Aesthetic Experiences of Professionals in Organizations

AESTHETIC EXPERIENCES OF PROFESSIONALS IN ORGANIZATIONS

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Abstract

Since Guillén (1997) wrote his pioneering article 'Scientific Management's Lost Aesthetic' and concluded that 'we have long neglected the aesthetic context of organizational behavior', there is a little but growing amount of articles about aesthetics in organizations. By the change of type of work to more knowledge-intensive and individual labor, experiencing beauty could be a feature of 'modern organizations'. Although at the end of the last century the field of organizational aesthetics offered some first ideas, these ideas are hardly originated from empirical research.

This study examines which stimuli in organizational events trigger positive and negative aesthetic experiences (PAEs and NAEs) of professionals, in particular of 5 surgeons and 5 teachers. They registered 244 PAEs and 189 NAEs in a self-report (BEL book: Beauty Experience Log book) and individually valued these in a Stendhal Grid. In this Stendhal Grid the degree of beauty versus a degree of emotional impact of all PAEs and NAEs were scored. Based on a new framework of organizations aesthetics, this study shows that the organizational aesthetic stimuli (OAS) that trigger aesthetic experiences like cooperation and development opportunities are fairly evenly divided among the parameters of organization design such as culture structure and strategy. A second conclusion can be

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This study was part of the research of Steven de Groot within the context of his dissertation on organizational aesthetics .

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drawn about the distinction between PAES and NAEs. It seems that OAS which cause NAEs express more *(dys)functional* value than aesthetic value. For example, not functioning ICT in schools or bad personal planning and less in control and influence in hospitals can be considered as dysfunctional aspects of an organization as well as they constitute barriers for respondents' own performance and for often mentioned PAEs like goal progress and goal achievement. OAS that cause NAEs, seem to be more judged on an ethical basis instead on an aesthetic basis. Nevertheless, this study offers quite new insights in aesthetic experiences of employees in professional organizations and provides ´modern organizations´ the opportunity to apply the perspective of the Beauty in practice.

Keywords: organizational aesthetics, aesthetic experiences, empirical aesthetics, systhetic emotions

For decades organizations have been dominated by the perspectives of the Good and the Truth originated by Plato. Motivated by the strong development of industrialization in the last century, and enhanced by the rules of *Scientific Management*, standardization efficiency and effectiveness dominated manager´s minds and actions. During these ages, the perspective of the Beauty for long has been neglected in organizations (e.g. Guillén, 1997). Domain of the Beauty perspective (org aesthetic) is important because of the chance of type of work (and organizations) and for neglecting the Beauty perspective in organizations in which the Good and the Truth were dominating for long. With the emerging development of knowledge intensive work, organizations seems to realize that the ´human resource´ no longer want to be managed by outdated rules from the machine age (e.g. Pascale et al. 2000). In ´modern organizations´ employees are triggered by aspects such as responsive and self-organization (Pascale et al. 2000), sensible and sense-making (Hasan et al., 2007;

Guillet de Monthouw, 2007), appreciative inquiry (Avital et al., 2008), life affirming (Whitney, 2008), and creating value (Bryan and Joyce, 2005; Zandee, 2008) which all show relations with underlying needs and values of employees. With a changing function of organizations, there seems to be a argument and space for the Beauty perspective in organizations. A dominant focus on functional value of organizations could be changed or enriched by adding aesthetic value to organizations.

At the end of the '90 of the last century first contributions on aesthetics in organisations were published. Sandelands & Buckner (1989), Strati (1999, 2000), Ramirez (2005), Gagliardi (1996), Guillet de Monthoux (2000), Alvesson & Berg (1992) and Linstead & Höpfl (2000) initially has been explored the field of organisational aesthetics. Their ideas mainly focussed on which stimuli (organizational aestheitc stimuli: OAS) such as products and services, desicion making and interior could trigger aesthetic experiences and why this perspective could be interesting to apply in organisations. We defined aesthetic experiences as experiences triggered by (recognition or attribution of aestehtic qualities of) a stimulus, (e.g. Stecker, 2003) during a sensory, cognitive, affective, interactive and valuation process observing or even communicating with an object or event which leads to a pleasurable, enjoyable and meaningful state of mind (e.g. Baumgarten, 1936)..

Table 1 shows an overview of first suggestions of aesthetic stimuli in work and organizations (De Groot, 2014).

Figure 1 Overview of organizational aesthetics literature (De Groot, 2014)

However, these ideas are not originated from empirical research. Hardly unknown is which aesthetic experiences employees in profesinal organizations have during their daily work and because of what stimuli.

Therefore, Therefore, this study contributes to the discourse on organisational aesthetics by offering insights in which stimuli in organizational events trigger positive and negative aesthetic experiences in practice of professionals. This study also offers first methods for collecting aesthetic experiences of employees and discusses a new framework of organizations aesthetics which provide ´(post)modern organizations´ the opportunity to apply the perspective of the Beauty in practice.

