# Guidebook – Understanding Communication Preference Styles

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# Guidebook Overview

Effective communication is vital in every aspect of our lives.

Yet, different people prefer different ways of communicating because we are all unique.

Being deeply aware of our personal communication preference styles is part of developing our "communication intelligence".

This guidebook should be read in conjunction with the **Communication Preference Styles Survey (CPSS)** results as it provides information about the **four major Communication Preference Styles;** and the communication features of **Extroverts and Introverts**.

Professor Ian C. Woodward (based at INSEAD – the business school for the world) developed the CPSS, together with the concept of "communication intelligence", as part of his on-going research and lecturing work on effective Leadership Communication.

The **"Understanding Communication Preference Styles Guidebook"** sections are:

**Guidebook Second Edition for use with CPSS V4.1 – July 2016**

# Introducing
# Communication Preference Styles

The foundation for effective communication is "awareness". When we become more aware of our own needs, built on our preference styles in communication – and more aware of other people's - we can connect more successfully. This deep and insightful level of communication awareness leads to: development and change priorities; then to practice; and then to performance improvements for being a more effective communicator in whatever formats we use. Understanding our communication preference styles is part of developing our "communication intelligence"[1].

When we analyze the "communication approach" of others, or ourselves, we should first consider cultural background as an overarching dimension – as different cultures and languages significantly influence the way we communicate, and provide a rich diversity of communication features across our world. Then, at an individual level sitting below culture there are two further specific and crucial communication dimensions to consider:

- **Four Individual Communication Preference Styles**
- **The Personality Characteristic of being an Extrovert or Introvert**

Whilst other factors can influence communication effectiveness in specific situations (such as knowledge level of a topic under discussion, or the relevance of the content), the three dimensions (culture, preference styles, and personality) are with us across **all communication situations**.

The four **Communication Preference Styles** are:

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**Style 1: Rational (Logical, Factual and Direct)**
**Style 2: Structured (Organized, Detailed and Careful)**
**Style 3: Expressive (Interpersonal, Emotional and Sensitive)**
**Style 4: Visual (Imaginative, Conceptual and Animated)**

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These four **individual Communication Preference Styles** sit underneath our **cultural communication background** and approaches. Within a specific national culture, the distinct differences in the four communication preference styles are likely to be very obvious. In cross-cultural settings, specific and substantial differences in cultural/language approaches may lead people to see another person's preference styles differently – that is, the cultural differences may be much more significant than the **individual Communication Preference Styles**. One way to better understand our preferences is to take the **Communication Preference Style Survey (CPSS)**. Another is to seek feedback from others about our communication effectiveness. Neither the **CPSS**, nor this Guidebook addresses cultural similarities and differences in communication. It is highly recommended that those involved in global or cross-cultural business learn more about cultural similarities and differences in communication[2].

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[1] "Communication Intelligence" is an integrated model of eight elements to achieve effective communication. Further information on the model is found in Appendix 1.

[2] There are a wide range of books, articles and web materials available on cross-cultural communication including by Geert Hofstede, Edward T. Hall and Erin Meyer.

# Understanding the Four Communication Preference Styles

**Communication Preference Styles** influence the way we transmit and deliver, as well as receive and interpret communication. As we have seen, there are four main communication preference styles – numbered Styles "1 to 4" – representing a collection of communication characteristics found in people – with potential strengths and challenges.

Various aspects of our self – major personality characteristics and traits, learning styles, thinking orientations, gender and social factors, as well as life, education and professional experiences - contribute to our individual **Communication Preference Styles**. Explicit communication skills, learning or training may also influence these preferences – if this is deeply developed and practiced over time through extensive experience.

Our personal **communication preference styles** reveal themselves to others through:

- verbal language and word choices and emphasis;
- subject, topic and content selection and priorities;
- application of communication processes and structures;
- use of nonverbal (body language), paraverbal (voice) and visual communication signals; and
- the overall sense of approach in communication which people display or respond positively towards.

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<div align="center">

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As humans are so diverse, there are different levels of intensity, and various combinations of these preference styles. Each style brings different benefits and strengths in ways of communicating, as well as potential challenges and difficulties. People with strong preferences usually experience some problems and conflict where the communication style of the person with whom they are communicating is the opposite of theirs.

Style 1 (Purple) is the Rational Communicator, whose overall approach appears logical, factual and direct. The Rational Communicator builds on analysis and forthrightness, while demonstrating a sense of urgency, and prefers key information that gets straight to the point in communication. The Rational Communicator is outcome/task oriented and objective in their communication style.

Style 2 (Silver Grey) is the Structured Communicator, whose overall approach appears organized, detailed and careful. The Structured Communicator builds on organisation and thoroughness, while paying significant attention to accuracy, detail and understanding of facts, information and language, and prefers stability and sequence in communication. The Structured Communicator is organized and meticulous in their communication style.

Style 3 (Green) is the Expressive Communicator, whose overall approach appears interpersonal, emotional and sensitive. The Expressive Communicator builds on relationships and description while showing empathy, passion or sensitivity, and prefers more descriptive language and interactive body language in communication. The Expressive Communicator is collaborative and emotive in their communication style.

Style 4 (Orange) is the Visual Communicator, whose overall approach appears imaginative, conceptual and animated. The Visual Communicator builds on ideas and images, while displaying creativity and activity, and prefers 'big picture' language and content with graphic visuality in communication. The Visual Communicator is creative and imaginative in their communication style.

| Style 2 Silver Grey | Style 3 Green |
|---|---|
| The Structured Communicator – Organized, Detailed and Careful | The Expressive Communicator – Interpersonal, Emotional and Sensitive |
| **We need to understand …** **Step us through all the details.** | **We feel and believe …** **Consider how this affects us.** |
| Style 1 Purple | Style 4 Orange |
| The Rational Communicator – Logical, Factual and Direct | The Visual Communicator – Imaginative, Conceptual and Animated |
| **I know the facts demonstrate …** **Get to the point and the result.** | **I imagine this idea …** **See the opportunities and benefits.** |

# The Communication Preference Styles Survey (CPSS)

The **CPSS** is a diagnostic survey built on psychometric principles. It covers a range of personal and behavioural communication features that affect and influence communication preference styles. Individual communication preference styles reflect themselves in language, process, nonverbal signals as well as our overall style and approach to communicating with other people.
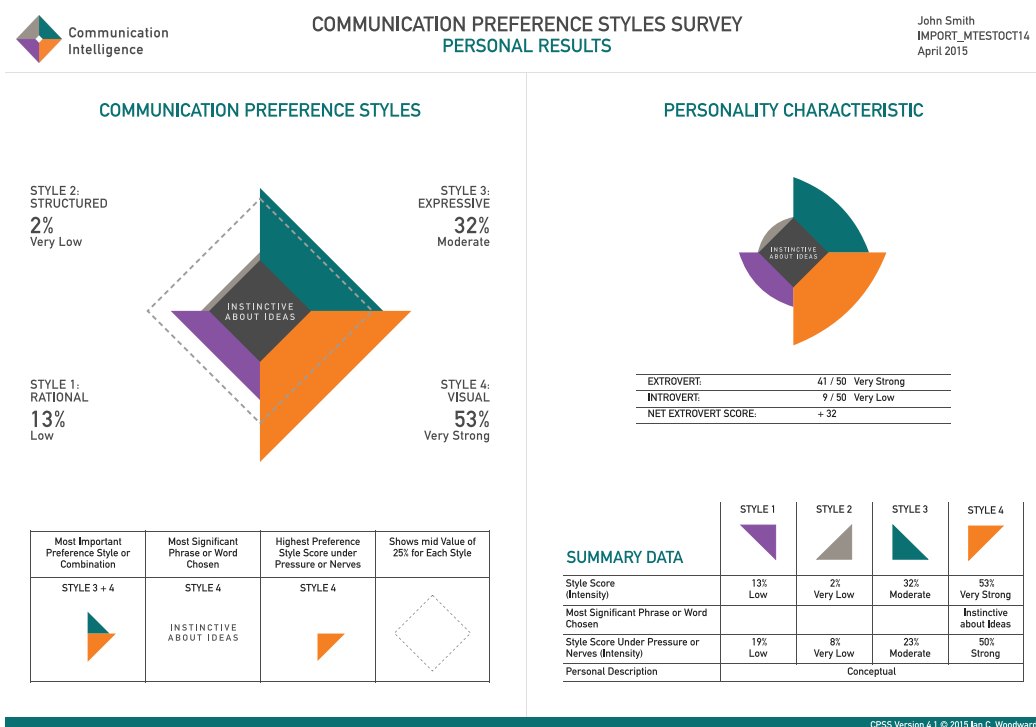
In the online **CPSS** (V4.1), there are 95 questions, spread across five sections. The final results report reflects the collective and integrated responses to all questions.

