Dalli, 2014). Thus, understanding what products and services mean culturally and symbolically, new things can be created that inhibit the same meaning.

7.1.5 Co-creating a Future Vision

All these different components give a good indication of why co-creation is desirable. While the theory is mainly aimed at products and services, I will employ it for future visioning. The generative nature of a co-creation session means that latent knowledge can be accessed from different stakeholders and can be used to express themselves creatively. People create through dialogue, exploration and experimentation, components that are all combined in a generative session (Coates & Ind, 2013). The combination of the stakeholders’ views and knowledge about a given topic ensures that the designed future vision will be in line with needs and desires from each stakeholder group. This in turn will lead to the creation of products and services that inhibit the cultural and symbolic meaning that is relevant for ELEVEN.

7.2 Co-creation Sessions at ELEVEN

The co-creation sessions took place at both ELEVEN locations, one in Rotterdam and one in Zoetermeer. Both therefore had different spaces in which the sessions took place. In any case, the materials used were the same, and a big round table was used as central point for creativity. The sessions were each 1,5 hours long, and had an introduction, actual session, and a wrap-up with presentations.

7.2.1 My Role as Facilitator

My role as designer is to guide these people through the session, making sure people adhere to the rules. I am not to contribute to the session content-wise, and to take on the role of observer and guide. When necessary, I will stimulate the group through asking questions or encouraging them.

The rules for the facilitated session are focused on postponing judgement, adapted from Heijne & Van der Meer (2019):

- Quantity breeds quality (The three waves of creativity)
- Hitchhike (Building on other options)
- Freewheel (Use “mistakes” as new inspiration)

7.2.2 Participant selection

The two sessions had 6 (Rotterdam) and 4 (Zoetermeer) participants each. For this group makeup it was important to represent the three stakeholders most relevant for community design and future visioning. In this case each session had one owner present, 2 employees (This can be interns or physical therapists), and 1 or more clients. The aim was to have a group that is extremely diverse and has different perspectives to help spark interesting conversations and viewpoints. Ages ranged between 18-65, and the clients had different backgrounds of why they were a client at ELEVEN. The groups were partly physically recruited but also online, where the online communication can be found in appendix I. The groups per session are henceforth called research group (RG). Each group started with a problem as given (PaG), and ended with a problem as presented (PaP) (Heijne & Van der Meer, 2019)

7.2.3 Co-creation Approach

The two sessions largely employed the same structure for the session; however, the second session had some adjustments after reflecting on the first session. Below the methods used will be briefly discussed, but the extended session plans including the problem statements for both sessions as well as photos can be found in appendix J.

Icebreakers
To break the ice in the group and to get everyone acquainted and one the same level, I used two different icebreakers for the two different groups.

Draw your teammate blindly – The aim was to show that failing is not bad and can be fun.

Draw a monster together – The goal was to show how together you can come to new ideas.

Main session
The main session was the same for both groups, where the following methods were applied.

Flower association (Heijne & Van der Meer, Flower Association, 2019)
The aim is for the RG to understand the PaG better which is helpful later in the process.

Restating the problem (Heijne & Van der Meer, Restating the Problem, 2019)
The problem is restated using the input from the flower association and SPARKed (Specific, Positive, Ambitious, Relevant and Keep it simple).

Brainwriting (Heijne & Van der Meer, Brainwriting, 2019)
The aim is to generate as much ideas as possible.

Spontaneous clustering (Heijne & Van der Meer, Spontaneous Clustering, 2019)
The aim is to have themes arise and see what binds them together.

Hits or Dots (Heijne & Van der Meer, Hits or Dots, 2019)
The aim is to identify the options that are most relevant for the RG and see which ideas have the most hits.

Creating a collage as poster (Heijne & Van der Meer, Making a Poster, 2019)
The aim is to see which narrative is constructed and how these ideas can be combined into a vision as a solution to the PaP.

Wrap-up
For the wrap-up the task was that each team would present their poster in an elevator pitch style, briefly explaining why they selected the post its and which narrative they adhered to it.

7.2.4 Starting problem statements per session

Each session had a different problem as given and therefore a different problem as presented.

Session 1:

PaG: What does the community of ELEVEN look like in 10 years?

PaP: Why or how do people feel connected to ELEVEN and eachother in 10 years.

Session 2:

PaG: How can we create a sustainable connection between ELEVEN and those who want to invest in their health?

PaP: How do we create a sustainable relationship between ELEVEN and those who want to collaborate and invest in their lifestyle?

7.2.5 Session outcomes

The sessions produced 4 posters in total, all communicating a different narrative. Photos from during the co-creation sessions can be found in appendix K. Below each poster will be explained in a nutshell:

The first created poster is one that combines a story, an oil spill, and wanting to be part of something. The name is “Endless movement”. The main message was that people will feel attracted and connected to a story, causing them to want to be a part of it, and wanting it to spread like an oil spill. The images used focused on herd behaviour “where one leads more will follow” where ELEVEN can be a guide, connecting different generations, and working on yourself. The aim was to get people inspired and to create a feeling that people dare to do things. The sun resembles radiance. Figure 28 shows the first poster.

The second poster is the ELEVEN triangle consisting of the three pillars fun, a cup of coffee, being accessible and creating value for



Figure 28: The first poster result

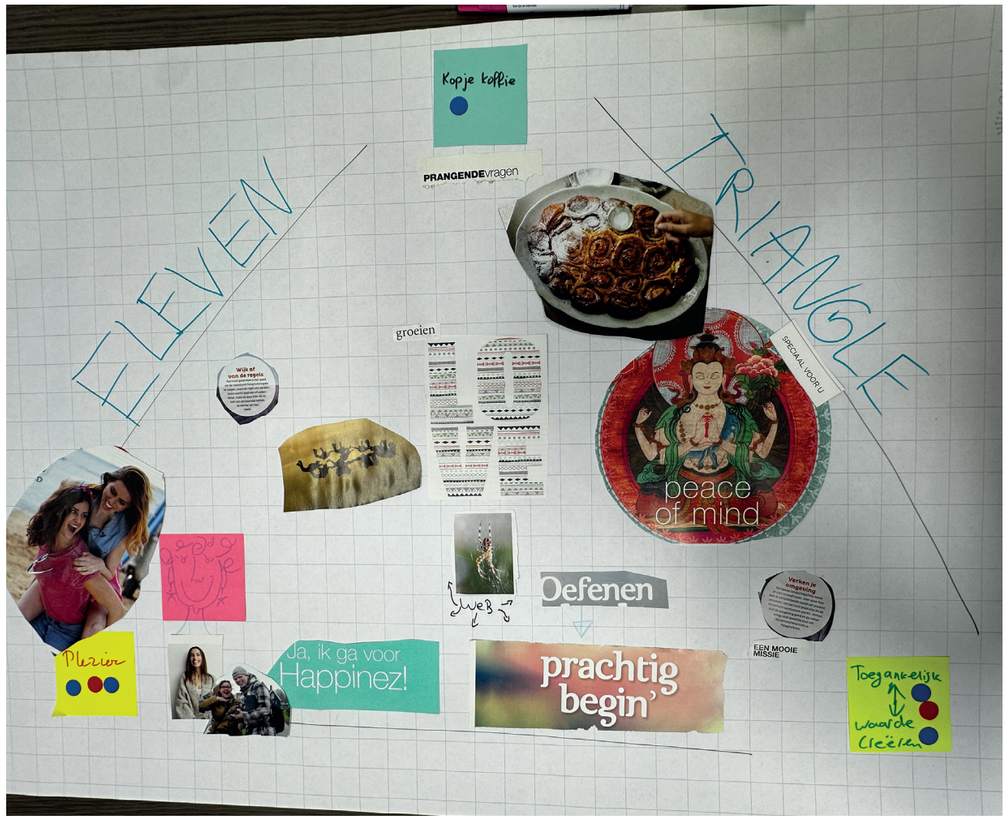


Figure 29: The second poster result



Figure 30: The third poster result

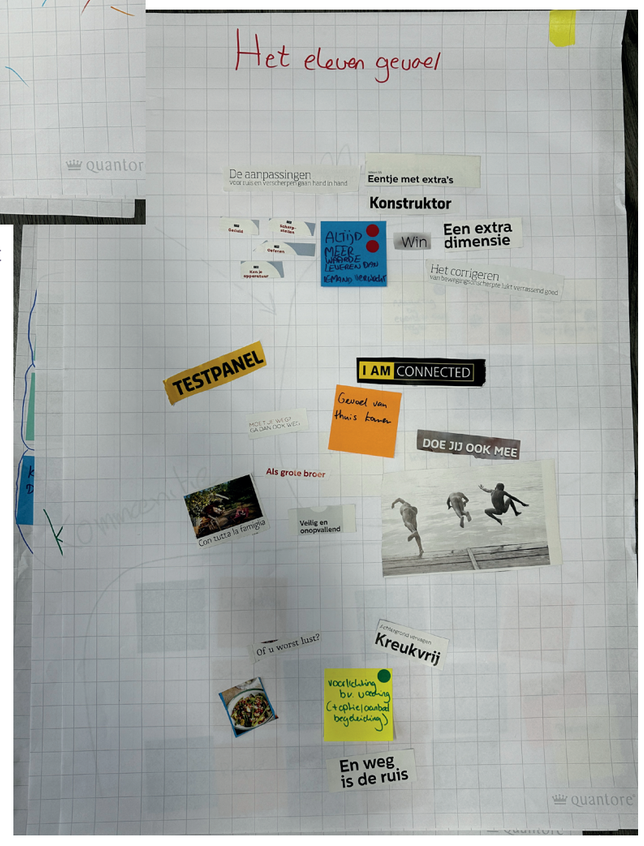


Figure 31: The fourth poster result

one another. Key words used were defer from the rules and investigate your environment. An example given was that when people need a cup of coffee instead of physical therapy in the form of movement then that is what we will do. ELEVEN should contribute to a beautiful beginning full of love that creates a peace of mind in a fun way. Figure 29 shows the second poster.

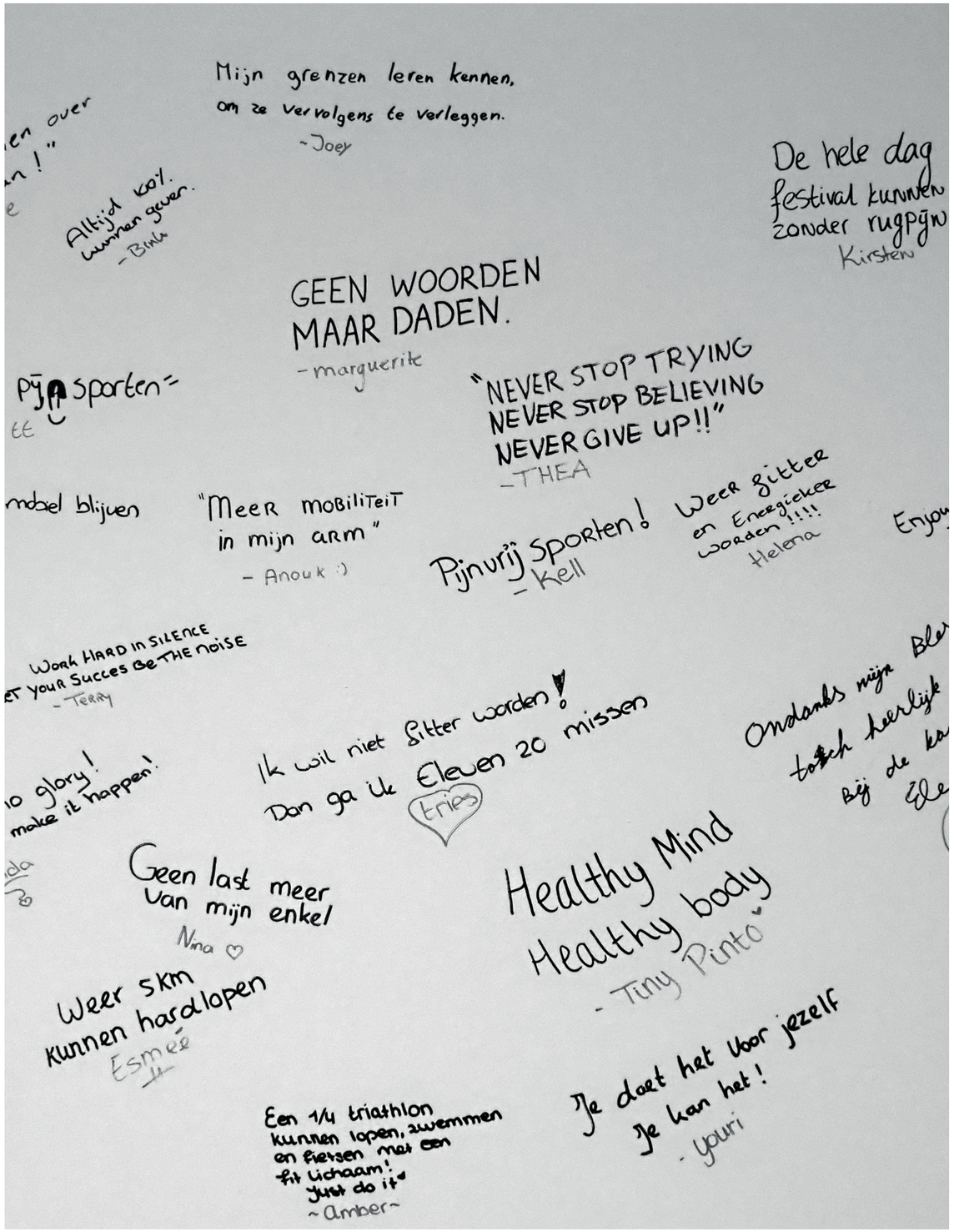
The third poster is called “Il dolce far niente”, which means the art of doing nothing. The narrative for this poster was aimed at doing things together, sharing things together, and having that family-feeling. Fun club as post it stood central, where the goal was for people to discover what they wanted to do for fun. It doesn’t matter what that fun is. The run club was also part of this narrative. Figure 30 shows the third poster.

The fourth poster was called “The ELEVEN feeling” and mainly consisted of cutouts of words instead of pictures. They want to deliver more value than people expect and going the extra mile. This concerns knowledge to a degree, knowing your body, and having patience. Besides this they want to nurture the feeling of coming home, using terms like “I am connected” to show interconnectedness, and to feel so at ease that you can throw your clothes off. Figure 31 shows the fourth poster.

7.2.6 Session Reflection

Two different groups resulted in having two different outcomes regarding posters and topics, but it also gave insight into commonalities the groups shared. Not having designers in the co-creation sessions meant that both groups needed guidance a lot. The groups also both differed in atmosphere. This atmosphere influenced the effectivity of time, meaning that one group needed more time for the session and the other managed within the given time.

The first session served as a trial and was meant for iteration for the second session setup. This led to there being two different PaG’s in total, instead of there being just one. Community was mentioned as a very vague concept and would need to be adjusted for the second session. Interestingly, the generated ideas for both sessions had some overlap. This communicates to me that while the groups were very different, these themes were important and are central to ELEVEN. Besides this, the posters all had a common theme of interconnectedness and care, where fun was often mentioned.



7.3 ELEVEN of the Future

A fast version of future visioning as described by Simonse (2017) was used to arrive to three horizons for ELEVEN. The future vision was constructed using information from conversations with the owners on the desired state of ELEVEN at a given time point, complemented by the input from the three stakeholders in the co-creation sessions, and trends and developments.

7.3.1 Method

The time pacing strategy was based on the timeline provided by the owners, where the last horizon was adjusted to 7,5 years to increase feasibility. The post it's from the co-creation session were clustered to define the last horizon, incorporating trends and developments. Backcasting (Robinson, 2003) was used as a method to shape the other two horizons. The result of this can be found in appendix L.

7.3.2 The future vision

The future vision for ELEVEN has several different goals, which will be described below. These goals shape the vision in a tangible way, giving direction. A visualisation of this vision can be found in figure 32.

1. Physical growth
ELEVEN will have more locations and more franchises. This physical expansion will lead to more physical therapists and more clients as well. They will create more impact than ever and are helping more people ever before.

2. Digital growth
ELEVEN will have expanded digitally and reach more people with their content. They have generated a world wide web of people that follow them and are connected to their services. Online modules will have been developed, and they are sharing their passion with everyone.

3. Mental growth
ELEVEN will have grown mentally, meaning they have invested in finding new treatment methods and are consistently looking for new innovations and inspiration. They are always looking for the next step. The digital growth will have an interplay with the trend emotioneering, exploring the power of emotion evoked through digital content (VML Intelligence, 2024).

4. An holistic approach
Besides treating the biological aspects in physical therapy, ELEVEN will now have an integrated holistic approach to physical therapy. The psychological and social factors present in the biopsychosocial model will also be treated alongside, offering a sustainable solution.

5. ELEVEN as an oil spill
More than physical therapy, ELEVEN will be seen as a movement that spreads far and wide. They will have an oil spill effect; spreading fast and making sure to spread the message and connect with everything that is touched. It is bigger than people believe that it is. This goal plays into the trend of world-building brands, where a brand becomes so much more than just standalone touchpoints (VML Intelligence, 2024).

6. Making ELEVEN immortal, together
ELEVEN now not only belongs to the owners, but to everyone that is connected. ELEVEN has become an addictive energy hub, where you will get out what you put in. There is no room for only takers, people bring something to ELEVEN as well. ELEVEN will become self-reliant.

7. One big friend group
What is important for the atmosphere is that ELEVEN feels like one big family or friend group.



Figure 32: The future vision of ELEVEN

This means a lot of freedom to do things your own way, but in a space of mutual respect and boundaries to protect the atmosphere present. Everything is done together, even doing nothing. This plays into the trend of intentional communities, where the definition of family is evolving (VML Intelligence, 2024).

8. Balance in everything that is done
Balance is the main character in the future, even more so than it is now. Balance will be reflected in everything that is done and communicated in everything we do. This is done through teamwork.

7.3.3 The two other horizons

To arrive at the 7,5-year future vision mark, there are two horizons before that. These two horizons will describe smaller steps that are necessary to arrive at the 7,5-year mark. I will not go into too much depth for these horizons, but I will explain them briefly.

2,5 years
The aim in 2,5 years is to connect people locally. The goal is to have more of a focus on the psychological aspect of the biopsychosocial model. ELEVEN is a go-to for people who want to better themselves in whatever way. With the right people around you, you will go further. ELEVEN is part of your beautiful beginning of improvement, and the people that work there will be able to talk proudly about what they do. They keep surprising people with what they do and what they achieve, and their story is dazzling to others.

5 years
In 5 years', time there will be some physical growth, with at least one new location. The psychological aspect of treatment is fully integrated, and a start is being made with the social component. ELEVEN will be considered a playground for many, where a fun club can exist. There is a lot of connection between young and old, and a lot of people will have their own ELEVEN story to share. Where one sheep goes, the rest will follow. We will be the leading sheep and be a guide to the rest.



08

Creating the Intervention

This chapter will outline the process from conceptualisation to final intervention, aiming to achieve the design statement presented in chapter 6 while simultaneously adhering to the list of requirements. It starts with using the input from co-creation sessions and reclustering, followed by deploying different creative methods and designing iteratively to arrive at a first concept.

8.1 Clustering and Designing Iteratively

To incorporate the things generated during the co-creation sessions into the final concept, I used the post its to re-cluster. These new clusters generated new themes that could be used to brainstorm ideas that were also relevant for the stakeholders. To further generate ideas, I utilised several different creativity methods from Heijne & Van der Meer (2019).

To get a better understanding of how I could realise the cluster themes, how to's were used to ask questions about these clusters. Furthermore, I used brainwriting, brainstorming, taking a walk, and visual stimulation as tools to generate new ideas. These methods were used interchangeably to produce new clusters with ideas. The clusters can be found in appendix M.

There were a few clusters that stood out that were iterated on again using SCAMPER (Van Boeijen, Daalhuizen, & Zijlstra, The Delft Design Guide, 2020). The clusters that stood out shared components of what was discussed during the co-creation sessions, as well as contained important components that were expressed by the owners, such as a handbook or making something contagious like an oil spill. On top they showed strategic relevance and feasibility within the scope of this project, where a blueprint would offer an effective overview and would incorporate employees throughout the process. The chosen clusters can be found in figure 33.