Aesthetic experiences

Initially, aesthetic experiences seems to be reserved to the arts (e.g. Mitias, 1988). Following Leder et al. (2004), an aesthetic experience can be defined as 'a cognitive process accompanied by continuously upgrading affective states that vice versa are appraised, resulting in an (aesthetic) emotion.' And more specific for the arts, aesthetic experiences contain sensations which are the media of expression of the art work, represent things en results in a sense of meaning (e.g. Parker, 2007; Scruton, 2009).

Scruton (2009) argued, following Berleant (1986) and Cooper et al. (1992), that also environmental aesthetics mend to investigate the aesthetics of the daily human surroundings. This 'every day aesthetics' refers to the possibility of aesthetic experience on non-art objects en events (like a garden, cookery and present day culture), as well as to current movement within the field of philosophy of art which rejects or puts into question distinctions such as those between fine and popular art, art and craft, and aesthetic and non-aesthetic experiences (Sartwell, 2003).

In this contribution we argue aesthetic experiences which are part of daily working life, also designated as organizational aesthetics.

Organizational aesthetics

The field of 'Organizational Aesthetics' initially was explored in the 90s´ by Sandelands and Buckner (1989), Strati (1999, 2000), Ramirez (2005),, Gagliardi (1996), Guillet de Monthoux (2000), Alvesson and Berg (1992) and Linstead and Höpfl (2000). Simultaneously this was stimulated by the growing attention of ´human´ issues in organizations like meaning, spiritually and human development at the end of the last century and the budding challenge to combine managing with designing (Simon, 1996; Boland and Collopy, 2004).

Literature on organizational aesthetics aspires to overcome this gap and the few contributions on aesthetics in organizations mainly raise the question whether aesthetics in work and organizations could be an additional or a new perspective on organizations. And they proposed aspects such as physical space (Strati, 1999; Alvesson & Berg, 1992), product and services (Akkermans et al., 2004) or organizational decision-making (Dean et al., 1997) in which employees possibly could experiences aesthetics, building upon a dominant paradigm in literature on aesthetics that aesthetic experiences are triggered by stimuli in the object perceived by the observer (e.g. Goldman, 1995; Zemach, 1997). For examining and describing aesthetic experiences in organizations we adopted the organizational aesthetics framework developed by De Groot (De Groot, 2014). This framework was developed based on the affective events theory (AET) of Weiss and Cropanzano (1996).

Figure 2 Organizational aesthetics framework (De Groot, 2014)

This theory is based on the idea that employees want to remain in organizations that provide them positive work experiences because they value these experiences and expect them to continue (Meyer and Allen, 1991). AET was developed for a broad range of affective events, experiences and emotions in organizations. Aesthetics in organizations can be considered as a specific experience with specific features and characteristics. AET is often used and well validated by quantitative and qualitative data in many studies and published in the peer-reviewed literature (e.g. Fisher & Ashkanasy, 2000).

The interaction between the object (organizational aesthetic stimuli hidden in organizational design parameters such as structure, strategy and culture and work events) and subject (employees' personal characteristics) proceeds via an aesthetic process. In this study we examine stimuli particularly in work events that trigger aesthetic experiences, because for professionals we assume that they mainly experiences aesthetic value in work related stimuli and less in organization parameters (e.g. Drucker, 1988; Maister, 1993). An aesthetic process will lead to aesthetic judgment (a result of the evaluation of the cognitive mastering stage) and a degree of activation or arousal (e.g. Leder et al., 2004), together causing a emotion such as enthusiast, excited or happy, in particular for positive aesthetic experiences (PAEs).

Emotions in the context of work and organizations can be strongly related to the phenomenon of affective commitment. Meyer and Allen (1991) introduced the concept of *affective commitment*, which can be defined as 'positive feelings of identification with, attachment to, and involvement in the work organization' (Meyer and Allen, 1991, p.375). Affective commitment, often regarded alongside continuance commitment and normative commitment, as one of the components of organization commitment, shows the strongest correlation with job performance, organizational citizenship behavior, role conflict and attendance and is the strongest and most consistent predictor of organizational outcomes

like employee retention and performance (e.g. Mathieu and Zajac, 1990; McFarlane and Wayne, 1993).

So, the proposed organizational aesthetics framework aspires to offer a research model to operationalize the first ideas of organizational aesthetics in literature and to collect and order empirical data about aesthetic experiences in organizations.

Research objectives

This study focused on the question of what aesthetic experiences *professionals* have in events during their daily work. We have chosen for a limited group of professionals, namely *surgeons* and *teachers* of elementary schools

Methodology

Research context

The focus of this study is to gather daily aesthetic experiences (positive aesthetic experiences: PAEs and negative aesthetic experiences: NAEs) during work of professionals.

