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Establishing a typology for an artist-academic: mapping the key components for implementation in competency management

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Abstract:

Employee performance is a key element of an organisation. This study explores how to develop academic employee competencies to improve performance through personality assessment. By integrating personality, behaviour, knowledge, and experience for employee performance assessment, contributes to insight into an individual's competency profile. Within universities, the dichotomy of an academic being both teacher and researcher is acknowledged. Quality teaching is placed alongside the tenets of research as purposeful outcomes for academic staff. This study focusses on artists as academics through Schön's premise of reflection-in-action, and reflection-on-action to recognise intrinsic and tacit knowledge and learning. A typology for artist-academic is determined as a pilot case study within Tshwane University of Technology's Faculty of Arts & Design. The typology is generated through conceptual blending theory and validated through thematic analysis. The study compares Enneagram personality test traits that determine an artist-as-creative-act with South African norms and standards that determine a competent educator. Within the broader university framework, the study results will help trace quality teaching and employee development prospects for an artist-academic.

Keywords:

Employee development; competency management; higher education teaching; artist-academic

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Abbreviations

4IR	4th industrial revolution
EI	Emotional intelligence
EQ	Emotional quotient
CCPD	Centre for Continuing Professional Development within TUT
CDS	Curriculum Development Support
CESM	Classification of Educational Subject Matter – South African Department of Higher Education and Training DHET
Core	For this study, the dominant Enneagram number or personality will be referred to as the ‘core type’ or ‘core’ in short
DHET	Department of Higher Education and Training, Republic of South Africa
DPA	Department of Performing Arts
FAD	Faculty of Arts & Design (FAD)
HRM	Human resources management
HR&T	Human Resources & Transformation – a division within TUT
IDP	Individual Development Programme
LMS	Learning Management System
Triad	The nine-point Enneagram model is divided into three groups known as the triads
Tritype	A person each uses three Enneagram types in a specific order known as their Tritype
TUT	Tshwane University of Technology
UCDP	University Capacity Development Portfolio
UoT	University of Technology

1 Introduction

In the context of the sustained growth and diversification of higher education systems, higher education institutions have long since acknowledged the need for quality teaching alongside the tenants of research as purposeful outcomes for academic staff (Hénard 2010, Henard and Leprince-Ringuet 2008, Fomunyam 2018, Serbati, et al. 2020, Yusoff, et al. 2018). According to Hénard (2010, 5), quality teaching "must be thought of dynamically, in light of contextual shifts in the higher education environment". To attain successful skills in teaching there is a need for employee development activities among academic staff. When employees' skills are enhanced through developmental activities, they will develop their own realistic career plans, and thus contribute to competitive advantage and organisational effectiveness (Hameed and Waheed 2011, 225).

As found within many South African Universities of Technology,[1] career-directed educational practice is paramount where industry and discipline professionals are employed as academic staff to teach. Where their expertise as professionals are foregrounded more than their knowledge or application of teaching and education pedagogy. The nexus is the combination of the professional and imparting of skills and knowledge regarding the profession within an educational environment. "An increasing number of institutions are convinced that they will make quality teaching progress by combining professional orientations and research" (Hénard 2010, 7). These aspects are found within the role of the academic.[2]

Many disciplines offer professional designations where the tenants of the vocation may learn best from those that are accomplished – a form of heightened apprenticeship. The developments of the twentieth century embraced the need to expand the philosophical and developmental aspects that are afforded learning the professional discipline within a formal

[1] Universities and universities of technology offer similar qualifications ranging from higher certificates to doctoral degrees. The distinguishing factor is that universities of technology focus on technology innovation and transfer and offer technological career-directed educational programmes. Universities of technology engage with industry to produce innovative problem-solving research (Bridge 2015).

[2] Within TUT the lecturing staff are responsible for the teaching and learning components. These staff are referred to as academics (as opposed to support or technical staff) and their role encompasses teaching and learning, research, as well as involvement in community engagement within the university.

education, while maintaining the required outcomes set by the professional body. That way, the universities also function as the site where developmental and innovative thinking are encouraged to further and/or influence the direction or growth within a professional discipline. In turn, this serves toward determining and integrating the expected outcome from the learning experience as focussed in/on the individual.

Integrated learning may be founded on Schön's (2016) view of how professionals' problem-solving abilities are "a major aspect that divides academic and professional practice. Schön calls this practitioner-research… an insider's perspective on research that allows… access to the subject of the study, the art" (Daichendt 2012, 85). Shön's work in reflection-in/on-action as a tradition of recognising intrinsic and tacit knowledge and learning is further supported by Dewey, Lewis, and Piaget, who advocate learning as dependent upon the "integration of experience with reflection and theory with practice" (Imel 1992).

Furthermore, to meet the ever-changing twenty-first century and 4IR demands, higher education institutions are fundamentally and foundationally challenged to incorporate technological advancement and cultivate creative thinking within their curriculum design and module offerings. Few are more suitable for disseminating such training in creative thinking and practice than artists. One may be an artist and have a profession, for example as an engineer or mathematician. The arts are only limited to a specialist designation with implicit scholarship in artistic or design practice.

Research suggests a personality prevalence to being artistic or an artist, but most importantly 'thinking like an artist' – laterally and creatively – which may enhance creativity in all applications. Therefore, this study serves to map artists' key components as academics who are teaching artistic and creative practices in higher education towards defining the archetypal qualities of an artist-as-creative-act. Further, the terms 'teacher', 'educator', or 'academic' will be assessed to determine and label the facilitation of learning within higher education for the purpose of supporting the typology artist-academic.

The arts-career-directed curricula within higher education include the disciplines of design, fine and studio arts, and performing arts. Within these arts-base (or career-driven arts) and the creative practice, the aspect of acknowledging the artistic professional expertise is even more challenging as that expertise is to be classified both as creative and authentic through the output or artefacts produced. However, there is no professional body in the arts that can determine the designated outcomes towards awarding a professional qualification or designation, therefore none that can formalise the expertise of 'artist'.

A purposive sample has been used for this research, comprising the performing artists as academic staff within TUT Faculty of Arts & Design. These performing artists predominantly perceive and have established themselves as professionals or practitioners before their role as academics (researchers or teachers). This perception is foregrounded by the undeniable proof that the staff are creative and predominantly renowned (nationally and/or internationally) as artists in their respective discipline fields. Yet, as academics, these artists have not critically reflected on their teaching practice. The majority of performing artists as academics are not familiar with learning and teaching environments that promote learning creativity beyond the steeped art school or conservatoire approach. Therefore, the performing-artist-academics default back to old and tried training methods or most likely 'teach-the-way-I-was-taught' or apply the practice in which I am most knowledgeable. In turn, by default, this fall-back position places the artist by way of academic as already demonstrating creative and innovative teaching pedagogy – which are virtues sought in quality teaching.

The artist's idiosyncratic way of thinking and seeing is the key ingredient in the creative act. So, creativity in learning should be considered to best emulate 'thinking like an artist' and entrenched as an 'artist-as-creative-act'. This study advocates for developing the typology of 'artist-academic', which serves towards a reflective understanding of the nature of being an 'artist-as-creative-act' with being a teacher in higher education academia.

The goal is to locate the artist-as-creative-act comfortably within the higher education educational realm without necessarily conforming to content-centred[3] teaching norms. Instead, the artist-academics embrace their predisposition to creativity in applied learning-centred teaching. Embracing the artist-academic predisposition will free the artists to use creativity uncensored when embarking on learning within tertiary education (Robinson 2010). Through critical reflection, the aim would be to elevate the artist's innate creativity

[3] Teachers' teaching methods are linked to their conception of what the essence of teaching is. Kember and Kwan (2000) assert that professors have two types of teaching approach that is content-centred and learning-centred. Because of this approach, they implement various types of teaching strategies. Differences lie in instruction, focus, assessment, accommodation for student characteristics, source of experience and knowledge. Teachers who adopt a content-centred approach consider teaching primarily as the transmission of knowledge. Those who have the learning-centred approach are more likely to consider teaching as 'learning facilitation' (Henard & Leprince-Ringuet 2008, 16).

alongside a competent educator to determine an artist-academic and map the key components for implementation in competency management.

2 Objectives

The purpose of this study is to foster improved employee performance through reflective practice. Staff engaged in critical self-reflection and self-directed enquiry for understanding their intrinsic role as both artist and academic. The objective was to locate an archetypal personality description to determine a designation of ‘artist-as-creative-act’. Then to establish this artist context in conjunction with a competent educator as a knowledgeable expert and exponent of creative curriculum and teaching practice. The virtues, values, and skills identified may be assessed for locating competency management opportunities aimed at an artist-academic within the broader university framework.

2.1 Expected outcomes

1. Delineate the archetypal values and traits that an artist-as-creative-act should evoke towards authenticity and creativity;
2. Determine an artist-academic by comparing an artist-as-creative-act with the South African norms and standards of a competent educator; and
3. Locate competency management opportunities for an artist-academic within the broader university framework.

2.2 Research questions

- RQ1 – Will archetypal aspects and values extracted from the Enneagram tests serve to determine a norm for an artist-as-creative-act?
- RQ2 – How does the norm for artist-as-creative-act compare with the norms and standards set out for a higher education competent educator?
- RQ3 – To what extent can the identification of aspects pertinent to an artist-academic be used for competency management purposes?
- RQ4 – How to create development plans to close the most critical skill gaps identified for the artist-academic within the broader university framework?

2.3 Scope

The scope of the study serves to locate the context of the research and detail the limitations and delimitations set for the study. This study is a pilot study to locate an artist-academic typology to map the key components for implementation in competency management.

Primarily, the variables of the variety of higher education institutions within South Africa are acknowledged to be inclusive of technical and vocational colleges (TVET), UoTs, and traditional universities. The teaching staff in each of these institutions may vary. This study primarily focusses on determining an artist-academic from performing arts academics within a UoT.

The study does not attempt to be inclusive of all disciplines and classifications of arts subject matter. Therefore, this study is considered a pilot study that serves to determine the possibility of conducting a more inclusive study of the full-time academic staff within all disciplines found at TUT FAD. The study may determine a more comprehensive typology for an artist-academic within TUT. The possibility also remains for the study to be conducted across a broader spectrum of arts/artists within a cross-section of higher education institutions.

The reflective practise served to foster improved employee performance through critical self-reflection and self-directed enquiry for employees to understand their intrinsic persona as both artist and academic. Thereafter, this information is used to trace competency management opportunities for an artist-academic within the broader university framework.

2.3.1 Arts educator and academic art

Towards determining a viable typology nomenclature, this research has considered what terminology is currently in use and has found the terms ‘arts educator’, and ‘academic art’.

For the limitations and delimitations of this study, these two terms (arts educator and arts academia) will be explained, but will not be considered for use as the typology. However, the terms may serve to inform the taxonomy process.

2.3.1.1 Arts educator

The term ‘arts educator’ is currently used worldwide to indicate an exponent of arts education or arts in education.[4] The application of this role ‘arts educator’ is primarily suited towards basic education and community-oriented practice of teaching or disseminating arts practice to scholars, pupils, learners and community participants (Lewis and Qwabe 2016). In South Africa, the aspiration and inclusivity of the arts in education have not been forgotten. In fact, the Ministry of Basic Education included the decree in the post-apartheid white paper:

> The ministry will actively promote the constitutional right of every learner in the general education and training phase to access equitable, appropriate lifelong education and training in the arts, culture, and heritage to develop individual talents and skills through the transformation of arts education within formal school system and the development and extension of community-based arts education structures. The rich and diverse expression of South African arts, culture and heritage, shall thereby be promoted and developed (Department of Arts and Culture, 1996)

This drive for arts-inclusivity has further filtered through to the Declaration on Basic Education first in April 2011, and then in the Mzansi Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes & Systems. Arts-inclusivity is ascribed to human capital development and focuses on identifying and developing talent and influencing career path choice. The focus areas include the Arts Education and National Cultural Industries Skills Academy (Department of Arts and Culture, 2016/2017, p. 6)

2.3.1.2 Academic art

The use of the term ‘academic art’ (also listed as academicism or academism), stems from as early as the sixteenth century onwards, and includes styles of painting, sculpture, and architecture produced under the influence of European academies of art.

> In fine art, the term ‘academic art’ (sometimes also ‘academicism’ or ‘eclecticism’) is traditionally used to describe the style of true-to-life but high-

[4] Arts education refers usually to mainstream teaching and learning of the arts as part of general education. Arts-in-education refers mostly to interventions from the realm of the arts into the education system, by means of artists of all disciplines working for and with schools in the making, receiving, and interpreting of a wide range of arts experiences. Arts-in-education practice can happen within or outside the school. Arts-in-education practice enriches the lives of all involved, particularly in nurturing the developing the minds and imaginations of the pupils (Arts in Education 2012, 10).

> minded realist painting and sculpture championed by the European academies of art, notably the French Academy of Fine Arts. This 'official' or 'approved' style of art… was embodied in a number of painterly and sculptural conventions to be followed by all artists. In particular, there was a strong emphasis on the intellectual element, combined with a fixed set of aesthetics. Above all, paintings should contain a suitably high-minded message (Art History 2020).

The interest in the nineteenth-century academic art is that it "remained in the background as the art against which the most creative artists reacted while our attention was concentrated on the results of the reaction" (Goldstein 1975). It is accepted that art taught in academies has evolved across the eras and that within the twenty-first century:

> Academic art itself has undergone significant modernisation, in both content and methods of instruction. But the main reason why it may become more important, is that today it is abstract, hypermodern art which dominates: it is this stuff that is now mainstream… collectors will look for something new – like a return to old values, at least in painting and sculpture (Art History 2020).

Also, the term 'artist' may be considered against Adler's (2003) formative work first published in 1979 that includes controversial views on the term 'artist' and the artist within academia. While many of her opposing views regarding artists within the academia are based on the USA employing practising artists within academic institutions, which offered instruction for only a minority of professional artists, and therefore was not considered effective enough. This employment of practising artists s a factor that has changed considerably in contemporary times. Practising artists within academia often produce many successful and reputable artists in and of themselves.

The professional artist within an educational context is further discussed through Schön's (2016, Daichendt 2012, 85) context of "professional knowledge and the dilemma of professionals articulating what they know", where professionals should reflect on practice to uncover intuitive or tacit knowledge, only then can they draw on this knowledge.

> Artists and designers, through their histories, can be considered both professionals and practitioners. As practitioners, their role as researcher diminished, and as professionals, they lose a claim or ability to identify knowledge. However, the field has clearly moved toward a professional standard… in arts research, the artist scholar must function in a radically different way… [which] aids this understanding of knowledge (Daichendt 2012, 90-91).

However, the arts remain without a professional designation, as this is considered not viable due to the consideration of the disruptive role the artist plays in ideological significance. Arts and artists within education and academia perhaps should not be

constrained to prescriptions and dictatorial boxed-in rules. The freedom allows the arts to escape any bureaucratic bias beyond that which requires an artist to have a formal education. Again, however, the prescription of a designation for being an ‘artist’ as a profession is eluded. Yet, most significantly within a university, the education of an artist remains that they may be held to “the requirements of a professional career or professional levels of craftsmanship” (Adler 2003, 132).

In the chapter ‘Teaching the Unteachable’, Adler (2003, 129-144) supports the ‘artist-as-creative-actartist-as-creative-act’ concept (refer to Section 3.2), where the traits of an artist are described as being inherent and innate despite the training or education received/provided:

> Professional art educators must find ways of accommodating two widely held convictions: (1) that artistic activity is an integral part of a fully human life and that it is, therefore, the art teacher’s duty to encourage all students to exercise this birthright, and (2) that art cannot really be taught… on the one hand, every human being is an artist and has the right to be encouraged as such; on the other, it is impossible to *make* someone an artist, though anyone can be taught a craft. They share the underlying assumption. However, that artistic power is to be awakened, recognised, and disciplined, rather than directly transmitted, and together they impede a strictly professional approach to art education (Adler 2003, 129).

Despite these insights, Adler’s discussion offers little in the way of determining a prescriptive typology designation for arts teachers in higher education. Most specifically, the assimilation of artists into the world of academia is cited as usurping their artistic status, unless the artists remain an accomplished practising artist outside of the university. However, reference is made to the “redundancy of the term ‘practising composer’ and ‘practising artist’… used as a contrast to the academic who, never having practised [their] craft professionally or gradually ceasing to practise it as they become absorbed by their academic job, is regarded as an artist in name only” (Adler 2003, 13). Therefore, in light of this, for this study the term ‘artist’ when used in the context of academia or teaching, should be considered to retain their rights as a professional accomplished or prominent artist without having to link it to a classification as ‘practising’.