By answering the **CPSS** questions, we reveal substantial insights about our own preference styles in communication – as well as the potential strengths and challenges in our communication approach. These insights build our capacity to develop "communication intelligence".

Sometimes the survey results surprise people. We all have communication skills that exist in other styles beyond our preferences, because we develop skills and capabilities in response to need, as well as through training, over time. Such skills might not show themselves in our preferences. However, our underlying communication preference styles represent those that are most natural, instinctive and obvious in us. Under stress, pressure or anxiety, we frequently resort to our preference behaviours and skills ahead of any learned ones.

By understanding our own communication preference styles and personality, we can:

- build the potential strengths associated with that style;
- overcome the potential problems of that style when interrelating with other people who have different preference styles; and,
- increase our understanding and awareness of the preference styles and needs of other people with whom we communicate.

# CPSS – Personal Results Report

**COMMUNICATION PREFERENCE STYLES**

STYLE 2:
STRUCTURED
**2%**
Very Low

STYLE 3:
EXPRESSIVE
**32%**
Moderate

INSTINCTIVE
ABOUT IDEAS

STYLE 1:
RATIONAL
**13%**
Low

STYLE 4:
VISUAL
**53%**
Very Strong

For **Communication Preference Styles**, the **CPSS Personal Results Report** shows our individual:

- percentage score and intensity level for each of the four major communication preference styles;
- most important preference style or combination;
- most significant phrase or word chosen in the survey (a very important word descriptor) together with its style category; and
- style that intensifies to the highest level under communication pressure or nerves.

This information is presented graphically in your communication "diamond", and in text form.

| Most Important Preference Style or Combination | Most Significant Phrase or Word Chosen | Highest Preference Style Score under Pressure or Nerves | Shows mid Value of 25% for Each Style |
|---|---|---|---|
| STYLE 3 + 4 | STYLE 4 | STYLE 4 | |
| | INSTINCTIVE ABOUT IDEAS | | |

**Summary Data** is also provided to compare your overall results information. The style preference scores **under pressure or nerves** are also reported here. In this summary, there is also a "Personal Description". This records the answer where you were given a free choice to describe yourself after completing the survey. This is a useful description to compare with your actual survey results (in the example the personal description is very much a style 4 word).

| SUMMARY DATA | STYLE 1 | STYLE 2 | STYLE 3 | STYLE 4 |
|---|---|---|---|---|
| Style Score (Intensity) | 13% Low | 2% Very Low | 32% Moderate | 53% Very Strong |
| Most Significant Phrase or Word Chosen | | | | Instinctive about Ideas |
| Style Score Under Pressure or Nerves (Intensity) | 19% Low | 8% Very Low | 23% Moderate | 50% Strong |
| Personal Description | Conceptual | | | |

# Interpreting your Results:

- Very Strong intensity (51% plus)
  - The person would have most, or be able to develop most, of the potential strengths associated with that style. This style will be very evident in their overall approach to communication. They will also likely have a substantial number of the challenges and issues associated with that style – or these may be quite obvious to other people.

- Strong intensity (35 to 50%)
  - The person is likely to have many, or be able to develop many, of the strengths associated with that style. They will also likely have some of the challenges and issues associated with that style – or these may be obvious to other people at times.

- Moderate intensity (23 to 34%)
  - The person will have some of the key characteristics – positive and negative of that style – but with less intensity than someone who has a very strong or strong result.

- Low intensity (11 to 22%) or Very Low intensity (0 to 10%)
  - These results indicate the person is likely to have very few, if any, of the obvious characteristics associated with that style. The absence of these characteristics would be quite noticeable to someone with a Very Strong/Strong preference in that style. Frequently, the absence of the positive characteristics of this style area in a person directly relates to some of the challenges in their higher intensity styles.

- Most people tend to have at least one Very Strong/Strong style result operating in combination with a Strong or Moderate second preference style. It is also completely normal to hold a series of Moderate results. However, at least one or two of these is likely to be the more important preference set for that person – and make a slightly greater contribution to the person's overall communication approach, while the other results provide an influence as well.

## PERSONALITY CHARACTERISTIC

In addition to the communication preference style results, the **CPSS Report** also includes information on another dimension influencing human communication – the important personality characteristic of being an Extrovert or an Introvert.

Extroverts and Introverts are found in all of the four communication preference styles.
For **Extrovertism and Introvertism**, the **Report** provides:

- A gross score out of 50 points for both extrovertism and introvertism, together with a description of its intensity (from Very Low to Very Strong):

  - With a Very Strong or Strong intensity, the person is likely demonstrating their extrovert or introvert communication behaviours frequently.
  - With some degree of Moderate result, the person will have some of the characteristics of extrovert or introvert communication behaviours, and may demonstrate aspects of both of these in different situations.
  - With a Low or Very Low result, the person will be unlikely to display many of the relevant characteristics in their communication behaviours.

**PERSONALITY CHARACTERISTIC**



INSTINCTIVE ABOUT IDEAS

| EXTROVERT: | 41 / 50 Very Strong |
| --- | --- |
| INTROVERT: | 9 / 50 Very Low |
| NET EXTROVERT SCORE: | + 32 |

- A "net score" that indicates the relative balance of extrovertism and introvertism.

  - If the final net score demonstrates a clear extrovert or introvert preference, the behaviours should be frequent. If it is very low (i.e. under +9 points), the person is likely to move much more fluidly and rapidly between extrovert and introvert behaviours and use a combination of both. Sometimes, people with characteristics of both extrovertism and introvertism in close balance, are described as "ambiverts".

- A "diamond" graphic combining your communication preference styles scores together with an outward curve (extrovert) or inward curve (introvert) is also displayed for reference.

## Some Frequently asked Questions on the CPSS Results:

*My most significant chosen word or phrase description is not in my highest preference style result. What does this mean?*

- Around two thirds of people choose their significant word or phrase in the same style as their highest result. The majority of the rest of people choose their word or phrase in their second highest result. A smaller number choose a word or phrase not in their highest or second highest result. Such a person will likely display the communication behaviours or approach represented by that word or phrase depiction, but is unlikely to hold most of the other characteristics of that style. Nevertheless the communication features specifically represented by the phrase/word will be an important part of the person's overall style.

*I have three or four styles that are close in score or intensity to one another, yet my results show only some of these in combination. What does this mean?*

- Quite a few people hold a series of results that are close in percentage score or intensity. At least one or two of these are likely to be the more important preference set for that person – and make a slightly higher level of impact on the person's overall communication approach – although the other results will make a contribution. The CPSS calculates the results to take account of this. It also reports where you may have three or four styles in combination.

*I have relatively even results (Moderate) across three or four styles. What does this mean?*

- In many people, there are several preference results at a Moderate level of intensity. This simply means that the person will draw some of the key characteristics – positive and negative of these styles – into their overall communication approach. However, the intensity will be less, compared to someone with a very strong or strong result. For people with predominantly moderate preferences, a potential strength is that they use communication characteristics that connect with many styles. A special challenge is that they may not develop characteristics that "stand out" compared to someone with a higher intensity preference in that style.