Data sources

Ten respondents were asked for two weeks to daily register 2-3 PAEs en 2-3 NAEs what will result in about 400 registered aesthetic experiences. Five teachers from two elementary schools and five surgeons of two hospitals registered for 2 weeks in their PAEs and NAEs. These teachers and surgeons were selected in the immediate vicinity of the researcher. The willingness to participate was a more important criterion than all kinds of personal characteristics of respondents.

Measures

Self-reports are increasingly used to collect daily experiences (e.g. Sørensen, 2008; Sandelands and Buckner, 1988). By using the method of *self-reporting* (a BEL-book: Beauty Experience Log Book), six respondents were asked to register daily their aesthetic experiences (ugly and beautiful) for a period of ten working days. For each registered aesthetic experiences respondents were asked to register their aesthetic judgment as well as the *emotional impact* in an *Stendhal scale* (*affect grid*) with a zero (neutral) position and with positive values running to +4 (extremely beautiful) as well as negative values, running to -4 (extremely ugly). In this Stendhal scale (based on Russell, Weiss and Mendelsohn, 1989) respondents ranked their aesthetic experience on a scale of beautiful to ugliness (X-ax) and on a scale of high versus low emotional impact (Y-ax). Together they affect perceiver's emotion and the durability of an aesthetic experience (Russell, Weiss and Mendelsohn , 1989; Watson, Clark and Tellegen, 1988).

In using this Stendahl-scale one gives a score to one's aesthetic judgment with respect to a given entity. But the impact of a PAE/NAE, and with this the traces this experience leaves in one's memory, depends not primary on this 'degree of beauty or ugliness', but much more on strength of the emotions associated with the experience. One can give a quite high score to an entity on the Stendahl-scale and still have no strong feelings. We, therefore, propose to use a two-dimensional *Stendahl-grid* to score and share with others aesthetic experiences: the horizontal axis of this grid is the above-discussed Stendahl-scale, used to score the 'degree of beauty/ugliness. The vertical axis is used to score the strength of the emotions associated with the experience, running from -4 (extremely low emotion) to +4 (extremely strong emotion), see figure 3.

Figure 2   Examples of registered PAEs and NAEs in the BEL-book

In this self-report, respondents were also asked to make a top-5 list of most beautiful and most ugly aesthetic experiences (process aesthetics), to describe the conditions necessary for the positive aesthetic experiences, to make a top-5 list of most beautiful and most ugly aspects of their organization and to appreciate the process aesthetics and organizational aesthetics of their organization by giving a grade (0-10).

The respondents were also asked by email to register their *remembered aesthetic experiences* (about the same period they daily registered their experiences in the BEL-book) three months later. This was examined to investigate whether aesthetic experiences with short term impact can be distinguished from these with long-term impact (e.g. Leder et al., 2004) and to determine whether the psychological mechanisms *familiarity* and *prototyping* affects employees' aesthetic experiences (Reber et al., 2004; Leder et al., 2004). The period of three months was chosen because of the major time effort the respondents experienced earlier for registering their PAEs and NAEs.

To ensure the validity and reliability of this study, some measures were taken at the start of this study. Because strict replication of this a study by another researcher is usually not possible, another criterion for securing reliability is that the research process is *traceable* (Van Burg, 2011). Therefore a protocol was developed for how to use the BEL-book

Analytical approach

The qualitative data was manually coded supplemented with often used categories of events of Basch and Fisher (Basch and Fisher, 1998). This was preceded by a cross-case analysis. Given the large number of PAEs we took a progressive approach by considering codes that were mentioned by at least 30% of respondents.

Results

1. Teachers elementary schools

Aesthetic experiences teachers (PAEs and NAEs)

Five teachers from two elementary schools registered for 2 weeks in total PAEs 124 and 91 NAEs.

50% of the PAEs concern the experience of beauty of a *result* (see Figure 4.8: goal achievement, of which 18% are slightly off, something to achieve). Followed by acts of customers (39%, in particular students and to a lesser extent, parents of students), the interaction with them (31%, Interaction with customers), contacts with colleagues (19% interaction with colleagues), receiving recognition (15%) and aesthetic experience of goal progress, in particular those within the classes (12% goal progress)

Interaction with colleagues (8,2), Interaction with students / parents (7.8), Goal Achievement (7.4) and Acts of students (7,3) are the highest rated events (aesthetic judgment x Emotional Impact).

Figure 4   Overview of PAEs and NAEs teachers

Looking at the PAEs expressed in the Stendhal scale in the BEL-books (degree of beauty and degree of emotional impact, see Figure 3), *goal achievement* scored the aesthetic judgment (4 out of 5 respondents). *Act or customers* scored the highest emotional impact related to the PAEs (3 out of 5 respondents). The highest score of PAEs for Judgment x Emotional impact concerns *goal achievement* (3 out of 5 respondents).

