

Stage/Type Categories

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The Hartman Value Profile **Part 1-Work Overall I, E, S** value tendency indicators are used in the development of a “Stage/Type” assessment. The I, E, S indicators can arrange themselves in thirteen different sequences and will provide a further refinement of the strengths that a person brings to their engagement with the external world - the world of work. The Hartman “Stage/Type” is not a hard-and-fast, arbitrary indicator like the typologies found in many assessment instruments, but there is an array of helpful understandings that can be applied to both individuals and groups based on the indicators.

The thirteen stage/types should not be seen as a stacked hierarchy in which one type is better than any other type. The types have parity with each other, and the best groups will be constituted by a rich variety of types thus ensuring more highly developed “perspective” or “consciousness.” In a similar sense, the types should not be seen as hard, arbitrary characterizations that are incapable of change; a person, for example, is not necessarily a “Type 4” for life. The “Stage/Type” assessment simply gives a basic insight into the way a person’s strength will be manifested in work environments.

The Hartman results provide for the identification of a dominant stage/type and may also produce a “Fringe Type”. A “Fringe Type” occurs when a person’s scores on any of the three dimensions are within one point of each other. For example, the score I=9, E=15, S=16 is a dominant “Type 6.” However, because the E=15 and S=16 are one point apart, the score is a “Fringe Type 10.” In understanding a person’s strengths with these particular scores, the characteristics of both types should be examined.

The thirteen types are based on the possible combinations of the Part I – Work overall “I”, “E”, and “S” scores. Calculations of the I, E, and S depend on a bit of “reverse mathematics.” Since smaller/lower numbers are better/stronger, a score of 8 – for example – is “greater than” a score of 13. The different, relative positions and strength of the three scores drive the typology.

Please note: “The formative, conceptual work on the Stage/Type assessment has been done by two exceptional Hartman scholars, Vera and David Mefford. Their insights have been a catalyst for my work at this point. While my work does not take exactly the same focus as theirs, I cannot help but acknowledge the contributions they continue to make to the field of Hartman studies and the kind permission they have given to using their general framework for the thirteen types.” CSB