*What is the best preference combination to have?*

- There is no ideal preference style or combination. Each style has advantages and disadvantages in different communication situations. Understanding our communication preferences styles builds awareness of self and others. With knowledge about our styles, we can build our potential strengths, overcome potential problems, and enhance our capacity to more effectively communicate with those whose preference styles are different to us.

*My preference styles results are different when under the situation of pressure or nerves in communication?*

- Many people find that their Communication Preference Styles scores and intensity are similar when comparing their overall results with the special results on their answers to questions which considered situations of "pressure or nerves" in communication. For some, however, their results may be very different. The most important implication is to consider whether this person changes their communication behaviours when under "pressure or nerves" in some way that is very different – and in particular whether they display the challenges and problems associated with their highest style result under "pressure or nerves".

# Exploring Your Communication Preference Styles

The potential strengths and challenges of the four different communication styles, together with potential irritation and annoyance triggers are covered in pages 10 to 13. When we become irritated or annoyed in a communication situation, our response is often to become even more like our underlying natural preferences (their strengths and weaknesses) unless we consciously adjust and control our approach.

In addition, Appendix 2 provides more detailed information on the four styles and their:
(A) Language Content and Approach;
(B) Communication Processes; and
(C) Presence: Nonverbal and Paraverbal (including body language and voice) characteristics.

**Style 2**
**Structured**

**The Structured Communicator – Organized, Detailed and Careful**

**Style 3**
**Expressive**

**The Expressive Communicator – Interpersonal, Emotional and Sensitive**

**Style 1**
**Rational**

**The Rational Communicator – Logical, Factual and Direct**

**Style 4**
**Visual**

**The Visual Communicator – Imaginative, Conceptual and Animated**

| Style 1<br>Purple | The Rational Communicator –<br>Logical, Factual and Direct |
|---|---|
| **Potential<br>Strengths** | • Combines rational and credible content and language, to be intellectually relevant in message.<br>• Uses words and speech that are concise, direct and 'to the point', making extensive use of objective concrete nouns.<br>• Constructs logical arguments with clear evidentiary support, facts and analysis.<br>• Is task oriented to time; portrays a sense of urgency and focus, through both words and body language.<br>• Clearly communicates key facts (such as statistics, metrics or technical data).<br>• Can choose simple (straightforward) language to reflect complex ideas.<br>• Explicitly communicates specific goals, objectives or views.<br>• Builds communication activities and materials by logic of ideas, objectivity, analysis of information and task outcomes.<br>• Written and spoken communication tends to be short, succinct, clear and logical. |
| **Potential<br>Challenges** | • May not seem engaging and unable to create a deep interpersonal connection in interpersonal conversations.<br>• May not engage "hearts'" with "minds'"– for example, by neglecting to add descriptive adjectives, qualitative language and emotive words.<br>• May not generate enthusiasm or a sense of vision, creativity and purpose, and use too much technical or jargon vocabulary.<br>• May not allow sufficient time for understanding and wider engagement in discussion, and be too short or succinct in writing.<br>• May fail to add personal "warmth" to "strength" of argument.<br>• May use too limited body language, movement, voice expression and avoid lengthy active listening engagement.<br>• May display very low levels of interpersonal eye contact and facial expression.<br>• May dictate discussion, dismiss others or be overly forceful, thus creating perceptions of conflict, distance, arrogance or aggressiveness.<br>• May disengage when communication is not factually, intellectually or logically appealing. |
| **Potential<br>Irritation and<br>Annoyance<br>Triggers<br>where Others<br>Communicate<br>with you like<br>this:** | • Where critical and key evidence, statistics or information are absent in discussion or materials in speech and writing.<br>• Where content or comments are ambiguous, abstract or personally emotive.<br>• Where communication is unfocused or where communicators appear to be not productive or clear in their use of time.<br>• Where activities involve 'inappropriate' emotion, touch or are too casual.<br>• Where there is too much 'talk' before getting on with the 'task'.<br>• Where content under discussion is not immediately relevant to the outcome or results.<br>• Where other communicators are perceived to be overly detailed, emotional or conceptual. |

| Style 2 Silver Grey | The Structured Communicator – Organized, Detailed and Careful |
|---|---|
| **Potential Strengths** | <ul><li>Structures overall content to be organised and specific, incorporating detailed, relevant and practical information.</li><li>Maintains organisation, consistency and steadiness in communication approach – also displayed in body language.</li><li>Uses accurate, careful and precise language/grammar with layers of detail.</li><li>Listens with controlled discipline in turn giving focus to others before contributing, and making strong use of clarifying questions.</li><li>Translates ideas with implementable steps in organized sequence and flow.</li><li>Articulates or writes information in an orderly and methodical way (such as order of time, order of importance, order of steps or details that lead towards an outcome).</li><li>Frequently uses head and body signals to indicate agreement or disagreement without interrupting, sensing consensus or conflict.</li><li>Can involve others in discussion through structured involvement, planned and prepared materials, and listening/participation processes.</li><li>Builds communication activities and materials on thoroughness and organisation with a strong use of agenda setting and language structuring devices – hears and sees small communication "errors".</li><li>Written and spoken communication tends to be extensive and comprehensive.</li></ul> |
| **Potential Challenges** | <ul><li>May get lost or lose others in the details and miss overall key clear, concise messages or sense urgency/outcomes.</li><li>May not communicate vision or conceptual ideas as a whole nor paint a visual picture in words or images.</li><li>May be overly literal in interpreting language, or perhaps too rigid in expressing views.</li><li>May be too quiet or passive in waiting turns in active dialogue and avoid free flowing and unstructured group communication.</li><li>May not generate a sense of passion or energy, perhaps by being too indirect and not explicit enough at times</li><li>May not use enough expressive body language, gestures, and voice volume/expression – especially in public communication.</li><li>May lack pictures and visuals in materials.</li><li>May avoid direct or active communication or conflict, holding back forthright views, thus creating perceptions of passiveness, disinterest, being closed or lacking assertiveness. Sometimes this may be seen as rigidity or "passive/aggressiveness".</li><li>May disengage when communication moves away from a defined process, agenda, sequence and completing the details or when it becomes strongly direct, conceptual or emotional.</li></ul> |
| **Potential Irritation and Annoyance Triggers where Others Communicate with you like this:** | <ul><li>Where there are disorganized communication activities or materials with too many simultaneous speakers or where content is not structured.</li><li>Where discussions, tasks or material constraints have insufficient time limits or length to cover all the details with accuracy.</li><li>Where there is a lack of structure, process, agenda or inadequate details.</li><li>Where the communication moves too quickly from subject to subject, idea to idea, issue to issue or person to person.</li><li>Where the situation provides a lack of space for each person to contribute in turn in the discussion.</li><li>Where sentence, information and materials are seemingly unfinished or inaccurate, containing errors or few details.</li><li>Where other communicators are seen as overly direct, emotional or conceptual.</li></ul> |