Figure 33: The post-it clusters

8.2 Laying the Foundation for the Concept

These different design methods led to a first concept that combined a blueprint for culture, with the design of a handbook to help owners and location managers to enhance and transfer the organisational culture to current and future locations.

This design was selected because the research showed that the organisational culture from ELEVEN is multi-faceted, complex, and ever-changing. There are a lot of different components that influence and shape the organisational culture, and a blueprint offers the solution of strategically structuring the components into a coherent whole. Giving people a blueprint of how it eventually should look and guide them throughout the process of achieving this, also incorporates the IKEA effect (Warje, 2025).

Being part of the process and creating something yourself is often linked to it having more value. Giving the users a tool to create the culture could potentially facilitate the IKEA effect and mitigate the not invented here syndrome simultaneously.



by Britt Beenen

09

The Final Intervention

This chapter presents the final intervention of the ELEVEN Culture Guidebook and poster, an answer to how to capture, enhance and transfer an organisational culture in an easy and practical way. The final intervention aims to make the organisational culture present at ELEVEN comprehensible and tangible, making it easy for owners and location managers to apply the communicated knowledge.

9.1 Building a Blueprint for Organisational Culture

As discussed in the literature, organisational culture signifcantly influences various factors within a company. It is the location managers and owners who can influence and shape this culture, which is why this target audience was selected for the design. Without awareness of the complexity and her different components, it becomes increasingly difficult to manage and evolve the organisational culture to a new level. And only once it is known can it be strengthened and transferred.

The cultural guidebook is the first step into that strategic direction, a tool for enhancing awareness, increasing awareness and image, and ultimately pushing the boundaries of organisational performance.

The ELEVEN culture guidebook and the poster capture the unique personality of ELEVEN's organisational culture. It uses the metaphor of a house to show the interconnectedness and interdependency of the 9 key elements that were identified which contributed to shaping the organisational culture. Each symbolises a foundational element - illustrating how they reinforce one another into making a complete whole that is larger than the sum of its parts.

The cultural guidebook is the result of deep research presented in this report, made accessible through straightforward informal language and visual complimentary components. It provides practical advice for both owners and potential location managers to strengthen and transfer this organisational culture of the current and future locations. The poster serves as a tangible artefact - a visual tool developed to be incorporated into current and future routines communicating the different components and their core message. This way awareness amongst employees can be increased. The exploded view of the house - the metaphor with the 9 components - it helps employees to connect the individual components to the bigger picture. Figure 34 demonstrates this exploded view.

An easily accessible QR code on the poster offers simple and effortless access to the digitalised version of the culture guidebook. This offers transparency and ease of use for the whole team.

Together, the cultural guidebook and the poster act as strategic interventions intended to protect and strengthen the organisational culture, and lay the foundation for transferring the culture to new locations as well as being able to leverage this unique selling point in a strategic way. With higher awareness, more efficient and effective communication, and a better alignment with the team and the community, ELEVEN seeks to create a place for today and tomorrow in a resilient way that will support their core philosophy.

9.1.1 The cultural guidebook

The book is aimed at educating people, utilising and explaining the knowledge gathered through this research so people can understand not only the how of the organisational culture, but also the why. It utilises a metaphor of building a house to explain the different components, accompanied by summaries and 3 guidelines per component to reinforce this knowledge in a practical and tangible way. The book utilises the branding from ELEVEN to adhere to brand appearances and uses images to visualise what is discussed in the book as example.

The metaphor
The metaphor utilised in the book is building a home using the 9 following components:



Figure 34: The metaphor visual

1. The foundation: the 11 core values of ELEVEN
2. The framework: the employees
3. The isolation: the house rules
4. The bricks: the products and services
5. The cement: the community
6. The doors: the mission
7. The windows: the vision
8. The roof: the clan culture
9. The interior: the physical appearance

Each cultural component of the metaphor utilises the qualities of the house component to further illustrate the function. For example, without a strong foundation you cannot build the rest. In this case it means that the core values need to be strong and clear for you to be able to build the complete organisational culture. Bricks have as property to be interchangeable, which for this metaphor means that products and services can change or be replaced over time, while still being connected to the rest of the house. Informal language is used, and each component is explained in what it stands for specifically.

I will give a short overview of what each component of the metaphor stands for, its properties, and how each component links to the research.

The foundation: the 11 core values
The foundation is a construction placed underground to support the building on top. Here it refers to the 11 core values of ELEVEN that form the basis of the company and need to be felt everywhere, even though they might not be seen.

The 11 core values come from the research, and the book provides the reader with a definition and an example in the form of text and visual to illustrate to the reader what the value means. Figure 35 visualises how it is explained in the book.

The framework: ELEVEN staff
A framework serves as function to support the whole house and to make sure it is rigid. It forms the shape of the house and makes sure the house stays upright. In this metaphor it refers to the employees ELEVEN will have. Employees are hired based on personality and shape the house they work in tremendously; it is therefore an important aspect. Everything stands or falls with this.

For this metaphor personas were developed reflecting the personality traits of the current staff, their goals and frustrations, as well as their outlook on the organisational culture. It serves as purpose to give owners and location managers insight in what people they need to hire and how they can grow within the company. The personas are based on information from the interviews and on expectations from the owners of the different roles. Figure 36 shows a persona in the book.

The isolation: the house rules
Isolation is material that is placed throughout the house to create a nice atmospheric temperature. In this metaphor it refers to the house rules within ELEVEN to protect the atmosphere within the house. They are divided into a list for employees and for clients, since they are the two main groups contributing to the atmosphere. There is no hierarchical difference present, everyone must adhere to the same rules.

These house rules stem from the unwritten rules present in the culture, combined with the core values and the clan culture. An example of house rules for employees can be found in figure 37. Staff attitude is critical for organisational performance (see literature in chapter 3), which makes these rules key.

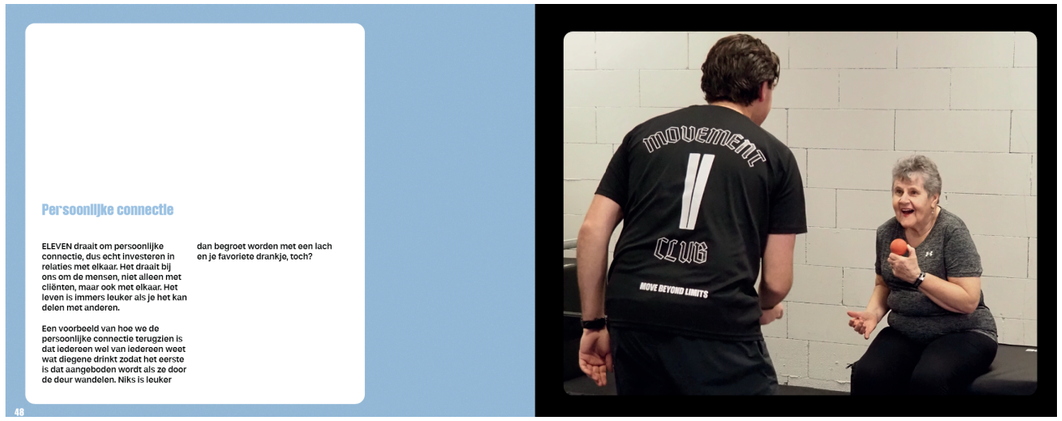


Figure 35: Example of an explained value in the book

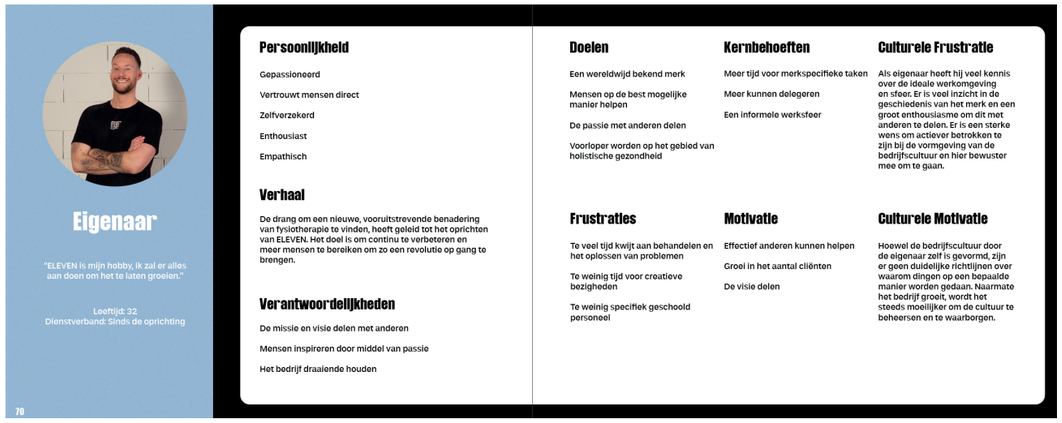


Figure 36: Example of a persona in the book



Figure 37: The rules in place for employees

The bricks: the products and services of ELEVEN
Bricks are the building stones of the house and they determine the shape and façade. For this metaphor it refers to the different products and services ELEVEN has. The products and services are changeable over time, and should at all times communicate the core values. The products and services are important for awareness and marketing (see literature in chapter 3).

The products and services originate from the physical therapy perspective ELEVEN handles; making people healthy and keeping them healthy for the rest of their lives. Every product or service needs to adhere to this view. This chapter shows how this physical therapy perspective is embedded in every product and service. Figure 38 demonstrates how the book explains how physical therapy is linked to the core values.

The cement: the community of ELEVEN
Cement has as function to glue the bricks together and to make sure the walls are solid. In this metaphor it references to the community around ELEVEN. There is an interdependency between the products and services, and the community. One needs the other to survive, because no products or services means no opportunity to form a community and vice versa.

The need for a community comes from literature research, demonstrating the importance of a community to a company and its advantages. The aim is to let the reader understand the importance of a community and its interconnectedness to the products and services, as well as to provide information on how to achieve this. Client acquisition and retention are key for organisational success, and thus require specific attention. Figure 39 explains how a community can be built in the book.

The doors: the mission of ELEVEN
Doors have as function to let people in and out of a building. In this metaphor the doors stand for the mission of ELEVEN. The doors make it possible for ELEVEN to communicate their mission to the outside world and using it to attract people to ELEVEN. The mission of a company has a strategic and cultural role - linking it to business objectives and something that encompasses its philosphy, identity and values - linking it to organisational performance (Babnik , Breznik, Dermol, & Sˇirca , 2014)

The mission comes from the brandscript ELEVEN has published, and is as follows:

> ***"ELEVEN offers a fun, holistic approach to fitness and therapy which helps you to move pain-free and feel stronger, so you can enjoy life full of energy and confidence"***

A mission is present to clearly communicate to people what steps need to be taken to arrive at the future vision. The key is that all employees know and can act on this mission to attract new clients and employees that share it. Figure 40 explains what the mission is in the book.

The windows: the (future) vision of ELEVEN
To be able to see out and to let others see in, windows are required. In this metaphor the windows represent the future vision of ELEVEN. Windows help you to look past the boundaries of the house you are in currently, which is exactly what a future vision does. A future vision is a strategic reference point that leads to stronger motivation (Simonse, 2017).

For the complete future vision, consult chapter 7. This future vision makes tangible what needs to happen to grow and is grounded in information from the co-creation sessions



Figure 38: Explanation of physical therapy and its relatedness to the core values in the book

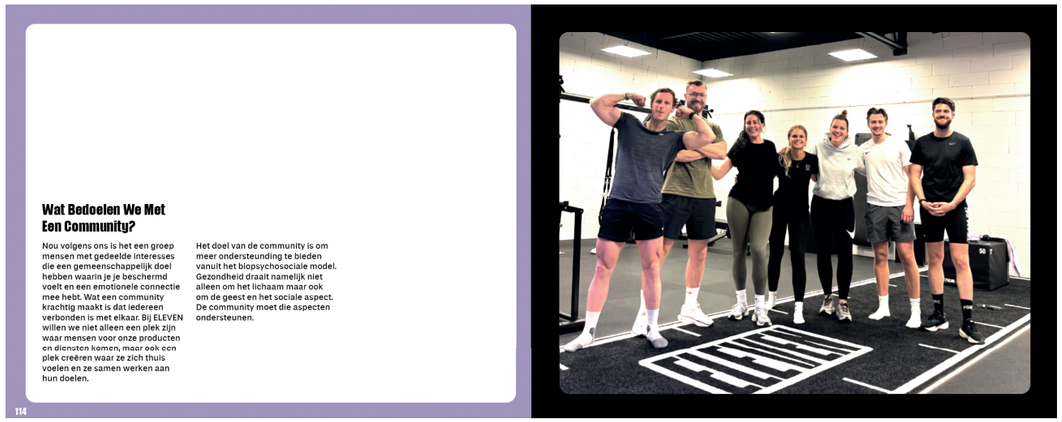


Figure 39: The metaphor visual

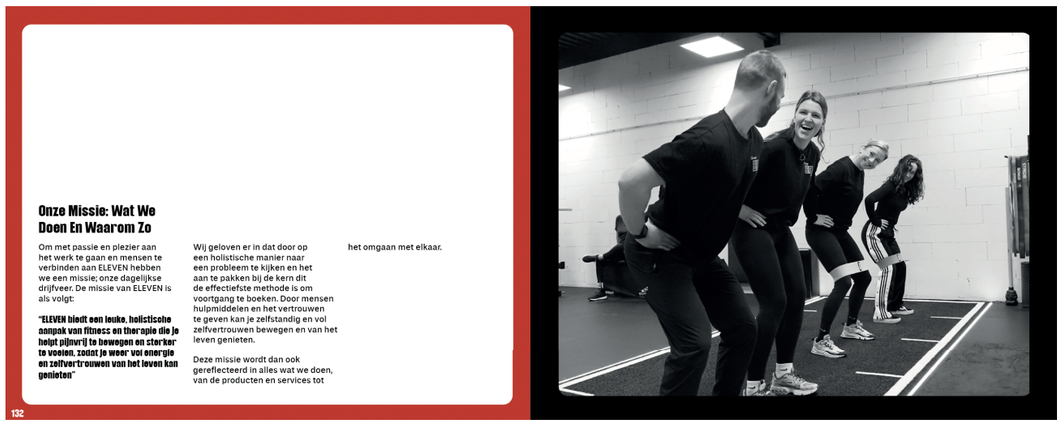


Figure 40: The mission explained in the book

and sessions with the owners. Figure 41 gives guidance in how to stay close to the essence of ELEVEN.

The roof: the clan culture

The roof is an entity that protects the house, in this case the roof stands for the clan culture that needs to protect everything from any influences from outside. Details on the clan culture present at ELEVEN can be found in chapter 5. The culture type protects the atmosphere present, and if this is not solid other things can influence the organisational culture.

The goal for this chapter is therefore to not only communicate the details of a clan culture to the reader, but it is also to inform them of advantages and disadvantages this culture style has. This way it can be proactively managed, and the disadvantages mitigated early on. Figure 42 explains the advantages of clan culture in the book.

The interior: the physical appearance

The interior plays a big role, it helps a house go to a home. This metaphor utilises the interior to explain the physical appearance of ELEVEN in contribution to the organisational culture. It is a tool to communicate the core values to everyone inside. Physical artefacts communicate the organisational culture, where it can be defined of “language of space” (Morgan 1989).

This chapter therefore mentions the musts: what needs to be incorporated to make it an ELEVEN location. It explains how each component is linked to the identity of ELEVEN, so everyone understands why things are the way they are. It also incorporates some tips on how to make it a location specific to the people that work there without losing the essence. The musts are based off observations done during research. Figure 43 shows an example of how a physical design choice can support organisational culture.



Figure 41: Explanation of not forgetting who they are in the book as they grow

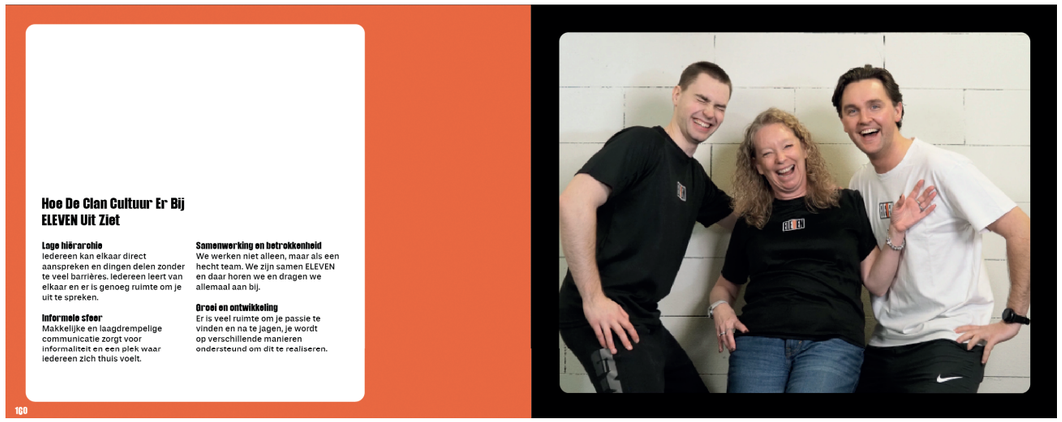


Figure 42: Examples of what clan culture looks like in ELEVEN



Figure 43: Examples of elements that make ELEVEN more like an home

9.1.2 The poster

The poster has been designed in order to support the cultural guide book, found in figure 44. It is designed using an exploded view, displaying the different components of the metaphor and its cohesive whole. The title of the poster is “A Culture blueprint of ELEVEN”, where the rest of the poster is kept in Dutch due to the preference of employees. Each of the components are labeled with what they are, followed by which component they symbolise in the metaphor. Each component has a specific colour, which is also used in the book to strengthen visual relationships.

The bottom of the poster is reserved for a small section explaining why the poster exists. It also provides a small summary of each of the components of the metaphor, directly sourced from the summaries of the book chapters. This way readers can get more information about what each label stands for. Then, if desired, people can reference the book for all information regarding a component.

The QR code present is a direct link to the digital version of the culture guide book, a design choice to minimise barriers for people to find more information on the topic.

The poster is designed to either be incorporated into current routines or to become part of a future routine at ELEVEN. It was designed on request of the owners, who wanted to have a visual representation of the design present at location for employees and clients to serve as a reminder and point of interest.