3 Theoretical framework

The theoretical underpinning for the study includes elements pertaining to how practitioners as academic staff are better suited to engage in critical reflection towards quality educating. The constructs of creativity have been foregrounded towards understanding the environment within which the artistic staff as academics engage, which is located within the aspects of arts education.

Further, the constructs of the concept of an artist-as-creative-act have been detailed to focus this as an outcome of the study. Lastly, the Enneagram personality test is discussed to provide a context for using this data collection tool for the purpose of the study.

Therefore, this study has a conceptual framework that serves to underpin the theoretical contexts for the study (refer to Figure 3.1). Each of these sections that form the conceptual framework will foreground the theoretical foundations of the study towards use within the discussion of the implementation and outcomes.

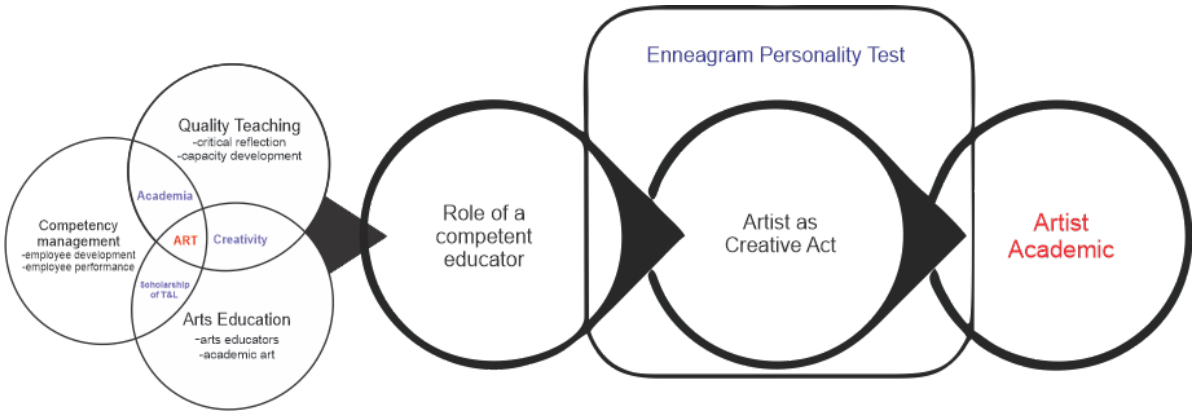

Figure 3.1. Conceptual Framework: establishing a typology for an artist-academic

3.1 Employee development

According to Champathes (2006) and Antonacopoulou (2000), employee development directly affects employee performance, influencing organisational effectiveness. In HRM, there are many schools of thought, and self-development and self-directed learning are two principles that stand out. These principles are driven by the individual employees' will to learn (Antonacopoulou 2000, Hameed and Waheed 2011), underpinned by learning principles (Boydell 1976, Cunningham 1999, Sutcliffe 1988), and most especially applied within adult education practice (Knowles 1984). Self-development emphasises choice and

self-direction where the emphasis falls to the development of the individual rather than the collective. In turn, self-development affects the organisational culture and provides a competitive advantage that increases organisational effectiveness (Antonacopoulou 2000, Hameed and Waheed 2011, Champathes 2006, Hoon-Lee and Bruvold 2003).

Hoon Lee and Bruvold (2003) emphasise the investment in employee development activities that supports the enhancement of skills of the employees towards individual and independent career planning for performance improvement and competitive advantage in organisational effectiveness.

Hameed and Waheed (2011, 225) list the following developmental activities that affect employee performance: coaching, 360-degree feedback and development, developmental appraisal, investment in the development of employees' performance, and competitive advantage. These five employee development variables are listed as having a direct effect on employee performance: coaching, training development, empowerment, participation, and delegation.

Valmis (2021) identified areas within employee development that require continuous learning: flexibility, communication skills, conflict resolution/tactfulness/work ethic, leadership skills, organisational skills, creativity skills, and stress management.

For this study, the researcher has combined these concepts within a comprehensive framework for the purposes of employee development (refer to Figure 3.2).

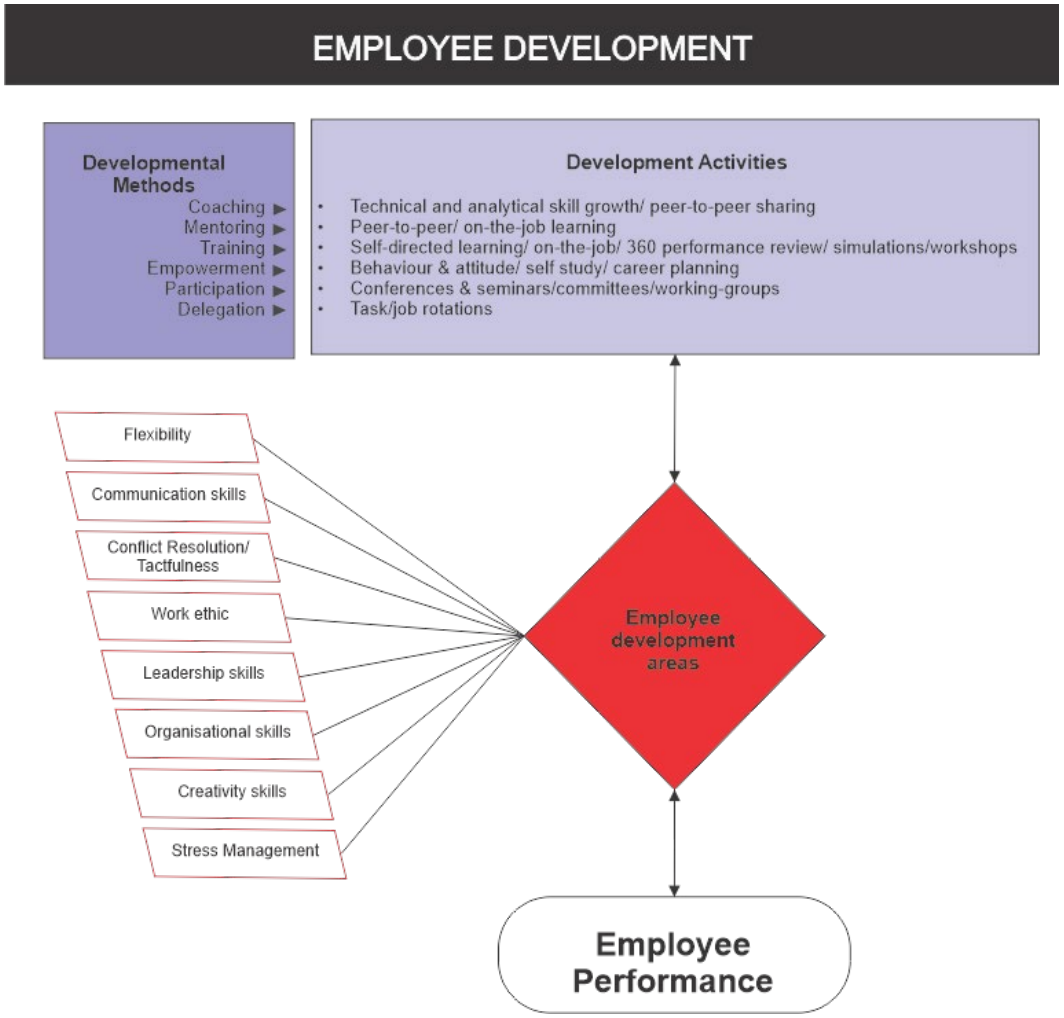

Figure 3.2. Employee development methods, activities, and areas for employee performance

Employee development activities and employee performance competency management systems are used to facilitate and manage the processes.

3.1.1 Competency management

Competency management is the practice of identifying the key skills necessary for an employee to reach target performance in their specific role, and then developing and optimising those skills to align with the business strategy best.

Competencies are also known as skills, values, or behaviours that allow employees to know exactly what is expected of them and how they should accomplish their tasks. Examples of competencies are integrity, customer focus, safety, technical ability, and more (Valmis 2021). However, there are various definitions for competencies, and most

emphasise the need for values, behaviour, knowledge, and skills required to differentiate performance.

Classifications of competencies can be made under the headings: core, cross-functional, and functional (Strengthscape 2020). Figure 3.3 represents the research diagrammatically and includes the explanations (Strengthscape 2020).

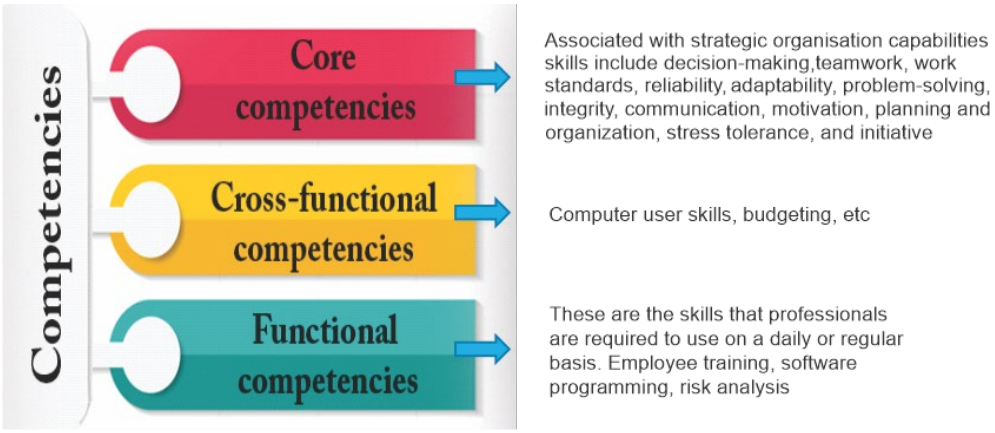

Figure 3.3. Classification of competencies

All these capacity developmental aspects within competency management are encapsulated in underlying personal characteristics (Dulewicz and Herbert 2002, Hakim 2015, Medina and Medina 2015). Serlie and Neelen (2017) and Alveres (2019) directly connect one's personality as the primary determinant for competencies. This determinant is connected under the behavioural repertoire that encompasses temperament, intuition, and personality. The article highlights the measurement of behaviour through personality assessment and how it can contribute to gaining insight into an individual's competency profile. Figure 3.3 is adapted from human capital management (HCM).

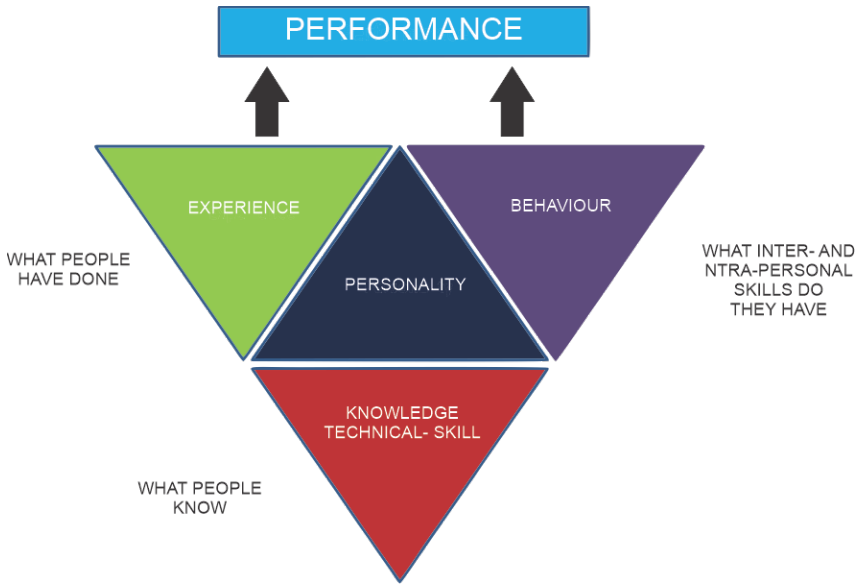

Figure 3.4. Employee performance competency integrating personality, behaviour, knowledge, and experience

From this integrated personality assessment perspective, this study elected to include the individual personality testing for staff to engage with their understanding of self, behaviour, and knowledge generation through self-directed learning. This assessment served to provide a foundation for developing a competency profile.

3.1.2 Opportunities in TUT

Competency management at TUT encompasses employee performance management, learning and development, career and succession management, and leadership development. All these aspects are embedded in the policies and can be found in various contexts:

- TUT policy on Adult Basic Education and Training (ABET) – to encourage an integrated career management process, to empower and develop individuals and ensuring a better qualified, more productive, and developed workforce;
- TUT policy on appointments, promotions, and duties of the instructional and research staff (academic);
- TUT policy on employee talent acquisition – to attract and retain skilled academic and support employees in line with the imperatives of the Employment Equity Act, 1998 (Act No. 55 of 1998);

- TUT policy on employment equity – to promote equal employment opportunities in the workplace by eliminating unfair discrimination in its employment policies and practices, by committing itself to a programme of positive redress based on employment equity and affirmative action measures within the institution;
- TUT policy on induction – to offer new staff members a formal and structured introduction to TUT;
- TUT policy on job evaluations – all job evaluations for all positions in the university take place in a uniform and fair manner;
- TUT policy on mentorship – to enable its staff to form and maintain a one-on-one mentoring relationship for professional and/or personal development purposes;
- TUT policy on performance management and development – to manage and review employee performance and foster employee development, are critical factors in achieving institutional strategic priorities and overall success;
- TUT policy on private work – to guide employees performance of private work subject to the regulations of this policy;
- TUT policy on sabbatical leave – to allow permanently appointed academic staff members who are already in possession of a doctoral degree, to apply for a sabbatical leave for the purposes of approved scholarly or creative activity for professional development or research purposes;
- TUT policy on staff training and development – to promote staff excellence and provide equal training opportunities for the holistic development of all employees; and
- TUT policy on study rewards and benefits – to provide funding to its employees, spouse, and dependants on tuition fees applicable to studies at TUT and any other public higher education institution and reward employees only upon successfully completing a study programme.

Most of these policies are managed through HR&T, just HR and staff training opportunities administered through the Centre for Continuing Professional Development – CCPD. There are also integrated programmes on leadership development facilitated by the TUT Academic Leadership Development Office administered under the Teaching and Learning portfolio of the university. Health and Wellness programmes and support services are also facilitated and found within opportunities for TUT employees. Most recently, there are opportunities created for staff to engage in industry through professional training and development projects administrated through the cooperative learning division and supported financially through the UCDP grant allocations from DHET.

There is a sharp focus placed on succession planning as a capacity development initiative. Within FAD, there is a forum project run through the executive dean's environment aimed at the 'Next Generation'. There is also a drive across the entire university towards digital and future skills strategies, incorporating training and skills development in technologies and LMS systems. Annually, staff are encouraged to participate in the IDP programme that digitally tracks and facilitates the learning and skills-acquisition pathways.

All in all, TUT can be seen to be quite exemplary in their support of staff development and training through a diverse capacity-management system.

3.2 Critical reflection

An outcome in the research for quality teaching has led to acknowledging that critical reflection and capacity development are vital (Kreber 2013, Cleaver, Lintern and McLinden 2018). Studies propose that to effectively provide teambuilding and group agreements, the individual staff member should have a more conscious insight into their personal leadership expertise through emotional intelligence. This insight into their emotional intelligence should also foreground their authenticity and creativity, while emphasising the need to incorporate creativity more decisively within the learning environments.

Jay (2003) advocates that reflection as a "vital aspect of teaching can be supported in teachers' professional lives with significant results for student learning". Brookfield (1998, 197) advocates for "critical reflective practice [as a] process of inquiry involving practitioners in trying to discover, and research, the assumptions that frame how they work".

Schön's (2016) "distinction between knowledge in action and knowledge on reflection is important to consider" (Daichendt 2012, 90, Maila 2013, Mills 2002, 83, Orr and Shreeve 2018, 19-38). Also, critical reflection "raises our chances of taking informed actions… [and] helps develop a rationale for practice" (Brookfield 2017, 80). Staff that critically reflect are said to "work from a position of informed commitment and convey a confidence-inducing sense of purpose" (2017, 81). Brookfield (2017, 79) acknowledges that reflection should not be used to gauge the adherence to institutional mission. Instead, critical reflection may be advantageous in contesting forms of manipulation. The benefits lie in "the pursuit of pedagogic, political, and emotional clarity". For employee development to affect performance, Antonacopoulou (2000, 496) advocates strongly for the implementation of

“self-development [as] a self-initiated process of learning. Therefore, key elements in the process are self-awareness, reflection, and experimentation”.