Figure 5   Overview scores PAEs and NAEs of teachers

Respondents were also asked to draw a top-5 to of PAEs at the end of the registration period (see Figure 6) . *Act or customers* (particularly acts or students) was mentioned most often (3 out of 4 respondents), followed by *Interaction with colleagues* (2 out of 4 respondents). It is remarkable that particular events are listed that show a relatively high emotional impact score.

With regard to the NAEs, a similar statement of these is expressed. 29% of NAEs of teachers concern a *lack of control or influence*, 25% concern an *ugly outcome* (less of no goal achievement, of which 26% barrier in achieving tasks or goals), 24% concern the *interaction with customers* (students and parents or students), followed by *interaction with colleagues* (20%) and *acts or customers* (20%).

When looking at the NAEs expressed in the Stendhal scale, *lack of control or influence* scores lowest in terms of aesthetic judgment (3 out of 5 respondents). Also regarding highest emotional impact and emotional x judgment, *lack of control or influence* show the highest scores (3 out of 5 respondents).

The top-5 of NAEs respondents noted at the end of two weeks, for both the lowest aesthetic judgment and the highest emotional impact and judgment x emotional impact show a varied picture.

Table 6 Overview of scores of teachers

2. Surgeons

Aesthetic experiences surgeons (PAEs and NAEs)

Five surgeons from two hospitals registered for 2 weeks in total 120 PAEs and 98 NAEs.
46% of the PAEs concern the experience of beauty of a result (goal achievement), mainly
mentioned in relation to an operation or treatment of a patient. Also often registered PAEs
are contacts with colleagues (38% interaction with colleagues), acts of customers (15%) and
goal progress (12%) (see Figure 7).

Receiving recognition, goal progress, interaction with colleagues and goal achievement are
the highest rated events (aesthetic judgment x emotional Impact).

Looking at the PAEs expressed in the Stendhal scale in the BEL-books (degree of beauty
and degree of emotional impact), *goal achievement* scored the highest aesthetic judgment (3
of 5 respondents).

Also *goal achievement* scored the highest emotional impact related to the PAEs (3 of 5
respondents). The highest score of PAEs for Judgment x Emotional impact concerns also
goal *achievement* (3 out of 5 respondents, see Figure 4.11 and Appendix 17).

Respondents were also asked at the end of the registration period to draw a top-5 to of
PAEs. *Interaction with colleagues* was mentioned most often (5 of 5 respondents), followed
by *goal progress* (4 of 5 respondents), *receive recognition* and *act of customers*(both 3 of 5
respondents). It is remarkable that most of these events show a relatively high emotional
impact score.

Table 7 Overview of scores of surgeons

With regard to the NAEs, a similar statement of these is expressed. 34% of NAEs of
surgeons concern a *bad or no interaction with colleagues*, 31% concern a bad or no result

(goal achievement) as well as for PAEs concerning an operation or treatment of a patient, 24% concern a *lack of influence or control*, mainly in relation to work planning or decisions of management, followed by *a lack of involvement by planning* (18%). Bad or no interaction with colleagues (-8,8) and a lack of influence or control (-8,1) are the highest rated NAEs (aesthetic judgment x emotional Impact). Looking at the NAEs expressed in the Stendhal scale, *less or no goal progress*, like the PAEs for surgeons, scores lowest in terms of aesthetic judgment (4 out of 5 respondents). Also regarding highest emotional impact and highest emotional impact and emotional x judgment, *less or no goal progress* show the highest scores (3 of 5 respondents versus 4 of 5 respondents). Of the top-5 of NAEs respondents noted at the end of two weeks (see Table 8), *bad interaction of colleagues* followed by *less or lack of goal achievement* are most mentioned. Both score relatively high on emotional impact.

Figure 8   Overview of PAEs and NAEs surgeons

Figure 9   Overview scores PAEs and NAEs of surgeons

CONCLUSION

Organizations for long are dominated by the perspectives of the Good and Truth. The perspective of the Beauty has been neglected by the dominant Scientific management epoch. But now, by the change of type of work to more knowledge-intensive and individual labor, experiencing beauty could be a feature of '(post)modern organizations'. Although at the end of the last century the field of organizational aesthetics offered some first ideas, these ideas are hardly originated from empirical research.

In this study we collected 244 PAEs and 189 NAEs of teachers and surgeons. First, the analysis shows that the OAS in events that trigger aesthetic experiences like cooperation and

development opportunities are fairly evenly divided among all the parameters of organization design such as culture, employees or strategy. This means that aesthetic experiences are triggered by several OAS representing all the design parameters of an organization like was suggested by the first contributors of organizational aesthetics like Strati and Gagliardi. .