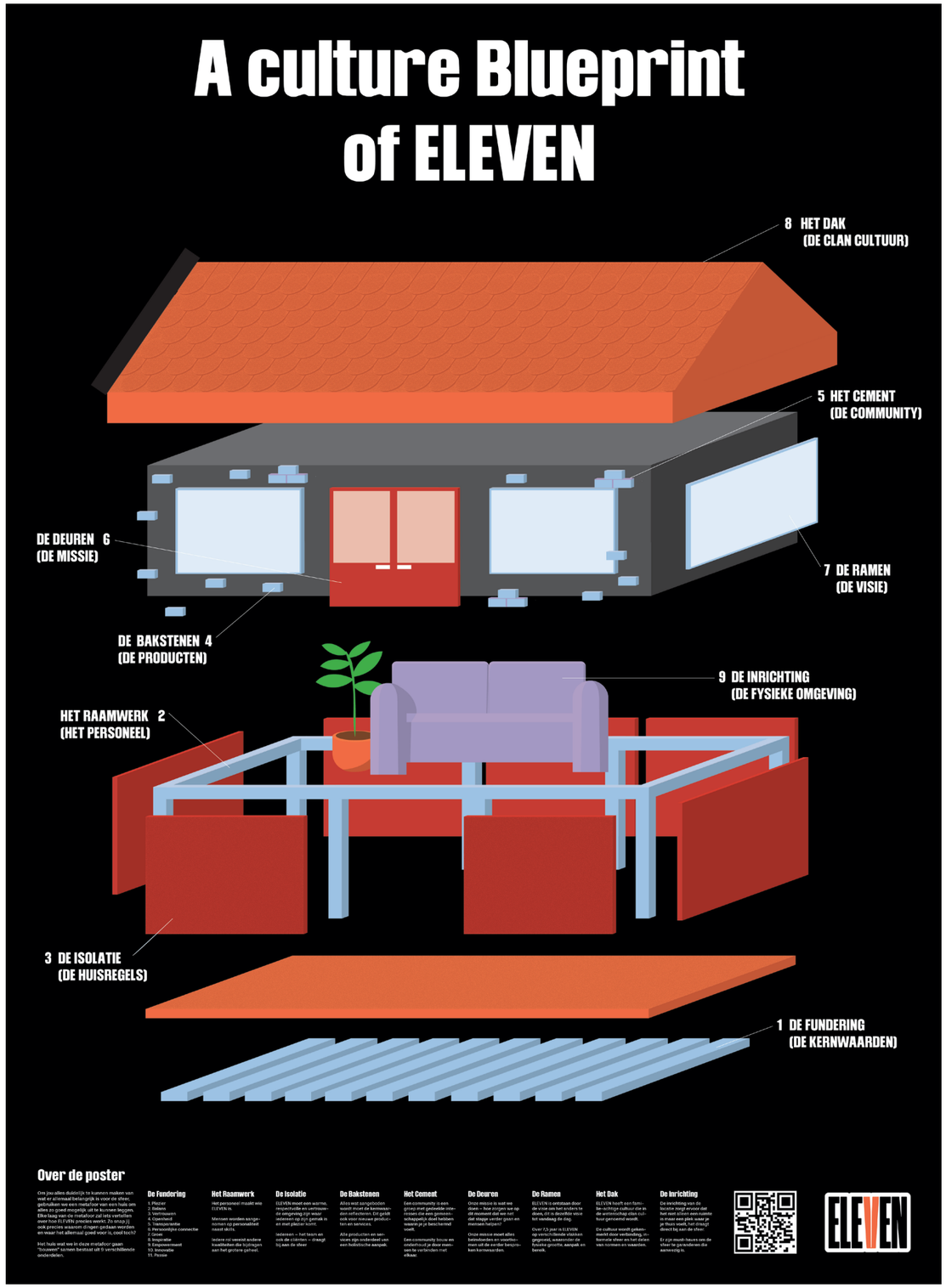


Figure 44: The poster design

9.2 Evaluating the Design

To research whether the final design is clear and conveys the right information, 8 validation sessions were conducted. During these sessions stakeholders were asked to read or view one of the two designed interventions and summarise their conclusions to me.

These sessions were held with the following stakeholders:
- The owners
- The employees

Besides, the final design is checked against the list of requirements, seen on the right page.

9.2.1 Setup

Each validation session was planned to take 15 to 30 minutes wherein either a part of a chapter or the poster was shown. They were asked to read the provided information carefully and given some time to do so. They were encouraged to share their thoughts while reading the intervention. Then they were asked to summarise back what they have read and seen, as well as whether they understood the visuals.

During the sessions the following questions were asked:
- Is the information you have just read clear to you? (Book)
- Do you think the guidelines for the chapter are concrete and provide enough information for implementation? (Book)
- Are the components clearly identifiable? (poster)
- Do you think this poster will help to improve awareness of the different influences on organisational culture? (Poster)

After these questions had been asked there was room to discuss any other questions or comments that might have arisen during the session. This made it clear to see whether something else was not clear and that might need to be adjusted.

9.2.2 Results

The sessions revealed different insights on design elements that were good, as well as those which needed improvement. Below the results will be discussed of both the poster and the book.

Poster
The visualisation was strong for the poster, and components were easily identifiable. The cement was not clear and has been changed following these evaluations. The colour usage was received positively, and the link to the chapters was clear. The labels have been changed to first convey what the component is, followed by what it means in the metaphor. The poster did miss a title and some additional information on concepts such as clan culture, which have been added. A comment was made that the poster should not convey too much information, as it could become confusing to the reader. The book provides enough context to read the poster effectively, however this could be a problem for readers that have not read the book beforehand.

Book
The book received positive feedback, where the main issue was that chapters needed to be shortened even more. The reason for this was "Physical therapists don't have time to read and cannot sit still", resulting in a more to-the point book where only core information was shared. The language fitted within the company and received a lot of positive feedback, and the information included in the book was recognisable. The summaries proved a good addition to conveying the core message, and the guidelines helped people to understand how to implement the knowledge concretely.

1. ***Performance***
   - ✓ R 1.1 The solution should (partly) solve the stated problem in the problem definition.
   - ✓ R 1.2 The solution needs to be usable by all employees within ELEVEN.

2. ***Supporting culture***
   - ✓ R.2.1 The solution needs to support and reflect the key values identified in earlier stages.
   - ✓ R 2.2 The solution should communicate where ELEVEN stands for so people can find recognition and understanding.
   - ✓ R 2.3 The solution needs to support and enhance the clan culture that is present in ELEVEN.
   - ✓ R 2.4 The solution should make the values and unwritten rules understandable to every employee.

3. ***Use***
   - ✓ R 3.1 The solution needs to be scalable to other ELEVEN locations in the future.
   - ✓ R 3.2 The solution needs to be approved by the owners of ELEVEN.
   - ✓ R 3.3 The solution needs to have guidelines for usage.
   - ✓ R 3.4 The solution needs to explain why things are done to the target audience to create understanding.

4. ***Life in service***
   - ✓ R 4.1 The solution needs to be designed for multiple uses.

5. ***Aim***
   - ✓ R 5.1 The solution needs to help owners of new locations recreate the organisational culture that is currently present.
   - ✓ R 5.2 The solution needs to be long-term oriented.
   - ✓ R 5.3 The solution needs to be usable to help aid in different processes.
   - ✓ R 5.4 The solution needs to communicate the future vision and make it understandable.

6. ***Product cost***
   - ✓ R 6.1 The solution should be cost-free to use.
   - ✓ W 6.2 The solution needs to be as cost friendly as possible.

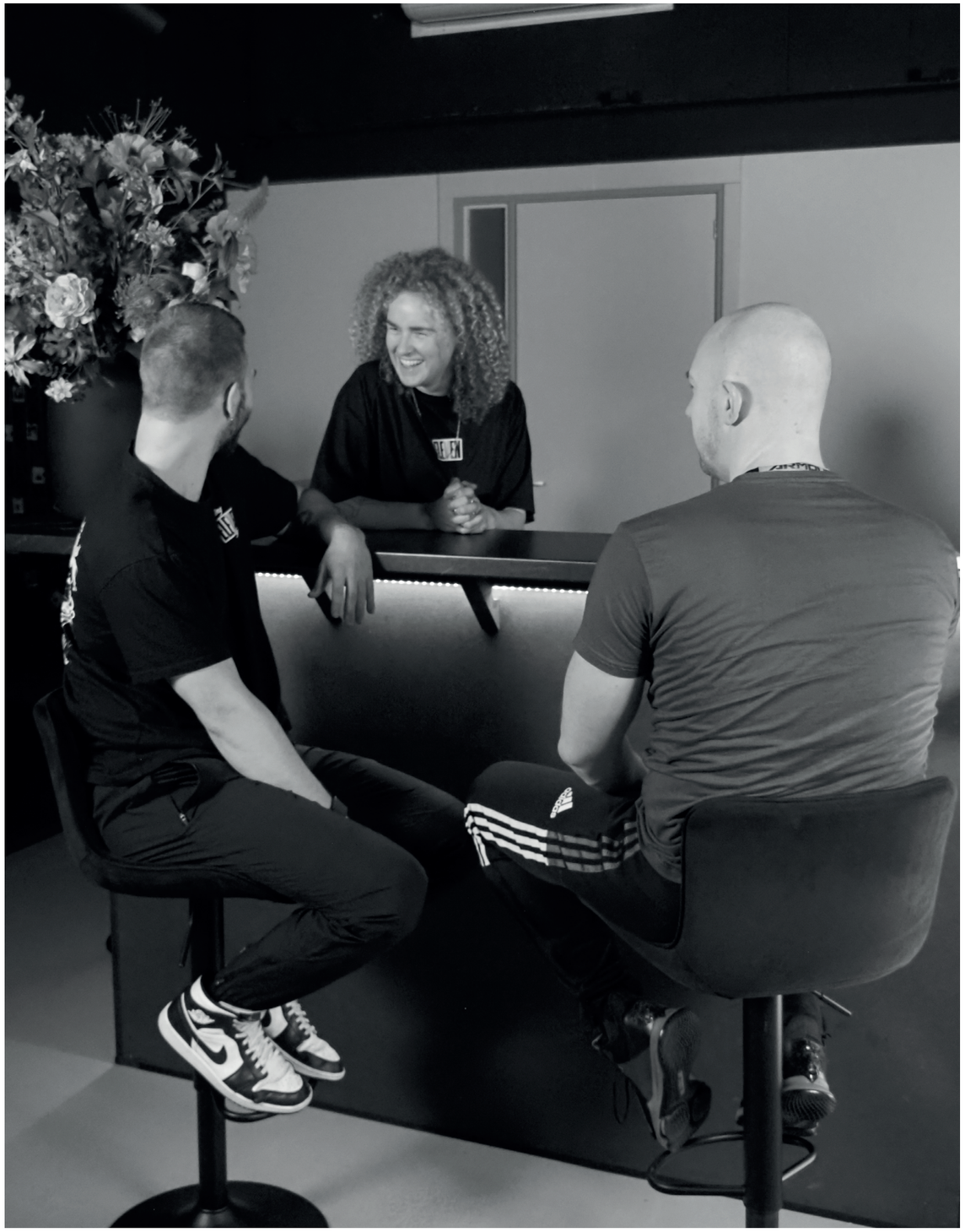
7. ***Aesthetics***
   - ✓ R 7.1 The solution needs to fit within the branding of ELEVEN.
   - ✓ W 7.2 The solution should reflect the essence of ELEVEN and use visuals that match this.

8. ***Accessibility***
   - ✓ R. 8.1 The solution needs to be easily accessible by all employees.

9. ***Safety***
   - ✓ R 9.1 The solution should be safe to use without any instructions.

10. ***Materials***
    - ✓ R 10.1 The solution needs to incorporate materials that reflect the key values of ELEVEN.





9.3 Implementation Recommendations

Following the evaluation, some implementation recommendations will be made to optimise the integration into the company.

9.3.1 Actively implement guidelines

To make sure the organisational culture is strengthened and can be transferred, the guidelines provided by the book need to be actively implemented and managed. Culture is a living breathing thing that is flexible and changeable, and it needs active management to sustain the desired effect and unique selling point to both clients and employees of ELEVEN.

9.3.2 Hire a designer

The second recommendation is to hire a designer or an external team to design interfaces or employee-oriented things while using the guidelines and knowledge provided by the guidebook. A designer is able to implement the knowledge in an user-centred way.

9.3.3 Use the book as a first introduction

The third recommendation is to use the book as a way to familiarise employees with the knowledge on the organisational culture present at ELEVEN, whereafter the poster can be used in order to incorporate this knowledge in a routinely manner. The knowledge from the book can be more effectively incorporated in the daily life only after it has been read.

9.3.4 Document culture changes

The fourth recommendation is to use the book as a first stepping stone for shaping and recording the culture over a longer period of time. This book needs to become a living and breathing document that grows and evolves over time and requires active management in order to keep it up to date for all employees.



by Britt Beenen

10

Conclusion

This project was set out to discover the organisational culture that is present and how it can be leveraged in a strategic way for the current and future scenarios. A set of different methods and tools were used to discover and describe the organisational culture that is present at ELEVEN. These methods and tools – consisting of observations, interviews, co-creation sessions, and creative methods – have led to key insights that contribute to understanding the complexity of an organisational culture.

The exploration of cultural components in the physical therapy context, highlighted how culture can shape strategic decisions and showed how an innovative outlook on care and daring to be different can have a lot of impact in the healthcare landscape. It became evident that an organisational culture can be cultivated through intuition of owners, where preference can almost be an unconscious expression. What became obvious is that even though while there is no conscious effort in communicating the organisational norms and values to others, the organisational culture is felt by everyone, including the clients. ELEVEN does their best to change the healthcare landscape in the Netherlands and be pioneers in shifting towards a more holistic and preventative care structure. The organisational culture makes this possible. The guidebook and poster introduce a tangible description of the current organisational culture and serves as function to not only communicate but also enhance and strengthen it on the long term. The final intervention helps owners and location managers to protect the organisational culture as the company grows, while simultaneously helping them to inform employees of the different things that influence the atmosphere.

The aim of the intervention is to create awareness of the different components of the organisational culture, and how it can be kept positive and nurturing, trying to avoid pitfalls. The guidebook utilises a metaphor to communicate the research findings to an audience that does not come from a design background. This metaphor was designed to describe the complex nature of organisational culture in a tangible and understandable way, using guidelines at the end of each chapter to make the knowledge implementable in the company. The informal, to the point language structure is used in this book to adhere to the organisational culture, and to make sure the knowledge can be communicated within the team in the desired way. The poster design is an added element that helps to incorporate the insights in a routinely manner, using a visual that complements the book for cohesiveness. The poster can be displayed at locations, serving as a reminder to everyone that comes there.

There is an opportunity to utilise the designed interventions for future strategy and growth of the company. Nonetheless, as is mentioned throughout this report, culture is fluid, and it can change over time. This book and poster are a stepping stone for monitoring and strengthening the organisational culture.

10.1 Relevance for ELEVEN

Throughout the whole project the relevance for ELEVEN became clearer by the week through collaborating with the owners in an informal setting. As a designer I took on the expert role in this company and joined many sessions with the owners to give my opinion on things because it was relevant to my project. This project while being an added value, was also an inspirational source for the owners to think more deliberately and strategically about their company and used my insights to co-develop other interventions themselves.

The strength of a designer in a physical therapy-oriented company, is to provide a critical outside look on what is going on and making the implicit explicit. Besides this, they also incorporate the views of multiple stakeholders to deliver an intervention that is human-centred and communicates effectively. This project has thus led to the detailed understanding of the organisational culture and her components, on top resulting in knowing how to leverage it more strategically in many different ways.

For ELEVEN this research means insight in the implicit ways of working and now being able to leverage it more consciously and actively through the use of the practical guidelines provided. The produced intervention already have proved potential for designing an onboarding programme for recruitment of new employees. The gained insights into the culture and atmosphere can help to onboard people more effectively and strengthen their organisational culture over time.

10.2 Relevance for Strategic Design

The insights from this report demonstrate the complexity of both the current healthcare landscape concerning preventative care, as well as organisational culture as a concept and the opportunity to use it as strategic leverage over competitors. This thesis has explored how culture can be combined with strategy as a discipline and not as two separate entities.

Combining the disciplines of human centred design in a strategic way offers an interesting viewpoint on strategic design. Strategic design methods have been deployed to leverage culture, combining two different disciplines together. Besides, this combination is not yet present in educational practice at the TU Delft. This thesis has proved the importance and strategic relevance of the two disciplines, and might be interesting for education.

Through design a new way to explain the different elements of an organisational culture can be described, presenting the interventions as more of a framework. The components each have a source of strategic value to the company, but the whole organisational culture has more value than its individual parts. It is therefore interesting to strategic design to see how the interplay of these different domains can be of future relevance. The metaphor can be seen as a first model to describe the different components of an organisational culture in a visual and simple way, while adhering to compelxity and literature as a basis.

10.3 Limitations

This project has a few limitations that need to be mentioned. To start with it needs to be noted that this project was conducted by one singular researcher. This means that the cultural interpretations of the research depend on the prior knowledge of the researcher in this field, which in this project is relatively new. The description of this culture is a momentary capture in time based on the knowledge present at that time during the researcher. The design of the intervention is therefore also specific to the viewpoint and knowledge of the researcher at that time.

While the research is mainly aimed at culture on an organisational level, more insights and viewpoints could be incorporated in future research. Due to limited time this was not performed extensively, but it is recommended

to do so. Clients can offer an outsider perspective and can communicate their specific knowledge in areas that might not be discussed now as a result.

Culture is a concept that can be described endlessly, which means that the description presented in this project is still incomplete and probably will always be. The results from this research are also context specific to ELEVEN in the Dutch healthcare domain in a western healthcare landscape. The final design intervention and this approach is therefore tailored to this context and is not exhaustive for other contexts.

10.4 Future Research

There are a few interesting future research directions that are worth mentioning. Firstly, related to the healthcare domain, it might be interesting to investigate the barriers of holistic and preventative health, and how these barriers can be overcome. This is one of the barriers ELEVEN faces currently, while there is evidence of it actually relieving the healthcare system more.

Secondly, it is interesting to see whether organisational cultural components can be further identified, and a framework can be developed for these components. The metaphor presented in this project is a stepping stone for future research in this domain, also considering the combination of human centred design and strategic design. The framework presented in this thesis can be further theorized, looking for new ways to describe organisational culture.

Thirdly, it would be interesting to perform more research on the strategic relevance of a clan culture and how it can be strengthened using various methods. It might be interesting to do a case study and research how clan culture can be leveraged specifically for this purpose.

A fourth interesting direction would be to research whether the design actually has an impact on strategic performance, and is able to strengthen organisational culture internally, and thus improving external communication as well. The scope of this thesis does not allow extensive research this way, where the culture needs to be studied for a longer period of time. On top, measurable components must be identified to determine whether performance has really improved.



11

A Final Note

As this thesis comes to an end, it is essential to take a step back and reflect on the process. This chapter will provide an introspective view on the project itself, the approach, my learning objectives and other things I have learned. I will reflect on how this final thesis has influenced me as a designer and share my journey.

11.1 Reflection on Project

When I started this project, I had no idea where it would bring me and what I would learn. My expectations for this thesis were that it was a big and scary task to complete. However, it ended with me enjoying every step of the way, and finding joy in incorporating all that I have learned into one big project with a design result that really makes impact in the company. This project has allowed me to expand my knowledge on culture sensitive design and combine this with strategic design in a way that I have not done before in previous projects. The context and target for this project – organisational culture in a physical therapy practice – are two things I had no experience in, which made this thesis fun and extremely interesting. The new context gave me a lot of insights and taught me a lot about health and healthcare, while simultaneously the organisational culture was the centre of attention. While I sometimes struggled to find a cohesive way to structure and organise all the new knowledge, I could depend on my education to iteratively achieve this in the end.

11.2 Reflection on Approach

This thesis was my first big solo project, and it came with some struggles. I needed to figure out a lot of things in the beginning regarding how to tackle such a big project, which had left me unsure. This gradually improved throughout the project, to whereas I am writing this, am a confident student leading this project. While planning is essential, it does not always work out the way you want, and this project has taught me how to deal with this and be more flexible. Using the bi-weekly reflection moments has helped me to gain insight into the important things of this project, which has helped me a lot along the way.

11.3 Reflecting on the Learning Objectives

At the beginning of this thesis, I drew up learning objectives. While I struggled with some of them, I was consciously working on them throughout the whole project. I have successfully worked together with people that have little to no design knowledge and deployed different collaborative design strategies to achieve this. The setting has taught me a lot about this new context and has left me even more curious about this work field than before. And as a final note, I have really learned that asking for help is a good thing and can help you grow. Asking for help has become easier than before, of which I am proud.

11.4 Lessons Learned in this Setting

Immersing myself in this new context has taught me a lot of important lessons. Physical therapy is a discipline that focuses on holistic care, and it has taught me the importance of balance between things. The biopsychosocial model has taught me that everything in the body is connected to one another, and everything must be nurtured to be healthy. Taking care of myself in this way, which I have learned in this project, has helped me to be more relaxed while also performing better. I have gotten more confidence in myself and found a peace of mind. For this I am extremely grateful.

This project is the start of discovering the complexity of this world, and I cannot wait to see where it will lead me.

" What do you think success is?" asked the boy



"To love," said the mole.



Glossary and Abbreviations

Glossary

Aging
The biological process of time-related deterioration of the physiological functions necessary for survival and reproduction (Gilbert, 2000)

Aging (cultural)
A form of shared cultural representation. They constitute systems of ideas, values, and customs related to aging that are treated by members of the society as if they were established reality. (Löckenhoff, et al., 2009)

Ageism
Refers to the stereotypes (how we think), prejudice (how we feel) and discrimination (how we act) towards others or oneself based on age. (WHO, 2021)

Treatable factors
Areas which physical therapists can help improve for their patients. Examples would be strength, mobility, endurance, stability.