Within tertiary education the need for academics to confidently prove their teaching prowess is becoming a requirement, where the “[m]easurement of the quality of teaching activities is becoming increasingly important because universities are rewarding performance in terms of promotion, awards, and bonuses. Good teaching is not easy to identify and measure” (Wood and Harding 2007, 939-940). This measurement of teaching quality may be most relevant and vital within arts education. The formal norms and standards set for assessing good teaching are measured against institutional formalities and structured so that it does not necessarily offer room for the artist to reflect strategic creativity effectively. If an artist could propose to be measured against their ingenuity and creativity especially within their self-determined learning environs, this may encourage more reflexive and reflective teaching and learning practice and opportunities for improving employee performance.

3.3 Creativity

Creativity is considered an advantage towards solving individual, organisational, and social problems and achieving sustainable development (Said-Metwaly, Kyndt and Van den Noortgate 2017, Barbot, Besançon and Lubart 2015, Lubart, Zenasni and Barbot 2013, Zeng, Proctor and Salvendy 2011). Yet, there is no definitive measurement or definition for creativity and creativity remains multidimensional in nature (Said-Metwaly, Kyndt and Van den Noortgate 2017, 240-241). In fact, creativity is referred to in research and by educators to include various aspects, such as “cognitive processes, personal characteristics and past experiences” (Treffinger, et al. 2002), as well as using terms such as “innovation, invention, imagination, talent, giftedness, and intelligence interchangeable with creativity” (Said-Metwaly, Kyndt and Van den Noortgate 2017, 241).

3.4 Arts education

> Unlike any other human activity, art is immanent not because it claims to distance itself from everything else, but by confirming that all it does is engage with a world defined by it contingency (Daichendt 2012, 116).

The effective use of the arts in education is undeniable and more relevant than ever. The onset of arts education is becoming a targeted topic of global discourse brought into the twenty-first century (refer to Section 2.3). Diachendt (2012, 152) advises a view that there

is a plurality of variations in the original meanings of art and learning, “[t]hus, art and learning take their place contingently as they claim… the right to remain sceptical about any dogma of certainty and predictability”. Which aligns with Greene’s (1988) view after Merleau-Ponty’s (1989) that “marks the idea of learning, has to be qualified by a constant sense of possibility and freedom” (Greene 1988, 8).

The role of visual culture, and the efficacy and effect of arts education have been the topic of much global engagement. However, no clear definitive answers have been reached. Beyond the agreement that the arts (visual, auditory, and kinaesthetic) are fundamental to the notion of intelligence and good education and to disseminate the epistemological drive and offer personal-cultural growth and ontological development of being.

In South Africa, the aspiration and inclusivity of the arts in education have not been forgotten. The Ministry of Basic Education included the decree for arts in education in the post-apartheid white paper (Department of Arts and Culture 1996). This drive filtered through to the Declaration on Basic Education first in April 2011, and then in the Mzansi Golden Economy (MGE) Guidelines: Criteria, Eligibility, Processes & Systems, where an arts education is ascribed to ‘human capital development: focusing on the early identification and development of talent and influencing the choice of career path. The focus areas include the Arts Education and National Cultural Industries Skills Academy’ (Department of Arts and Culture 2016/2017, 6). There are no formal guidelines offered or set. After Grade 8, learners have completed the compulsory Arts and Culture subject offered across the spectrum of high schools in the country. It is only in the private schools or dedicated Special Needs Education[5] (2001) schools where learners may receive art or music or dance as a terminating, school-leaving subject. There are record numbers of arts educators, independent NGOs, dedicated specialist groups, and academics that run arts intervention practices within the education curriculum towards improved learner engagement (Lewis and Mhlongo 2020).

[5] One such example is the National School of the Arts, in Johannesburg in Gauteng that was established as a Special Needs Education school in accordance with the Education White Paper 6 (Department of Education 2001).

3.5 Artist-as-creative-act

Art as a philosophy incorporates the study of all aspects of concepts, such as interpretation, representation, expression, and form. The arts encompass visual, auditory, and kinaesthetic. The performing arts may be the ‘art of arts’ as it lies at the nexus of temporal and spatial arts. Mostly known for its ephemeral qualities, performing arts integrates a holistic and visceral response from all that encounter it. However, the concept of the artist as an expressive being broadly incorporates all the art forms. The artist embraces creativity and foregrounds conceptual meaning making from alternate conceptual processes.

It is the authentic artists, the creative divergents, or disruptive thinkers, who are the ones who dig deep and accomplish, despite, or in spite of what others think. When they are successful and revered, the irony of their struggle to be creative is never really held to be accountable. The artist is the epitome of creativity. In turn, creativity is ascribed to the essence of intelligence that most people seek “intelligence is diverse… dynamic… and intelligence is wonderfully interactive” (Robinson 2006). Creative acts are diverse, dynamic, and interactive just by virtue of being creative. Surrealist artisit Duchamp (1957, Haladyn 2019) spoke of “The Creative Act” where he describes the artist upon creating where “all his decisions in the artistic execution of the work rest with pure intuition and cannot be translated into a self-analysis, spoken or written, or even thought out”. The *artist is of themselves the creative act*.

Artists also have grit and the “power of passion and perseverance” (Duckworth 2013) that is illusive to many, and may be attributed to artists. Because artists must think divergently and are comfortable with ambiguity, they must embrace that their idea generation is often off the charts and inspired. Artists are forced to research a wide variety of topics to converse with the world and articulate their ideas in a package that is accepted and understood. However, artists do not give up on that innate nagging need to express, articulate, and be seen or heard, whether they are really understood or appreciated. *Artists are in and of themselves the creative act*.

For an artist to discern their individualism (that may be reflected through inventiveness and creativity), they have to engage with critical reflective practice. Towards this end, links have been identified between creativity at work and emotional intelligence (EI) (otherwise known as emotional quotient or EQ). According to Wilkinson (2016) and Furnham (2016), there is a positive and significant relationship between emotional intelligence and creativity at work.

“However, this is not a straight-forward relationship viz: emotional intelligence = creativity. The researchers found that emotional intelligence tends to lead to creativity if two conditions are pre-sent… proactive personality… and secondly [a conducive] organisational climate” (Wilkinson 2016).

Other studies have drawn connections between emotion and creativity (Radford 2004), EI and Emotional Creativity (Ivcevic, Brackett and Mayer 2007) and EI in the workplace (Zeidner, Matthews and Roberts 2004). Suffice to say, there is evidence to prove there is indeed connectivity between EI and creativity. Therefore, for an artist-academic to assess and reflect on their personal EI as part of critical reflective practice may serve to determine norms for performing artist-academics towards identifying an ‘artist-as-creative-actartist-as-creative-act’. Further, this may be used for personal growth, insight into leadership abilities, and promotion of team-driven EI (with team trust, and collaborative culture) for team creativity to abound (Barczak, Lassk and Mulki 2010).

3.6 Enneagram personality test

According to Matise (2019), the Enneagram personality identification is a tool for self-discovery, which yields the results of what Gurdjieff[6] refers to as *self-remembering* (Nicoll 1985).

> The Enneagram has been embraced by various genders, ethnicities, and people with various religious backgrounds without threat to their fundamental being or dogma and can serve as a valuable tool to alert an individual to the realty of their deeper nature (Maitri 2005, Palmer 1991, Riso and Hudson 1996).

The Enneagram “can help enrich our relationship to ourselves, others, and the world around us… the Enneagram could be of help observing ourselves as we interact with those around us, whether at work or with family” (Matise 2019, 70).

The nine-point Enneagram model is “divided into the three groups of three types organised around the triangle” (Chestnut 2008, 30; Riso and Hudson 1999) known as the triads (refer to Figure 3.5). The triad’s elements are named ‘body’ (also known as doing/moving) – or gut/action centre (comprising 8,9,1) and integrates instinctual traits; ‘feeling’ – or heart

[6] George Ivanovich Gurdjieff (1866-1949) was a Russian philosopher, mystic, spiritual teacher, and composer of Armenian and Greek descent.

centre (comprising 2,3,4) integrates self-image traits; and 'thinking' – or mental centre (comprising 5,6,7) integrate thought processing traits. Fauvre and Fauvre (2013) also refer to these triad groupings as "the centres of intelligence… in human nature, we use all three centres but tend to overuse one of these three centres".

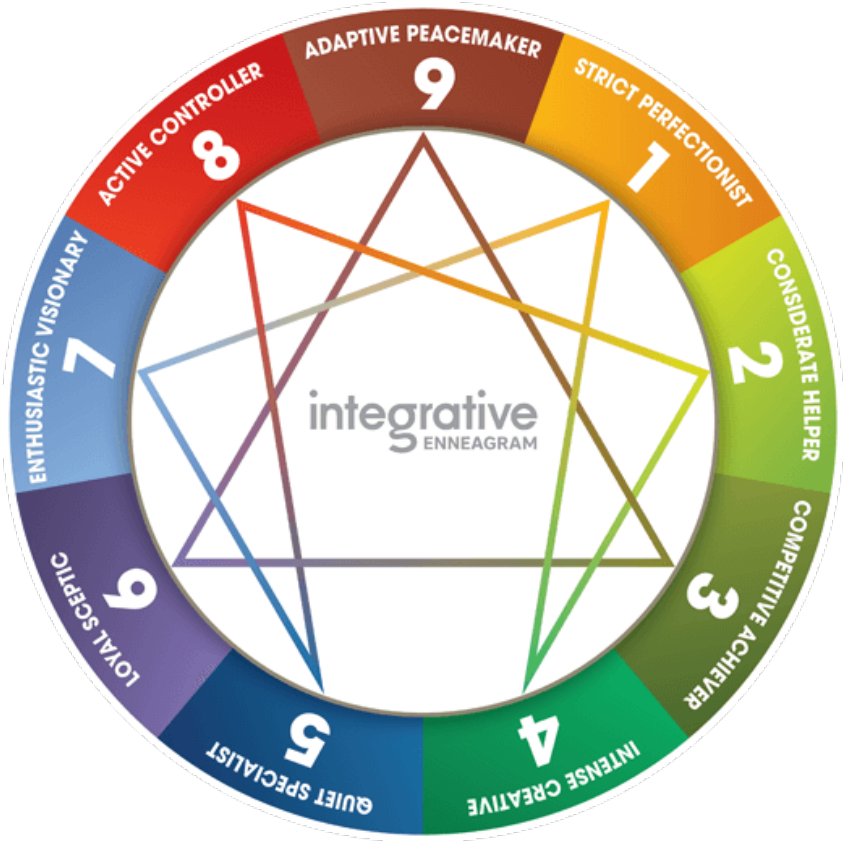

Figure 3.5. The Enneagram model as depicted by Integrative9 Enneagram Solutions (Integrative9 2011)

Each number depicts the core type, and colour coding indicates the three triads.

According to Matise (2019), "A person draws from each of the triads and similarly the nine styles, but one fits their personality more than the others". These predominant "'styles' (also referred to as types) of the Enneagram are the core-belief patterns that individual's default to in times of stress and reactivity" (Matise 2019). "Each individual is disposed inherently and conditionally to experience and respond to reality from the perspective of one of the nine styles" (Wagner and Walker 1983), which will be one of the nine points on the Enneagram. "According to the Enneagram theory, personality is formed from having a central orientation of one of the nine personality styles" (Riso and Hudson 2010; Carpenter 2015; Matise 2019, 71).

> For wholeness (also healing and integration), a person develops their home-style (one of the nine points) of their personality by integrating the strengths from the other eight styles, thus having the skills of all the styles available as needed (Wagner 1988).

The sources talk of personality as formed from one's dominant Enneagram number as one's style, or type, main or home-style, or core-pattern or core-style. For this study, this dominant Enneagram number or personality will be referred to as the 'core type' or 'core' in short.

> There is also a tendency to make an identification based on a single trait of one of the styles instead of learning and integrating positive traits from the other styles. Like any system of thought, the Enneagram could degenerate into just another way to stereotype a person. However, if taken to a deeper level, it can help a person develop a more objective and accurate perspective of their behaviour. This knowledge can reveal a person's relationship style, as well as to reveal how they relate to other people in interpersonal situations (Matise 2019, 73, Riso 1990).

According to Fauvre and Fauvre (2013, 7), people use three Enneagram types in a specific order known as the Tritype. The Tritypes include one type from each of the three triad centres of intelligence: head, heart, and gut. The Tritype combination adds "significant precision, accuracy and scope to the Enneagram typing process".

The strategies found within the Tritype occur in descending order of importance, and together "create a unique focus of attention with a shared worldview" (Fauvre and Fauvre 2013, 7). Further, Fauvre and Fauvre reveal a common theme found among the Tritype that identified a person's "archetypal life purpose and critical blind spot to self-awareness… they define what gives life direction, focus and purpose for the individual". This study focusses on the archetypal traits gleaned from the Tritype that provides insights into a person's strengths towards aligning a life's purpose and mission, because, by "identifying one's Tritype Archetype creates an opportunity to discover one's innate abilities, develop expertise and experience a greater sense of satisfaction" (Fauvre and Fauvre 2013, 7).

4 Methodology

This qualitative research development project serves as a pilot study that applies an illustrative case study research design.

4.1 Sampling

In education, arts is located within the Humanities. According to the classification within the CESM codes generated by the Department of Higher Education and Training (DHET 2008), arts are allotted to CESM 3: Visual and Performing Arts, which are defined as “[a] broad field of study which focusses on the creation and interpretation of works and performances that use auditory, kinaesthetic, and visual phenomena to express ideas and emotions in various forms, subject to aesthetic criteria” (DHET 2008). The second-level sub-categorisation order includes Dance, Design and Applied Arts, Drama/Theatre Arts, Film/Video and Photography Arts, Fine and Studio Art, and Music. The TUT Faculty of Arts & Design houses all these arts and creative practices. Therefore, for this study, the researcher will explore the artist is already positioned as an academic (teacher or researchers) within TUT FAD.

As a cross-section of the TUT FAD artist population, the Department of Performing Arts (DPA) 's full-time academic staff was identified. The performing arts disciplines incorporated within this DPA are inclusive of dance, theatre arts and design, and music. Therefore, the performing arts embraces all three of the artistic elements of auditory, visual, and kinaesthetic. Consequently, the full-time academic staff within DPA were selected with purposive sampling for this study. This purposive sampling is not to say that the findings from this study serve to categorise all the arts disciplines within the TUT FAD. Nor does this study serve to propose a blanket classification of such artists within higher education institutions.

The study also served as an opportunity for capacity building within DPA. All full-time staff participated in a teambuilding activity as part of the structural changes brought to the faculty. In merging three independent departments, this new amalgamated cohort has to engage towards implementing a multidisciplinary offering and collaborate in team-teaching opportunities. Within this teambuilding, the staff were encouraged to participate in a detailed self-reflection Enneagram personality test to critically self-reflect and bring awareness to their individual leadership capacity and identify competency needs (if any). The core, Tritype, and instinct aspects determined within the individual Enneagram

personality tests serve for the purpose of this study.[7] The implementation and assessment of the Enneagram personality test were done independently (refer to Appendix 3 – information leaflet and consent form).

4.2 Data gathering

The TUT DPA staff participation remained voluntary and anonymous, and everyone had the right to withdraw at any stage without any penalty or future disadvantage whatsoever (refer to Section 4.3; 5; and Appendix 3 – information leaflet and consent form). The participation required individual Enneagram personality testing conducted by Integrative9 Enneagram Solutions, an independently run business located outside of the university. The association with this company was facilitated by Dr Tessie H Herbst - MEd, PhD, MTh registered Psychologist in the Category: Educational (HPCSA PS0028274) and Master HR Professional (SABPP). Dr Herbst works in the TUT Academic Leadership Development Office of the Deputy Vice-Chancellor: Teaching, Learning & Technology.

The full-time academic staff's participation in this personality testing was further used for capacity development teambuilding activities and administered by Dr Herbst within the TUT FAD department. However, the teambuilding is not part of this study, and therefore the two objectives will not be conflated.

4.3 Data analysis

Conceptual blending theory was incorporated as an analysis tool towards mapping the traits towards determining a typology. Fauconnier and Turner (2003, 93) state that conceptual blending is a fundamental instrument of the everyday mind, used in our basic explanation of all our realities, from the social to the scientific. Insights obtained from conceptual blends constitute the products of creative thinking. Conceptual blending theory is not of itself a complete theory for creativity since it does not clarify the inputs that originate a blend. In other words, conceptual blending provides a terminology for describing creative products and does not include the triggers for the sources and inspiration.

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[7] Without written permission from each person, the complete coaching report was not released to the researcher (refer to Appendix 2).

Conceptual blending theory is not an officially recognised research tool. However, the theory describes how to produce a product of thinking inductively and/or deductively. It is deemed appropriate for this study where it serves both as an example of producing a result of creative thinking and supporting the concepts of being and thinking like an artist. The process is of itself a creative act and characterises the artists' way, thereby underpinning the artist-as-creative-act.