A second conclusion can be drawn about the distinction between PAES and NAEs. The most frequently mentioned *ugly OAS* are autonomy / independence (no or less influence or control), concern a bad or no result (goal achievement), interaction with colleagues and customers, attitude of colleagues and internal communication. These OAS have their 'equals' at the beauty side of organizations. The frequently mentioned ugly OAS which don't have an 'equal' in beauty are mainly aspects of management (like their focus of finance / cuts, professionalism management, contact with / access to management and attitude of management / hierarchy), inertia and quality of decisions, not supporting ICT / tools, organization size and staff composition. It seems that OAS which cause NAEs express more *(dys)functional* value than aesthetic value. This confirms the results of a well known research of Herzberg, Mausner and Snyderman (1959) in which they asked employees to describe a time they felt especially good or bad about their job. They also concluded that causing good feelings tended to differ from those associated with bad feelings.

And third, the BEL-book extended with the Stendhal scale can be considered as a useful method for collecting, valuing and increasing obeserver's awareness of aesthetic experiences. But its use is time-consuming and requires a lot of discipline of the respondent. Given the fast acting effect of saturation (prototyping of PAEs and NAEs a registration period of five working days (instead of ten days) could be considered in future.

Responding to Guillén's opinion that for long organizations neglected the aesthetic context of organisational behavior, organizations now are offered more in detail which OAS trigger

aesthetic experiences of employees and even contribute to a better functioning organization.

Beauty supportive to functionality opens a world of new possibilities in organizations.

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Main references	Main focus / Key Statements
Akkermans et al., (2004), Van Aken et al., (2009)	Process beauty
Akkermans et al., (2004), Van Aken et al., (2009)	Organizational design beauty
Dean (1997), White (1996), Gerstein, (1999); Rindova et al., (2010)	Formal properties (harmony, balance, rhythm, simplicity, repetition) in organization design
Rindova et al. (2010), Peng, Wen-Shien 1988()	Organization as a whole (Gestalt)
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005), Sandelands & Buckner (1989)	The artifacts that constitute the organization's corporate landscape
Strati (1999), Alvesson & Berg (1992, Witz et al, (2003), Taylor & Hansen (2005), Warren (2002)	The physical space of the organization
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005)	The idea that work compromises an essential aesthetic elements
Dean et al., (1997)	Organizational decision-making
Strati (1999), Alvesson & Berg (1992), Taylor & Hansen (2005)	Aesthetic leadership: organizational management that can learn from art (artistic form)
Witz et al. (2003), Akkermans et al. (2004), Van Aken et al. (2009)	Product or services beauty
	The images that diffuse internally and externally to the organization
Strati (1999, Alvesson & Berg (1992), Taylor & Hansen (2005)	
Akkermans et al. (2004);, Van Aken et al. (2009) Sandelands & Buckner (1989), Dean et al. (1997), Cairns (2002) Dean et al. (1997)	