Behaviour
The range of people's actions or mannerisms. (Van Boeijen, 2015) "Behaviour is the internally coordinated responses (actions or inactions) of whole living organisms (individuals or groups) to internal and/or external stimuli, excluding responses more easily understood as developmental changes." (Levitis, Lidicker Jr, & Freund, 2009)

Biopsychosocial model
A model that is used in physical therapy practice, aimed at all the facets that can influence a disbalance in the body resulting in pain or restriction in movement. The model touches upon biological, pscyhological and social influences.

Blind spots
The things that you do not know you do not know. The things that you know that you do not know are questions. The things that you do not know that you know are part of tacit knowledge, while the things you know that you know are part of explicit knowledge. (Van Boeijen, 2015)

Client
A person that is using one of the services of ELEVEN, medical or non-medical.

Co-creation sessions
A group activity led by a facilitator focusing on using creative methods with a group of people (who are not necessarily designers) in order to solve a problem.

Community
The people living in one particular area or people who are considered as a unit because of their common interests, social group, or nationality (Cambridge dictionary, 2025)

Context
The factors that surround the intended user or group of users, and that influence the meaning that they give to a product. These factors can be physical and concrete, such as climate and the things intended users possess, as well as non-physical, such as political issues and religious beliefs. (Van Boeijen, 2015)

Creativity
The process that leads to novel and useful solutions to given open problems (Heijne & Van der Meer, Road Map for Creative Problem Solving Techniques; Organizing and Facilitating Group Sessions, 2019)

Culture
The system of shared beliefs, values, customs, habits, behaviour, and artefacts that members of a society use to cope with their world and with one another, and that are transmitted from generation to generation through learning. (Bates & Plog, 1976)

Cultural competence
'Awareness of, sensitivity to and knowledge of the meaning of culture. It includes one's openness and willingness to learn about cultural issues' (Bourke-Taylor & Hudson, 2005)

Culture-conscious design
The process in which possible roles played by the intended users' culture are known to the designer, and are taken into account in her or his conceptualisation of products related to the product-user interaction or to the user's experience. (Van Boeijen, 2015)

Design (discipline)
Design is a discipline of study and practice focused on the interaction between a person — a 'user'— and the man-made environment, taking into account aesthetic, functional, contextual, cultural and societal considerations. (International council of design, 2025)

Design (result)

The description of a product or product service. Depending on the stage and the extent of its development, the design can be manifested differently: for instance, as an idea, a principle solution, a concept,

Designer

A person that uses thinking and articulation in order to create a design

Design research methods

The methods used by designers in a design project. They may overlap with methods used in scientific research, but not necessarily. (Van Boeijen, 2015)

Dilemma

A situation that involves a choice that is undesirable or unpleasant (Merriam-webster, 2025)

Facilitator

A person that makes the process of in this case co-creation easier

Habits

Habits are routines of behaviour that are performed with little or no conscious thought and are repeated regularly. It is a form of behaviour that does not require concentration, deliberation or extended effort. In a product-user relationship it is described as the actions that people perform in a specific situation at a specific time. Habits cannot be skipped and leave you feeling uncomfortable if you do. (Nir And Far, 2025) (Van Boeijen, 2015)

Heroes

Persons – alive or dead, real or fictional – that have specific significance for a group, such as Nelson Mandela for the world, Harry Potter and Voldemort for children, and Steve Jobs for designers. They are role models for a specific group, and represent particular values. (Van Boeijen, 2015)

Hierarchy

A system in which people or things are arranged according to their importance, status or authority on levels. A flat hierarchy means that there little to no levels within an organisation on which people can be arranged, but they all rather have the same importance.

Iceberg model

A visual construct demonstrating the things (values, actions, norms, behaviour) that are easily identifiable (above water), and more difficult to identify (under water)

Intake

The first appointment with a physical therapist to determine the pain and possible origin, following the biopsychosocial model.

Lifestyle

The typical way of life of an individual person or group, expressed by how they typically act or behave, and by what products (including furniture and clothing) they typically surround themselves in a specific context. People who share the same lifestyle do not necessarily share the same individual identity, such as age and profession. (Van Boeijen, 2015)

Norms

Norms are specific rules for behaviour that are applied in specific situations. While norms are standards, patterns, rules, and guidelines relating to expected behaviour, values are abstract concepts having to do with what is important and worthwhile. For example, waiting to begin one's meal before everybody has been served is a norm, but it reflects the value of togetherness. (Van Boeijen, 2015)

Organisational culture

Organisational culture is made up of shared values, beliefs and assumptions about how people should behave and interact, how decisions should be made and how work activities should be carried out. Key factors in an organisation's culture include its history and environment as well as the people who lead and work for it. (Chartered Management Institute, 2015)

Onion model

Hofstede's model: Representation of layers of the concept of culture, distinguishing 'values' as the core of culture and 'practices' as the manifestation of these values. (Hofstede, Hofstede, & Minkov, 2005)

Patient

A person that comes to ELEVEN with regard to health-oriented problems.

Physical therapy

Therapy that is used to preserve, enhance, or restore movement and physical function impaired or threatened by disease, injury, or disability and that utilizes therapeutic exercise, physical modalities (such as massage and electrotherapy), assistive devices, and patient education and training (Merriam-webster, 2025)

Preventive healthcare

A proactive rather than a reactive approach to your health in all different facets.

Rituals

A ritual is a stereotyped sequence of activities performed in a specific situation in time and place, repeated over time, and designed to support shared social values. (Van Boeijen, 2015) They are significant because they reaffirm the identity of those who practise them as a group or a society and, whether performed in public or private, are closely linked to important events. (Unesco, 2025)

Routines

A routine is a type of learned behaviour that is bound to a certain time frame and is repeated regularly and requires effort. Routines are not done subconciously and can be skipped. A routine can become a habit. (Van Boeijen, 2015) (Nir And Far, 2025)

Scope

The boundaries or limitations of the project

Socio-cultural dimensions

Social value constructs that can be used to typify a specific culture in order to contribute to culture-conscious design. (Van Boeijen, 2015)

Stereotype

A simplified and/or standardised conception or image having specific meaning. A stereotype can be a conventional and oversimplified conception, opinion, or image, based on the assumption that there are attributes that members of the group hold in common. (Van Boeijen, 2015)

Subculture

A group of people within a culture that differentiate themselves from the larger culture to which they belong. (Van Boeijen, 2015)

Symbols (Cultural)

Representations of shared values, transmitting a specific meaning for a specific group in a particular context. For example, a red rose given by one person to another on Valentine's day expresses love, as does a red heart on a greeting card. The same heart on a card in a poker game, however, has a different meaning. (Van Boeijen, 2015)

Symbols (Hofstede's onion model)

Words, gestures, images, and objects manifested in a specific group, and may include products, services, art, dialect, and so on. They are expressions of culture that are mostly on the surface and can be observed. (Hofstede, Hofstede, & Minkov, 2005)

Theory

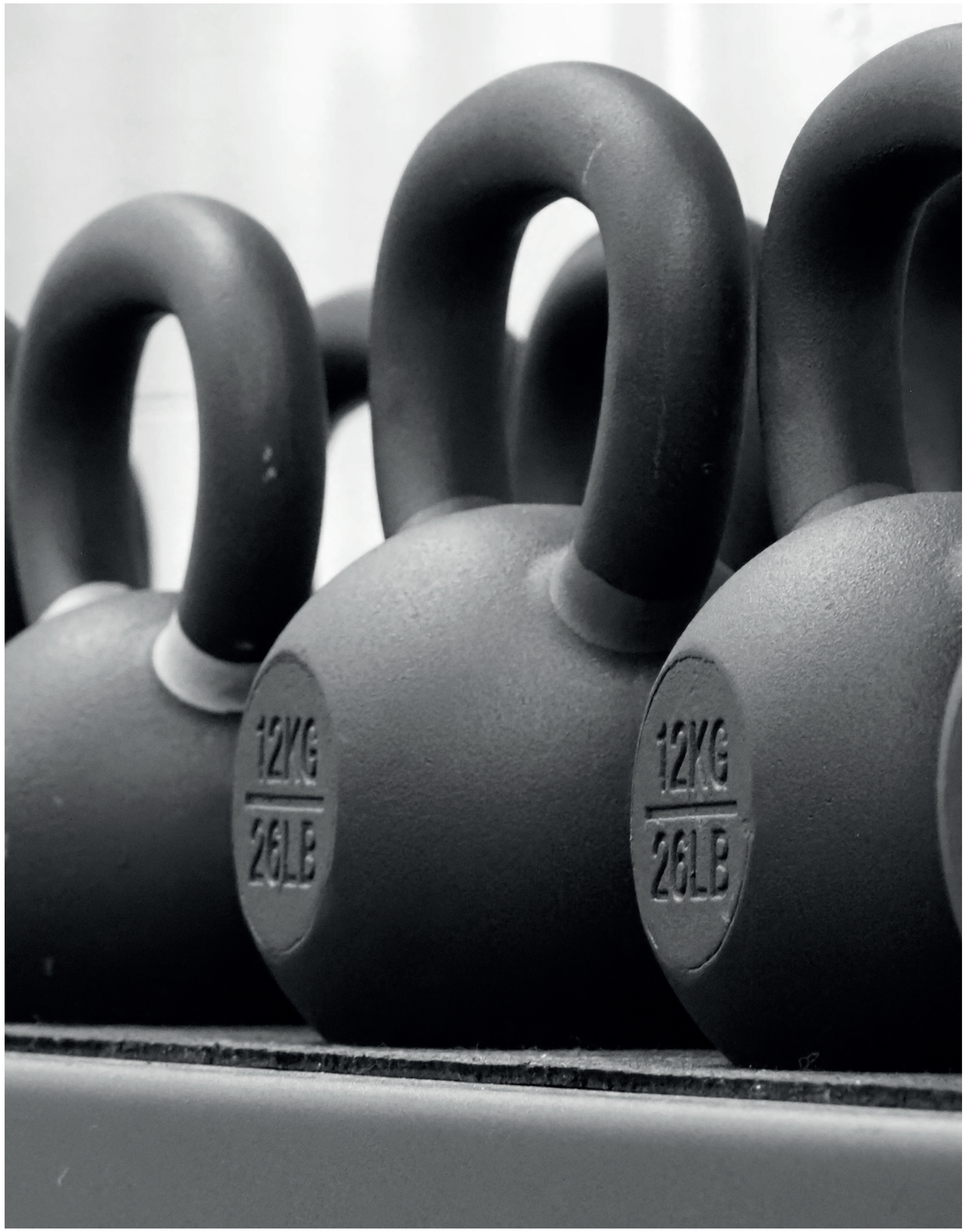
A set of statements or principles devised to explain a group of facts or phenomena, especially ones that have been tested repeatedly, or are widely accepted and can be used to make predictions about natural phenomena. (Van Boeijen, 2015)

Values

Broad tendencies in a group to prefer certain states of affairs above others; they are more valuable or important. Values are about behaviour that is desired or aspired to. They are about 'what should' and 'what should not'; people learn them as children, and apply them gradually in practice. (Van Boeijen, 2015)

Abbreviations

KNGF	Koninklijke Nederlandse Genootschap voor Fysiotherapie
PaG	Problem as given
PaP	Problem as presented
RG	Research group



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Appendix

Appendix A: Project Brief

TU Delft

DESIGN FOR our future

IDE Master Graduation Project

Project team, procedural checks and Personal Project Brief

In this document the agreements made between student and supervisory team about the student's IDE Master Graduation Project are set out. This document may also include involvement of an external client, however does not cover any legal matters student and client (might) agree upon. Next to that, this document facilitates the required procedural checks:

- Student defines the team, what the student is going to do/deliver and how that will come about
- Chair of the supervisory team signs, to formally approve the project's setup / Project brief
- SSC E&SA (Shared Service Centre, Education & Student Affairs) report on the student's registration and study progress
- IDE's Board of Examiners confirms the proposed supervisory team on their eligibility, and whether the student is allowed to start the Graduation Project

STUDENT DATA & MASTER PROGRAMME

Complete all fields and indicate which master(s) you are in

Family name	Beenen [redacted]	IDE master(s)	IPD ☐ Dfl ☐ SPD ✔
Initials	B.S	2nd non-IDE master	
Given name	Britt	Individual programme *(date of approval)*	
Student number	[redacted]	Medisign	☐
		HPM	☐

SUPERVISORY TEAM

Fill in he required information of supervisory team members. If applicable, company mentor is added as 2nd mentor

Chair	Marina Bos-de Vos	dept./section	DOS
mentor	Annemiek van Boeijen	dept./section	HCD
2nd mentor	Hidde Toet		
client:	ELEVEN		
city:	Rotterdam/Zoetermeer	country:	Netherlands
optional comments			

! Ensure a heterogeneous team. In case you wish to include team members from the same section, explain why.

! Chair should request the IDE Board of Examiners for approval when a non-IDE mentor is proposed. Include CV and motivation letter.

! 2nd mentor only applies when a client is involved.

APPROVAL OF CHAIR on PROJECT PROPOSAL / PROJECT BRIEF -> to be filled in **by the Chair** of the supervisory team

Sign for approval (Chair)

Marina Bos-de Vos — Digitally signed by Marina Bos-de Vos Date: 2024.11.04 20:49:16 +01'00'

Name Marina Bos-de Vos Date 4 Nov 2024 Signature

CHECK ON STUDY PROGRESS

To be filled in **by SSC E&SA** (Shared Service Centre, Education & Student Affairs), after approval of the project brief by the chair.
The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total [ ] EC

Of which, taking conditional requirements into account, can be part of the exam programme [ ] EC

★	**YES**	all 1st year master courses passed
☐	**NO**	missing 1st year courses

Comments:

Sign for approval (SSC E&SA)

Robin den Braber — Digitaal ondertekend door Robin den Braber Datum: 2024.11.06 10:05:42 +01'00'

Name Robin den Braber Date 6 nov 2024 Signature

APPROVAL OF BOARD OF EXAMINERS IDE on SUPERVISORY TEAM -> to be checked and filled in by IDE's Board of Examiners

Does the composition of the Supervisory Team comply with regulations?

YES	★	Supervisory Team approved
NO	☐	Supervisory Team not approved

Comments:

Based on study progress, students is ...

★	**ALLOWED** to start the graduation project
☐	**NOT** allowed to start the graduation project

Comments:

Sign for approval (BoEx)

Monique von Morgen — Digitally signed by Monique von Morgen Date: 2024.11.13 09:26:43 +01'00'

Name Monique von Morgen Date 13 Nov 2024 Signature

DESIGN FOR our future

TU Delft

Personal Project Brief – IDE Master Graduation Project

Name student Britt Beenen **Student number** [redacted]

PROJECT TITLE, INTRODUCTION, PROBLEM DEFINITION and ASSIGNMENT

Complete all fields, keep information clear, specific and concise

Project title Enhancing organizational culture to strengthen community feeling: a practical case for ELEVEN

Please state the title of your graduation project (above). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

Introduction

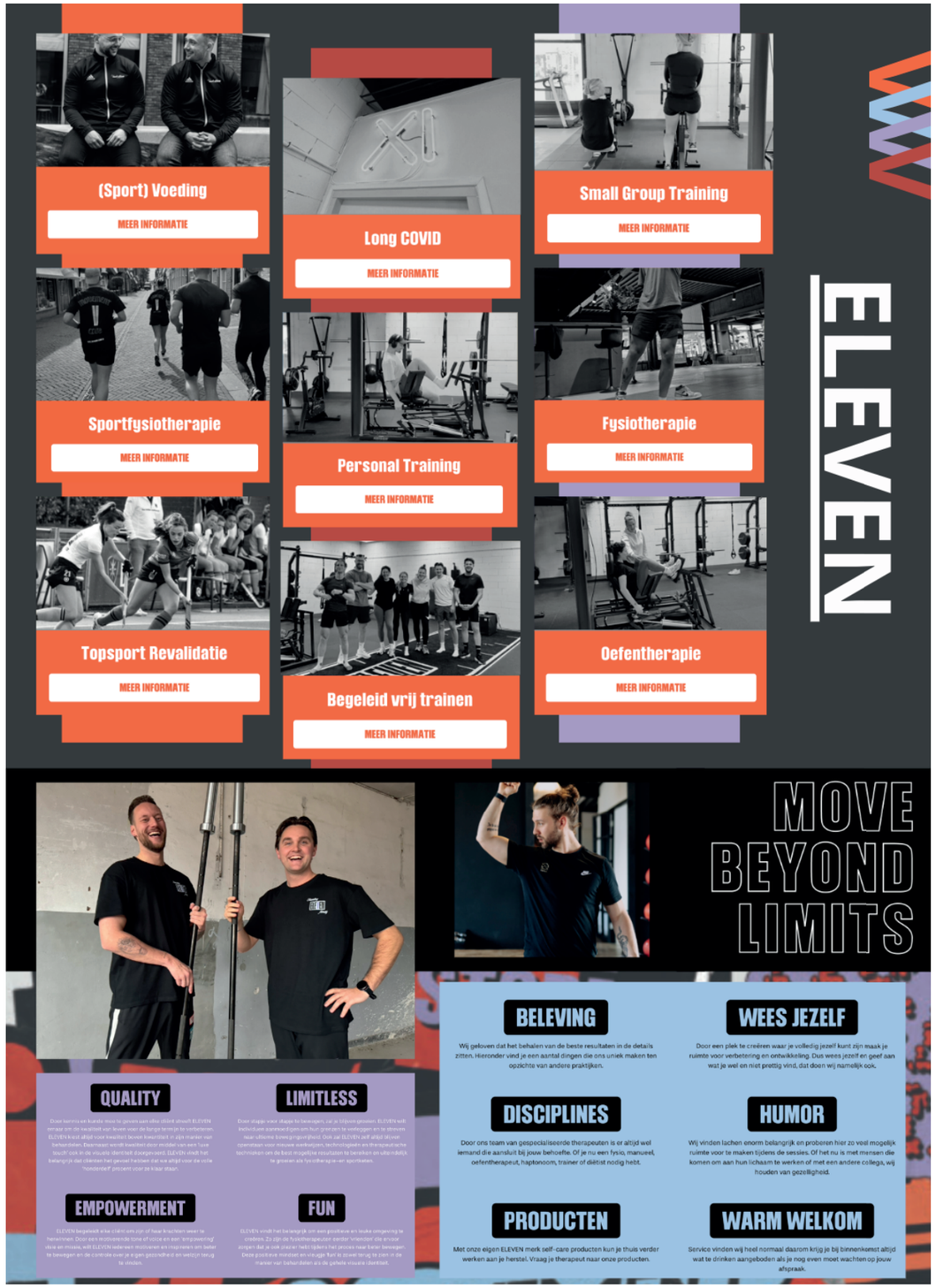
Describe the context of your project here; What is the domain in which your project takes place? Who are the main stakeholders and what interests are at stake? Describe the opportunities (and limitations) in this domain to better serve the stakeholder interests. (max 250 words)

ELEVEN is a company based in Zoetermeer and Rotterdam that consists of all-round physical therapists that are looking towards the future of physical therapy and its role in the life of people. The focus of ELEVEN is more preventative care for clients regarding physical therapy, meaning that the role of physical therapists will be more ambiguous and focused around prevention of complaints in a large target audience range. This is a shift from the more traditional physical therapy practices that are more focused around solving pain in a quick way through for example massages and taping.

The main aim currently of physical therapy is to solve pain and other motor-specific symptoms that inhibit or prohibit proper movement of the musculoskeletal system. Although the main focus of physical therapy is on movement, physical therapy is also a holistic practice, looking at the promotion and maintenance of health, quality of life, and fitness (Alexander et al., 2012). This is done using the biopsychosocial model (PsyD, 2023) as a guide, where the biological, social and psychological factors are taken into account for treatment, as well as the usage of evidence based practice (Zidarov et al., 2013). Physical therapy has the potential to not only be used as symptom treatment, but also symptom prevention, which in turn can help to save costs and labor in other healthcare fields (Brun-Cottan et al., 2018 ; Beroepsprofielen Fysiotherapie | KNGF, n.d.). This in turn means that physical therapists can contribute to help the society age healthier in a sustainable way (Figueira et al., 2021).

ELEVEN is here to create this new role of physical therapists of the future, and do this with a lot of people around them.