Thematic analysis was used to provide qualitative, detailed, and versions of the data (Braun and Clarke 2012, Vaismoradi and Turunen 2013). "[O]bvious or semantic meanings [can be reported] in the data, or one can interrogate the latent meanings, the assumptions and ideas that lie behind what is explicitly stated" (Braun and Clarke 2006).

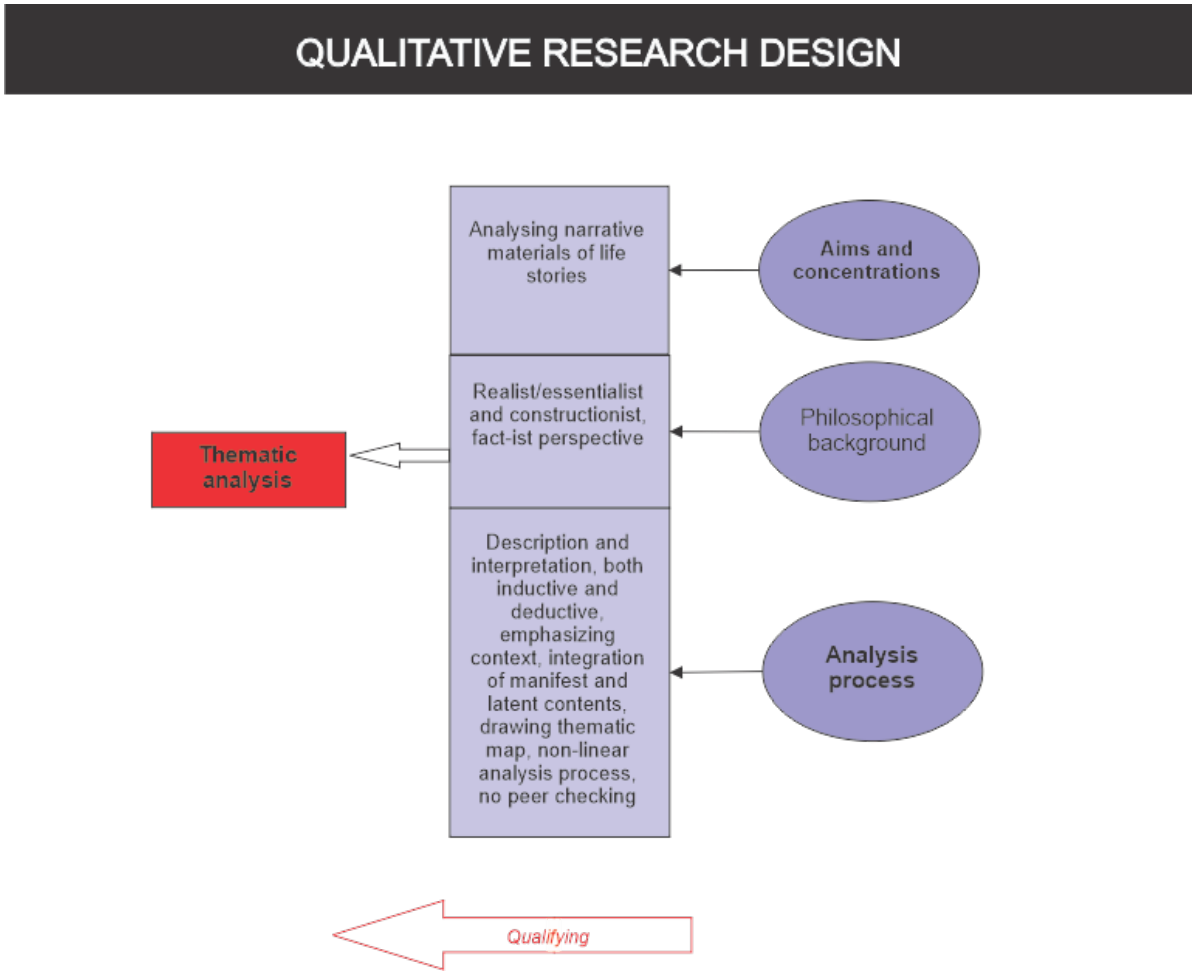

Figure 4.1. Extracted information from representing the main characteristics in thematic analysis within qualitative methodology (Vaismoradi and Turunen 2013, 399).

Thematic analysis was applied to determine the aspects of, and within the process of, the conceptual blending theory approach. The thematic analysis facilitated the match and

cross-space mapping processes between the comparative input spaces towards generating a blended new outcome (see Figure 4.2).

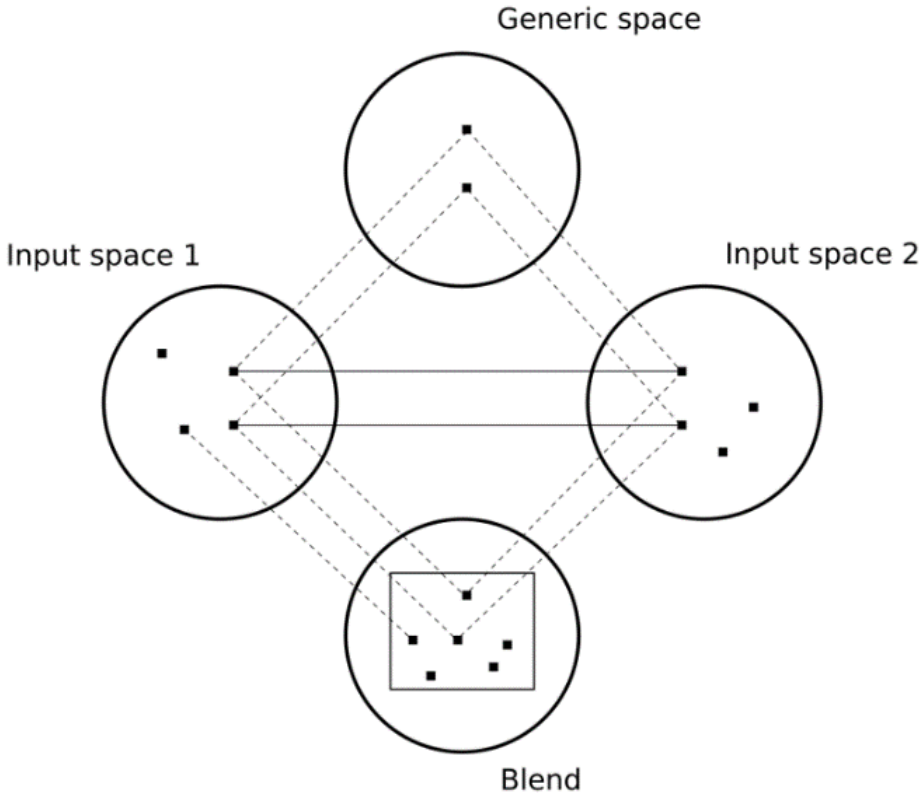

Figure 4.2. Basic diagrammatical representation of conceptual blending theory (Fauconnier and Turner 2003, 53)

The generic space represents the DPA full-time academic staff's personalities that are the subject of this study. Inclusive of both their performance capabilities alongside their traits towards functioning within higher education academia. The norms extracted from the Enneagram personality tests served to determine the artist-as-creative-actartist-as-creative-act – input space one. The norms were then compared with a higher education quality educator's norms and standards – input space two. The resultant blend provides the typology for artist-academic.

The basic diagram illustrates the processes of conceptual integration, as "the circles represent mental spaces, the solid [square dots] indicate the cross-space mapping between the inputs, the dotted lines indicate connections between inputs and either generic or blended spaces, and the solid square in the blended space represents emergent structure" (Fauconnier and Turner 2003, 52-54).

The analysis was not done to test existing theories (deductive analysis). Instead, the analysis was made to develop an orientation intervention and is inductive (Creswell and Creswell, 2018:56).

4.4 Ethics

The Haaga-Helia University of Applied Sciences (through which this study was conducted) approved the proposal and the study plan. The university also waived their ethical considerations to align with ethical considerations set out by TUT (refer to Appendix 1). Both the Faculty of Arts & Design and subsequently the central TUT Research Ethics Committee have approved the formal study proposal – Ref #: REC2020/05/008 (refer to Appendix 2 – Tshwane University of Technology ethical consent).

Each participant received a link to the electronically circulated Google Forms survey-style information questionnaire and remained anonymous. This survey functioned to inform all full-time staff of the intentions of the study, determine the initial buy-in, and gauge the interest to participate in the DPA teambuilding. Each participant was also provided with an information leaflet incorporating the consent forms (refer to Appendix 3 – Information leaflet and consent form). Some staff did choose to waive their rights to participate in the study (refer to Section 5 for details).

The Enneagram test will be administered by Integrative9 Enneagram Solutions (Integrative9 2011) facilitated by a TUT consultant Dr Tessie H Herbst - MEd, PhD, MTh Registered Psychologist in the Category: Educational (HPCSA PS0028274) and Master HR Professional (SABPP). Dr Herbst works in the TUT Academic Leadership Development Office of the Deputy Vice-Chancellor: Teaching, Learning & Technology. The test result data from consenting participants will be requested from Dr Herbst as anonymous submissions. Therefore, the participant's identity and connotation will not be revealed to the researcher or the research team. Full copies of the Enneagram Personality test are only available through the testing site content and may only be accessed by Dr Herbst. The individual Enneagram test results were provided to each respective participant and will remain their property to do with as they please. Only the information on the core type, Tritype, and instinct was extracted, compiled, and supplied by Dr Herbst for use within the study and is saved electronically under password protection. All records compiled or collected during this research project will be kept by the Department of Performing Arts for five years after completing this study. Quality of the research

The rigour of this qualitative research study was ensured through trustworthiness that includes transferability, which in turn is reliant on dependability and confirmability (Petty, Thomson and Stew 2012, 4-5).

4.4.1 Transferability

Transferability refers to the extent to which the findings can be applied in other contexts or with other participants (Petty, Thomson and Stew 2012, 6). Given the small sample size, the qualitative data and findings for this study will not be generalised. However, the selected data provided from the Enneagram test results will allow the researcher to develop an understanding of what artistic staff in academia in similar circumstances may experience (Morrow 2005, 252). As mentioned, this forms a pilot study. A generic understanding of all art discipline staff would provide a more inclusive diagnostic tool to support artist-academic typology for a more comprehensive study. The study has been structured primarily from a UoT perspective and centred around the performing arts staff of TUT. The way in which the study is conducted may be transferrable to other environments towards identifying artist-as-the-creative-act within multiple contexts.

4.4.2 Confirmability

The way the researcher has “made interpretations, implications and conclusions is made explicit through an audit trail” to obviate the bias of the researcher within this study (Petty, Thomson and Stew 2012). An additional researcher (Dr Herbst) will be involved in scrutinising data collection and metadata to aid the adequacy of data and findings (Morrow 2005, 252).

Further, the researcher managed the risks associated with this study. The knowledge gained from this project helped enrich the performing arts staff both as a teambuilding and individual leadership capacity-building process (refer to Appendix 3 – Information leaflet and consent form, and Section 4.3 – Ethics).

4.4.3 Credibility

Credibility refers to the degree to which the findings can be trusted or believed by the participants of the study (Petty, Thomson and Stew 2012, 6). The researcher used appropriate research methods widely accepted to achieve the established objectives (Vaismoradi and Turunen 2013, Fauconnier and Turner 2003). Peer debriefing in the form

of engagement with additional research staff in other contexts within the university who had insight into the teambuilding and capacity-development workshop. The workshop was conducted with all participants and intrinsic knowledge in psychology, teaching and education, and research practice within the humanities. The study sought a diversity of perspectives that informed the collection of various data. The collection of data was conducted to effectively cross check interpretations, through various contexts that support the complexity of the conceptual framework (Petty, Thomson and Stew 2012, 6).

4.4.4 Dependability

This study sought to provide thick data analysis tracking towards ensuring an auditable trail of procedures and processes (Petty, Thomson and Stew 2012, 5). The researcher acknowledges that differences in time and space may result in curbing the replicability of the study. However, detailed accounts are provided for the dynamic and creative thematic analysis and conceptual blending used within the study.

5 Implementation and outcomes

The thematic analysis was done on the first conceptual blending input space – the Enneagram test results from the sample group. The test results determined the artist-as-creative-actartist-as-creative-act. A thematic analysis was conducted on the second conceptual blending space – the roles of a higher education quality educator. The thematic analysis then developed the discussion underpinning the blend – the blended space in the conceptual blending mapping – that determined the blended typology of an artist-academic.

5.1 The Enneagram testing results

There are 37 full-time staff members within the DPA and 33 staff members completed the Enneagram test towards participating in the departmental teambuilding. Four full-time staff (two support, and two academic) members did not complete the Enneagram test. For this study, only the Enneagram from the academic staff members is valid. The two full-time staff members who abstained were replaced with part-time staff members, who have participated as valuable members in the staff complement for the last three years and who are at their full capacity in teaching hours. The replacements ensured a viable complement of academic staff member results. Therefore, 35 Enneagram tests were completed.

There were 10 tests for support staff members (including both administrative and technical staff) and 25 for academic staff members. Further, one academic staff member did not consent to their information being used within the study, and therefore the sample size used for this study included 24 test results from academic staff members. The participant's identities have been kept confidential by allocating codes that designate the academic discipline specificity in which that staff member operates within the department.

The results of the Enneagram used for this study include the following:

Table 5.1. Enneagram results listed per core type

	Code	Enneagram core type	Tritype	Instinct
1	A1	1	1,2,7	SX
2	A2	1	1,2,6	SP
3	A3	1	1,2,7	SX
4	B1	1	1,4,7	SO
5	B6	1	1,4,7	SP
6	C1	1	1,3,6	SP
7	D1	1	1,3,7	SX
8	A4	2	2,5,1	SO
9	B5	3	3,7,1	
10	D2	3	3,7,1	SP
11	E1	3	3,5,1	SP
12	B2	4	1,4,5	SX
13	D3	4	4,7,9	SO
14	B7	4	4,1,7	SP
15	B3	5	5,9,3	SP
16	B4	5	5,8,2	SP
17	C2	5	5,8,4	SP
18	D4	5	5,9,2	SO
19	E2	5	5,9,2	SP
20	C3	7	7,8,3	SP
21	D5	7	7,1,3	SP
22	D6	7	7,1,2	SO
23	D7	8	1,4,5	SO
24	E3	8	8,2,7	SO

There was no discerning overarching core-type that designates a performing artist-educator. Instead, some clusters formed. It was notable that there were no participants who were a core-type six or a core-type nine within this sample group.

The highest clusters of personality core types were one (29%) and five (21%) (refer to Figure 5.1), and these present as the perfectionist (one) and the observer (five).

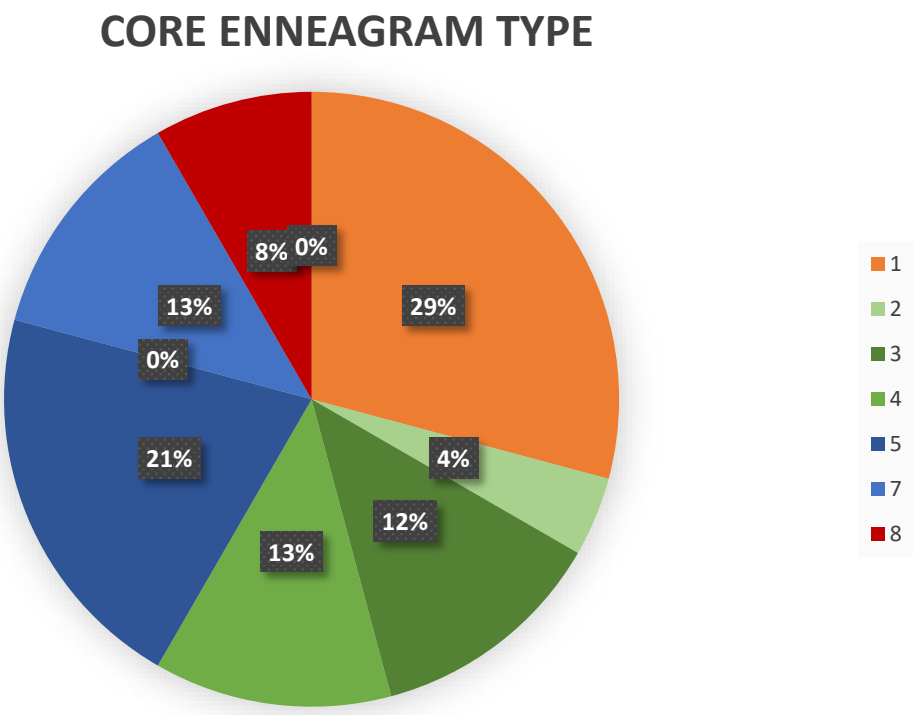

Figure 5.1. Core Enneagram type cluster percentages – among the TUT DPA academic staff

The most common adjectives included with these core types are *strict* perfectionist (one), and *quiet* specialist (five). According to Fauvre and Fauvre (2013, 25-27; 41-43) “ones wanting to be accurate, honest, fair, and objective. Most importantly… respectable” and are given a description of being ‘moral perfectionists’. Whereas “five’s want to be informed, knowledgeable, concise, and [have] perspective. Most importantly… be self-sufficient” and are termed ‘investigative thinkers’.