| Style 3 Green | The Expressive Communicator – Interpersonal, Emotional and Sensitive |
|---|---|
| **Potential Strengths** | • Utilizes emotive and evocative language with frequent use of descriptive adjectives in speech and writing.<br>• Displays authenticity, interest and emotion by effectively reading and using nonverbal (body) and paraverbal (voice signals).<br>• Establishes interpersonal connection and engagement through collaborative conversation and expressive dialogue.<br>• Forms a listening, conversational or empathetic interaction with people, using messages that are personally relevant, and through question asking with active listening.<br>• Creates enthusiasm with personal and group energy, using high levels of facial expression and eye contact.<br>• Influences and engages through personal connection, making messages personally or emotionally relevant with content designed to touch "feelings".<br>• Can use story telling, humor or personal anecdotes; as well as drama and theatre.<br>• Builds communication activities and materials on description and people relationships with an emphasis on passion, empathy and sensitivity, and uses iterative, rather than defined processes.<br>• Spoken communication tends to be extensive and descriptive, written communication tends to be short with qualitative language. |
| **Potential Challenges** | • May seem unstructured or lacking in detail, both in terms of the communication process and language/content specification.<br>• May not communicate clear goals, objectives, outcomes nor a vision or "big picture".<br>• May take too long to make a point by talking excessively or being too indirect and descriptive.<br>• May make insufficient use of data, evidence and logic in argument.<br>• May avoid negative content and conflict of ideas/positions.<br>• May use excessive body language, tonal expression and qualitative/descriptive language thus creating perceptions of being overly emotional, vague, imprecise, distracted, compliant and not sufficiently rational, thorough nor precise.<br>• May disengage when communication moves away from feelings and people to become factual, detailed or conceptual. |
| **Potential Irritation and Annoyance Triggers where Others Communicate with you like this:** | • Where discussions have strict time limits and rigid processes and where there is too much direction or contributors who are dogmatic, inflexible or detailed.<br>• Where there is an absence of active exchange or open conversation or where the overall approach is aggressive, impersonal or dismissive, or there is a perception that others are not deeply listening and engaging.<br>• Where "tactless" or "undiplomatic" comments are made about people.<br>• Where there is too much written material and too many details or when communication is mostly based on logic or facts.<br>• Where there is an absence of nonverbal and paraverbal signals from others especially from face, eyes and voice.<br>• Where others use limited expressive, emotive or empathetic language/tone.<br>• Where others are perceived to be overly rational, detailed or conceptual. |

| Style 4 Orange | The Visual Communicator – Imaginative, Conceptual and Animated |
|---|---|
| **Potential Strengths** | • Visualizes and communicates relevant ideas with intellectual vigor, imagination and conceptual language or images.<br>• Uses visual symbols, designs and pictures connecting these to ideas, information and relevant information examples.<br>• Articulates vision, the 'overall picture', creative ideas, change, and innovation as well as future-oriented or imagination messages.<br>• Uses active, simultaneous, energetic and forceful debate.<br>• Is comfortable with ambiguity, risk and new ideas, frequently uses conceptual, theoretical or visual language to express these.<br>• Uses active body language, gestures and strength of voice.<br>• Animates communication through visuality, use of future tense and vivid examples.<br>• Can use highly visual and descriptive language such as metaphors.<br>• Spoken communication tends to medium length and visual, written communication tends to be medium length with conceptual language and images. |
| **Potential Challenges** | • May make examples and language too abstract or not specific enough for others to fully understand or comprehend or connect to objectivity and realism.<br>• May not use sufficient critical analysis, supporting details nor structure or defined processes.<br>• May not take enough time to explain fully, and may use too many visual messages and metaphors, so explanations may seem obscure and abstract.<br>• May overuse visuals and the language of concepts and ideas, and be perceived as lacking empathy or emotionality.<br>• May dominate discussion and crowd others out by interrupting, talking simultaneously or using controlling body language and voice.<br>• May avoid direct eye contact and be seen as performing and advocating, giving the impression of telling rather than engaging interpersonally or listening and inquiring.<br>• May debate conceptually and be a forceful advocate in their views, thus creating perceptions of insensitivity, lack of listening, arrogance, imprecision and being overly visual, abstract, theoretical or domineering.<br>• May disengage when communication moves away from visuality, ideas, creativity or animated interaction and becomes factual, detailed or emotional. |
| **Potential Irritation and Annoyance Triggers where Others Communicate with you like this:** | • Where there is too much information in writing, with an absence of visuals, graphics or visual body language.<br>• Where others are unable to see metaphors or conceptual ideas or where they are less active or seem passive.<br>• Where communication activities and content are unsurprising, expected and repetitive.<br>• Where another communicator uses too many details, data or information, or is taking too long to move on to another subject.<br>• Where there are rigid communication processes, or structural constraints.<br>• Where there is limited use of visually descriptive language, or symbols, or interesting sound.<br>• Where communicators are seen to be overly prescriptive, detailed or emotional. |

# Communication Preference Styles in Combination

Most people display characteristics of more than one of the four communication preference styles. Their highest intensity style tends to be most important in influencing their overall communication approach.

However, in most cases, people's **communication preference styles** are a combination of **two or more styles operating together** – even though these may not be of the same intensity level.

Importantly, where two styles work in combination, there are some other areas that should be considered as potential strengths and challenges **in addition to the characteristics of the four single styles.** These style combinations are:

      Style 1 + Style 2 – 'The Information Communicator'

      Style 3 + Style 4 – 'The Expressively Visual Communicator'

      Style 2 + Style 3 – 'The Organized Collaborator'

      Style 1 + Style 4 – 'The Debater'

      Style 2 + Style 4 – 'The Big Picture with Details Communicator'

      Style 1 + Style 3 – 'The Rational and Emotional Communicator'

Additional information on these is summarized in the tables on pages 15 to 17.

There are also people with three or four styles operating in combination. These combinations are discussed on page 18.

| Combination | | Potential Strengths | Potential Challenges |
|---|---|---|---|
| **'The Information Communicator'** | | | |
| **Style 1 and** | **Style 2** | • Provides strong, factually driven and information-based communication with details and specifics.<br>• Communication is highly structured by logic, sequence and order.<br>• Uses clear language to translate key factual messages into implementation steps.<br>• There is a strong task or outcome orientation with precision and accuracy in the communication. | • Sometimes perceived as overly 'dry' communication, with low levels of energy, visuality and apparent motivation.<br>• May display an absence of emotional and visual techniques and expression.<br>• May provide so much information that the clear, compelling conceptual or emotional message is lost and early attention is not secured.<br>• May overuse text-based communication formats when speech, visuals or behaviours are more appropriate for the purpose. |
| **'The Expressively Visual Communicator'** | | | |
| **Style 3 and** | **Style 4** | • Provides strong, energetic, emotional and expressive communication.<br>• Makes substantial use of body language, nonverbal and paraverbal features.<br>• Uses highly descriptive language and images.<br>• There is a strong focus on people or ideas with sense of excitement and dynamism in communication. | • Sometimes perceived as overly energetic communicator lacking substance and focus.<br>• May display an absence of logic, facts, details and structure.<br>• May convey so many ideas, emotions and thoughts that the clear, rational or information message is lost.<br>• May overuse spoken word and visual based communication formats when text formats are more appropriate for the purpose. |

| Combination | | Potential Strengths | Potential Challenges |
|---|---|---|---|
| 'The Organized Collaborator' | | | |
| Style 2 and | Style 3 | • Combines open conversation and expression with organisation, structure and detail.<br>• Is especially effective in small group communication to engage and yet keep "on track".<br>• Very frequently uses head and body signals to indicate agreement or disagreement without interrupting.<br>• There are strong priorities for involvement, process and thoroughness in communication. | • Sometimes perceived as not getting to the end point and key message in speech and writing – tends to finish, then add even more.<br>• Both written and spoken may be too long, too descriptive, and too repetitive.<br>• May display an absence of visuals with over-reliance on words or text.<br>• May remain rigid in views, yet avoid conflict to preserve harmony, producing perceptions of disengagement. |
| 'The Debater' | | | |
| Style 1 and | Style 4 | • Combines ideas and concepts with facts and logic.<br>• Uses visual representations of facts and as examples adds key data to broad ideas.<br>• Debates or argues ideas with rationality and presents key information related to the overall picture.<br>• There are strong priorities for interlinking visual and factual attributes in communication. | • Sometimes perceived as providing an overly intellectual argument without active listening or interpersonal engagement.<br>• Overall communication may display an absence of emotional language and or enough layers of detail.<br>• May be so strong or forceful in communicating their positions that they produce perceptions of strong arrogance and aggressiveness.<br>• May have difficulties with eye contact, and interpersonal and emotional interaction. |