➔ *space available for images / figures on next page*



Personal Project Brief – IDE Master Graduation Project

Problem Definition

What problem do you want to solve in the context described in the introduction, and within the available time frame of 100 working days? (= Master Graduation Project of 30 EC). What opportunities do you see to create added value for the described stakeholders? Substantiate your choice.
(max 200 words)

ELEVEN has rebranded from a former brand called fisica fysiotherapie, where the focus was solely on physical therapy. This rebranding meant they also stepped into a new visual aesthetic, captured by their brand book. The rebranding caused that both the employees as the clients have yet to fully understand the new mission and vision, what it stands for, and how it needs to be communicated. Besides this the desire is to build/expand the brand, an area where both company owners have little knowledge of.

The main issue therefore is that there is a brand, but people do not know what the culture of the brand is, as well as how they might identify with it. The aim is community creation, but people cannot create a community if there is no understanding of what it should consist of and how it should act accordingly. The building the brand also touches upon how the brand needs to look like in a few years. So the intangible future needs to be made tangible in order to be able to act on it and express it.

Assignment

This is the most important part of the project brief because it will give a clear direction of what you are heading for. Formulate an assignment to yourself regarding what you expect to deliver as result at the end of your project. (1 sentence) As you graduate as an industrial design engineer, your assignment will start with a verb (Design/Investigate/Validate/Create), and you may use the green text format:

To design tangible elements with an implementation guide for ELEVEN that inhibit the mission and vision, to stimulate culture change and community creation within and outside of the company

Then explain your project approach to carrying out your graduation project and what research and design methods you plan to use to generate your design solution (max 150 words)

The project will have a main focus of analysis of the company, which will consist of observations and interviews, and additional literature for depth or broadening of knowledge. The literature will mainly be focused on community, (organisational) culture, and the landscape of physical therapy. The aim is to understand the company culture and its goals, making the implicit explicit. This is done so an accurate future vision can be created that still inhibits the same core values they have at the moment, and either strengthen or change them into the desired values. The future vision will be co-created by employees and clients, using the tool of Bos-de Vos (2020) to identify the values of the people and resolve any tensions or conflicts for the future vision. To fully grasp the complex system a synthesis map will be made consisting of all the different information, and be used to navigate the future visioning. Following this a roadmap will be developed from whereafter different tangible elements will follow as design result.

The strategic components are embedded in the analysis, reframing, and method choice, as well as the final design.

Project planning and key moments

*To make visible how you plan to spend your time, you must make a planning for the full project. You are advised to use a Gantt chart format to show the different phases of your project, deliverables you have in mind, meetings and in-between deadlines. Keep in mind that all activities should fit within the given run time of 100 working days. Your planning should include a **kick-off meeting**, **mid-term evaluation meeting**, **green light meeting** and **graduation ceremony**. Please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any (for instance because of holidays or parallel course activities).*

Make sure to attach the full plan to this project brief.
The four key moment dates must be filled in below

Kick off meeting	24 Oct 2024
Mid-term evaluation	19 Dec 2024
Green light meeting	27 Feb 2025
Graduation ceremony	7 Apr 2025

In exceptional cases (part of) the Graduation Project may need to be scheduled part-time. Indicate here if such applies to your project

Part of project scheduled part-time	
For how many project weeks	
Number of project days per week	

Comments:

Motivation and personal ambitions

Explain why you wish to start this project, what competencies you want to prove or develop (e.g. competencies acquired in your MSc programme, electives, extra-curricular activities or other).

Optionally, describe whether you have some personal learning ambitions which you explicitly want to address in this project, on top of the learning objectives of the Graduation Project itself. You might think of e.g. acquiring in depth knowledge on a specific subject, broadening your competencies or experimenting with a specific tool or methodology. Personal learning ambitions are limited to a maximum number of five.
(200 words max)

Having struggled with physical movement at times and having needed physical therapy, it interests me to see how the future of healthcare can be shaped in a more preventative way, approaching it with fun and expertise. For me personally I want to be able to move my body in the best way possible for as long as possible, which is why I find this topic extremely intriguing and interesting to work at. Having followed a course of culture sensitive design, it has given me a new perspective on what design can mean and how we can make it more meaningful. This is something I wish to include and learn more about in this project.

I hope this master thesis will give me direction in how I want my professional career to look like, which is why I formulated the following goals:
1. I want to learn to work with people that have little to no design experience and be a confident leader during these interactions and co-creation sessions
2. I want to acquire in-depth knowledge about this new field and be able to make it easily understandable
3. I want to experiment with more collaborative design methods throughout the whole process and use these methods to create a sense of ownership of the final design
4. I want to learn how to navigate larger projects by myself and be able to ask for help when necessary, becoming more assured in my capabilites as a designer and improving my soft skills

Appendix B: Consent Forms

Toestemmingsformulier observaties

Beste deelnemer,

U wordt uitgenodigd om deel te nemen aan een onderzoek genaamd *Enhancing organizational culture to strengthen community feeling: A practical approach for Eleven (Vertaald, Het verbeteren van de organisatorische cultuur om het gemeenschapsgevoel te versterken: een praktische aanpak voor Eleven).* Dit onderzoek wordt uitgevoerd door Britt Beenen van de TU Delft in samenwerking met Eleven en is onderdeel van een afstudeerproject van de master studie Strategic Product Design aan de faculteit Industrial Design Engineering.

Het doel van dit onderzoek is om inzicht te krijgen in welke waarden een rol spelen in en bijdragen aan de cultuur van Eleven en hoe dit het gemeenschapsgevoel beïnvloedt. Uw deelname aan dit onderzoek zal lopen tot het einde van het project (Maart 2025). Hierin wordt u gevraagd om de werkzaamheden normaal te verrichtten waarbij u geobserveerd wordt en waarna vragen gesteld kunnen worden. Tijdens het onderzoek zullen er aantekeningen gemaakt worden van uw gedrag (interacties, verbale opmerkingen, lichamelijke bewegingen). Daarnaast wordt het, indien u toestemt, met video en foto's vastgelegd, zodat er een verdere analyse gedaan kan worden die zo accuraat mogelijk is.

Alle verzamelde gegevens worden gebruikt voor een master afstudeerproject aan de TU Delft, bestaande uit een eindrapport, drie presentaties, en een showcase (video of poster). Het eindrapport en de showcase zijn openbaar toegankelijk na de afronding van het project. De geluids en video opnamen zullen uiterlijk een maand na het afronden van het project worden verwijderd (uiterlijk Maart 2025). U stemt hierbij in dat uw foto's en naam gebruikt mogen worden in het project.

Uw deelname aan dit onderzoek is geheel vrijwillig, en **u kunt zich elk moment terugtrekken zonder een reden op te geven**. U bent vrij om vragen niet te beantwoorden of opdrachten te weigeren zonder dat dit enkele gevolgen zal hebben.

Als u vragen heeft met betrekking tot het onderzoek, het toestemmingsformulier, of andere opmerkingen heeft kunt u contact opnemen met:

Toestemmingsformulier interview

Beste deelnemer,

U wordt uitgenodigd om deel te nemen aan een onderzoek genaamd *Enhancing organizational culture to strengthen community feeling: A practical approach for Eleven (Vertaald, Het verbeteren van de organisatorische cultuur om het gemeenschapsgevoel te versterken: een praktische aanpak voor Eleven).* Dit onderzoek wordt uitgevoerd door Britt Beenen van de TU Delft in samenwerking met Eleven en is onderdeel van een afstudeerproject van de master studie Strategic Product Design aan de faculteit Industrial Design Engineering.

Het doel van dit onderzoek is om inzicht te krijgen in welke waarden een rol spelen in en bijdragen aan de cultuur van Eleven en hoe dit het gemeenschapsgevoel beïnvloedt. Uw deelname aan dit onderzoek duurt ongeveer een half uur (30 minuten). Hierin wordt u gevraagd om door middel van een probe (een ontwikkelde prikkel) een tijdlijn te creëren over verschillende situaties, waarna er vragen worden gesteld. Tijdens het onderzoek zal er een geluidsopname gemaakt worden die vertaald wordt naar een transcriptie van het gesprek, zodat de bevindingen van het onderzoek zo accuraat mogelijk verwerkt kunnen worden in het onderzoek. Daarnaast, indien u akkoord gaat, worden er foto's gemaakt van de resultaten en gedurende het onderzoek.

Alle verzamelde gegevens worden gebruikt voor een master afstudeerproject aan de TU Delft, bestaande uit een eindrapport, drie presentaties, en een showcase (video of poster). Het eindrapport en de showcase zijn openbaar toegankelijk na de afronding van het project. De geluidsopname zal uiterlijk een maand na het afronden van het project worden verwijderd (uiterlijk Maart 2025). U stemt hierbij in dat uw foto's en naam gebruikt mogen worden in het project.

Uw deelname aan dit onderzoek is geheel vrijwillig, en **u kunt zich elk moment terugtrekken zonder een reden op te geven**. U bent vrij om vragen niet te beantwoorden of opdrachten te weigeren zonder dat dit enkele gevolgen zal hebben.

Als u vragen heeft met betrekking tot het onderzoek, het toestemmingsformulier, of andere opmerkingen heeft kunt u contact opnemen met:

Toestemmingsformulier co-creatie sessie

Beste deelnemer,

U wordt uitgenodigd om deel te nemen aan een onderzoek genaamd *Enhancing organizational culture to strengthen community feeling: A practical approach for Eleven (Vertaald, Het verbeteren van de organisatorische cultuur om het gemeenschapsgevoel te versterken: een praktische aanpak voor Eleven).* Dit onderzoek wordt uitgevoerd door Britt Beenen van de TU Delft in samenwerking met Eleven en is onderdeel van een afstudeerproject van de master studie Strategic Product Design aan de faculteit Industrial Design Engineering.

Het doel van dit onderzoek is om inzicht te krijgen in welke waarden een rol spelen in en bijdragen aan de cultuur van Eleven en hoe dit het gemeenschapsgevoel beïnvloedt. Uw deelname aan dit onderzoek duurt ongeveer anderhalf tot twee uur (1 uur 30 minuten – 2 uur). Hierin wordt u gevraagd om samen met andere deelnemers op een creatieve manier samen iets te ontwikkelen. Tijdens het onderzoek zal er een geluidsopname gemaakt worden die vertaald wordt naar een transcriptie van het gesprek, zodat de bevindingen van het onderzoek zo accuraat mogelijk verwerkt kunnen worden in het onderzoek. Daarnaast, indien u akkoord gaat, worden er foto’s gemaakt van de resultaten en gedurende het onderzoek.

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Uw deelname aan dit onderzoek is geheel vrijwillig, en **u kunt zich elk moment terugtrekken zonder een reden op te geven**. U bent vrij om vragen niet te beantwoorden of opdrachten te weigeren zonder dat dit enkele gevolgen zal hebben.

Als u vragen heeft met betrekking tot het onderzoek, het toestemmingsformulier, of andere opmerkingen heeft kunt u contact opnemen met:

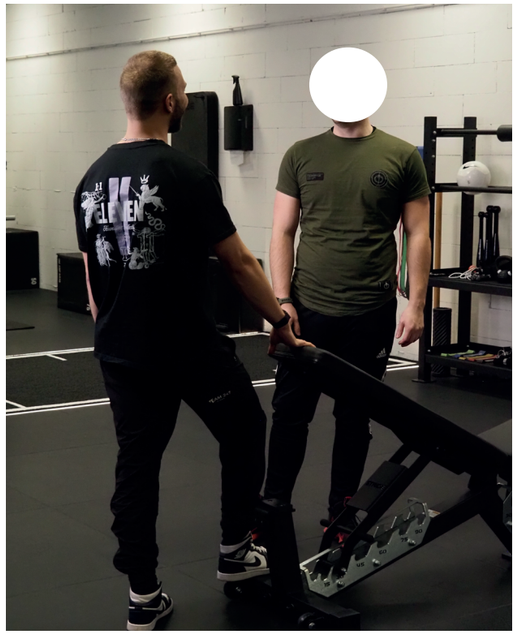
Appendix C: Observational photo's

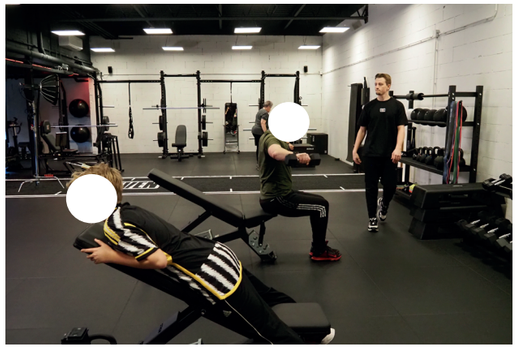














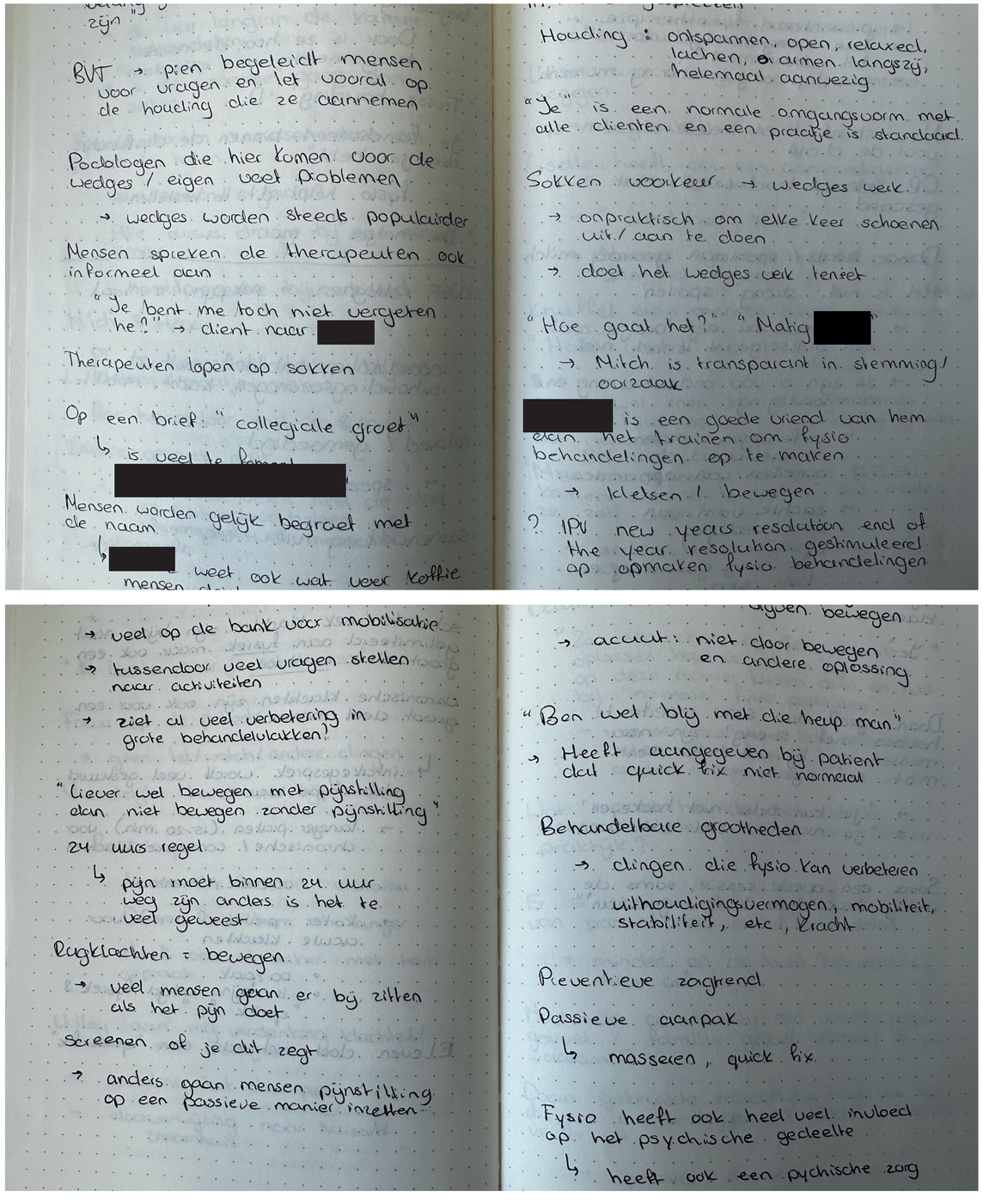








Appendix D: Observational notes



zijn"

BVT → pien begeleidt mensen voor vragen en let vooral op de houding die ze aannemen

Podologen die hier komen voor de wedges / eigen veet problemen

→ wedges worden steeds populairder

Mensen spreken de therapeuten ook informeel aan

"Je bent me toch niet vergeten he?" → client naar [redacted]

Therapeuten lopen op sokken

Op een brief: "collegiale groet"

↳ is veel te formeel

Mensen worden gelijk begroet met de naam

↳ [redacted] weet ook wat voor koffie mensen

Houding: ontspannen, open, relaxed, lachen, armen langszij, helemaal aanwezig

"Je" is een normale omgangsvorm met alle clienten en een praatje is standaard

Sokken voorkeur → wedges werk

→ onpraktisch om elke keer schoenen uit/aan te doen

→ doet het wedges werk teniet

"Hoe gaat het?" "Natig [redacted]"

→ Mitch is transparant in stemming/ oorzaak

[redacted] is een goede vriend van hem extra het trainen om fysio behandelingen op te maken

→ kletsen / bewegen

? IPV new years resolution end of the year resolution gestimuleerd op opmaken fysio behandelingen

→ veel op de bank voor mobilisatie

→ tussendoor veel vragen stellen naar activiteiten

→ ziet al veel verbetering in grote behandelulakken?

"Liever wel bewegen met pijnstilling dan niet bewegen zonder pijnstilling"

24 uurs regel

↳ pijn moet binnen 24 uur weg zijn anders is het te veel geweest

Rugklachten = bewegen

→ veel mensen gaan er bij zitten als het pijn doet

Screenen of je dit zegt

→ anders gaan mensen pijnstilling op een passieve manier inzetten

bijven bewegen

→ acuut: niet door bewegen en andere oplossing

"Ben wel blij met die heup man."