It is interesting that if people were to stereotype the personality of an artist within the Enneagram styles, it would probably be to include them in the core-type four – an intense creative. Yet, this was not the dominant type that was revealed. Four matched a seven (enthusiastic visionary) in third-place priority level at 13% respectively. According to Fauvre and Fauvre (2013, 37-39; 49-51) “four’s want to be inspired, intuitive, original and unique. Most importantly… be passionate” and are termed ‘romantic individualists’. Whereas “sevens want to be fascinating, fascinated, innovative, and enthusiastic” and are named ‘entertaining optimists’.

As there was no definitive core-type, and the highest value was less than a third of the sample group, the study looked to cluster the core-type results per the triad intelligence or

expression centres. The study revealed that the dominant centres of expression were in the centres of action (body) – 36% and thinking (mind) – 34% within the triad classification, and the feeling (heart) centre receiving 30% (refer to Figure 5.2). This percentage was calculated by taking the total of core-type presentations against each number, combining them within the triad groupings (action [8,9,1], feeling [2,3,4], and thinking [5,6,7][8]) and representing the groupings as a percentage.

It was revelatory that the dominant triad from the sample group of DPA academic staff revealed the action or body centre as being the most dominant. This could be attributed to the fact that the participants operate from their instinctual traits of being an artist. The close second triad being the thinking triad may be attributed to these participants operating as academics (teachers) within a university setting. This thinking triad indicates that the participants use thought processing traits more than activating their self-image traits (as found within the feeling triad).

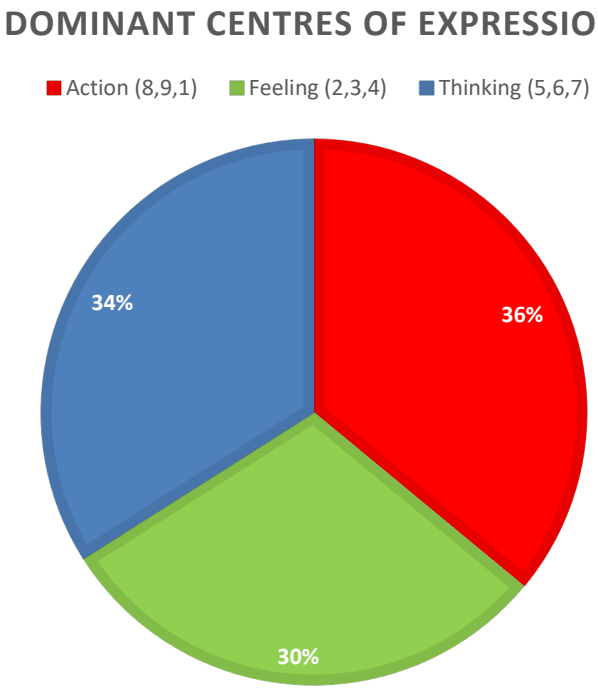

Figure 5.2. Dominant centres of expression – the clustering of core-type personalities within the TUT DPA academic staff

[8] The numbers listed here are the core type mix towards designating a Tritype. The numbers are not necessarily used in numerical order (refer to Tables 5.3 and 5.4).

It is important to remember that this study did not serve to delve into the participant's personality types and traits. Instead, the study focusses on trying to determine the typology of the group. Therefore, a more in-depth analysis was done to determine archetypes within the sample group by investigating the Tritypes. This search for the archetypes revealed that there was no dominant Tritype. The only direct repetitions in the Tritypes was for the patterns 1,2,7 – two participants; 1,4,5 – two participants; 1,4,7 – two participants; and 5,9,2 – two participants. When the instincts were considered to identify true Tritype matches, only the two participants sharing 1,2,7 also shared the SX instinct (refer to Table 2).[9] Again, this had not uncovered a significant pattern.

Table 5.2. Tritype matches in the TUT DPA academic staff profiles

Tritype	**Number of occurrences (*more than once*)**	**Instincts[7]**		
		SP	**SO**	**SX**
1,2,7	2	0	0	2
1,4,5	2	0	1	1
5,9,2	2	1	1	0
1,4,7	2	1	1	0

Further analysis of the Tritype clusters according to Faure's (2013, 67-68) Tritype classifications offered insight into the archetypes and their corresponding values. Table 3 lists the Tritype Archetype, the number of sequential occurrences, and their corresponding coded discipline specificity combinations.

[9] For this study, the instincts were not considered in the context of Enneagram reporting. As most of these tests were completed within 2020 when the world was grappling with a global pandemic. It serves to note that there would be a propensity towards the SP instinct as dominant. Not because it was necessarily a true reflection of personality instinctual type.

Table 5.3. Archetypal classification of Tritypes within the TUT DPA full-time academic staff

Tritype Archetype (numerical numbers for sequencing)	**Number of occurrences**	**Tritype number sequence occurrences**			**Associated discipline specificity (and combinations)**
Visionary (147)	3	147	147	417	BD
Systems builder (137)	3	137	371	713	D
Teacher (127)	3	127*	127	712	AD
Problem solver (259)	2	592	592		DE
Researcher (145)	2	145	145		BD
Mover shaker (378)	1	783			C
Thinker (359)	1	593			B
Free spirit (278)	1	827			E
Strategist (258)	1	582			B
Mentor (125)	1	251			A
Taskmaster (136)	1	136			C
Technical expert (135)	1	351			E
Supporter (126)	1	126			A
Gentle spirit (479)	1	479			D
Scholar (458)	1	584			C
*Tritype sequences in red indicate the intentional repetition					

Tritype Archetypes' frequency is depicted in Figure 5.3, where the designated type numbers are presented in numerical order for further sequencing.

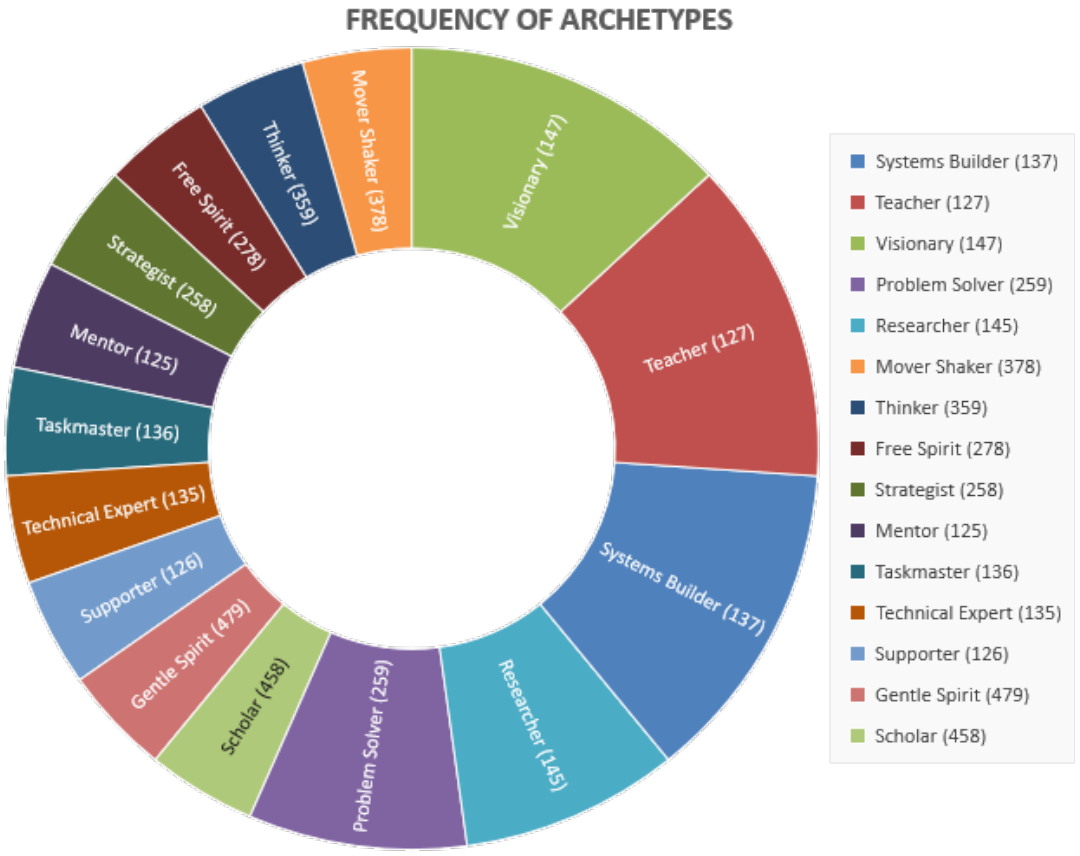

Figure 5.3. Frequency of Tritype Archetypes among the TUT DPA full-time academic staff

From the information gleaned from Table 3 and Figure 5.3, there is a proclivity towards the visionary, teacher, and system builder Tritype Archetypes. The researcher and problem solver are the next dominant archetypes featured. Of the other archetypes listed, each only presents once in the sample group.

Tables 4 and 5 further distil the values associated with each Tritype Archetype as extracted from Fauvre and Fauvre (2013, 63-66). The further groupings of ‘core fear, life purpose and blind spot’ found within the original tables were not used for the purpose of this study. The study aims to use only the archetypal classification towards identifying traits and qualities to determine a pattern among the full-time academic staff of TUT DPA, their disposition towards their fears, purpose, and blind spots leads to participant’s personality identification.

Table 5.4. Extracted aspects pertaining to the overview of Tritype Archetypes as delineated by Fauvre and Fauvre (2013, 63-66)

Tritype Archetypes*	**Tritype # combinations****	**Archetype**	**Life purpose**
Systems builder	**137**, 173, **371**, 317, **713**,731	If you are a 137, you are diligent, ambitious, and innovative. You want to be ethical, efficient, and upbeat. You are self-motivated and want to achieve your goals in a positive and effective way. You want to do your best and want to look good doing it. You focus on success and seek ways to measure it.	Your life mission is to figure out what has to be done and find a pleasant way to do it. A true systems builder, you are happiest when you execute your plans, enjoy life, and successfully meet your goals and expectations.
Teacher	**127**, 172, 271, 217, **712**, 721	If you are a 127, you are diligent, caring, and innovative. You want to be ethical, empathetic, and inspired. Engaging, fun-loving and outgoing, you want to be with people. You seek fun with a purpose, needing goals and time to play, celebrate and enjoy life. You love discovering new things. You have a gift of being able to squeeze the boredom out of anything tedious.	Your life mission is to help those in need of guidance, hope and inspiration. A true teacher, you are happiest when you can use your skills to make learning a creative and enjoyable experience.
Problem solver	259, 295, **592**, 529, 925, 952	If you are a 259, you are caring, knowledgeable and accepting. You want to be helpful, wise, and peaceful. You have a very shy, gentle, and reserved nature and tend to focus on harmony. You need companionship and avoid feelings of loneliness by focussing on the needs and concerns of others. You can struggle with inaction when you feel overwhelmed.	Your life mission is to find the information required to understand and manage difficulties. A true problem solver, you are happiest when you can be in a good Samaritan role and help others find solutions.
Researcher	**145**, 154, 451, 415, 514, 541	If you are a 145, you are diligent, intuitive, and knowledgeable. You want to be ethical, original, and wise. Highly intellectual, you are focussed on what you perceive is correct and above reproach. Motivated to be informed, you are research-orientated. You seek and quote the opinions of experts to avoid being uncertain and seen as ignorant.	Your life mission is to study and learn as much as you can and then teach the wisdom of what you have learned to others. A true researcher, you are happiest using your investigative skills to understand complex issues fully.
Visionary	**147**, 174, 471, **417**, 714, 741	If you are a 147, you are diligent, intuitive, and innovative. You want to be ethical, expressive, and positive. You are passionate and idealistic. You want to make a difference in the world and see the many possible approaches to various situations. Perfectionistic, you seek standards that improve lives.	Your life mission is to create new standards of excellence and innovative ways to implement long-lasting change. A true visionary, you are happiest when you can create change and manifest dreams.
Mover shaker	378, 387, 738, **783**, 837, 873	If you are the 378, you are ambitious, innovative, and protective. You want to be efficient, happy, and straightforward. You are a dynamic	Your life mission is to see what is possible and find innovative ways to achieve your goals. A true mover and shaker, you are happiest

		go-getter, focussed on the prize. An expansive powerhouse, you see the big picture and have the will to make it happen. Obstacles are competitive challenges.	when you are in a position of power to manifest your vision and make things happen. You must do to feel alive.
Thinker	359, 395, **593**, 539, 935, 953	If you are a 359, you are ambitious, knowledgeable, and accepting. You want to be efficient, wise, and peaceful. Intellectual and clever, you find amenable and pleasant ways to manage difficult situations and relationships. Often shy, you are very private and are slow to trust others. You need time to reveal yourself more fully. You are ambitious but seed admiration in a subtle way.	Your life mission is to use your ability to unite opposing points of view, find compromises and find workable solutions. A true thinker, you are happiest when you can use your skills to be helpful and judicial.
Free spirit	278, 287, 782, 728, **827**, 872	If you are the 278, you are caring, innovative and protective. You want to be helpful, loving, and straight-forward. You are assertive, funny, and outgoing. You like to use your charming and sunny disposition to create an upbeat, positive, and action-packed environment. You are also very nurturing to those in your circle of care.	Your life mission is to be an instrument of change, transforming difficult situations into moments of inspiration. A true free spirit, you are happiest when you are involved with creative projects, on the go and helping others learn to act on their own behalf.
Strategist	258, 285, **582**, 528, 825, 852	If you are a 258, you are caring, knowledgeable and protective. You want to be helpful, wise, and straightforward. Highly sensitive, you are an empathetic, intellectual 'people' person. You are both introverted and extroverted and can be direct and easily move towards others and can 'over' give and pull away to recharge.	Your life mission is to identify what is required and then help, inform, or protect others. A true strategist, you are happiest when you are in a leadership position and can use your understanding of systems, people, and principles to guide.
Mentor	125, 152, **251**, 215, 512, 521	If you are 125, you are very diligent, caring, and knowledgeable. You want to be ethical, helpful, and wise. You are very idealistic and see what has to be done and the simple and effective ways to do it. You are intensely private but care about people. You seek practical systems and procedures to measure results and effectiveness.	Your life mission is to use your wisdom to provide the information required to manifest ideals that help those in need. A true mentor, you are happiest when you can help others improve themselves.
Taskmaster	**136**, 163, 361, 316, 613, 631	If you are a 136, you are diligent, ambitious, and inquisitive. You want to be ethical, efficient, and dutiful. Highly industrious and responsible, you are focussed on achievement. You feel obligated to be orderly and create a successful image as dictated by society. Most importantly, you focus on your duty and finding certainty.	Your life mission is to focus on details, identify goals and accomplish what is asked of you in a thorough way. A true taskmaster, you are happiest when there are clear structures and roles. You want accomplishments and prestige.
Technical expert	135, 153, **351**, 315, 513, 531	If you are a 135, you are diligent, focussed, and knowledgeable. You want to be ethical, efficient, and wise. Highly rational, you seek systems and procedures. Details orientated, you like mathematical concepts and finding ways to breakdown and understand complex	Your life mission is to be focussed and to use your powers of observation to achieve goals. A true technical expert, you feel happiest when you use your knowledge and precision skills to create, achieve and teach.

		material. You are very precise and good with exacting details that others find difficult to manage.	
Supporter	**126**, 162, 261, 216, 612, 621	If you are a 126, you are diligent, caring, and inquisitive. You want to be ethical, helpful, and supportive. Highly responsible and cooperative, you are most comfortable when you do things by the book and know what to expect. Focussed on the needs and concerns of others, you seek ways to be of service. You enjoy being the poser behind the throne.	Your life mission is to find structured ways to give and be of assistance to others. A true supporter, you are happiest when you are able to assist others, and fulfilment comes from helping them achieve their goals.
Gentle spirit	**479**, 497, 749, 794, 947, 974	If you are a 479, you are intuitive, innovative, and accepting. You want to be original, positive, and peaceful. You are identified with the defence of optimism and tend to hide your painful feelings and pessimism for fear of being rejected. You see the wonder in beauty and are tender-hearted, lyrical, and idealistic. You are attracted to the healing arts.	Your life mission is to identify what is truly meaningful in life and help people transform negative feeling into positive change. A true gentle spirit, you reel happiest when you have a creative expression to reconnect with your innermost self and facilitate change.
Scholar	458, 485, 548, **584**, 845, 854	If you are the 458, you are intuitive, knowledgeable, and protective. You want to be original, wise, and straight-forward. You study what makes people tick and form strong opinions about what you learn. Somewhat introverted, you are identified with being an intuitive, strategic thinker and see interconnections that others may miss.	Your life mission is to discover what is innately human and share these findings with others. A true scholar, you passionately follow your own muse and are happiest when you can study what is of interest to you and then disseminate what you find.