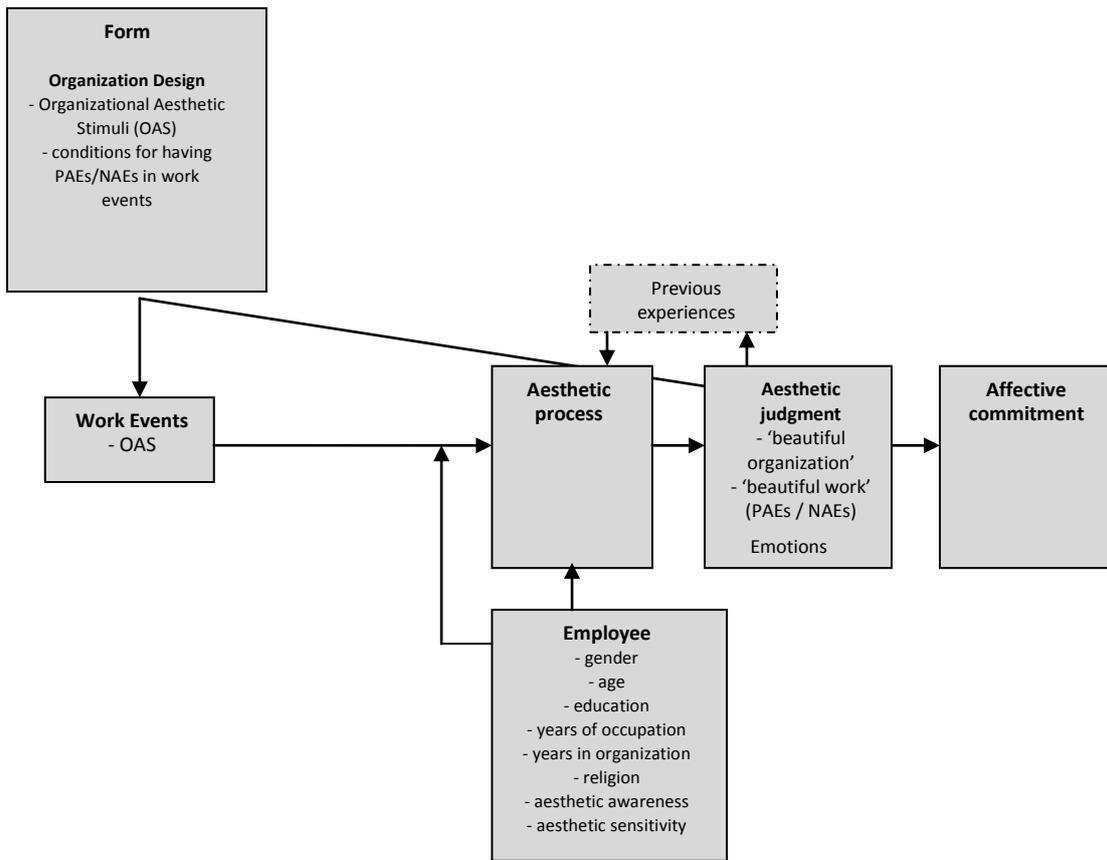*Figure 1 Overview of organizational aesthetics literature (De Groot, 2014)*
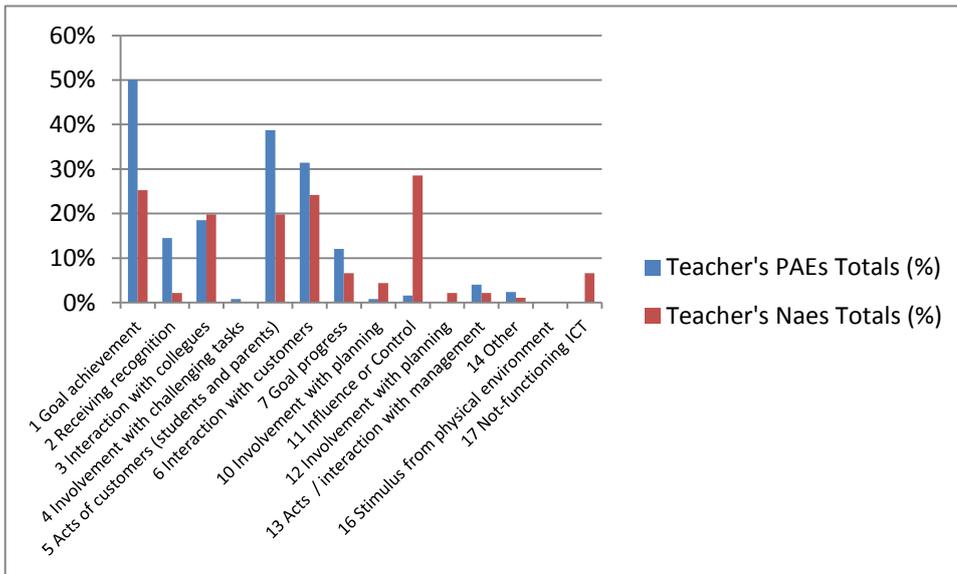
Figure 2 Organizational aesthetics framework (De Groot, 2014)

Day 1 Positive Aesthetic Experience (PAE) 3

High emotional impact

M1.3

Mr. K. called to thank me for guidance in a difficult and complicated treatment, he recovers well and is sporting again

Beautiful   X   Ugly

Low emotional impact

Day 7 Negative Aesthetic Experience (NAE) 1

High emotional impact

L7.1

Mrs. Ade will leave. How will it continue? Apparently, a new director, a real person ..... no transition, I worry .... vision or urge retention?