→ Heeft aangegeven bij patient dat quick fix niet normaal

Behandelbare grootheden

→ dingen die fysio kan verbeteren

uithoudingsvermogen, mobiliteit, stabiliteit, etc, kracht

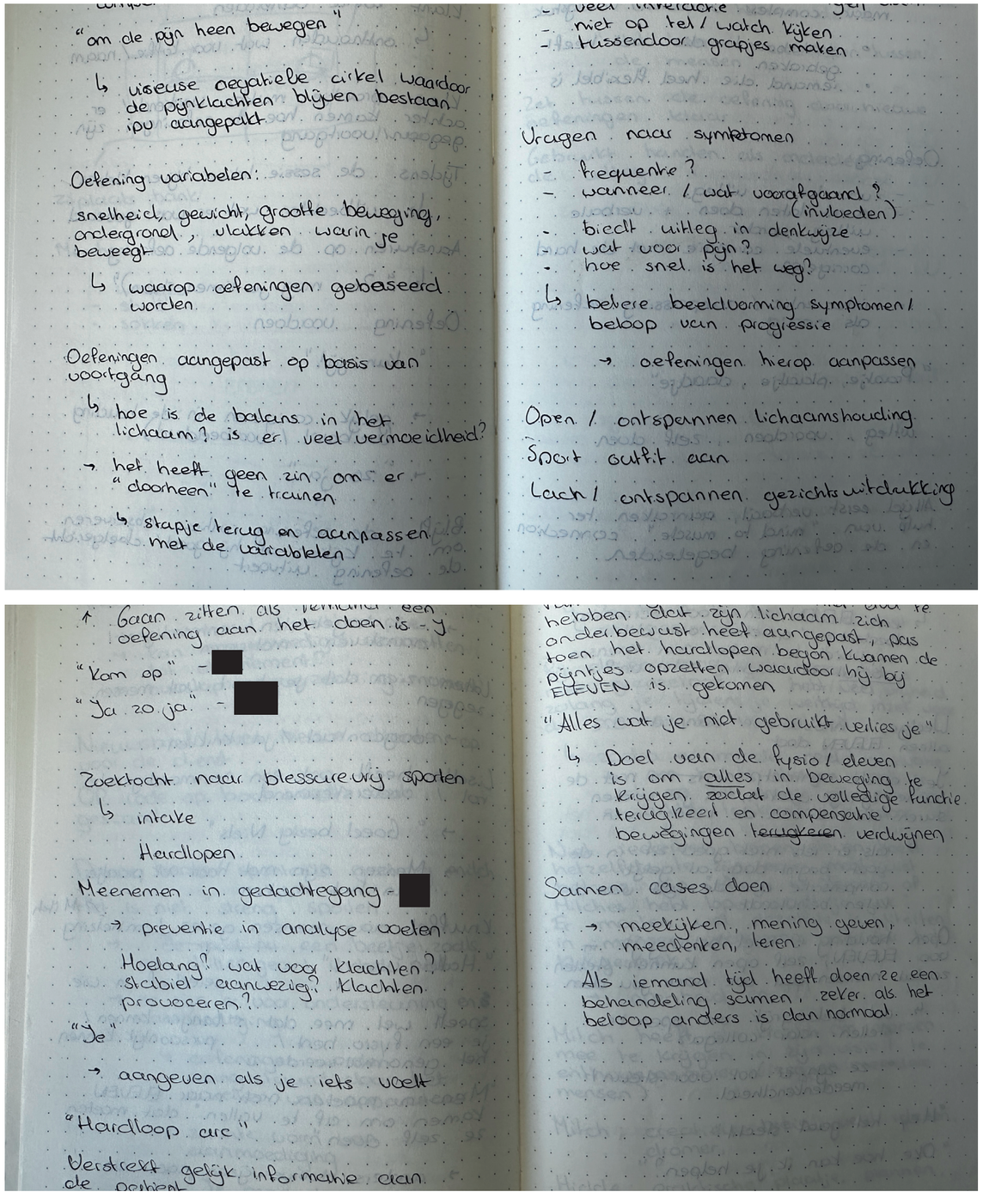
Preventieve zorg trend

Passieve aanpak

↳ masseren, quick fix

Fysio heeft ook heel veel invloed op het psychische gedeelte

↳ heeft ook een psychische zorg



"om de pijn heen bewegen"

↳ vicieuse negatieve cirkel waardoor de pijnklachten blijven bestaan ipv aangepakt

Oefening variabelen:

snelheid, gewicht, grootte beweging, ondergrond, ulakken waarin je beweegt

↳ waarop oefeningen gebaseerd worden

Oefeningen aangepast op basis van voortgang

↳ hoe is de balans in het lichaam? is er veel vermoeidheid?

→ het heeft geen zin om er "doorheen" te trainen

↳ stapje terug en aanpassen met de variabelen

↑ Gaan zitten als iemand een oefening aan het doen is - y

"Kom op" - [redacted]

"Ja zo ja" - [redacted]

Zoektocht naar blessurevrij sporten

↳ intake

Hardlopen

Meenemen in gedachtegang - [redacted]

→ preventie in analyse voeten

Hoelang? wat voor klachten? stabiel aanwezig? klachten provoceren?

"Je"

→ aangeven als je iets voelt

"Hardloop arc"

Verstrekt gelijk informatie aan de patient

- niet op tel / watch kijken
- tussendoor grapjes maken

Vragen naar symptomen

- frequentie?
- wanneer / wat voorafgaand? (invloeden)
- biedt uitleg in denkwijze
- wat voor pijn?
- hoe snel is het weg?

↳ betere beeldvorming symptomen / beloop van progressie

→ oefeningen hierop aanpassen

Open / ontspannen lichaamshouding

Sport outfit aan

Lach / ontspannen gezichtsuitdrukking

helpen dat zijn lichaam zich onderbewust heeft aangepast, pas toen het hardlopen begon kwamen de pijntjes opzetten waardoor hij bij ELEVEN is gekomen

"Alles wat je niet gebruikt verlies je"

↳ Doel van de fysio / eleven is om alles in beweging te krijgen zodat de volledige functie terugkeert en compensatie bewegingen ~~terugkeren~~ verdwijnen

Samen cases doen

→ meekijken, mening geven, meedenken, leren

Als iemand tijd heeft doen ze een behandeling samen, zeker als het beloop anders is dan normaal

Appendix E: Interview Guide

Introductie
- Wil je beginnen met wat over jezelf vertellen; je naam, leeftijd en functie?
- Wat zijn je persoonlijke en professionele doelen?

Fun en plezier
- Wat betekent plezier voor jou?
- Vind je dat als je plezier hebt je minder serieus genomen wordt? Waardoor komt dat denk je?
- Merk je soms dat mensen niet hetzelfde tegen plezier aankijken? Hoe precies?

Inspiratie en motivatie
- Wat betekenen inspiratie en motivatie voor jou?
- Door wat raak jij geinspireerd en gemotiveerd?
- Hoe inspireer en motiveer je andere collega's en clienten?

Vertrouwen
- Wat betekent vertrouwen voor jou?
- Wat maakt iemand voor jou betrouwbaar?
- Wat doe je zelf om iemands vertrouwen te winnen?
- Denk je dat vertrouwen belangrijk is binnen eleven en waarom?

Openheid en transparantie
- Wat betekenen openheid en transparantie voor jou?
- Merk je dat openheid en transparantie verbonden zijn aan vertrouwen?

Balans
- Wat betekent balans voor jou?
- Kan balans meer betekenen dan dat?
- Waar komt balans allemaal in terug? Kan je voorbeelden noemen?

Groei
- Wat betekent groei voor jou?
- Hoe vind je dat eleven groeit of zou moeten groeien?

Passie
- Wat betekent passie voor jou?
- Waarvoor heb jij allemaal een passie?
- Hoe denk je dat passie een positieve/negatieve invloed op iets kan hebben?
- Wie denk je dat binnen het team de meeste passie heeft? Waarvoor heeft diegene een passie en hoe merk je het?

Appendix F: Interview Transcripts

The interview transcripts are included in a confidential appendix and will not be shared in this report.

Appendix G: Small Client Interviews

Hoe zou je de sfeer omschrijven bij ELEVEN, en wat is de belangrijkste factor die daaraan bijdraagt en waarom?

Fantastisch goed! Het enthousiasme van alle therapeuten zorgt ervoor dat je met plezier komt. Je wordt heel goed gehoord en ze helpen je op een ontzettend fijne manier van je klachten af

Vrij, veilig, gezellig

Heel erg lowkey en chill. Omdat het een grote open ruimte is waar je ook aangemoedigd wordt om alvast zelf even op te warmen of na je sessie nog even aan de slag te gaan wordt je zelf verantwoordelijk voor je proces. Je kan altijd naar iemand toeloepen maar je moet dat wel echt zelf doen. Eleven heeft mij altijd heel erg het gevoel gegeven dat het laagdrempelig is en je met iedere vraag aan mag komen waaien. Dit is heel fijn!

De sfeer bij ELEVEN is erg goed. Wat ik bij andere fysiopraktijken vaak ervaar is dat er toch een sfeer van echt een praktijk hangt. Dat je een “patiënt” bent. Bij ELEVEN hangt een fijne, huiselijke sfeer en kom je langs om op een leuke, gezellige manier te werken aan je problemen. De belangrijkste factor die hieraan bijdraagt is de muziek die er draait en de inrichting van de praktijk. Het voelt niet als bijvoorbeeld een ziekenhuis.

Informeel. Persoonlijke benadering en humor

Jullie zijn gek en professioneel

Een prettige, ongedwongen gezellige sfeer, serieus als het nodig is. Zowel met de medewerkers als de sporters bij 11

Ontspannen, gezellig en de deskundigheid is hoog. Je mag zijn wie je bent zonder oordeel. Ze hebben echt aandacht voor jou, horen echt wat je zegt. Hierdoor bieden ze altijd maatwerk, keer op keer.

Ontspannen, laagdrempelig en informeel met gepaste professionaliteit.

De sfeer is alsof je met vrienden iets aan het doen bent

Relaxed, dit komt vooral door de omgeving en de mensen die er werken.

Fantastisch, het is er altijd gezellig, ze motiveren je op een geweldige manier

Is er iets wat beter kan in de sfeer bij ELEVEN? Waarom?

Nee ga zo door!! Top!!

Qua sfeer niet

Ik kan me voorstellen dat sommige mensen een iets groter duwtje in de rug nodig hebben en iets meer 1 op 1 aandacht. Fysiotherapeuten gaan vaak tijdens een afspraak een gesprekje aan met andere mensen in de zaal. Ik vind dat altijd hartstikke leuk en prima maar ik heb wel van anderen gehoord dat dat niet zo gewaardeerd kan worden. Ligt heel erg aan de voorkeur van de persoon zelf denk ik. Misschien even aangeven van te voren?

Nee

Wellicht wat minder interactie met andere cliënten en personeel tijdens de sessie, zodat je het gevoel hebt dat de therapeut er 100% voor jou is.

Misschien iets minder met elkaar als ik moet verzinnen

Nee!

Naar mijn mening niet. Het is fijn zo!
Maar wel met de zijnoot, blijf scherp op je basis..Maak af en toe ook even pas op de plaats, voordat je overspoelt met alles wat je aanbiedt.

Wat betreft de sfeer wil ik als aandachtspunt meegeven dat er een dunne lijn is tussen informeel en met humor omgaan met klanten enerzijds, en onprofessionaliteit of een gebrek aan zakelijkheid anderzijds. Bij een soortgelijk concept (Spark) heb ik ervaren dat de laagdrempeligheid en het ‘amicale’ contact tussen trainers en sommige klanten ervoor zorgden dat andere klanten, die niet dezelfde band met de trainers hadden, zich juist minder welkom voelden. En dat de professionele aandacht op de tweede plaats leek te komen boven ‘lol’ hebben. Bij Eleven heb ik dit zeker niet ervaren, maar het is iets om alert op te blijven.

Het blijft belangrijk om te beseffen dat de relatie tussen klant en trainer of therapeut in de basis een professionele verhouding is. Ondanks de informele en laagdrempelige sfeer, is het m.i. belangrijk dat professionele grenzen behouden blijven. Dat zorgt niet alleen voor een inclusieve sfeer, maar ook voor een gevoel van vertrouwen, veiligheid en welkom voelen.

Sfeer is goed, zorg er wel voor dat iedereen evenveel aandacht blijft krijgen. Wanneer het druk is kun je dat dan nog doen?

Nee

Nee

Appendix H: Value Definition and Explanation

In this part of the thesis I will explain all the values as a whole concept. It is necessary in order to get an understanding of what the values stand for in this context for this company. For every value the company has there will be a dictionary definition provided, as well as an explanation of what these values mean to the company and its employees. It will be followed by where the value stems from, as well as the routines and symbols that accompany this value in the context. It will be finalised with a discussion, where, if applicable, it will show how there are already differences in outings of the value across the two locations.

Trust

Trust is by definition:
"to believe that someone is good and honest and will not harm you, or that something is safe and reliable" (Cambridge dictionary, 2024)

However trust means a lot more in ELEVEN, where, when asked about it, all employees gave a different outlook of how trust is outed, and what makes someone safe and reliable. Below the meaning of trust is shown:

"Making yourself vulnerable"
"Being open to feedback"
"Fulfilling agreements made"
"Having a click with someone"
"Not telling things to others"
"To be able to take someone's word for it"
"To feel at ease"
"Having the freedom to talk about something without being judged"
"Having the best intentions"
"Not having to be reserved towards someone else"
"Making mistakes but being honest about it"
"Iemand in zijn waarde laten"

Trust also means something different in the client-therapist relationship, where trust is needed to be able to treat a person.

"Informing the client with knowledge"
"Making fast progress in the first few treatments"
"Only if there is trust, you can deliver better care"

Where it comes from

The value trust is the backbone of the company. There is a need that everyone trusts each other not only to do their job, but also concerning private affairs. Trust is also a key factor in being able to treat clients effectively. This is because when a client trusts his or her physical therapist, he or she will be more open and transparent about other possible influences, and then the physical therapist can help better to solve that problem.

So trust partly comes from the profession, but what was noticeable is that all employees agreed that not telling things to another person, fulfilling agreements, and feeling a click with another person were mentioned by almost everyone. Therefore we can consider this an unwritten rule that is understood by all staff and already incorporated in their own personal values.

Routines and symbols

Trust has outings that are not immediately obvious to the eye. For example, not looking over another's shoulder is a symbol that there is trust in one another to perform adequately. This is an example of something that is absent, which actually shows trust. Besides this example, it is also reflected in the few tangible agreements that are made with one another, especially from higher up.

Trust is often given by Mitch and Hidde, and this trust results in giving their employees freedom to find out the hidden rules in their own way, However, when the trust is damaged, this freedom will be contained again.

This freedom looks like being able to solve problems on your own such as a double booking, or filling in your free or cancelled time in a way that serves the company. On top, this freedom is reflected in the way hours are managed.

Relation to other values

Trust has a very strong two-sided relationship with the values openness and transparency. Where openness and transparency is needed to gain trust, it also goes the other way that openness and transparency is provided once there is trust. For some in the company this needs to build over a longer period of time, and for some it is inherent.

Trust is also the fundamental value that needs to be present in order for other values such as fun and balance to be present. Having fun is a way of exposing yourself, and if there is no trust, then exposing yourself in that way is extremely difficult. So trust is necessary in order to be able to have the other values as well.

Discussion

Trust is a universal value that every employee has within the company. This trust expands to people trusting Mitch and Hidde in a way that benefits the team with each decision they make. This value is present in both locations, and makes for a tight-knit team that is there for one another. Trust in this company is more represented in the way a family trusts each other, and that is seen throughout the whole company on many different fronts.

A lot of people mentioned another sentimental aspect of what trust means, which to me is very characteristic to how a family thinks of one another. It was expressed that people want to be there for one another, and support or help their fellow colleagues when something is wrong. So the trust also plays a big part in the emotional well-being of the team and is something that should be protected.

On top, it was mentioned that trust is a two-way street, where if someone does not trust you, it will lead to the other person not trusting them as well. This causes a negative spiral where trust eventually becomes distrust, which is harmful to the work environment ELEVEN has created thus far. This is something that needs to be considered for future aspects.

Openness and Transparency

Openness and transparency are two values that play a big part in the company and is actually sort of expected from both the owners.

Openness means:
> “Honesty” (Cambridge Dictionary, 2024)

Transparency means:
> “The characteristic of being easy to see through” (Cambridge dictionary, 2024)

Openness and transparency are two values that come with trust and are two values that are also expected from everyone to share. These values however were found difficult to describe by the interviewees. However, they gave the following definitions:

> “Taking people along in the train of thought”
> “Leaving no room for other interpretations”
> “Being honest”

Openness and transparency also result, according to the interviews, in a more intimate relationship between people. Besides that, it was also mentioned as being a form of expectation management towards others. Being open about whether you can meet a set expectation eventually results in being more trustworthy.

Where it comes from
Openness and transparency seem to be character traits of the employees themselves. This is partly probably due to the fact that transparency is offered a lot in the physical therapy practice, where clients are taken along in the train of thought by these physical therapists almost every session. On top, this transparency extends to the answering of questions of clients regarding the physical therapist.

Besides this, both owners are people masters, meaning they do not hesitate to express their opinions. This can lead to setting an example to their employees, and creating an environment that encourages this openness and transparency.

Routines and symbols
Openness and transparency can be found in many observations such as the interactions of the physical therapist with the clients. Examples are taking the client along in the train of thought, but also opening up and being transparent themselves towards the client. This can look like “Well actually I am not feeling very well, I am very stressed because of X”.

Besides these interactions, it is also reflected in the companies they work with; WHOOP and UPFRONT, both companies that value transparency themselves. WHOOP is a wearable that provides biochemical insights in order to optimise training. UPFRONT is a supplement brand that puts all their ingredients on the front of their packaging, being transparent of what is inside and being proud of it.

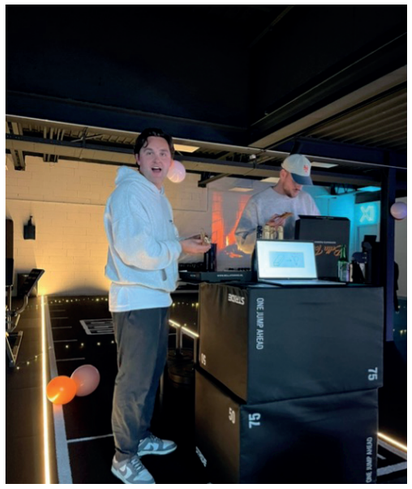
On top, transparency is provided to the team quarterly by the owners. It is shown what the goals were, if they made it, and that it is both okay to fail at a goal as it is a motivation to work harder for it.

Furthermore, openness is seen in the physical behaviour of the therapists, where an open, relaxed body posture is the norm. Arms are often alongside the body, a lot of eye contact is made, and the body is always turned towards the client.

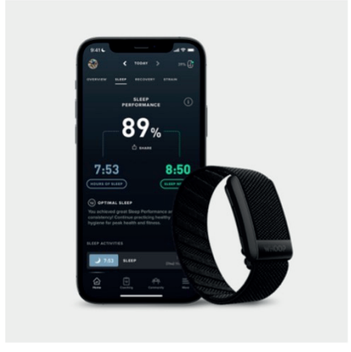
Openness is also tangibly reflected by the phenomenon “The door is always open” taken literally, as well as having an open floor plan where everyone is in the same room.

Relation to other values
As mentioned, openness and transparency have a strong link with trust. On top of this link, it also ensures that interactions become more personal, and that personal connection is also a value that is seen within the company.

Discussion
Openness and transparency is a very well-respected value within the company, and every employee expects it from one another. There will be little conflict there.
However, it can be a conflict with the company. If an employee shares something that may not be in line with the expectations of the company it can form a conflict.









Growth

Growth is a value that is the driving force of ELEVEN in all they do and stand for. Growth in the dictionary means the following:

> “The growth of a person, animal, or plant is its process of increasing in size”
> “An increase in the size or the importance of something” (Cambridge dictionary, 2024)

These definitions indicate that growth is equally physical as it is mental. This is also what we see in the observations and the interviews. In the interviews people have defined growth as the following:

> “Not going for a 10 but an 11”
> “Having an exemplary role”
> “Becoming very good at something”
> “Thinking progressively”
> “Wanting to improve and challenge yourself”
> “Trying to lift each other to a higher level”
> “Improving the workspace”

These definitions of growth show that the employees share the same vision of not only bettering themselves, but doing so in order to contribute to bettering the company as well. It is seen as both an individual and group activity that can be both mental and physically oriented.

Where it comes from
Growth is a value that is often vocalised in the team, not only individually oriented but also team oriented. However, it is often a value hidden in between the lines of communication.
Both the owners have a drive for growth, both in different ways. These different ways align with the way of thinking for their roles, where the CFO is more concerned with physical growth and revenue, and the CEO is more concerned for individual growth of learning and exploring.

Routines and symbols
From a physical therapists’ perspective, growth is attributed to following courses for points during a period of time. This is a requirement from the KNGF, where physical therapists need to attend lectures, seminars or workshops regarding a topic in order to learn more techniques and skills to be a better physical therapist.

Physical growth can be seen in the company itself, where a symbol for growth is the Zoetermeer location that opened this year. Besides this growth is also reflected in the tangible expansion of a larger client base and more physical therapists.

Individual growth is fostered in the company through conversations multiple times per year whether the employee is happy where they are at, what their goals are, and how the company can help to attain this goal and nurture this growth.

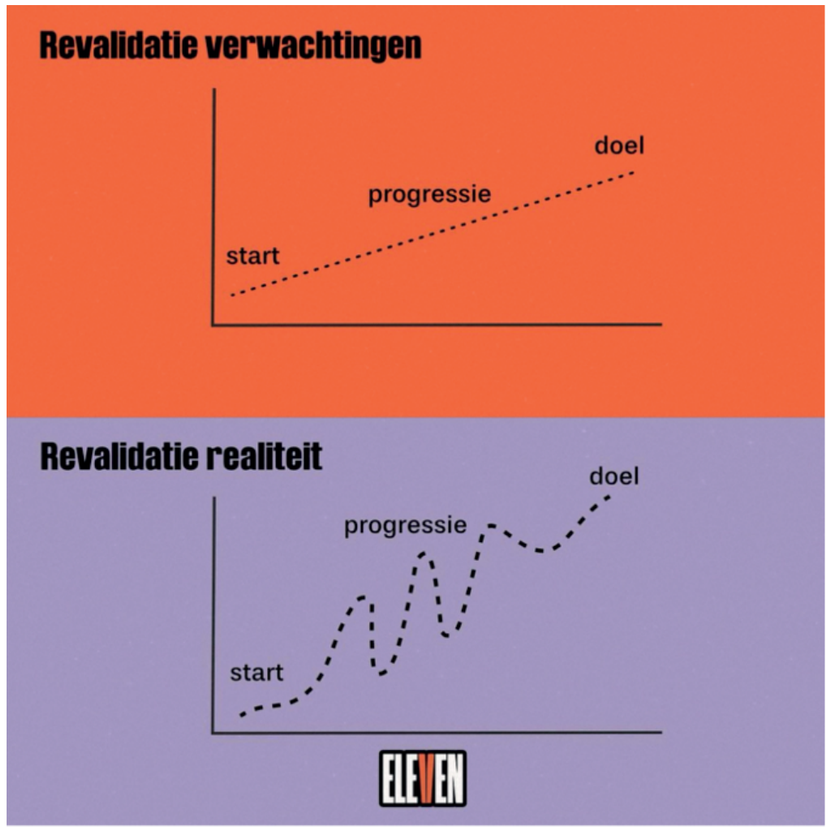
Furthermore, growth is central to the development of clients and why they come to ELEVEN. People come to ELEVEN to grow and to work on themselves.

A symbol for growth is the line that growth is not linear, but rather comes with peaks and valleys and that it is all part of the process. If you are consistent you will grow, even if the growth is not consistent in itself.

Relation to other values
Growth has multiple links to other values. Growth is something that requires balance, balance between activities and rest, etcetera. Besides that, passion is an important driver for growth, as well as motivation. Both these values have a positive influence on growth.
An important aspect for ELEVEN is that growth needs to be fun, otherwise it is difficult to sustain this growth. Therefore we can mark fun as an important value that needs to be linked with growth as well.

Discussion
Growth is central to ELEVEN, and something that is represented in both the physical growth of the company as well as the mental growth, from getting new locations to gaining more knowledge about new subjects.

However, growth can have is downsides, both in environmental sustainability and social sustainability. Where more and more is needed for physical growth, the social sustainability is impacted by the chance that the personal touch will be lost and it will be mass marketed. Something that is not preferable for ELEVEN.



Fun

Fun is a value that is important to everyone that is a part of ELEVEN. Fun has different meanings in the Cambridge dictionary:

"Behaviour or activities that are not serious; games or jokes"
"Giving pleasure, especially because of being not at all serious" (Cambridge dictionary, 2024)

These definitions have the same underlining thought of not being too serious. This is affirmed by the definitions of everyone at ELEVEN:

"Not going somewhere reluctantly"
"Really looking forward to working again"
"Laughing together"
"Humour"
"Gezelligheid"
"I enjoy coming to see the people and simultaneously work on my body"

ELEVEN is a place where fun is central to their identity, and it can mean a lot of different things to everyone. All employees agree that fun is an essential part of their work day, and that no day goes by without having fun.

Where it comes from
Fun is embedded in the daily routines of the people, and is an important pillar that is also mentioned in the brand book. A quote that captures the essence of fun is: "We need to take what we do seriously, ourselves however not that much". It is a good example of the attitude all the employees have at ELEVEN.

Fun is partly also used in communication with clients in order to relieve any tension. It is an important strategy that makes being a client at ELEVEN unique for the health sector. It is also a strategy in order to make the exercises more interesting for the long-term, something that is desirable from both perspectives.

Routines and symbols
There is not a day that goes by where the employees have not laughed, shared a joke, or have made funny faces at each other. Often times there are a lot of hidden dance moves incorporated when that song just hits right. An example of how this extends to the clients, is an elderly lady that requested the song "Engelbewaarder" to dance to during her physical therapy session.
During lunchbreaks it is interesting to see that laughter is everywhere, which to me is something unique for such a "strict" profession.

Fun is also seen in the quarterly dinner that was held, where there was room for games and karaoke and to have fun with one another through these means.

Relation to other values
Fun has a lot of connections to other values. The most important connection is the one with trust. People will only let their guard down and actually dare to have fun when the trust is there. Therefore it is very important to both establish that trust bond, as well as try to use fun. It must be mentioned however that fun depends largely on the person and personality in front of you.
Besides trust, fun is an important aspect for both the value growth as well as passion. Fun is part of the process of growth. Passion is a value that influences the fun you have when executing something. So it is important to consider that thus eventually passion and growth are connected through fun and trust.

Discussion
Fun was one of the values that showed a lot of internal discussion on whether it was appropriate, and what the line is. It was mentioned often that there is a time and place for fun, and that not everyone is sensitised to when and where is the best timing. Besides this, some team members also mentioned that fun had wrong timing for their client's process when someone else intervened in a funny way.

Humour and jokes are primarily used in this setting in order to reduce tension, but some people mentioned that it is taken too far sometimes and a boundary is crossed. This then negatively influences the tension in a way that it can create even more tension.

For clients this fun can sometimes also have a negative impact, where it might seem that the physician is not serious about them. This is something that is not desirable. This might also happen when there is a mismatch in what fun means for both.





Balance

Balance is one of the main concepts ELEVEN tries to convey to everyone they come into touch with. This can be their own employees, but also clients, and even those who follow them on social media. Balance is defined by the dictionary as follows:

> “To be in a position where you will stand without falling to either side, or to put something in this position”
> “To give several things equal amounts of importance, time, or money so that a situation is successful”
> “A situation in which two opposing forces have or are given the same power”
> “To put opposing forces into a position in which neither controls the other”
> (Cambridge dictionary, 2024)

Balance, as can be deducted from the multiple statements above, has many different meanings and interpretations. For the employees at ELEVEN, balance means the following:

> “A balance between being serious and being unserious”
> “A balance between coming to get things and coming to bring things to the company”
> “The load must not exceed the load capacity in terms of physical and mental load”
> “Daring to set a boundary”
> “Not having to do the same thing over and over again day in day out”
> “Finding the middle path in between the extremes regarding emotions”
> “Protecting the middle path and not going into extremes”
> “A thing that should be there on the long term”
> “A balance between giving energy and receiving energy”

From the definitions given by the employees, a similarity can be found in what it means universally and what it means for ELEVEN. It is interesting to see that balance in essence can mean the same thing even when it is put differently.

Where it comes from

Balance is both a value that is communicated verbally in a lot of different instances, as it is communicated in the brand book and the logo. It is besides this also the essence of physical therapy, where the aim is to restore an out of balance biopsychosocial model that is connected to a client.

Physical therapy is aimed at restoring the balance in the biological, psychological, and social aspects that influence a person. The therapy is therefore not only aimed at restoring the balance in the body, but the other aspects as well. And this holistic approach of treatment is also diffused into the company’s culture.

Both the CEO and the CFO are doing their best to restore the balance within the company, but also make sure their own life and those of their employees are balanced. They also do so by setting the example.

Routines and symbols

Balance can be found in many different ways within the company, so I will start off by giving some tangible examples. In the Zoetermeer location, there is a dedicated sporting area, but besides that there is also a bar and a couch. Both these spaces take up almost half of the floor surface area. There is clearly a balance being struck between the active part of physical therapy, but also between the inactive part of resting, having a coffee and sharing some conversation.

Besides this, the logo of ELEVEN is inspired by balance. The V in the logo is made out of two equal shapes, signifying the balance within the logo. Besides this, ELEVEN is formed out of two ones.

When looking further into the physical therapy practice, balance is focused on being restored in many different ways. The actual physical exercises are there to functionally regain balance in the body and make sure that the body eventually becomes more balanced in form of mobility and strength.

For the employees of ELEVEN it can be seen in different ways, where the CEO and CFO for example invite the team for a drink at the end of the day to wind down and relax. They both foster the balance within the team. Besides this, it is not a requirement to be overly fit, communicating that there is a balance to be found there as well.

From a managing point of view, the balance within the company is also important. Major events in the past year have made it a bit unruly, and the aim for the managers is to restore the balance by making sure the upcoming period is more stable and less chaotic.

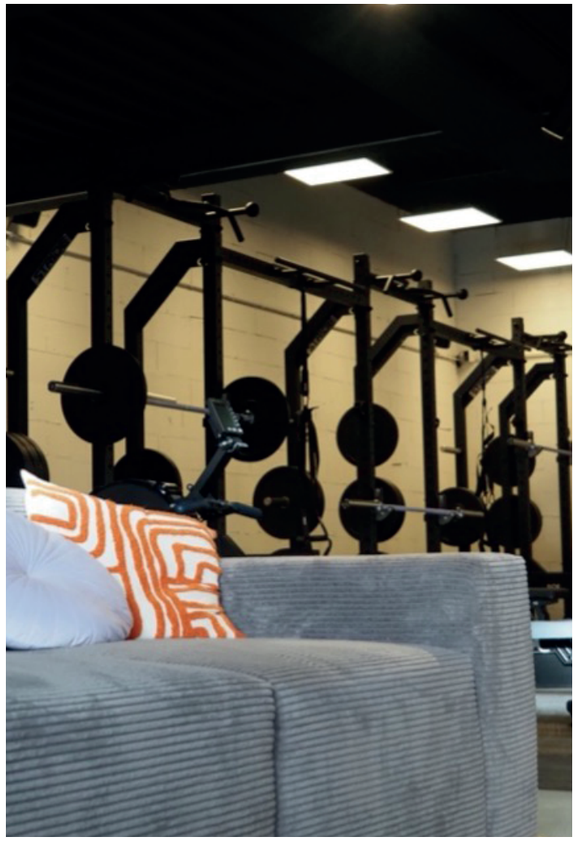
Relation to other values

Balance is a value that permeates through all the different value layers and is of essence within the company. For all values it is important to protect the balance. This means for example that it is important to have fun, but fun does not need to take the overhand in the work environment. The same goes for trust, where a balance must be struck between how both people open up to each other. As mentioned by one of the employees, “The aim is to not go into extremes too often, but rather protect the middle path”. I feel that this is true in relation to all the values that are present.

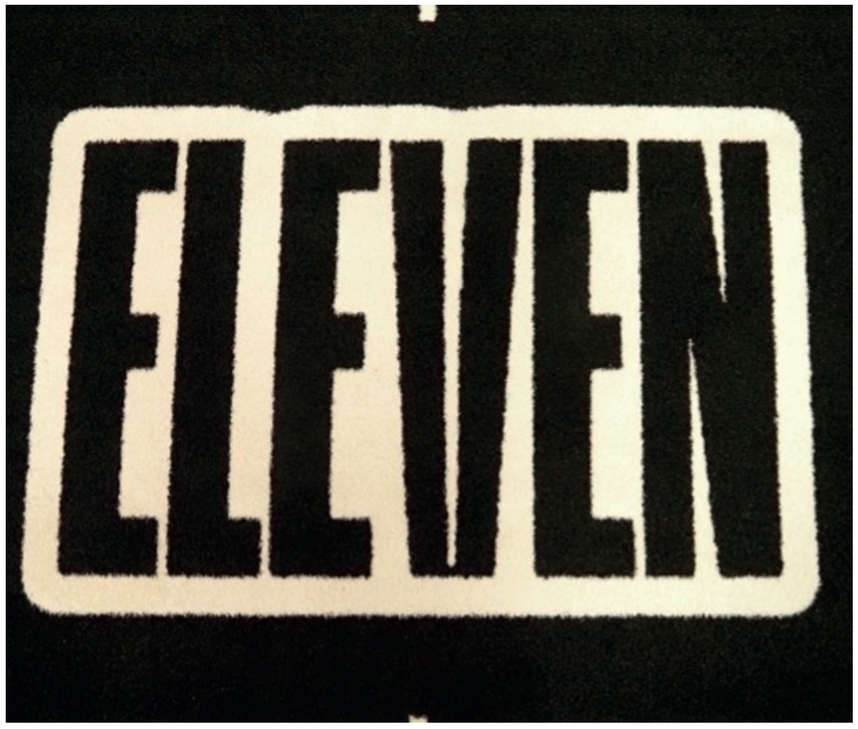
Discussion

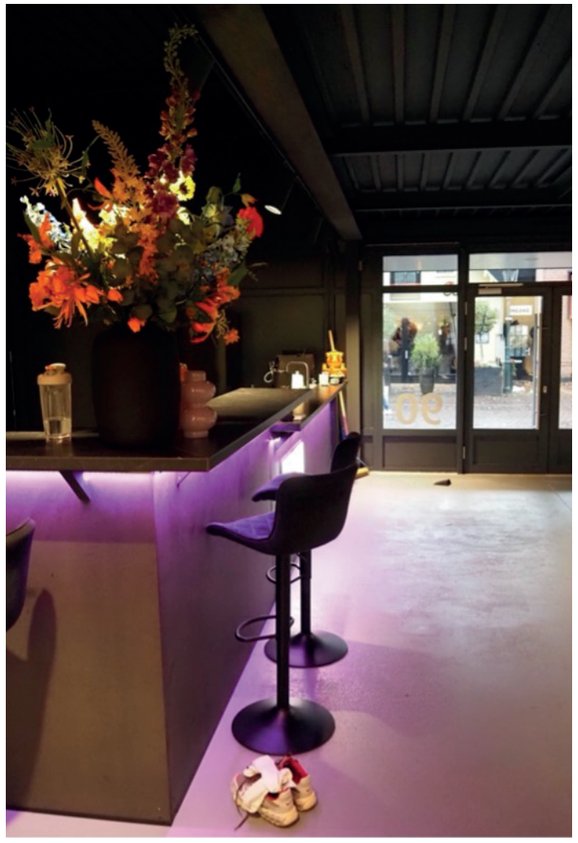
Balance is found everywhere in the company, however there is a possibility that the definition of this value can cause conflicts. For example, a client and his or her physical therapist can have a different interpretation of what is a healthy balance for different things. This can cause conflicts between these two people.

Besides this conflict, this conflict can also arise for the company as opposed to her employees. A mismatch in what balance means for both can cause friction and in the end conflict for both. The reactions of what employees mean with balance is something to take into account in the further stage. An example is that balance should also signify the lack of repetition of the same activities in a work day. This means that balance should be reflected in every aspect of the company, where now there is still a possibility that in these aspects the balance is not yet found. However, this is quite normal for a startup that has not yet been open for a year.




KEISER
concept 2


ELEVEN



Inspiration & Empowerment

Inspiration and empowerment are two values that are more tangible. The dictionary describes these values as follows:

Inspiration:
> "Someone or something that gives you ideas for doing something"
> "A sudden good idea" (Cambridge dictionary, 2024)

Empowerment:
> "The process of gaining freedom and power to do what you want or to control what happens to you" (Cambridge dictionary, 2024)

Both these values come forward in the interviews, where the employees share the same definition as described above. The employees gave a lot of examples of what inspiration and empowerment can be.

Inspiration:
> "A new bone to completely focus on"
> "A trigger that nudges you to discover new things"
> "A catalyst"
> "Not knowing how to solve something"
> "What gives you ideas, what makes you think"
> "Getting something out of another thing that can help you further"
> "A well from which you can draw ideas"

Empowerment however is not easily defined by anyone. Motivation in the interviews is something that is short-lived. Where the employees do try to motivate, it is in an attempt to empower people. And this type of empowerment is done in very tangible ways. It is interesting to see that empowerment is hard to define, and could be an opportunity for later.

Where it comes from
Inspiration and empowerment are both two values that are communicated in the brand book. However, it is something that is not verbally expressed. The employees do not intentionally try to inspire people, but do intentionally want to empower people. This is an important distinction. Inspiration can be found anywhere in the company, which is also acknowledged by the employees. They mention that the passion of others inspires them, and that furthermore inspiration can come from anywhere. Mitch actively wants to communicate his passion to his team, and he is an important driver for this inspiring environment.

Empowerment comes forward from the physical therapy practice, where the aim is to help people find their own power again and thus empower them for the better. This is done in various different ways, and this empowerment strategy is also often used on employees as well.

Routines and symbols
A source for inspiration that is present in the Zoetermeer location is a wall where people can write their goals down. It serves as a tangible way to inspire people that come there to get moving and try to achieve their goals.

Inspiration is also drawn from the constructive and inclusive environment that is created. The atmosphere is very supporting, which makes that when someone has a passion about a topic, there is a low bar for others to come and ask about it and learn from it as well.

Empowerment is often found in the language that is used. Often times in the context of a physical therapist helping a client, encouraging language is used like "You can do this!" or "You are doing better!". Besides this, a part of trying to empower people is to share knowledge with them. This is done so people have the knowledge about what they can do and why they need to do it, empowering them in different ways.

Empowerment can also be found within the organisational structure, where both the CEO and CFO ask their employees multiple times per year how they can help them grow and attain the goals they have set for themselves. This empowers the employees because they are given control over their own journey at ELEVEN.

Besides this, Lisette is a big part of empowering people to come to ELEVEN and to go for it. She is a social connection that uses her sensitivity in order to empower people to try a trial lesson or come more often.

Relation to other values
Inspiration and empowerment play an important role in supporting other values. Without it, personal growth would be limited which inhibits the physical growth of the company. Besides that, it contains the fun aspect that can be had as to when inspiration and empowerment are present in the culture.

To focus on the deeper values, it is necessary for there to be openness and transparency, because only then the empowerment and inspiration can become effective. If people are not open or transparent about their goals or other aspirations, it becomes difficult to empower people directly.

Discussion
There is a stark difference in how the two different locations show these two values, which is very interesting. As mentioned, only the Zoetermeer location has a wall full of quotes. This is also partly because the location in Rotterdam is a shop in shop. However, this can limit the inspiring factor a bit.

Besides this, the Rotterdam location has no Lisette that can encourage and empower people. There is a stark difference when it comes to the two locations regarding this value with concern to the clients.

What is interesting to see as well here is that empowerment is not properly defined to a point where it is understandable for everyone what it means. This can pose an opportunity for further development later in the process.



Jij bent het grootste project waar je aan zult werken! Herstart, Rust, blijf het proberen! Zo vaak als nodig is.

ELEVEN

Passion

Passion is a value that is not very visible, however it is a big part of why ELEVEN exists and why it is what it is today. The dictionary describes passion as follows:

> “a very powerful feeling, for example of sexual attraction, love, hate, anger, or other emotion” (Cambridge dictionary, 2024)

For employees it means the following:

> “It not being your work but rather it feeling like a hobby”
> “Being a nerd or expert in your job”

Where it comes from
Passion is what is expressed by both the owners of ELEVEN. Both the owners believe in the same vision, and have a passion to make that vision happen. For both of them, it means that they rather see it as a hobby and are willing to make a lot of sacrifices in order to make this vision happen. Within ELEVEN we can see passion as the driving force of wanting to help people. This is also partly why everyone wants to be a physical therapist. It was mentioned by the employees that a lot of them have a personal reason for wanting to help people, and that they have found their passion in this job.

Routines and symbols
Often when the CEO or CFO are doing their managerial tasks like brainstorming about new ideas, they often involve the employees to join. An example is that the brand story was being revised and more targeted, and that other employees were welcome to join and think of solutions and options as well. The CEO also mentioned that creating something is worth nothing unless it is shared, and this way he is trying to share his passions with others.

The passion the employees have is also reflected in the social media account that is run. This social media account serves as a purpose to share what everyone is passionate about, be it Christmas decorations, functional workouts, or wedge theory.

The owners find it extremely important that their staff is passionate about something. They try to support this by mentioning that “You have the freedom to do anything within ELEVEN, if you have a passion for it and it works within the mission and vision, we will support you”. So the owners foster an atmosphere where there is an outlet possible for your passion, and nurture it in order to lift it off the ground.

Relation to other values
Passion is connected to a lot of different values. The most prominent and important ones are innovation, growth, and fun. Innovation as mentioned earlier, has a two way working with passion and both can influence the one and the other positively or negatively.
Besides that, passion causes to find your fun. If you are passionate about it, it can automatically become a fun activity to do or to work on. The example of work not being work but your hobby is a good example.