* the Tritype Archetype have been listed in order of occurrence found within the sample group
** the Tritype sequences indicated in bold are those combinations found within the sample group. The Tritype sequences indicated in red show that these occur more than once.

Table 5.5. Distillation of value descriptive words in the Tritype Archetypes delineation from Fauvre and Fauvre (2013, 63-66)

Tritype	**# occurrence**	***you are…***				***want to be…***				
Visionary (147)	3	diligent	intuitive	innovative	ethical	expressive	positive	passionate	idealistic	big picture thinker
Teacher (127)	3	diligent	caring	innovative	ethical	empathetic	inspired	engaging	Fun-loving	outgoing
Systems builder (137)	3	diligent	ambitious	innovative	ethical	efficient	upbeat	self-motivated	achiever	goal-oriented
Researcher (145)	2	diligent	intuitive	knowledgeable	ethical	original	wise	intellectual	correct	informed
Problem solver (259)	2	caring	knowledgeable	accepting	helpful	wise	peaceful	shy	gentle	reserved
Thinker (359)	1	ambitious	knowledgeable	accepting	efficient	wise	peaceful	intellectual	amenable	private
Technical expert (135)	1	diligent	focussed	knowledgeable	ethical	efficient	wise	rational	system driven	procedural
Taskmaster (136)	1	diligent	ambitious	inquisitive	ethical	efficient	dutiful	industrious	responsible	achiever
Supporter (126)	1	diligent	caring	inquisitive	responsible	cooperative	comfortable	correctness	serving	focus on others
Strategist (258)	1	caring	knowledgeable	protective	helpful	wise	straightforward	sensitive	empathetic	direct
Scholar (458)	1	intuitive	knowledgeable	protective	original	wise	straightforward	opinions	introverted	learned
Mover shaker (378)	1	ambitious	innovative	protective	efficient	happy	straightforward	dynamic	go-getter	powerhouse
Mentor (125)	1	diligent	caring	knowledgeable	ethical	helpful	wise	idealistic	intensely private	practical systems
Gentle spirit (479)	1	intuitive	innovative	accepting	original	positive	peaceful	tender-hearted	lyrical	idealistic
Free spirit (278)	1	caring	innovative	protective	helpful	loving	straightforward	assertive	funny	outgoing

The textual analysis further uncovered that there was more frequent use of salient value traits across the identified Tritype Archetype categories within the sample group listing. These have been listed and represented in Table 6 and Figure 5.4.

Table 5.6. Salient values to describe the Tritype Archetype among the TUT DPA full-time academic staff

Tritype Archetype salient values	**Number of occurrences**	**Percentage**
diligent	8	11%
knowledgeable	7	10%
ethical	7	10%
wise	7	10%
caring	6	8%
innovative	6	8%
efficient	5	7%
ambitious	4	5%
intuitive	4	5%
protective	4	5%
helpful	4	5%
straightforward	4	5%
accepting	3	4%
inquisitive	2	3%
focussed	1	1%
peaceful	1	1%
Total	*73*	*100%*

The descriptive words used to designate the Tritype Archetype indicate that the following are most prevalent: diligent, knowledgeable, ethical, and wise. This grouping is followed by more emotive word usage: caring, innovative, and efficient (refer to Figure 5.4).

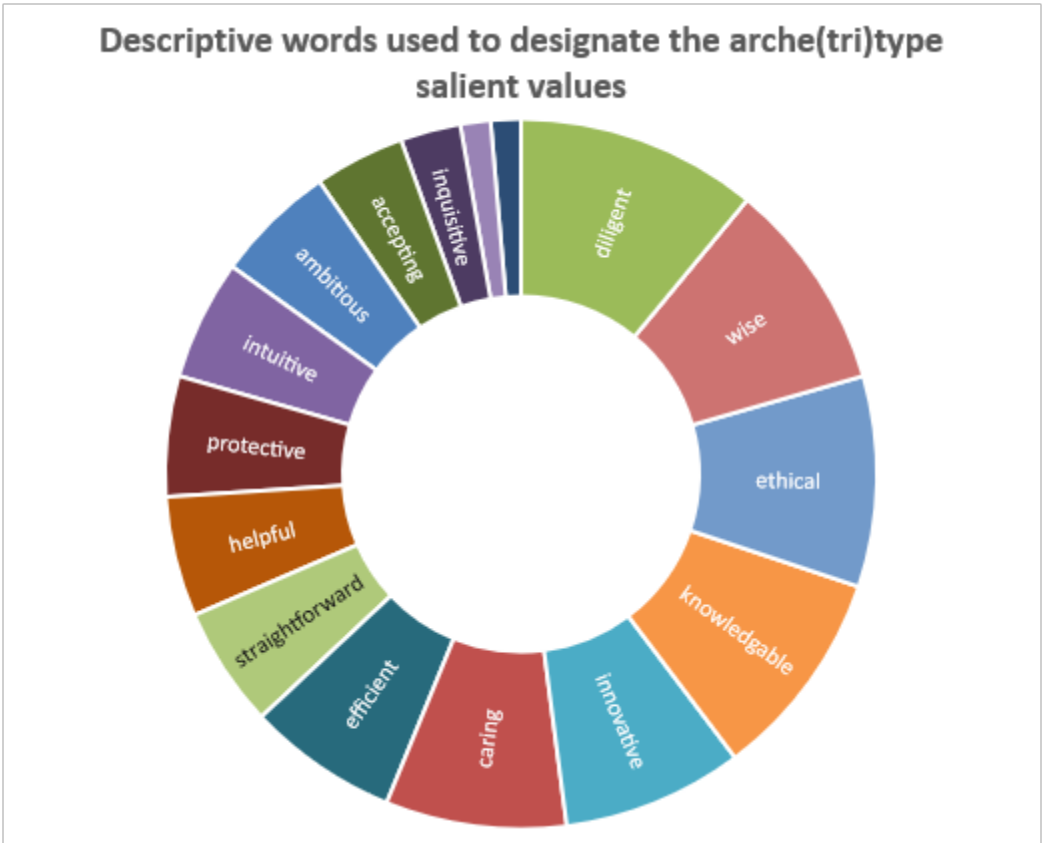

Figure 5.4. Representation of descriptive words to designate the Tritype Archetype salient values among the TUT DPA full-time academic staff

These salient values and descriptive words will be compared with the values established to determine the roles for educators' development as set out in South African government guidelines towards identifying a typology for an artist-academic.

5.2 Roles of an educator in higher education

Morais and Azevedo (2011) describe a creative teacher as:

> A creative teacher is the one who encourages reasonable risks and unpredictable situations, while reinforcing creative activities… a motivating class environment should also be both in harmony with a good scientific background of the teacher … To encourage the self-confidence and self-regulation of students, as well as their multiplicity of ideas and their active role in defining and redefining problematic points… the teacher should also be tolerant of ambiguities, critical of their practices and demonstrative of creative abilities (Morais and Azevedo 2011, 331, Fautley and Savage 2007).

According to the South African government publication (2000) on educators' norms and standards, the policy does not differentiate between basic and higher education teachers.

> The policy describes the *roles,* their associated set of *applied competencies* (norms) and *qualifications* (standards) for the development of educators. It also establishes key strategic objectives for the development of learning programmes, qualifications, and standards of educators (SA Government 2000).

The norms and standards for educators set out by the South African government (2000) state clearly that the seven roles and associated competencies identified and listed are said to serve to describe a 'competent educator', and not meant as a "checklist against which one assesses… competen[ce] or not". The emphasis is placed on the ability to "integrate theory and practice in teaching" within the applied associated teaching environs.

The seven roles of educators include:

- Learning mediator
- Interpreter and designer
- Leader, administrator, and manager
- Scholar, researcher, and lifelong-learner
- Community, citizenship, and pastoral role
- Assessor
- Learning area, subject, discipline, phase specialist

When deconstructed, the extracted archetypal descriptive terms used to delineate the roles of a competent educator, including mediator, interpreter, designer, leader, administrator, manager, scholar, researcher, lifelong learner, pastoral carer,[10] assessor, and specialist. Table 7 provides a breakdown of the seven roles of a competent educator as extracted from the South African government publication (2000).

[10] The concept of pastoral care in education serves to detail "how curriculum and pastoral practice can best contribute to students' social, emotional, physical and moral wellbeing" (Hearn, et al. 2006, i). Historically, the concept of pastoral care originated from England during the early nineteenth century (Lang 1983, Hearn, et al. 2006, 4). In more recent times, the question of pastoral influences has "no longer been one of leading people to their salvation in the next world, but rather of ensuring it in this world" (Hunter 1994). Within this framework "pastoral care has taken on a different meaning of health and wellbeing, and hence a liberal neutrality approach has become the norm" (Hearn, et al. 2006, 4).

Table 5.7. The breakdown of the seven roles of a competent educator as extracted from the South African government publication (2000)

Role title	Extracted archetypal descriptive terms	Role description
Learning mediator	Mediator	The educator will mediate learning in a manner sensitive to the diverse needs of learners, including those with barriers to learning; construct learning environments that are appropriately contextualised and inspirational; communicate effectively showing recognition of and respect for others' differences. An educator will also demonstrate a sound knowledge of subject content and various principles, strategies, and resources appropriate to teaching in a South African context.
Interpreter and designer of learning programmes and materials	Interpreter	The educator will understand and interpret provided learning programmes, design original learning programmes, identify the requirements for a specific learning context, and select and prepare suitable textual and visual resources for learning. The educator will also select, sequence, and pace the learning in a manner sensitive to the differing needs of the subject or learning area and learners.
	Designer	
Leader, administrator, and manager	Leader	The educator will make decisions appropriate to the level, manage learning in the classroom, carry out classroom administrative duties efficiently and participate in school decision-making structures. These competencies will be performed in ways that are democratic, which support learners and colleagues, and demonstrate responsiveness to changing circumstances and needs.
	Administrator	
	Manager	
Scholar, researcher, and lifelong learner	Scholar	The educator will achieve ongoing personal, academic, occupational, and professional growth through pursuing reflective study and research in their learning area, in broader professional and educational matters, and in other related fields.
	Researcher	
	Lifelong learner	
Community, citizenship, and pastoral role	Pastoral carer	The educator will practise and promote a critical, committed, and ethical attitude towards developing a sense of respect and responsibility towards others. The educator will uphold the constitution and promote democratic values and practices in schools and society. Within the school, the educator will demonstrate an ability to develop a supportive and empowering environment for the learner and respond to the educational and other needs of learners and fellow educators. Furthermore, the educator will develop supportive relations with parents and other key persons and organisations based on a critical understanding of community and environmental development issues. One critical dimension of this role is HIV/AIDS education.

Assessor	Assessor	The educator will understand that assessment is an essential feature of the teaching and learning process and know how to integrate it into this process. The educator will understand the purposes, methods and effects of assessment and be able to provide helpful feedback to reamers. The educator will design and manage both formative and summative assessment in appropriate ways to the level and purpose of the learning and meet the requirements of accrediting bodies. The educator will keep detailed and diagnostic records of assessment. The educator will understand how to interpret and use assessment results to feed into processes for the improvement of learning programmes.
Learning area, subject, discipline, phase specialist	Specialist	The educator will be grounded in the knowledge, skills, values, principles, methods, and procedures relevant to the discipline, subject, learning area, phase of study, or professional or occupational practice. The educator will know about various approaches to teaching and learning (and where appropriate, research and management), and how these may be used in appropriate ways to the learners and the context. The educator will have a well-developed understanding of the knowledge appropriate to the specialism.

Figure 5.5 depicts the associated competencies and qualifications extracted from the South Africa Government document (2000). It is important to note the repetition of descriptive words is denoted in the size of the wedge. (Single words cannot be identified in this figure and may be traced in Table 8.)

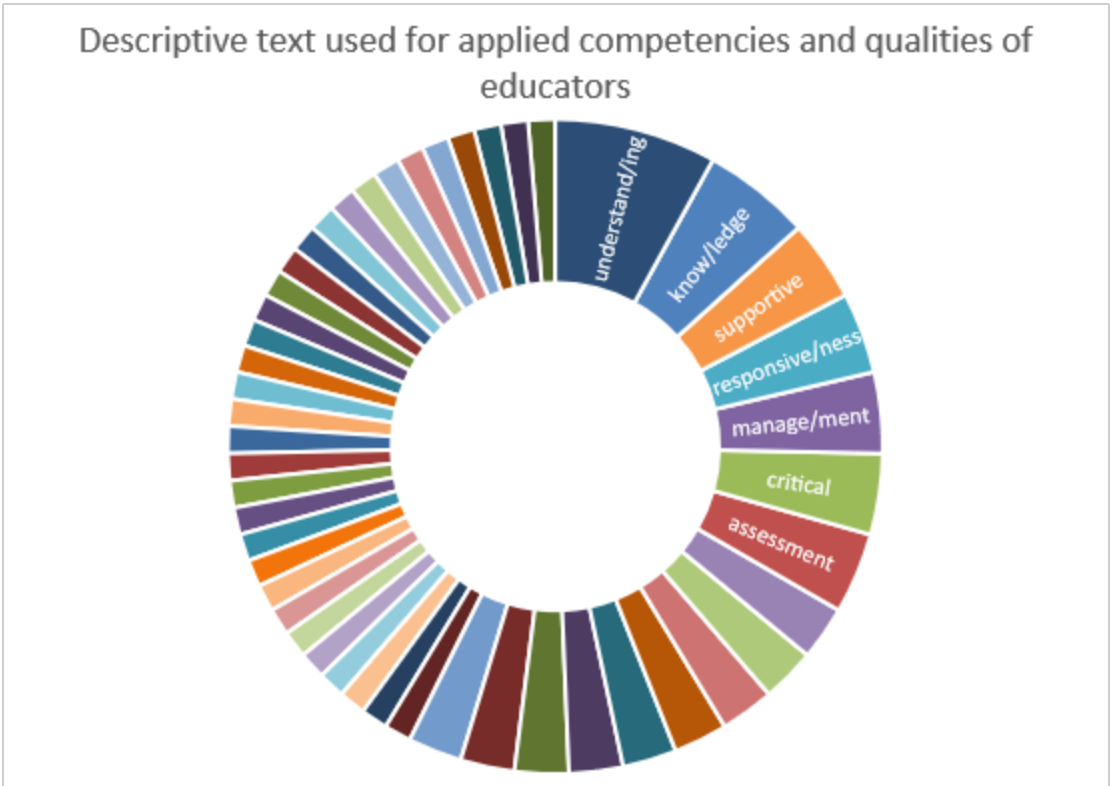

Figure 5.5. Representation of descriptive words used for applied competencies and qualities for the development of educators

Further textual analysis sought to emphasise repeated words and group comparable descriptive words to stress the competence or quality associated with educators' development (refer to Figure 5.6 and Table 8).

Figure 5.6. Word cloud representation of the words used to stress the applied competence or quality of an educator

Table 5.8. Word associations linked towards describing the applied competence or quality of an educator

Descriptive word/s found in text	Linked descriptive words found in text			Occurrences in text	Percentage
manage/ment (3)	strategize	plan	administrate	6	8%
understand (3)	interpret 2			5	6%
know/ledge (4)	learning			5	6%
responsive/ness (3)	sensitive	feedback		5	6%
resource/ful (3)	efficient	professional		5	6%
critical (3)	diagnostic			4	5%
supportive (3)	helpful			4	5%
assessment (3)				3	4%
understanding (3)				3	4%
communicate (2)	teaching			3	4%
design (2)	develop			3	4%
develop/ment (2)	process			3	4%
practice (2)	procedural			3	4%
principles (2)	values			3	4%
respect (3)				3	4%
Democratic (2)				2	3%
inspirational	empowering			2	3%
study	research			2	3%
committed				1	1%
decision maker				1	1%
discipline specific				1	1%
diversity				1	1%

ethical				1	1%
identify				1	1%
integrate				1	1%
mediate				1	1%
methodical				1	1%
personal growth				1	1%
reflect/ive				1	1%
research				1	1%
responsibility				1	1%
skills				1	1%

6 Discussion

The correlation between Tritype and the seven roles of a competent educator identified viable connections. Of the following identified connections, only two archetype terms matched directly, that of Scholar and Researcher. The others were determined by comparing the role descriptions in Section 5.2 (Table 7) with the archetype and life-purpose categories in Section 5.1 (Table 4). Table 9 reflects the correlation between Tritype Archetypes and the roles of a competent educator.