Beautiful   X   Ugly

Low emotional impact

Figure 3   Examples of registered PAE and NAE)in the BEL-book

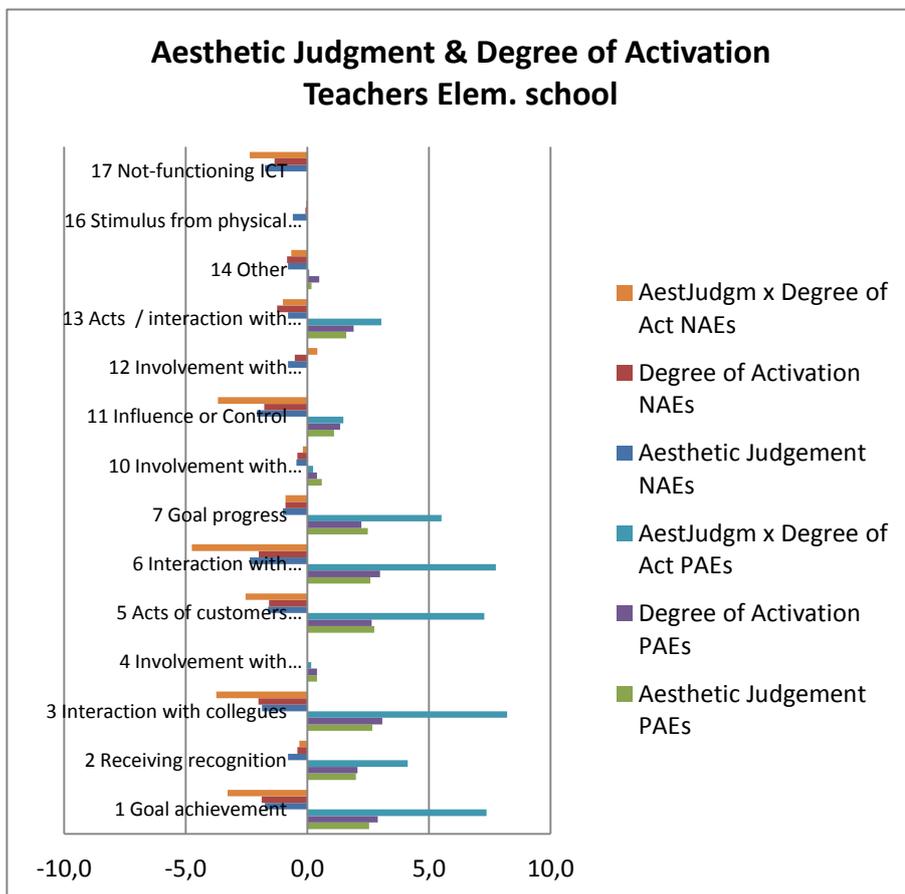*Figure 4   Overview of PAEs and NAEs teachers*

Figure 5   Overview scores PAEs and NAEs of teachers

Often mentioned **PAEs / NAEs in work**	**Highest appreciated** **PAEs (Aesth.JudgxEmotion, max = 16)**
PAEs: 1. Goal achievement (50%) 2. Acts of students (39%) 3. Interaction with students / parents (31%) 4. Interaction with colleagues (19%) 5. Receiving recognition (15%) 6. Goal progress (12%) NAEs: 1. No or less influence or control (29%) 2. No or less goal achievement (25%) 3. Negative interaction with customers (24%) 4. Negative interaction with colleagues (20%) 5. Negative acts of customers (students and parents) (20%)	1. Interaction with colleagues (8,2) 2. Interaction with students / parents (7,8) 3. Goal achievement (7,4) 4. Acts of students (7,3) 5. Goal progress (5,5) 6. Receiving recognition (4,1) 7. Acts / interaction with management (3,0) 8. Influence or control (1,5) 9. Involvement with challenging tasks (0,2) 10. Other (0,1) Ranking PAEs (Top-5 PAEs): 1. Act of customers (75%+) 2. Interaction with colleagues (50%+) 3. Goal achievement (50%) 4. Other (50%) 5. Interaction with customers (25%+) 6. Receiving recognition (25%+) % = % mentioned by respondents in Top-5 + = mentioned 2 times or more by one respondent

Figure 6 Overview of scores of teachers

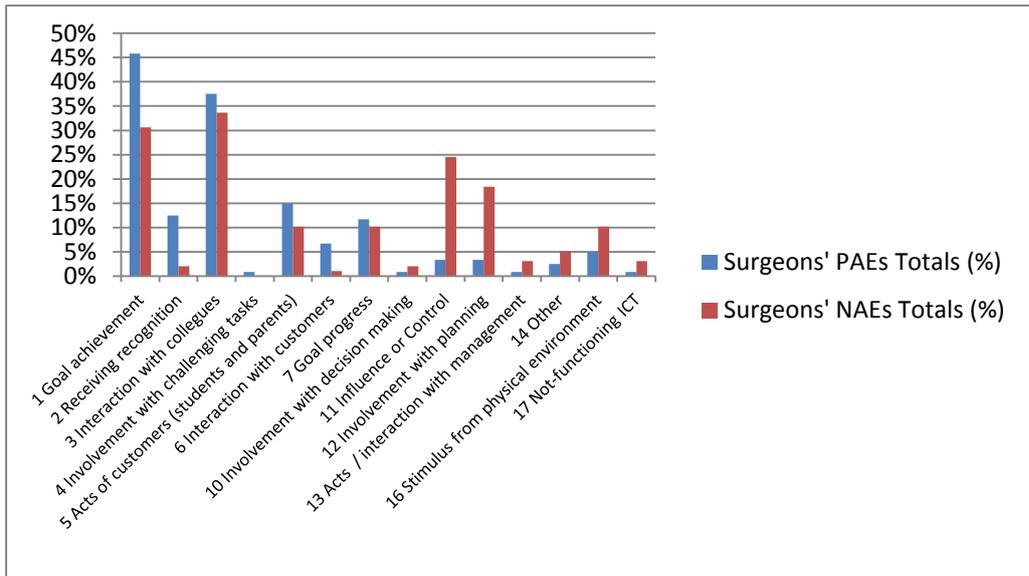| **Often mentioned** **PAEs / NAEs in work**	**Highest appreciated** **PAEs (Aesth.JudgxEmotion, max = 16)**
PAEs: 1. Goal achievement (46%) 2. Interaction with colleagues (38%) 3. Acts of customers (15%) 4. Receiving recognition (13%) 5. Goal progress (12%) 6. Interaction with customers (7%) NAEs: 1. Bad Interaction with colleagues (34%) 2. No or less goal achievement (31%) 3. No or less influence or Control (24%) 4. No or less involvement with planning (18%) 5. Bad acts of customers (10%) 6. No or less goal progress (10%) 7. Bad stimulus from physical environment (10%)	1. Receiving recognition (10.2) 2. Goal progress (9.2) 3. Goal achievement (7.0) 4. Interaction with customers (5.9) 5. Interaction with colleagues (3.5) 6. Involvement with planning (2.6) 7. Acts of customers (3.2) 8. Stimulus from physical environment (1.4) 9. Influence or Control (0.9) 10. Involvement with challenging tasks (0.4) 11. Other (0,3) 12. Involvement with decision making (0.2) 13. Acts / interaction with management (0.2) 14. Not-functioning ICT (0.0) Ranking PAEs (Top-5 PAEs): 1. Interaction with colleagues (100%+) 2. Goal progress (80%+) 3. Receive recognition (60%+) 4. Act of customers (60%+) 5. Goal achievement (40%+) 6. Other (50%) 7. Acts of customers (40%) 8. Acts of management (40%) % = % mentioned by respondents in Top-5 + = mentioned 2 times or more by one respondent

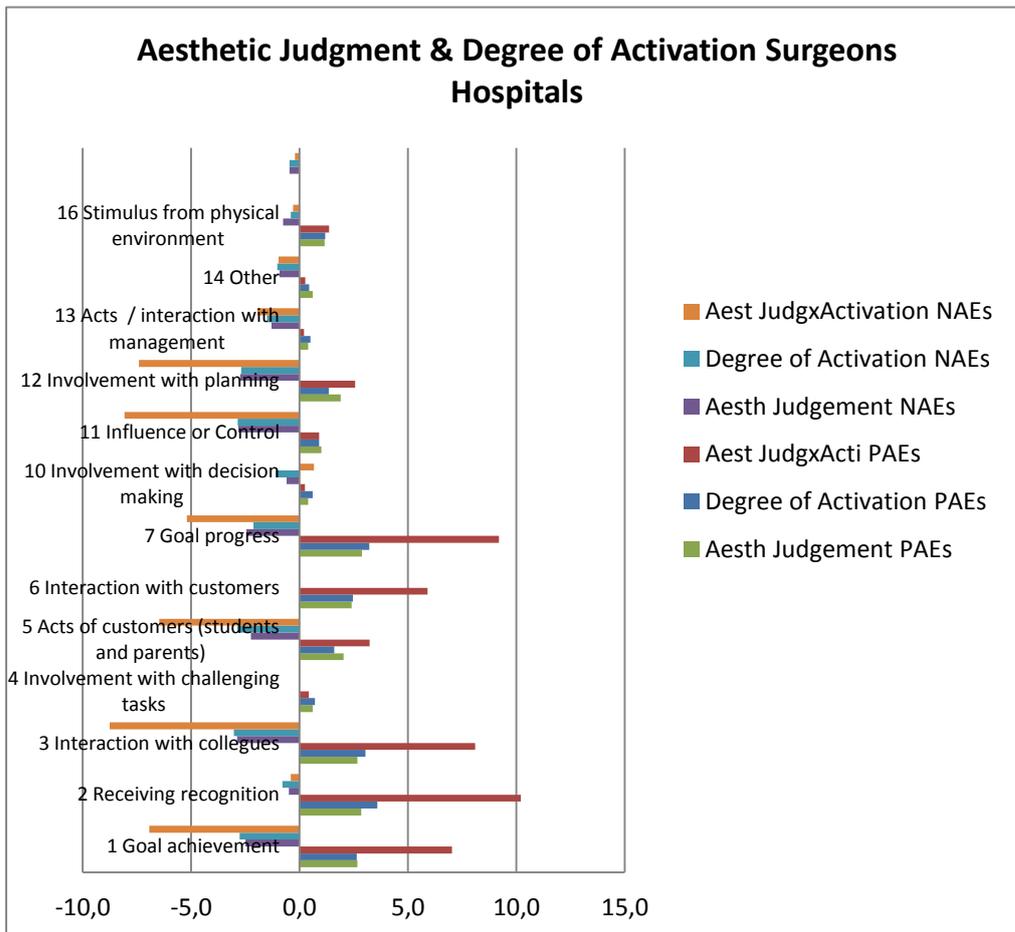*Figure 7 Overview of scores of surgeons*

Figure 8   Overview of PAEs and NAEs surgeons

Figure 9   Overview scores PAEs and NAEs of surgeons