Growth is another strong link, where passion makes sure that you grow as an individual, and learn more things.

Discussion
Passion can have a strong positive influence on the whole value system, where it can help people grow, actually have fun in what they do, and nurture innovation. This is a positive influence for the company, that benefits from this drive and can therefore innovate more easily and have highly motivated employees to work on it.

A conflict that may arise is that passion can influence efficiency. Diving too deep or focusing too much on this passion means that your work efficiency is compromised. This is something to consider.

Another possible dilemma that may occur is that not everyone has found their passion. As came forward from the interviews, it is very difficult to find your passion and it is a blessing to have one. Though the younger team has its plus points, it can also occur that these young physical therapists have not yet found their passion which can lead to frustrations on the end of the owners. This must be taken into account later in the process.









Innovation

The line of thinking at eleven can best be described by “thinking outside the box”. Innovation is an important part of thinking differently, and thinking differently also comes back in their way of thinking about what physical therapy should be like in the future. The dictionary provides the following description:

> “The creating and use of new ideas or methods” (Cambridge dictionary, 2024)

The employees share the same definition of innovation, where there are other definitions that more or less describe the same idea:

> “Dwarsdenken” or “Diverse thinking”
> “Being able to immerse yourself in something new every time”
> “Looking at something differently”

Where it comes from
Innovation is not communicated verbally within the company, however it is something that can be seen everywhere. A quote from an employee is that “New things are always being done here”. It is a value that is connected to all employees and something that is always welcomed. Another employee mentioned “How it was being done 10 years ago just doesn’t work anymore now.”. These examples show that the team believes that innovation is necessary in order to keep your head above the water.

Routines and symbols
A concrete example regarding a symbol that stands for innovation are the wedges that are used. Wedges are new, and only ELEVEN uses these wedges. The theory works so well, that even podiatrists come to ELEVEN.

The way innovation also comes back is the personal vision, not the brand book vision. The personal vision of the brand focuses on preventative care, and has a vision of integrating it with the physical therapy practice, as well as their sports-oriented services. However, this idea is not ready for the current healthcare landscape and should be slowly introduced.

Furthermore, the innovation is reflected in the team. The team consists of young people fresh from their studies. This is both done in order to have more flexibility in the adoption of new techniques, as well as to use the fresh knowledge from the new employees for inspiration. So the young team can be seen as a breath of fresh air and full of energy that also believes in the new way of thinking more preventatively.

Relation to other values
Innovation has a relationship to both inspiration and passion. Passion and innovation have a two-way influence, where passion can influence to innovate, and innovations in the field can stimulate passion.

Inspiration is an in-between factor between innovation and passion, where new innovations can spark new inspiration. And this new-founded inspiration can then in turn lead to passion being strengthened again.

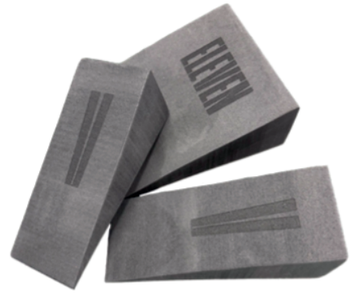
Besides these two values, trust should also be there from the employees in order for innovation to work. If the trust is not there then employees might not adopt the new innovation that is introduced in the company.

Discussion
Innovation is good for every company, however it is risky. There is a possibility that when employees do not see the vision that accompanies the innovation, there might be some resistance to it. It is yet to be determined where the balance lies for this value in this company.

This also relates to the visibleness of innovation. Not every type of innovation is visible to either the employees or the clients. It can then happen that employees feel left out, which can create a tension between the company and her employees.

Furthermore, there is currently little understanding to when and where innovation should be applied and whether the circumstances allow this innovation. This is part of the risk and the fine balance line that must be protected. An example is preventative care, where it is acknowledged that it is necessary, the current field does not support this vision with regard to healthcare insurance etcetera.





Personal connection

Personal connection is a value that is seen throughout the whole company. It is a driving force of everything that is done within ELEVEN, making sure the connection is key. The dictionary does not have an adequate description of personal connection, but it has both of them seperately.

> Personal
> “Relating or belonging to a single or particular person rather than to a group or an organization” (Cambridge dictionary, 2024)
>
> Connection
> “The state of being related to someone or something else” (Cambridge dictionary, 2024)

Together a personal connection would be belonging to a specific person within an organisation, and being related to it in some way.

The employees see this description as similar to their own:

> “Having a click with someone”
> “Really getting to know people”
> “Being invested in the other’s person life”
> “Having a strong bond with one another”

Where it comes from
Personal connection is grounded in the personality of one of the founders, who set up ELEVEN specifically for this reason. There was a desire to step away from purely clinical distant reasoning, and actually use a personal connection as an advantage. It is also a value that is used during the recruitment process, where the owners see whether there is a “click” present, and people are being hired based on their personality.

Routines and symbols
Often times all staff does a check in and makes some small talk at the beginning of the day. When someone enters the building, they greet everyone individually and ask about their weekend or other things, and really “check-in” with one another. Often there is a desire to find out how someone feels and whether they can help in some way.

Something else that is also routinely done is making small talk with clients, and remembering small details. Usually people can be helped more effectively when the real cause is known. This cause can also be socially or psychologically related. Really forming a personal connection with a client will help to identify the cause of symptoms better, as well as make sure people feel at ease and seen.

Relation to other values
Personal connection is related to the deeper values embedded in the company, especially trust. In the interviews there were some mentions that people had a “feeling” whether they could trust a person, something that can be ascribed to as having a personal connection with someone.

Having a personal connection, like trust, is related to openness and transparency. As mentioned in the interviews, having that personal connection often times leads to clients opening up more about their symptoms and other factors. This then in turn can lead to the identification of other influences that can be mitigated in order to increase the effectiveness of the treatment.

A personal connection is also related to fun and empowerment. The personal connection allows you to identify what people find funny, as well as what works for them to be empowered to continue to follow treatment.

Discussion
Having a personal connection has many benefits. The team is more emotionally in tune with one another, and clients can be helped more effectively due to this connection being present. It fosters trust, openness, transparency, fun and empowerment. These values are crucial for ELEVEN.

A downside of this value being present is a conflict in blurring boundaries between clients and therapists, which can have an influence on your emotional state. Besides this, hiring based on personality and there being a “click” can also risk unconscious bias and influence diversity within the team. This is something that must be taken into account.





Appendix I: Co-creation Call to Action

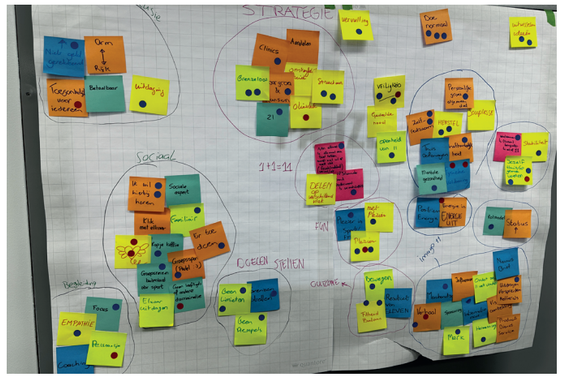


Appendix J: Co-creation Session Plans

Stage	Time	What?	Goal/aim	Phase + Session duty	Materials needed	Individuality/ a group	Notes / important
Problem finding	10:30-10:35 (5 min)	Welcome and introduction of the facilitator What is the plan for today? – 1,5 hour session – Working individually but in a group Introduction of the other session members – Problem owner (the facilitator) – Observer – Research group (names)		Intro Welcome and introduction	Tape for name on shirt Written down PaG as by problem owner	Group	No answers and ideas are wrong
	10:35-10:40	Make pairs. Grab a post-it and look each other in the eyes. Make a drawing of the other person without looking at the post-it.		Icebreaker		Pairs	
	10:40-10:45	Problem owner (the facilitator) explains the problem		Briefing by the problem owner			
	10:45-10:50	The research group notes down their ideas rapidly. It is also a warming up.		Purge	A3 or flipover sheets Post-its Markers Flipover with the PaG	Start individually but hitchhike on other people's ideas	Read out loud your idea Write down one more option when fluency drops
	10:50-11:00	Write one word down in the middle in the PaG to clarify		Flower association	A3 or flipover sheets Markers	Start individually but hitchhike on other people's ideas	
	11:00-11:05	Restating the problem		SPARK the PaP			
	11:05-11:11	Break					
Idea finding	11:11-11:15	The research group notes down their ideas rapidly.	Free up the minds of the RG to generate new and other ideas	Purge on PaP	A3 or flipover sheets Post-its Markers Flipover with the PaP	Start individually but hitchhike on other people's ideas	Read out loud your idea Write down one more option when fluency drops
	11:15-11:30	Brainwriting Interactive brainsketching Marina tool			Post-its Flipover with PaP	In a group	
Solution finding Reverging Revisiting and rearranging options	11:30-11:35	Spontaneous clustering					Make sure the RG communicates during this phase
	11:35-11:40	Hits and dots			Stickers		Give everyone 5 normal dots and 2 special ones
	11:40-11:55	Making two collages			Magazines Scissors	In two groups	
					Glue Flipover sheet or A3		
	11:55-12:00	Presenting the collages Thank the RG for the effort		Wrap-up and closing			Ensure the output is photographed and reported

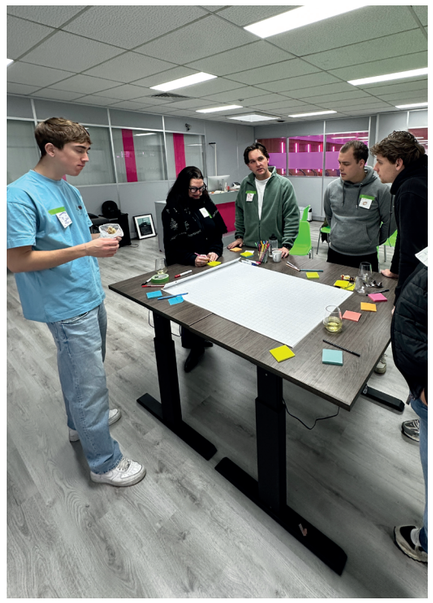
Stage	Time	What?	Goal/aim	Phase + Session duty	Materials needed	Individuality/ a group	Notes / important
Problem finding	8:30 - 8:35 (5 min)	Welcome and introduction of the facilitator What is the plan for today? – 1,5 hour session – Working individually but in a group Introduction of the other session members – Problem owner (the facilitator) – Observer – Research group (names)		Intro Welcome and introduction	Tape for name on shirt Written down PaG as by problem owner	Group	No answers and ideas are wrong Some phases seem fast, that is okay. There is no right or wrong.
	8:35 - 8:40	Give everyone an a4 sheet that has been folded in 4 Let everyone draw a head, body, legs and feet in order to together create a monster drawing		Icebreaker		Group	Let people understand that building on each other's ideas is fruitful and positive
	8:40 - 8:45	Problem owner (the facilitator) explains the problem		Briefing by the problem owner			
	8:45 - 8:50	The research group notes down their ideas rapidly. It is also a warming up.		Purge	A3 or flipover sheets Post-its Markers Flipover with the PaG	Start individually but hitchhike on other people's ideas	Read out loud your idea Write down one more option when fluency drops
	8:50 - 9:00	Write one word down in the middle in the PaG to clarify		Flower association	A3 or flipover sheets Markers	Start individually but hitchhike on other people's ideas	
	9:00 - 9:05	Restating the problem		SPARK the PaP			
	9:05 - 9:11	Break					
Idea finding	9:11 - 9:15	The research group notes down their ideas rapidly.	Free up the minds of the RG to generate new and other ideas	Purge on PaP	A3 or flipover sheets Post-its Markers Flipover with the PaP	Start individually but hitchhike on other people's ideas	Read out loud your idea Write down one more option when fluency drops
	9:15 - 9:30	Brainwriting	To come up with 100 ideas minimum		Post-its Flipover with PaP	In a group	Postpone judgement Freewheel Hitchhike
Solution finding Reverging Revisiting and rearranging options	9:30 - 9:35	Spontaneous clustering Label the clusters intuitively					Make sure the RG communicates during this phase
	9:35 - 9:40	Hits and dots			Stickers		Give everyone 5 normal dots and 2 special ones
	9:40 - 9:55	Making two poster - collages			Magazines	In two groups	The poster/ collage needs to have a title
					Scissors Glue Flipover sheet or A3		and a minimum of three post-its
	9:55 - 10:00	Presenting the collages in an elevator pitch Thank the RG for the effort		Wrap-up and closing			Ensure the output is photographed and reported

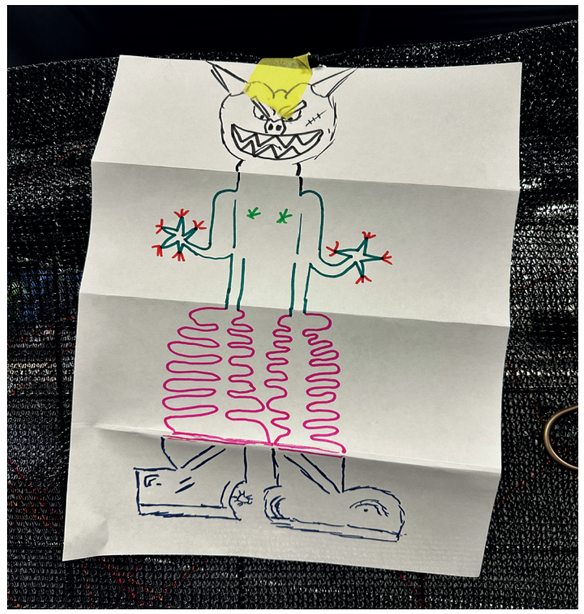
Appendix K: Co-creation Photo's

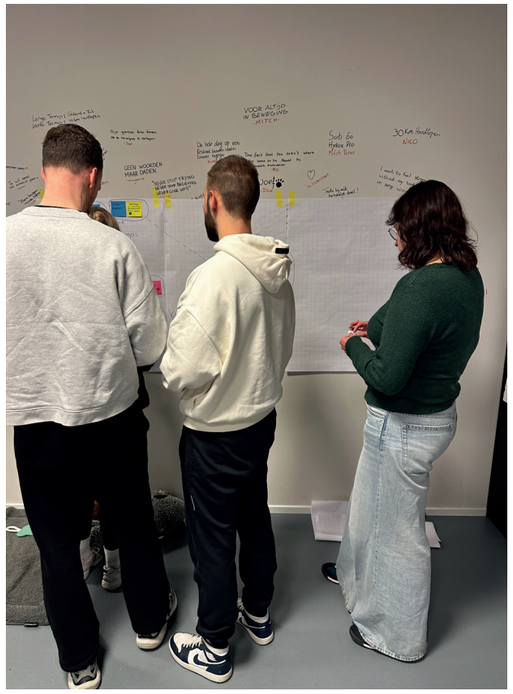


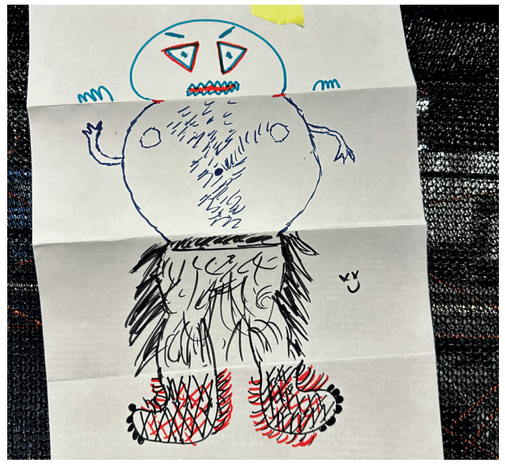




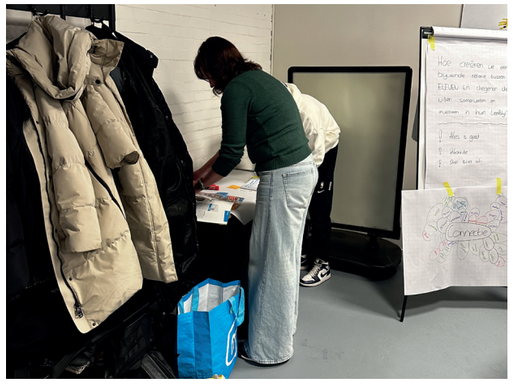








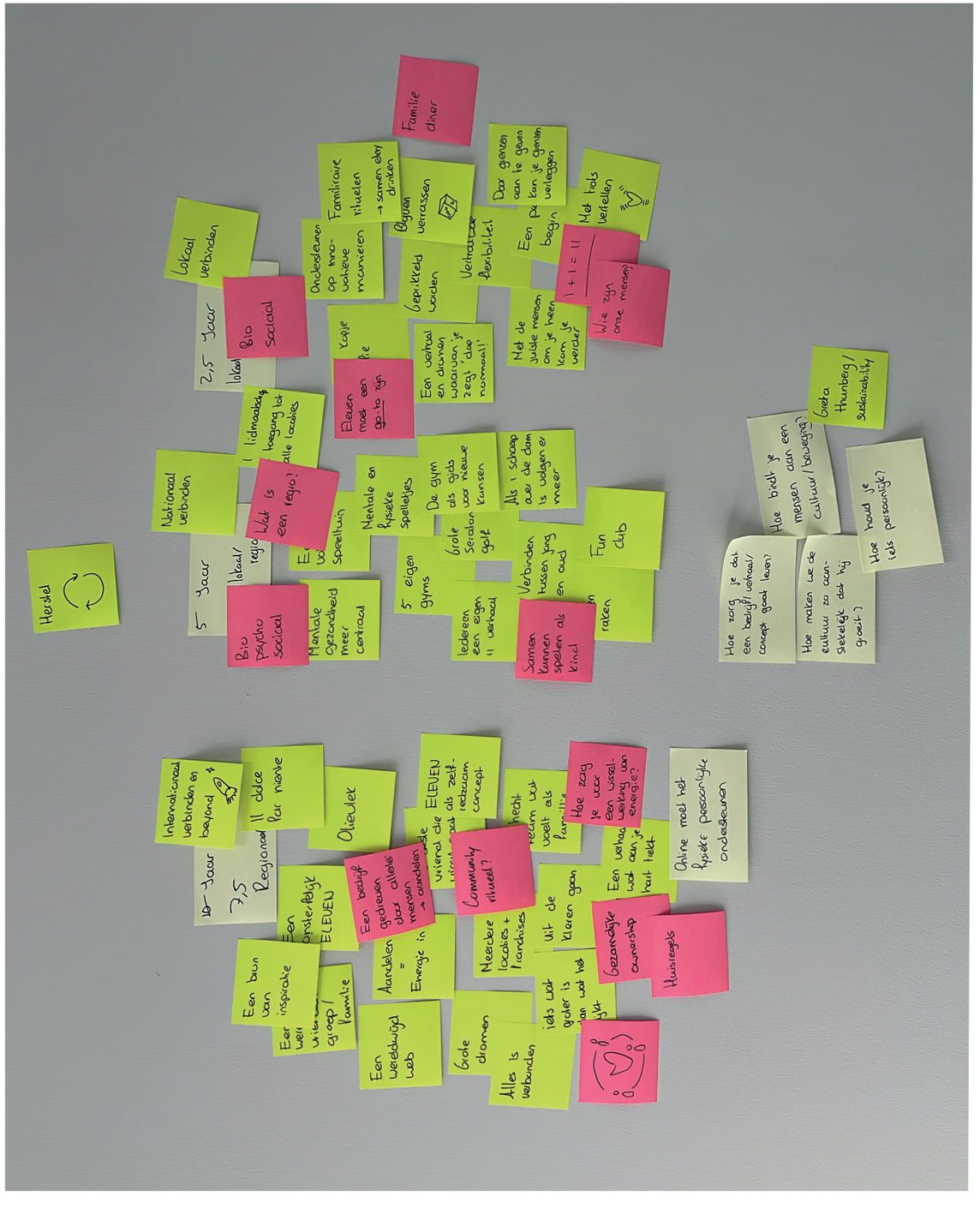








Appendix L: Future Vision in Post its



Appendix M: Design Process

