Table 6.1. Correlation between Tritype Archetypes and the seven roles of a competent educator

Extracted role descriptions of a competent educator	**Primary Tritype connection***	**Associated archetype connections**		
Mediator	Gentle spirit	Problem solver (2)	Thinker	
Interpreter	Teacher (3)	Gentle spirit	Visionary (3)	
Designer	Systems builder (3)	Technical expert	Teacher (3)	
Leader	Strategist	Mentor	Free spirit	
Administrator	Taskmaster	Visionary (3)	Systems builder (3)	
Manager	Mover shaker	Strategist	Supporter	
Scholar	Scholar	Visionary (3)		
Researcher	Researcher (2)	Technical expert		
Lifelong learner	Problem solver (2)	Strategist	Visionary (3)	
Pastoral carer	Supporter	Mentor	Free spirit	Gentle spirit
Assessor	Thinker	Problem solver (2)	Teacher (3)	
Specialist	Technical expert	Visionary (3)	Problem solver (2)	

*More than one occurrence

The archetypal role description of pastoral carer given to the designated role of ‘community, citizenship, and pastoral’ was the only one that produced the most similarities across the board. Most of the Tritype Archetypes could have been associated with this designation. From Table 6.1, only the primary top four have been listed.

Further, the descriptive words and text explaining a competent educator's competencies and qualities outlined in Section 5.2 (listed in Table 6) were compared with the Tritype value classifications found within Section 5.1 (listed in Table 4). The only similarities were found in the exact match in terminology was found in these three terms:

- knowledge, know, knowledgeable
- helpful
- ethical

The other choice of words only produced similarities through inferred synonym and meaning. The overlapping value traits associated with both include knowledge, know, knowledgeable, helpful, and ethical. These are traits that can be the primary traits of an artist-as-creative-actartist-as-creative-act within the role of a competent educator.

When correlated with the core Enneagram type – helpful would connect with a 2, ethical with a type 1, and knowledgeable with a type 5 (Fauvre and Fauvre 2013, Integrative9 2011). It is revealing because the core type 1 and 5 were the most prevalent from the sample group (refer to Figure 5.1). While the core type 2 had only a 4% match, the fact that it appears within the feeling triad has relevance, and that help may be associated with the three core types (2, 3, 4) within this triad. In turn, this would align the traits within the three triads that link back to the clustering of core-type personalities within the TUT DPA academic staff. This further enforces that there is representation in the action (body), thinking (head) and feeling (heart) which strengthens the almost equal distribution found between these triads (refer to Figure 5.2). There is a clear balance. The balance supports that Riso and Hudson (2010), Carpenter (2015), and Matise (2019, 19) concur that “according to the Enneagram theory, personality is formed from having a central orientation of one of the nine personality styles”. Yet, “for wholeness (also healing and integration), a person develops their home-style (one of the nine points) of their personality by integrating the strengths from the other eight styles, thus having the skills of all the styles available as needed” (Wagner 1988) (refer also to the discussion in Section 3.3).

This study set out to compare the values and traits of an artist-as-creative-actartist-as-creative-act with the aspects associated with the norms and standards of a higher education teacher. This comparison has determined that artist-as-creative-actthere are correlations that can be drawn between a competent educator and the archetypal values and traits that an artist-as-creative-act should evoke within South African higher education.

This study set out to establish the Tritype traits and archetypal aspects of an artist-as-creative-actartist-as-creative-act. A personality typecasting of an artist-as-creative-actartist-as-creative-act could not be explicitly determined. Instead, it was found that artists as creative act were dominant in the action triad, closely followed by the thinking triad, before they were driven by the emotional triad (refer to Figure 5.2). Further, Tritype Archetypes were established to generate a tendency

towards being a visionary, systems builder, teacher, problem solver, and researcher (refer to Figure 5.3).

Already the proclivity towards the designation of ‘teacher’ was there. However, the life-purpose explanation provided for that archetype includes that one’s life mission is to help those in need of guidance, hope, and inspiration, and one is happiest when one can use one’s skills to make learning a creative and enjoyable experience (Fauvre and Fauvre 2013, 63) (refer to Table 5), which may also be generic traits towards people who are creatively oriented.

The values and traits of an artist-as-creative-actartist-as-creative-act were compared with the aspects associated with the norms and standards of a higher education educator. It is interesting to note that the South African government report uses the term ‘educator’ as opposed to ‘teacher’ and did not differentiate between levels of application (school or tertiary). The Merriam Webster Dictionary (2021) definition difference between a teacher and educator, where a teacher is “one that teaches; especially: one whose occupation is to instruct”, while an educator is defined as “a person who gives intellectual, moral, and social instructions”. In turn, this may be aligned with the delineation of a ‘pastoral carer’ as discussed in Section 5.2 (Hearn, et al. 2006). It is interesting to note that higher education institutions globally have elected to use the term teacher (as opposed to educator) to differentiate between an academic who focusses on teaching as opposed to research (Henard and Leprince-Ringuet 2008, Hénard 2010, Fomunyam 2018, Serbati, et al. 2020, Yusoff, et al. 2018). Further, many of these studies strive to qualify the teaching in higher education as quality. The South African government has purposely selected the term ‘educator’ acknowledge that learning transfer is more than merely knowledge driven. Therefore, this study recognises this and has chosen to adopt the use of ‘educator’ over that of ‘teacher’.

The archetypal terms extracted from the seven roles of an educator include a longer list of 12 terms (refer to Table 7). When compared with the Tritype Archetypes of an artist-as-creative-actartist-as-creative-act, there were only two exact matches: researcher and scholar (refer to Table 9). However, all the Tritype Archetypes identified in the study were matchable through association with the role descriptions of a competent educator. Of the five dominant Tritype Archetypes, visionary was the only one that was not a direct connection with one of the role descriptions of a competent educator. Specifically, the dominant five archetypes were also repeatable. Visionary was most compatible with five matches, followed by problem solver with four (refer to Table 6.2).

Table 6.2. Repeated use of the five dominant Tritype Archetypes identified in the study

Extracted role descriptions of a competent educator	Primary Tritype connection*	Associated archetype connections		
Mediator	Gentle spirit	Problem solver	Thinker	
Interpreter	Teacher	Gentle spirit	Visionary	
Designer	Systems builder	Technical expert	Teacher	
Leader	Strategist	Mentor	Free spirit	
Administrator	Taskmaster	Visionary	Systems builder	
Manager	Mover shaker	Strategist	Supporter	
Scholar	Scholar	Visionary		
Researcher	Researcher	Technical expert		
Lifelong learner	Problem solver	Strategist	Visionary	
Pastoral carer	Supporter	Mentor	Free spirit	Gentle spirit
Assessor	Thinker	Problem solver	Teacher	
Specialist	Technical expert	Visionary	Problem solver	

This comparison led to the conclusion that an artist-as-creative-actartist-as-creative-act can be aligned with the role archetypes of a competent educator.

6.1 The blended typology

The result was that an artist-as-creative-actartist-as-creative-act can be aligned with the role archetypes of a competent educator, which is further underpinned by the discussions on the complementary association of the term ‘arts educator’ (refer to Section 2.3). However, as established, the term ‘arts educator’ is already prevalent within a specific context, and so will not be useful for the purpose of this study (refer to Section 2.3.1). Further, within higher education, the use of ‘academic’ is more predominant as opposed to that of education/educator. Academic used as an adjective, refers to “of, relating to, or associated with an academy or school especially of higher learning… based on formal study especially at an institution of higher learning” (Merriam Webster Dictionary 2021), as well as being inclusive “of or relating to literary or artistic rather than technical or professional studies”. Whereas ‘academic’ as a noun, speaks particularly to the role of “a member (such as a professor) of an institution of learning (such as a university)” (Merriam Webster Dictionary 2021).

Therefore, with the correlations between teaching and education, as well as education and academia, the title of artist-as-creative-actartist-as-creative-act may be used in conjunction with a

teaching academic (in higher education) as a knowledgeable expert to effectively train creative practice within higher education.

Already ‘academic art’ is used and acknowledged as a terminology (refer to Section 2.3.2.). Therefore, it would not be wise to adopt as a typology for this study's purpose. The context in which ‘academic art’ is used is not relatable to the perspective of determining a typology for locating an archetypal personality description for a professional designation of ‘artist’ within academia. Merely to transpose the term to ‘academic artist’ has been contested and contextualised by Adler (2003). Where the assimilation of an artist into the world of academia is cited as usurping their artistic status unless they remain an accomplished practising artist outside of a university. Yet labelling them as ‘practising artist’ which in the context of academia and the university becomes redundant (refer to Section 2.3.1.2).

This study serves to reinforce the concept of artist-as-creative-actartist-as-creative-act. Therefore, the study proposes that the adoption of creativity as the act of being an artist, or the result of the being, be adopted for use within the typology, thereby determining the artist-academic typology. The use of ‘artist’ refers as a noun to “one who is creative” (Merriam Webster Dictionary 2021). If used as an adjective, ‘artist’ linked to ‘academic’ would encompass the quality of creativity that all academics should embrace or strive to include in their educational endeavours.

7 Conclusion

The objectives of this study will be reviewed in the following section to see what conclusions the results revealed.

7.1 Archetypal values and traits that an artist-as-creative-act should evoke towards authenticity and creativity

The resulting blended typology artist-academic discussion revealed the Tritype traits and archetypal aspects pertinent to an artist-as-creative-actartist-as-creative-act. The primary archetypes are extracted as those that repeat and are set alongside the values and traits in Figure 7.1.

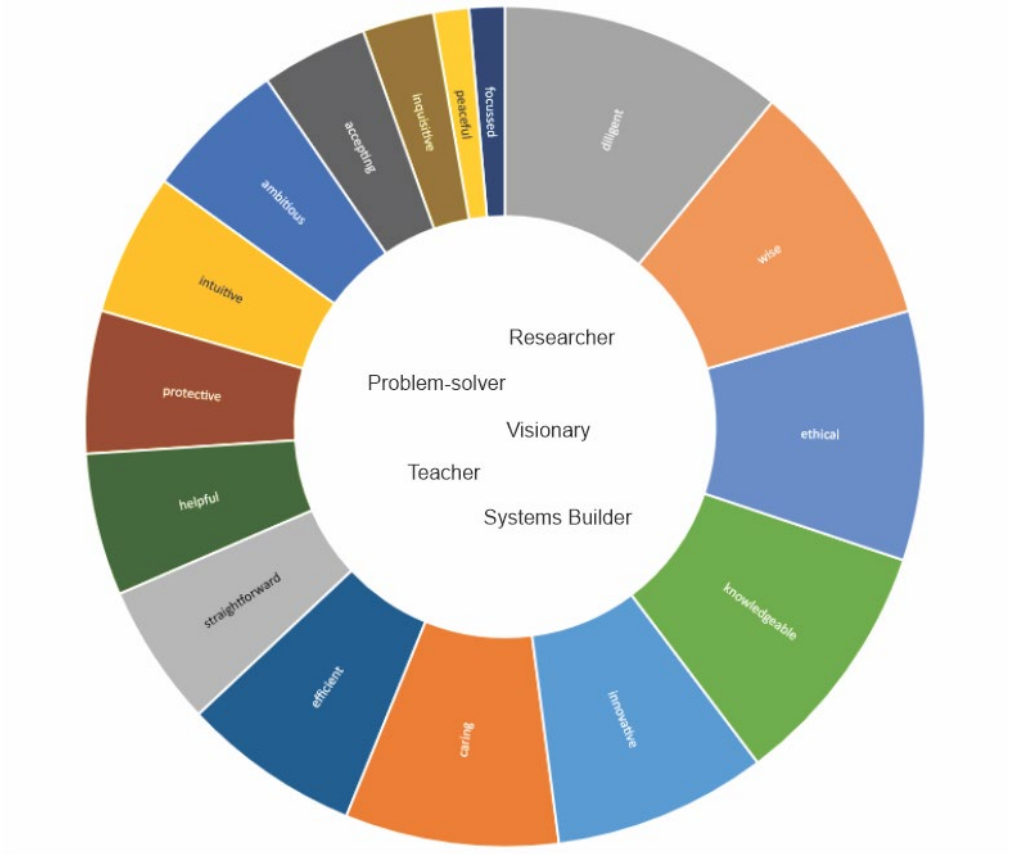

Figure 7.1. Principal Tritype Archetypes, salient values, and traits pertinent to an artist-as-creative-actartist-as-creative-act

Classifying current performing arts academic staff each as artist-as-the-creative-act validates these staff members as inherently complex. This complexity demonstrates that they are more than only a practitioner. They are more nuanced in their character, where their very personality is

ingrained in creative thought surfacing as artistic practice. The salient values and traits further attribute to the authenticity of what it means to be an artist-as-creative-actartist-as-creative-act.

7.2 An artist-academic typology

The comparison of artist-as-creative-act with the South African norms and standards of a competent educator resulted in evidence that the two are comparable. This comparison was achieved by comparing the archetypal traits and salient values of both. The combination of the two concretised a compatible artist-academic typology.

When determining an artist as an artist-academic comfortably within the higher education educational domain, it is important to highlight the artist-academics' predisposition to creativity in applied learning-centred teaching. This serves towards freeing the artist to use creativity uncensored when embarking on learning within tertiary education. This uncensored-creativity factor should provide the artist-academic with the designation that acknowledges their expertise in conjunction with their abilities as an educator (Foley 2014). Towards freeing the artist to use creativity uncensored when embarking on learning within tertiary education, staff should be freed of the need to conform to prescriptive teaching modalities and further embrace their disruptive role as artists in an ideological existence.

In direct connection with the DPA academic staff, the designation as artist-academic will serve to support the underlying notion that they are arts practitioners first before they are educators or academics. The role division is distinct in these staff members' perception that their profession is primary to their role in the university. Many feel that they are not (and dare say 'do not') to be merely seen as academics. Embracing academic characteristics will damper their effectiveness as artists, which is how they see their true core purpose. These artist-academics are already succeeding as both artists in their own capacity and as proven educators who have produced other artists who excel in their respective disciplines. This achievement is testimony to the typology artist-academic value. The exponents taught by these artist-academics are excelling as performers both nationally and internationally, and serve as entrepreneurs in taking innovations within the performing arts sector further and creating new pathways in the creative industries. Some have gone on to emulate their mentors and strive to succeed in academia and arts education.

7.3 Competency management opportunities for an artist-academic within the broader university framework

For competency management and employee development, this study additionally integrated direct capacity building among DPA full-time staff. This capacity-building was the second teambuilding and skills profile development activity with which DPA academic staff engaged. On this second occasion, staff participated in a detailed Enneagram personality test to critically self-reflect and brought awareness to their individual leadership capacity and identify competency needs. The individual staff member was provided with the opportunity to engage with emotional intelligence regarding behavioural attributes – both interpersonal and intrapersonal – which provided conscious insight into their personality traits linking to their knowledge and skills, alongside experience (refer to Figure 3.3). Further, this capacity-building activity's outcomes served to support team-teaching and collaborative activities within the department by fostering interpersonal and intrapersonal understanding and group agreements. The outcomes foregrounded authenticity and creativity, while emphasising the need to incorporate creativity more decisively within the learning environments. The grappling with the notions of what it means to be an artist and academic was foregrounded. It may be addressed by the results of this study that establish these staff as artists academics.

How this typology may be effective in the broader university framework is primarily from the vantage point of the artist-academic themselves. For the artist-academic to recognise their behavioural characteristics as valid and accepted in and of the purpose of both artmaking and education and without compromising either, is vital to their individual development prospects. It is also vital to underpin that the artist-academics are researchers within their conceptual practice and pedagogy applications. As researchers, artist-academics can choose to develop their research and scholarly archetypal traits from a visionary problem-solvers' vantage (refer to Figure 7.1). This vantage serves to encourage the staff to continue with self-directed learning opportunities through reflection and reflexive practice. If it is not inherently their choice and curiosity to learn and grow, self-directed learning activities may not be effective (Antonacopoulou 2000, Hameed and Waheed 2011, Cunningham 1999, Sutcliffe 1988). Being an artist-academic gives them the right to embrace their idiosyncratic and creative lateral thinking towards disruptive innovation in both their roles as artists and academics.