| Combination | | Potential Strengths | Potential Challenges |
|---|---|---|---|
| **'The Big Picture with Details Communicator'** | | | |
| **Style 2 and** | **Style 4** | • Unique capacity to communicate and connect concepts, the 'big picture' or creative ideas with details and specifications.<br>• Can easily relate abstract ideas to specific information and vice versa.<br>• Visuals and text are usually well organised.<br>• There are strong priorities for interlinking visual and related specific information as well as flexibility of process in communication. | • High perception of inconsistency in communication approach, as they will tend to jump backwards and forwards between visual/concepts and details/process – almost simultaneously.<br>• Other predominant Style 2s or 4s, in particular, find such fast shifts in language and style as incomprehensible and unpredictable.<br>• May not be direct and to the point when needed, especially in summarizing key factual messages.<br>• May not use enough emotional language in interpersonal dialogue. |
| **'The Rational and Emotional Communicator'** | | | |
| **Style 1 and** | **Style 3** | • Unique capacity to communicate in language and style that can be factual and logical as well as emotional and expressive together.<br>• Mixes these distinctly different language and communication styles to motivate or engage at a rational and emotional level.<br>• Expressive communication remains focused, and emotion is related to logic.<br>• Strong priorities for interlinking factual with descriptive and feeling-based language in communication. | • Very strong perception of inconsistency in communication approach, as they will tend to jump backwards and forwards between rational and emotional language, content and tone – almost simultaneously.<br>• Other predominant Style 1s or 3s, in particular, find such fast shifts in language and style, particularly sudden shifts in body language and tone, as unpredictable and even erratic.<br>• May not use enough visuals or images in public communication. |

# Three and Four Styles in Combination:

Style 1 + Style 2 + Style 3 – 'Logic, Structure and Expression'

Style 1 + Style 2 + Style 4 – 'Logic, Structure and Visuality'

Style 1 + Style 3 + Style 4 – 'Logic, Expression and Visuality'

Style 2 + Style 3 + Style 4 – 'Structure, Expression and Visuality'

Where three styles are in combination, the characteristics (positive and negative) to the intensity level of each of these styles will be apparent and combined. To interpret your results, especially look at any single or combined two preferences here with Very Strong or Strong results, and the information already provided on these for the respective styles. The most significant additional issues are:

- the effect of the combination of the two highest results of the three (see the double combinations discussion of the earlier section); and
- the **style not** in the combination. (This style result will be Low or Very Low). The absence of the communication characteristics associated with this "missing" style, are likely to be obvious to other people – particularly people with a Very Strong or Strong preference for that particular style.

Style 1 + Style 2 + Style 3 + Style 4 – 'The Moderate Communicator'

"The Moderate Communicator" is someone who draws reasonably even intensity across all four communication preference styles. This preference style is the rarest combination. This person will draw some of the key characteristics – positive and negative of all of these styles – into their overall communication approach – at a moderate level. However, the intensity of any specific style will be less, compared to someone with a Very Strong or Strong result.

For people with all moderate preferences, a major potential strength is that they can use communication characteristics that connect with all of the styles in some way.

A major challenge is that they may not develop characteristics that "stand out" compared to someone with a higher intensity preference in a specific style. If the circumstances for effective communication require a larger focus on one of the styles (e.g. rationality, logic and directness from style 1), they might not demonstrate this as clearly as is needed in that circumstance. They may appear "too balanced" or "even" when more intensity is required.

# Personality Characteristic: Extroverts and Introverts

Beyond the four communication preference styles, another crucial dimension influencing our communication behaviours is an underlying aspect of our **personality** – the degree to which we are **extroverts** or **introverts**. This is an important dimension affecting many of our personal communication behaviours and priorities – especially related to the extent of our active social engagement and energy of interaction with people in spoken communication settings or our approach to thinking and speaking. Importantly, this aspect of our personality **needs to be taken into consideration in addition to** our **Communication Preference Styles** – as there are extroverts and introverts in all four styles. **Extroverts** derive much of their psychological "energy" from outside themselves through engagement with others, while **introverts** derive much of their "energy" from inside themselves, and from solitude. The communication behaviours of extroverts will typically appear to others as more active/talkative/loud; while introverts will typically appear as more passive/reflective/quiet. Neither is better or worse – just different. Ambiverts – who are roughly equal extrovert/introvert combine elements of both (see not at the end of this section). Understanding these personality differences increases awareness for more effective communication interaction.

| Extrovert or Introvert Result Score (Out of 50) | Intensity |
|---|---|
| 40–50 | Very Strong |
| 35–39 | Strong |
| 29–34 | Moderate/Strong |
| 21–28 | Moderate |
| 16–20 | Moderate/Low |
| 10–15 | Low |
| 0–9 | Very Low |

| Common Extrovert Communication Features | Common Introvert Communication Features |
|---|---|
| • Talks actively.<br>• Talks first, then may reflect and adjust.<br>• Likes activity time and variety – "Talk it out" communication.<br>• Communicates a breadth of interests.<br>• Likes external stimulus with energetic people interaction.<br>• Slightly higher inclination for talking vs. writing formats.<br>• Comfortable with distraction.<br>• Extends into the environment by reaching out with active or assertive body language.<br>• Frequently seen as active, energetic, confident and social performers in public communication.<br>• Likely to "charge up" personal energy through active or social | • Listens actively.<br>• Reflects and adjusts first, then talks.<br>• Likes thinking time and concentration – "Think it through" communication.<br>• Communicates a depth of interests.<br>• Likes internal stimulus including intrapersonal solo time.<br>• Slightly higher inclination for writing vs. talking.<br>• Uncomfortable with distraction.<br>• Defends against the environment with controlled body language or by moving back with passive or reserved body language.<br>• Frequently seen as strong and engaged listeners in interpersonal communication.<br>• Likely to "charge up" personal energy through reflection and listening; yet be |

| | |
|---|---|
| communication; yet be "energy drained" from passive listening. | "energy drained" from extensive active, performance and social communication. |
| Extroverts may have communication challenges with:<br><br>• Deep and engaged listening in interpersonal communication.<br>• Perceptions of over-dominating group conversation or being too forceful and interventionist.<br>• Perceptions of over-talking including frequent interruptions of others.<br>• Perceptions of being inconsistent or too interested in their own views.<br>• Perceptions of "not seeming to listen" with distractions.<br>• Over-using talk and face-to-face communication formats. | Introverts may have communication challenges with:<br><br>• Energy and activity in public or performance communication.<br>• Perceptions of being too passive or quiet and not contributing enough.<br>• Perceptions of being difficult to read or hard to know.<br>• Perceptions of not speaking up or out, of being too rigid or seemingly disinterested.<br>• Perceptions of disinterest and disconnection as body language of concentration may be misread.<br>• Over-using written communication formats. |

Depending on the circumstance, effective communication requires a different combination or balance of active or passive communication methods (including advocating and listening; engaging; and reflecting). Understanding our personality characteristics will assist in better managing this balance in our behavioural and spoken communication.

Common examples of miscommunication between extroverts and introverts:
• An extrovert may think an introvert is not contributing and active, when they are in fact actively listening and focusing before making a contribution (or being invited to do so).
• An introvert may think an extrovert is over-contributing and dominating, when they are in fact trying to engage energy and needing others to be active (without invitation).
• An introvert may think an extrovert is continuously changing their mind, because they keep presenting ideas or thoughts, when they are in fact talking out their thinking – their views may not be settled yet.
• An extrovert may think an introvert is rigid and not open because they may make a major statement and stick to this, when they have in fact thought carefully about what they would say – and their comments are largely settled.
• It is a misconception that introverts cannot be actively social or effective public performers - when they wish to be, they can (e.g. Nelson Mandela, Sir Laurence Olivier, Warren Buffett and Emma Watson) - however, they will likely need solo time for energy generation to prepare before, and to recover after.
• It is a misconception that extroverts cannot be passive reflectors, deep listeners or observant participants - when they wish to be, they can (e.g. Bill Clinton, Winston Churchill, Martin Luther King and Oprah Winfrey) - however, they will likely need active time for their energy generation to prepare before, and to recover after.


**A note on Ambiverts**: The major advantage of being an ambivert is the ease at which these people can move between extrovert and introvert behaviours. The two disadvantages are: if the ambivert stays in communication behaviours for too long on one of their extrovert or introvert sides, then they have a tendency to lose energy on the other side, lose focus, and seem out of balance. The second issue is perceptions of inconsistency, as to others they sometimes seem introvert or sometimes seem extrovert.

Some potential positive and negative implications of being a Very Strong/Strong Extrovert or Introvert combined with Very Strong/Strong Communication Preference Style are:

| Very Strong – Strong | Extrovert | Introvert |
|---|---|---|
| **Style 1** | • Emphasizes knowledge authority in language, directness in tone, and energy focus to complete the task.<br>• High perceptions of assertiveness, forcefulness and low levels of interpersonal listening. | • Emphasizes knowledge clarity in language with insertion of crucially important question/observation to get to the point, or highlight a key fact overlooked.<br>• High perceptions of passiveness and aloofness with low levels of active participation. |
| **Style 2** | • Emphasizes structure and detail through language and content, and actively leads planned discussions.<br>• High perceptions of assertiveness, rigidity with the appearance of inflexibility in listening. | • Emphasizes detail in language and content reflection, and raises questions of clarification and process.<br>• High perceptions of passiveness, rigidity with the appearance of low levels of active participation. |
| **Style 3** | • Emphasizes open description and emotion in language and content, and uses body language, gestures as well as facial and eye contact expressively for communication interaction.<br>• High perceptions of talkativeness and overly-dramatic performance with perceptions of low levels of active and focused attention in listening as distraction behaviours may be evident. | • Emphasizes listening to description and emotion in language and content, and responds to body language, gestures as well as facial and eye contact expressively when directly interacting in interpersonal communication.<br>• High perceptions of passiveness with moments of dramatic intervention giving rise to questions of consistency in participation and energy levels. |
| **Style 4** | • Emphasises strongly conceptual language, supported by highly animated body language and voice tone, and interactive brainstorming/visualization.<br>• High perceptions of assertiveness, over-animation with low levels of listening. | • Emphasizes thinking through ideas before inserting these into discussion, and mapping out or visualizing ideas for self-first, then contributing these to others.<br>• High perceptions of being distracted or seemingly raising unrelated matters in the flow of discussion with questions of consistency in participation and energy levels. |

# Using Your CPSS Results Information

"Awareness" is the grounding point for effective communication and "communication intelligence".

Having taken the CPSS and thought about our results (our preference styles, style combinations and extrovert/introvert characteristics), we should be more aware of our own needs, preferences and approaches to communication – and more aware of other people's.

We should now turn this knowledge into a deep and insightful level of communication awareness, making decisions for communication development and change priorities, then practice these to achieve performance improvements and effectiveness as a communicator in whatever formats we use. People should only focus on making a few, very important changes in their communication – not try to change everything (it does not work, nor is it authentic).

There are seven recommended steps for helping you decide the most important communication changes for yourself:

1. Critical Self-Reflection: Carefully consider your results and the commentary information about your communication preference styles. What are the most important implications for you? What communication situations from the past clearly indicate your strengths and challenges? Where there was miscommunication or frustration, how might you have adjusted your approach or coped differently to be more effective?
2. Examine the potential strengths of your most important style or combination in detail. Which of these do you have and might develop further? Are there some you don't have and want to develop? (These should be relatively easy to do if you wish).
3. Examine the potential challenges of your most important style or combination in detail. Which of these is most important to address and why?
4. Examine your lowest style result. Do the strengths of this style relate to your most important challenges? If so, this is a further indication of priority for change or development? There are a few simple ways to add the missing style outlined below.
5. Get feedback from others who know you to assist your reflection and decision-making.
6. Make a decision about what key and priority actions you will take to build strengths further, or overcome the challenges. Put these into practice and get feedback from others.
7. Develop the habit of continuous observation – looking for the preference styles in other people and different communication situations.

Remember that the personal **communication preference styles** reveal themselves to others through:

- verbal language and word choices and emphasis;
- subject, topic and content selection and priorities;
- application of communication processes and structures;
- use of nonverbal (body language), paraverbal (voice) and visual communication signals; and
- the overall sense of approach in communication which people display or respond positively towards.

There are some very simple practices and actions to build more of a specific Communication Style and overcome some of its challenges if needed:

| | Build More of this Style | Overcome Challenges of this Style |
|---|---|---|
| **Style 1: Rational (Logical, Factual and Direct)** | • Add key, direct to the point facts.<br>• Organise arguments logically.<br>• Create short summary of the key facts. | • Increase eye contact.<br>• Add descriptive and emotive language.<br>• Use open body language. |
| **Style 2: Structured (Organized, Detailed and Careful)** | • Add layers of detail to key messages.<br>• Plan outlines for communication materials and proofread.<br>• Structure agendas and discussion processes. | • Have an overarching or overview summary message.<br>• Add visuals and pictures.<br>• Summarize in a series of short bullet points. |
| **Style 3: Expressive (Interpersonal, Emotional and Sensitive)** | • Add Eye Contact, Body Language and Voice modulation to active listening.<br>• Use descriptive adjectives including words of emotion or feeling<br>• Include people based story examples. | • Add structure and focus to communication materials or speeches.<br>• Use a few key, to the point and quantifiable facts.<br>• Add visuals and pictures. |
| **Style 4: Visual (Imaginative, Conceptual and Animated)** | • Add Pictures and Visuals.<br>• Use future-oriented messages and language of imagination.<br>• Use messages that answer why something is relevant and important, not just what it is. | • Break down ideas into a sequence of steps and organise materials by logical and building argument.<br>• Use more personable direct eye contact and conversational voice tone.<br>• Use a few key, to the point and quantifiable facts. |

"Communication intelligence" is a model for effective communication fully integrating eight elements (four "mindsets" and four "technique clusters"). Sometimes, "communication intelligence" is referred to as your *"MQ"* or *"messaging quotient"*, because the exchange of messages between people in many different formats is an essential ingredient of communication understanding.

"Communication intelligence" applies across the different kinds of communication situations – public, group, interpersonal, and intrapersonal (with self).
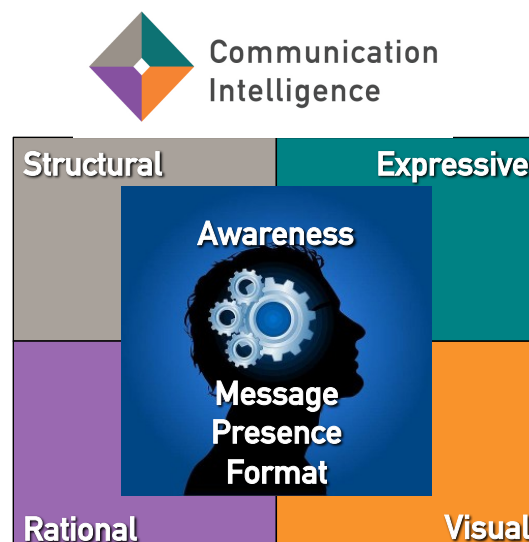


"Communication intelligence" integrates four mindsets (the things we need to think about for effective communication); and four clusters of communication techniques and qualities (the ways we need to undertake communication activity to be effective) – these clusters are closely related to the four communication preference styles in people. People with high levels of "communication intelligence" use all the mindsets; and use techniques from all four clusters – those that are natural from their preference styles, and learnt techniques from the other clusters.
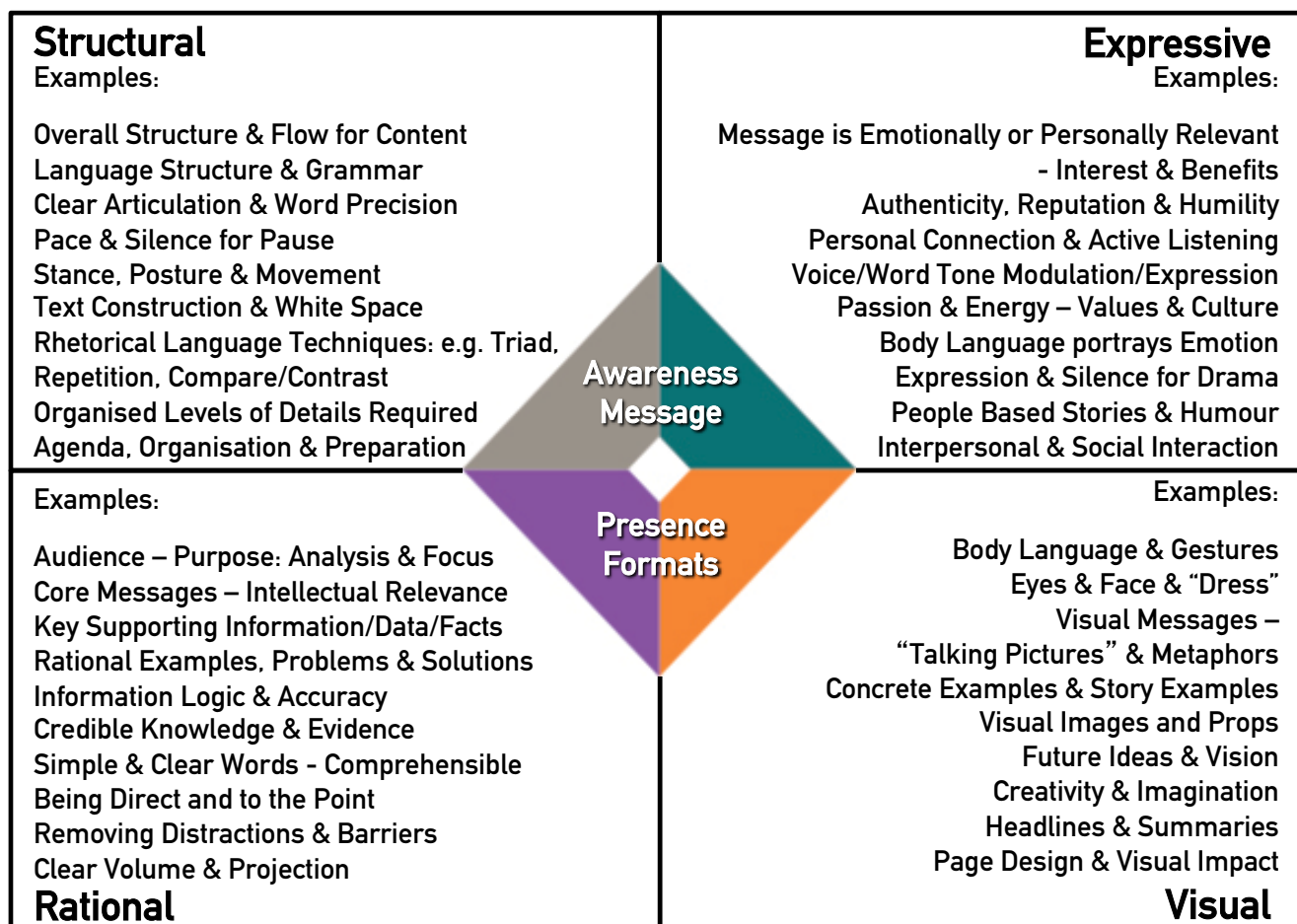
The four mindsets in "communication intelligence" are:

- **Awareness:** of self, others, context and purpose – to be deeply aware of the communication needs and preference styles of all those involved, as well as the situation and intent of the communication activity (e.g. informing, inquiring, influencing, persuading, entertaining, motivating, inspiring).
- **Message:** the core meaning and content of the communication, supported by structure and appropriate details, as well as message relevance and clarity.
- **Presence:** beyond the words – the nonverbal (e.g. body language and gestures), paraverbal (e.g. sound/tone of voice) and visual, symbolic or expressive features.
- **Format:** the choice and use of communication formats, media and repertoire that are "fit for the purpose and situation" (e.g. behaviours, spoken, written, listening, thinking/reflection, novels, text, email, instant messaging, video and the like).

The four clusters of communication techniques and qualities in "communication intelligence" are:

- **Rational**: qualities that affect the logic, factuality, knowledge level, intellectual substance and language comprehension in communication.
- **Structural**: qualities that affect the clarity, order/flow, construction, precision and levels of detail and accuracy in communication.
- **Expressive**: qualities that affect the expression, emotion, interactivity, personalization and authenticity of communication.
- **Visual**: qualities that affect the appearance, visuality, conceptuality, creativity and symbolism of communication.

There are literally thousands of communication tools and techniques spread across these four clusters and used in the various formats of communication that exist. Some examples of communication techniques in each cluster are below:

| Structural | Expressive |
|---|---|
| **Examples:** | **Examples:** |
| Overall Structure & Flow for Content | Message is Emotionally or Personally Relevant |
| Language Structure & Grammar | - Interest & Benefits |
| Clear Articulation & Word Precision | Authenticity, Reputation & Humility |
| Pace & Silence for Pause | Personal Connection & Active Listening |
| Stance, Posture & Movement | Voice/Word Tone Modulation/Expression |
| Text Construction & White Space | Passion & Energy – Values & Culture |
| Rhetorical Language Techniques: e.g. Triad, | Body Language portrays Emotion |
| Repetition, Compare/Contrast | Expression & Silence for Drama |
| Organised Levels of Details Required | People Based Stories & Humour |
| Agenda, Organisation & Preparation | Interpersonal & Social Interaction |

Awareness
Message

Presence
Formats

| Examples: | Examples: |
|---|---|
| Audience – Purpose: Analysis & Focus | Body Language & Gestures |
| Core Messages – Intellectual Relevance | Eyes & Face & "Dress" |
| Key Supporting Information/Data/Facts | Visual Messages – |
| Rational Examples, Problems & Solutions | "Talking Pictures" & Metaphors |
| Information Logic & Accuracy | Concrete Examples & Story Examples |
| Credible Knowledge & Evidence | Visual Images and Props |
| Simple & Clear Words - Comprehensible | Future Ideas & Vision |
| Being Direct and to the Point | Creativity & Imagination |
| Removing Distractions & Barriers | Headlines & Summaries |
| Clear Volume & Projection | Page Design & Visual Impact |
| **Rational** | **Visual** |

# Appendix Two:
# Additional Information on the Four Communication Preference Styles

This appendix contains detailed information relating to the four communication preference styles, focused on: (A) Language Content and Approach; (B) Communication Processes; and (C) Presence: Nonverbal and Paraverbal (including body language and voice).

Some of these characteristics are usually obvious in people with Very Strong or Strong preference style intensity – people will not usually have all the characteristics described.  Under situations of communication pressure, stress and nerves many of the presence, body language, and voice characteristics described will change substantially in response to brain and body "fight, freeze, flight" and adrenaline effects.

One important note:  the characteristics described are relative to "cultural norms" – that is within a specific culture the characteristics show themselves relative to others from the same cultural background.  Major differences in cultural background between two people might overshadow these characteristics. Here someone of the same preference style might see a person from another culture differently. For example, the level of intensity in body language, facial expression and voice volume differs dramatically across the many cultures of the world.  The cultural differences screen out the similarity of styles.

## (A) Language, Content and Approach

| Style 1 | Style 2 | Style 3 | Style 4 |
|---|---|---|---|
| • Short, factually focused communication in both written and spoken word with rationality and logic underpinning content and words.<br>• Use of objective words and information such as concrete nouns, language of quantification and specific facts. | • Long statements with layers of detail in both written word and spoken word with accurate language.<br>• Statements and information organised in sequence, for example, chronologically. | • Long statements in the spoken word and very short statements in the written word with expressive language and feeling.<br>• Use of descriptive and emotive words such as adjectives and qualitative language. | • Short statements in the written word and moderate to long statements in the spoken word.<br>• Use of visuals together with conceptual ideas and metaphorical language. |

| Style 1 | Style 2 | Style 3 | Style 4 |
|---|---|---|---|
| • High use of advocacy statements rather than open inquiry questions.<br>• Questions facts and logic. | • Moderate to high use of inquiry questions to draw out details or seek clarification rather than advocacy statements until position is decided.<br>• Questions specific details and process. | • Simultaneous inquiry questions and advocacy statements – as in an interactive conversation or dialogue.<br>• Questions motives and feelings. | • High use of advocacy statements rather than open inquiry questions.<br>• Questions ideas and concepts |
| • Inclination for written or spoken communication depends upon efficiency for the task or purpose. | • Inclination for accurate and complete written or spoken materials that are well organised and error-free. | • Inclination for spoken conversation – with interpersonal engagement, story telling and sensitivity. | • Inclination for spoken word but as an active discussion and simultaneous debate or brainstorming with visuals as well as metaphors. |
| • Strong use of nouns and direct tone in language with explicit interpretation including active voice and present tense. | • Strong use of qualified nouns and indirectness in language with literal interpretation including passive voice and past tense. | • Strong use of adjectives, emotive, descriptive and qualitative language and the present and past tense. | • Strong use of conceptual language or abstract nouns as well as visual language and the future tense. |
| • Low levels of descriptive, emotive or qualitative language. | • Low to moderate levels of expressive and visual language. | • Low levels of quantitative and technical language and low levels of detailed, factual information. | • Low levels of quantitative and emotional language as well as low levels of prescriptive information and detail. |
| • Use of quantitative language clearly describing measurement, numbers or technical characteristics. | • Use of qualifiers and layers to expand statements, and to amplify details. | • Use of language clearly expressing description, emotions, feelings, values and personal beliefs. | • Use of complex, conceptual, imaginative and visual language to describe ideas. |

| (B) Communication Processes | | | |
|---|---|---|---|
| **Style 1** | **Style 2** | **Style 3** | **Style 4** |
| • Fast, efficient, factual communication focused on task or issue and getting to an outcome. | • Highly organised, structured and sequenced communication, focused on detail and comprehension. | • Dramatic or interpersonal communication focused on people, emotions and description. | • Animated and active communication focused on ideas or concepts. |
| • Direct, clear and logical processes driven by desire to achieve outcome together with written documents that include executive/end summaries and key information summaries, tables and charts. | • Frequent use of defined processes and categorization (such as agenda setting and subject classification). | • Emergent, iterative and unstructured processes driven by instinctive collaboration together with written documents that are story-like or descriptive. | • Generally non-prescriptive, yet active and impromptu processes driven by debate or advocacy – potential use of visualization processes such as 'white-boarding', 'idea mapping', or brainstorming. May set up a process at the outset, but not follow it completely or rigidly. |
| • Communication process is highly dependent upon objective evidence, data and information.<br>• Relevant facts and information obtained and analyzed ahead of formally expressing or committing ideas. | • Communication process is central. Organised and methodical processes with written documents that include table of contents, defined sections and detailed references or appendices.<br>• As much information as possible is collected then exhaustively evaluated before expressing or committing ideas. | • Communication process is highly dependent upon direct interpersonal engagement and conversation.<br>• Views, opinions and evidence accepted on 'face value' and ideas committed are often intuitive – but strongly believed. | • Communication process is highly dependent upon being an active participant in discussion.<br>• Views, opinions and evidence are presented strongly from a conceptual or idea generation – tending to start with the '"big picture" view. |

| Style 1 | Style 2 | Style 3 | Style 4 |
|---|---|---|---|
| • Discussions are logical, objective and non-tangential. | • Discussions are extensive in time and content.<br>• Multi-person structured to allow for sequential contribution. | • Discussions are open, non-controlled, with all contributions taken into account – sometimes simultaneously. | • Discussions are simultaneous with significant advocacy of own positions and comfort with disagreement. |
| • Opinions in writing and speech are provided with an emphasis on direct factuality, objectivity and logical relevance. | • Opinions in writing and speech are provided in detail with an emphasis on accuracy, completeness and practicality. | • Opinions in writing and speech are provided with an emphasis on description, feelings and people. | • Opinions in writing and speech are provided with an emphasis on innovation, creativity and concepts. |
| • Logic is likely to be more inductive.<br>• Communication based on intuition absent facts is uncharacteristic. | • Logic is likely to be more deductive.<br>• Communication based on intuition absent facts is uncharacteristic. | • Logic, if utilised, is likely to be more deductive.<br>• Communication based on intuition is likely to be more emotional in approach and appearance. | • Logic, if utilised, is likely to be more inductive.<br>• Communication based on intuition is likely to be more intellectual, conceptual or visual. |
| • One person speaking at a time is preferred for oral communication. | • One person speaking at a time is preferred for oral communication. | • More than one person speaking at a time is comfortable in oral communication provided another person is not dominating. | • More than one person speaking at a time is comfortable in oral communication provided the person can be active themselves when they want to be. |

## (C) Presence: Nonverbal and Paraverbal (including Body Language and Voice)

| Style 1 | Style 2 | Style 3 | Style 4 |
|---|---|---|---|
| • Body stance and posture: tight, rigid and task focused. | • Body stance and posture: leaning in towards others, quiet but intense. | • Body stance and posture: relaxed and with fluid movement but may become very animated or alternatively frozen under stress. | • Body stance and posture: tight body with strong movement in feet or hands/arms.<br>• Portrays a sense of activity, animation or visuality. |
| • Personal space: distant and rigid.<br>• Discomfort with touch. | • Personal space: moderately close – often spaced in circular formation.<br>• Moderate discomfort with touch. | • Personal space: close and interpersonal.<br>• Comfort in touching. | • Personal space: ranges from moderately close to distant depending upon level of advocacy.<br>• Moderate comfort with touch. |
| • Face: displays intensity of interest in intellectual content and seriousness of discussion. | • Face: displays open interest in detailed content of discussion.<br>• Frequent use of head nodding for agreement/ disagreement without vocal interruption. | • Face: displays intensity of emotions and interest including frequent smiling or obvious emotional expression. | • Face: face displays intensity of conviction of idea under discussion. |
| • Eyes: Task focused much more than person focused – may look down or up often to think.<br>• Usually lowest level of person-to-person eye contact of all four styles. | • Eyes: Focused on individual speaking within group, one at a time.<br>• Usually second highest level of personal eye contact of the four styles. | • Eyes: directly people focused and personally engaged.<br>• Usually highest level of eye contact of the four styles. | • Eyes: not an interpersonal focus; appears to see people or groups as a "whole"; may looks around.<br>• Usually second lowest level of personal eye contact of the four styles – may look out, but not make direct personal eye contact. |

| Style 1 | Style 2 | Style 3 | Style 4 |
|---|---|---|---|
| • Hands: very limited visual hand gestures or directive gestures; often closed arm and inward body language. Strong use of monitoring or evaluating gestures by placing hands on face. | • Hands: limited visual hand gestures; often very small gesturing. Moderate use of monitoring or evaluating gestures by placing hands on face. | • Hands: often large and dramatic hand gestures; mainly open body language except under stress when closure or freezing is apparent. Limited use of monitoring or evaluating gestures by placing hands on face. | • Hands: often large or forceful hand gestures; mainly open body language except under stress when voice increases together with forcefulness of gestures. Moderate to Strong use of monitoring or evaluating gestures by placing hands on face. |
| • Voice: flat and objective tone yet moderate to strong in volume.<br>• Low use of pitch modulation – may appear monotone.<br>• Deliberate and measured voice speed, punctuated by short (almost "bullet point") sound. | • Voice: moderately flat and even tone with moderate to quiet volume.<br>• Low use of pitch modulation – may appear monotone.<br>• Measured and consistent speed of speech. | • Voice: expressive tone with moderate volume – volume increases with intensity of feeling – more laughter sounds than other styles.<br>• Moderate to strong use of voice pitch modulation, with emotional expression.<br>• Speed (combined with vocal intensity) may widely range from conversational to dramatic. | • Voice: moderately expressive tone with moderate to strong volume – volume increases with intensity of advocacy of idea.<br>• Relatively wide pitch modulation.<br>• Speed may vary widely with frequent changes in intensity and forcefulness. |

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