TUT offers a comprehensive support system to cater to the competency management and development of all staff (refer to Section 3.1.2). Artist-academics benefit from these opportunities without prejudice and compromise. However, many academic staff members have not engaged

or purposefully pursued the myriad of opportunities available. The reason for this remains unknown beyond the subjective perception that they feel they may not be worthy or their artist characteristics are not fully embraced by these opportunities. This perception is false. The artist-academic does not have to work so hard to prove their worthiness (to themselves and the perceived 'other'). It is recommended that the factors surrounding why academic staff are not embracing or engaging in these opportunities should be useful for further study. For group core competency development, the department may focus on harnessing the aspects most specifically pertinent to Enneagram core type ones and fives predominant in this case study (refer to Section 5.1). Table 7.1 highlights these value traits as defined by Integrative9 (2011).

Table 7.1. Traits and gifts associated with Enneagram core type one and five (Integrative9 2011)

	Succinct trait	**The gifts include:**
Core type one	Enneagram ones value principles and integrity and are driven by the motivational need to be good and right.	• **Principled**: Ones value integrity and want to lead by example. They stand for what is right and good. • **Objective**: Ones can see and judge details, people, and situations objectively, without emotion. • **Conscientious**: Reliable and responsible, Ones stick to their word and diligently see things through to the end. • **Structured**: Ones enjoy opportunities to structure things and are naturally adept at organizing, prioritising, and creating order. • **Quality-minded**: Ones have a knack for detail and will pay attention to quality standards and the application of rules and procedures.
Core type five	Enneagram fives have the motivational need to know and understand.	• **Perceptive:** Fives offer objective, in-depth and insightful observations of situations and information. They can hold complex problems and data. • **Curious:** Their interests and intellectual ideals enable fives to explore and build expertise in various fields, topics, and theories. • **Unsentimental:** Fives approach life in an unsentimental way and can put emotions aside when needed. • **Self-sufficient:** The independent five will protect their autonomy and privacy. They prefer to ask little of others and can minimise their own needs. • **Inventive:** Fives' unconventional ideas and depth of knowledge enable them to be inventive, visionary, and pioneering.

The formalities and requirements set out in the variety of policies to develop core, and functional competencies (refer to Figure 3.3) may also benefit from the understanding and inclusivity of the

typology artist-academic. For example, the opportunity for academic staff to spend time in the industry, and supported and encouraged through TUT co-operative, experiential, and work-integrated learning policies. The intention found in the TUT policies is for staff to ‘learn from the profession/industry’ and not to necessarily participate as a leader or activist to bring development and change to the industry. This nuance between learn and lead is where the difference in application from an artistic perspective comes to the fore and may need to be tempered to allow artist-academics time off to practise their artistic discipline. This practise may either be in collaboration; or as an individual endeavour within an arts community, or support the artist's initiates and lead the conceptual process or professional activity towards producing an artefact or product(ion).

Further, the outcomes of this immersed venture should not necessarily result in research or academic rigour. Also, artist-academics may find recognition and acknowledgement through artistic and creative output. More especially it will have fed the intrinsic need within the artist-as-creative-act to practise their vocation. In turn, this practise will provide the renewed vigour and passion of their discipline when returning to academic teaching – one of the intended outcomes of the purpose setup by this TUT employee development.

7.4 DPA aligned employee development methods and activities

Various scholars advocate for the implementation of developmental methods and activities (refer to Figure 3.1.) (Antonacopoulou 2000, Alvares 2019, Champathes 2006, Dulewicz and Herbert 2002, Hameed and Waheed 2011, Hoon-Lee and Bruvold 2003, Medina and Medina 2015, Serbati, et al. 2020). The implementation of developmental activities will lead to achieving optimal or improved employee performance. Various sources advocate for implementation of developmental methods and activities (Antonacopoulou 2000, Alvares 2019, Champathes 2006, Dulewicz and Herbert 2002, Hameed and Waheed 2011, Hoon-Lee and Bruvold 2003, Medina and Medina 2015, Serbati, et al. 2020) (refer to Figure 3.1.). The alignments in Table 7.2 can be drawn to be specifically applied to the DPA artist-academic staff complement.

Table 7.2. Developmental methods and activities employed within DPA towards enhancing employee performance

Developmental method	Developmental activity employed within DPA
Coaching	• Staff have been identified to attend the university Lead and Women in Leadership programmes to provide training and guidance. • There are informal opportunities for peer-to-peer sharing and skills development through the team-teaching and collaborative curriculum design processes.
Mentoring	• Staff are encouraged to identify a mentor/s of their choice for consultations. There are seasoned researchers and staff with additional teaching and pedagogical knowledge, and staff with years of teaching expertise. All staff have professional artistic discipline-specific experience. • The team-teaching and collaborative curriculum design practices have encouraged staff to self-reflect more.
Training	• Self-directed learning opportunities are encouraged and supported within the department. • Artist-academic staff pursue their improvement of qualifications through postgraduate studies – seven doctoral, seven masters. • Staff have also identified and attended additional skills-development activities sought out for personal improvement – including multimodal teaching and learning, and digital learning activities.
Empowerment	• Staff have been engaged in two departmental team-building and training occasions. • The faculty supports the staff by offering motivational talks and workshops. • Interpersonal skills are enhanced through the implementation of team-teaching collaborative practice. • The very context of where and who is taught and interacted with forces self-reflection on flexibility, work ethics, values, and resilience. Staff are continuously reminded of diversity and transformation discretion, where conflict resolution and consideration are foregrounded. • Also, the merging of three departments into one has confronted people with change and forced reflection and adaptation. • After attending the second teambuilding where staff reflected on their Enneagram results and how these impact on interpersonal working relationships. There has been a marked change in how people tackle group tasks and communication skills have improved.
Participation	• The curriculum development and implementation process forces colleagues to participate in various working-groups. The interaction in these groups has been challenging for some and has taxed and tested their leadership and creativity skills. Often the teams have exposed deep-seated fears, where staff have to use reflective and reflexive means to engage. • Staff are encouraged to participate in conferences and seminars and are supported to do so. • Most staff have been assigned duties to represent the department within faculty committees or taken on positions and roles to participate as representatives within the broader academic and artistic professional practice.
Delegation	• Most specifically the restructuring of the department at the time of implementing new curriculum offerings has seen the need for staff to be realigned or assigned to tasks and teaching commitments. • Within the discipline streams, shifts towards job rotations and reshuffling due to skills sharing, developing expertise, and accommodating new staff. Delegation has seen an improvement in staffs' flexibility and creative skills.

7.5 Look to the future

Hénard (2010, 5) states that “Studies are becoming internationalised, and higher education is being asked to contribute to new areas (such as innovation, civic and regional development) to produce an appropriately skilled workforce to meet the challenges of the twenty-first century”. Higher education institutions are challenged fundamentally and foundationally to incorporate technological advancement and cultivate creative thinking within their curriculum design and module offerings to meet the ever-changing twenty-first century and 4IR demands (Zofcha 2018).

The development areas include creativity skills within competency employee development towards performance improvement (refer to Figure 3.1). This competency includes creative thinking, brainstorming, conceptualisation, critical thinking, curiosity, foresight, identifying patterns, imagination, and being innovative (Valmis 2021). This study has shown that all these aspects are intrinsically found within the artist-as-creative-act, and therefore can be harnessed and channelled for the purposes of scholarship and training within the institution.

Therefore, this study serves to locate the artist-academic as the primary source best suited to teaching creative thinking as a critical add-in to all professional design studies. This study places the artist-academic at the epicentre of embracing their innate understanding of being an artist-as-creative-act, towards disseminating understanding and knowledge about creativity. The artist-academic can offer all scholarly pursuits the vantage point of thinking-like-an-artist and explore artistic flair in their discipline pursuits. To this end, it is recommended that FAD develop a supportive programme or qualification for professionals to develop and train creative skills and artistic application.

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Appendices

Appendix 1. Haaga-Helia consent waiver

Haaga-Helia

Statement 1 (1)

21.2.2020

Tshwane University of Technology
Pretoria

To whom it may concern,

Statement about ethical clearance in Janine Lewis' Masters' thesis in TUT Education Masters' programme in Haaga-Helia University of Applied Sciences

Haaga-Helia University of Applied Sciences does not require any ethical clearance to be made by us in this matter; we are fully satisfied with the ethical clearance made in Tshwane University of Technology.

.Sc.(Econ.), Senior Lecturer
Academic Coordinator for the TUT Education Masters' programme

Y-tunnus 2029188-8

Appendix 2. Tshwane University of Technology ethical consent

REC Ref #: REC2020/05/008
Name: Lewis, J
TUT Staff Member
Faculty Ref #:

Decision: Final Approval

Name: Lewis J
Project title: *Personnel development towards a creative Educator*
Qualification: Masters HAAGA-HELIA Education Management, Haaga Helia
Supervisor: Dr J Luomakoski

Thank you for submitting the project documents for review by the Research Ethics Committee (REC), Tshwane University of Technology (TUT). In reviewing the documents, the comments and notes below are tabled for your consideration, attention, and/or notification:

- **Referral for full REC review**
  - The REC took note that the proposal had been referred by the Faculty of the Arts' Committee for Research Ethics [Letter dated May 8, 2020] to the REC for full review.

- **Final Approval**
  - The REC is satisfied that the proposal addresses the necessary ethical aspects.

The Expedited Review Panel of the Research Ethics Committee, Tshwane University of Technology, reviewed the project documents at its meeting on May 25, 2020. **Final Approval** is granted to the study.

The proposed research project may now continue with the proviso that:

1) The researcher/s will conduct the study according to the procedures and methods indicated in the **approved proposal**, particularly in terms of any undertakings and/or assurances made regarding the confidentiality of the collected data.
2) The proposal will be submitted to the Committee for prospective ethical clearance if there are any substantial **deviations** and/or changes from the approved proposal.
3) The researcher/s will act within the parameters of any applicable **national legislation, professional codes of conduct**, institutional guidelines and scientific standards relevant to the specific field of study. Strict adherence to the following South African legislation, where applicable, is especially important: Protection of Personal Information Act (Act 4 of 2013), Children's Act (Act 38 of 2005) and the National Health Act (Act 61 of 2003).
4) The researcher will inform the REC as soon as possible of any **adverse events** involving research participants that may have occurred during the course of the study. It includes the actions and/or processes that were implemented to mitigate and/or prevent any further injuries and/or adverse outcomes.
5) The researcher will inform the REC of any **new or unexpected ethical issues** that may have emerged during the course of the study, as well as how these ethical issues were addressed. The researcher must consult with the REC for advice and/or guidance in any such event.
6) The current ethics approval expiry date for this project is **June 8, 2022**. No research activities may continue after the ethics approval expiry date. An application for the extension of ethics approval must be submitted for projects that need to continue beyond the expiry date.

Note:
The reference number [top right corner of this communiqué] should be clearly indicated on all forms of communication [e.g. Webmail, E-mail messages, letters] with the intended research participants.

Yours sincerely,

H Mason (Dr)
Chairperson: Research Ethics Committee
[TUTRef#2020=05=008=LewisJ]

Appendix 3. Information leaflet and consent form

EDUCATION MANAGEMENT PROGRAMME
FOR TUT DIRECTORS AND SUPERVISORS

INFORMATION LEAFLET AND INFORMED CONSENT

PROJECT TITLE:
CRITICAL REFLECTION TOWARDS A CREATIVE EDUCATOR.

Primary investigator: Prof J Lewis
Study leader: Mr Jari Luomakoski, from the Haaga-Helia University

Dear Performing Arts academic staff member

You have been identified as a potential research participant, and therefore are invited to participate in a research study that forms part of my formal Masters HAAGA-HELIA Education Management Programme for TUT Directors and Supervisors. This information leaflet will help you to decide if you would like to participate.

Before you agree to take part, you should fully understand what is involved. You should not agree to take part unless you are completely satisfied with all the aspects of the study.

Purpose of Study
The aim would be through critical reflection to elevate the performing artist's creativity within vocational learning practices towards determining an arts educator. The purpose is to locate the critical reflection by academic performing arts staff, to determining them as an 'artist as creative act' comfortably within the educational realm without necessarily conforming to conservative teaching norms. Towards freeing the artist to use creativity uncensored when embarking on learning within vocational arts training.

Time Commitment
All staff of the Department of Performing Arts will be participating in a teambuilding activity as part of the structural changes brought to the faculty – in merging three

independent departments, this new amalgamated cohort need to comfortably engage together towards implementing a multi-disciplinary programme offering and collaborate in team-teaching opportunities.

Within this teambuilding, and also serves for the purpose of this study, the staff will be encouraged to participate in a critical self-reflection Enneagram of Personality test in order to critically self-reflect and bring awareness to their individual leadership capacity and identify development needs (if any). This test will be administered from Dr Tessie H Herbst - M.Ed, Ph.D, M.Th Registered Psychologist in the Category: Educational (HPCSA PS0028274) and Master HR Professional (SABPP); Dr Herbst works in the TUT Academic Leadership Development Office of the Deputy Vice-Chancellor: Teaching, Learning & Technology.

The Department of Performing Arts staff will be requested to provide permission that the results from the Enneagram Personality test may be sourced anonymously to generate a norm for academic performing arts academics as the creative act. Administrative and technical staff will also be requested for permission to use their results as control testing.

Potential and/or Foreseeable Risks
The completion of the survey involves no foreseeable emotional discomfort or inconvenience to you or your family. The survey primarily serves to illicit participation, consent and reflection on teaching practice. The test result data from consenting participants will be requested from Dr Herbst as anonymous submissions. Therefore, the individual's identity and connotation will not be revealed to the researcher or the research team. Full copies of the Enneagram Personality test are only available through the testing site content and may only be accessed by Dr Herbst. The anonymous copies of staff participating in this study will be provided by Dr Herbst for use as data for the research purposes of this study and will be saved electronically under password protection. The Google survey is also stored securely through password encryption.

Potential Benefits for Participating in the Study
Please note that you will **not** be financially compensated for participating in the study, however you will contribute compelling knowledge towards the identification and delineation of a creative educator. Primarily to empower the academic practitioner from the arts sector, within higher education.

As a participant in this study you will receive a copy of your Enneagram Personality test that will be discussed and analysed with you personally. Further a copy of the mini dissertation will be made available to all participants. And a brief report of the outcomes will be addressed to the Faculty for reference.

Participant Rights
Your participation in this study is entirely voluntary and anonymous. You have the right to withdraw at any stage without any penalty or future disadvantage whatsoever. Furthermore, no reason/s for your decision must be provided. Your withdrawal will in no way influence your continued relationship with the research team. Note that you are not waiving any legal claims, rights or remedies because of your participation in this research study. All information obtained from the survey and personality test is strictly confidential.

It is further imperative to note that the data will be coded for use within the study. Access to your personal information will be strictly limited to the external parties that administered the test, but the final data will be submitted to the researcher as anonymous entries. Therefore, your identity will not be revealed while the study is being conducted or when the study is reported in scientific journals and/or research reports. All the hard copies of

the personality test that have been completed will be stored in a secure place, after which they will be destroyed. Furthermore, all information and data obtained in connection with this study will remain confidential. The information received during the project will only be used for research purposes and not be released for any employment-related performance evaluation, promotion and/or disciplinary purposes.

Ethical Clearance

The Haaga-Helia university through which this study will be conducted, have approved the proposal, and the study plan. As well as waived their ethical considerations to align with those set out by TUT (refer to Addendum A). Because the study includes staff of TUT, the SCRE been consulted for ethical approval.

The Departmental Research Committee and Research Ethics Committee of the Tshwane University of Technology have approved the formal study proposal. The ethics clearance number is Ref #: REC2020/05/008. All parts of the study will be conducted according to internationally accepted ethical principles.

Contact Information.

The primary investigator, Prof J Lewis, can be contacted for additional information on [redacted]. The study leader, Mr Jari Luomakoski a senior lecturer from the Haaga-Helia University, can be contacted at [redacted]

Should you have any questions regarding the ethical aspects of the study, you can contact the chairperson of the TUT Research Ethics Committee, Dr Henry Mason, during office hours at [redacted]. Alternatively, you can report any serious unethical behaviour at the University's Toll-Free Hotline xxx.

Your co-operation and participation in the study will be greatly appreciated.

EDUCATION MANAGEMENT PROGRAMME
FOR TUT DIRECTORS AND SUPERVISORS

CONSENT

I hereby confirm that I have been adequately informed by the researcher about the nature, conduct, benefits and risks of the study. I have also received, read and understood the above written information. I am aware that the results of the study will be anonymously processed into a research report. I understand that my participation is voluntary and that I may, at any stage, without prejudice, withdraw my consent and participation in the study.

I hereby give my consent towards any test data that I contributed towards may be used for the benefits of this study. I had enough opportunity to ask questions and of my own free will declare myself prepared to participate in the study.

Research participant's name: (Please print)

Research participant's signature:

Date:

Researcher's name: (Please print)

Researcher's signature:

Date: