Quintax ®

INNOVATION AND CHANGE REPORT

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ABOUT THIS REPORT

This report deals with your creativity and approach to change at work, i.e. how you define and find solutions to problems, how you make decisions, how you prioritise information and issues at work, and how you promote or deal with change. Knowing about your creative style, and that of your colleagues, can be helpful in improving communication. It can also help you to reach a common understanding of the importance of two work demands which are occasionally and unfortunately seen as being in opposition in the work place, viz. the need for innovation and change on the one hand and the maintenance of stable and effective business processes on the other. As a result part of this report is focussed on recognising your own creative style so as to understand and be tolerant of others' approaches to these critical work issues! Only by integrating a response to both of these demands can we expect to be successful in the modern organisation.

PUBLISHER'S NOTE

This computer-generated report is obtained from the results of the Quintax Personality Questionnaire completed by the respondent and reflects the answers given by them. As with all self-report personality questionnaires the results rely on the respondent's accuracy, honesty and frankness. Until the results and their implications have been validated through feedback this report must be treated as a speculative report on the individual's preferences and work styles.

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WHAT IS 'CREATIVE STYLE' ?

This report gives information about your **Creative Style** at work: how you see and solve problems, make decisions, promote or deal with change, and generally how you make a creative contribution in the work setting. It is based primarily upon the 'Thinking Styles' you employ, as indicated by your Quintax personality profile. Because of this it is best to read it after, or in conjunction with reading your Quintax **Type Report**. Later parts of the report give a more detailed idea of how your Quintax preferences affect your creative style, together with advice on how to handle creative style issues at work, and how to communicate effectively with people who have a different creative style.

Using your Quintax Thinking Style scores – from the Organisation and Intellectual Focus factors of Quintax – we have been able to place you on a **Creative Style Continuum (CSC)** which runs from a **'Creative Improver'** or **CI** style through to an **'Innovative Changer'** or **IC** style. Briefly, these can be distinguished as follows:

Style	Description
CI	**Creative Improvers** take an incrementalist or bit-by-bit approach to change and development. Based on existing structures and working within established rules they give novel and improving solutions to problems that exist in the here and now.
IC	**Innovative Changers** take a radical and sweeping approach to change and development. Based on a willingness to start outside of existing structures and to question established rules, their creativity is applied to defining new frameworks and perspectives within which existing problems can be seen.

YOUR RESULTS

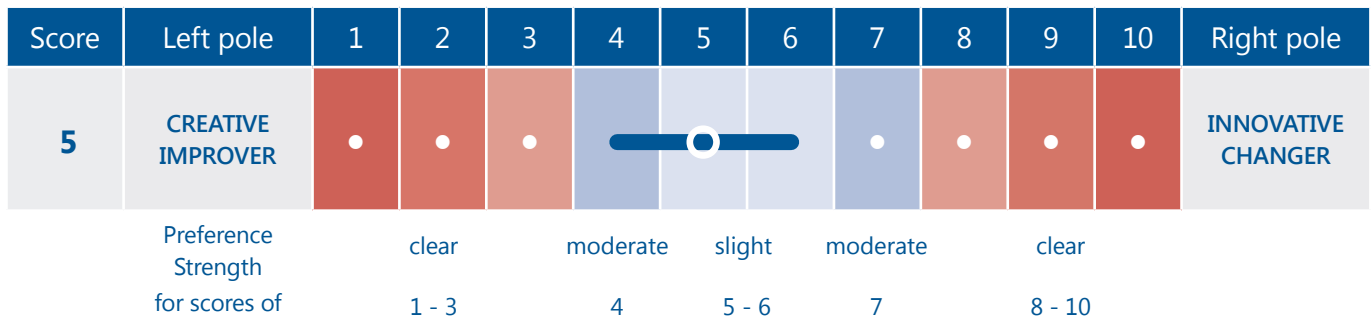## YOUR QUINTAX TYPE AND CREATIVE STYLE RESULTS

Your responses indicated a 'Quintax Type' of   ELST-C

On the basis of your individual Quintax Profile we have calculated you 'raw' and 'standard scores' [1] on the Creative Style Continuum and these are shown in the table below.

Your 'raw' and 'standard' scores [1] are shown below along with your position on the CSC

Raw score	Standard score	What the standard score means	Your style
87	5	This suggests a slight preference towards the Creative Improver style compared with the Quintax 2015 Norm Group. A potential 'Linker' style.	Creative Improver

CREATIVE STYLE CONTINUUM

Score	Left pole	1	2	3	4	5	6	7	8	9	10	Right pole
5	CREATIVE IMPROVER	•	•	•		○		•	•	•	•	INNOVATIVE CHANGER

| | Preference Strength for scores of | clear 1 - 3 | | | moderate 4 | slight 5 - 6 | | moderate 7 | clear 8 - 10 | | | |

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[1] Your standard score is obtained from your raw or basic score. Standard scores vary from 1 to 10 with the average between 5 and 6 (5.5). 68% of people in the Quintax norm group score from 4 - 7 inclusive on this scale. These scores are sometimes known as 'sten' or 'standard ten' scores.

FEATURES OF CREATIVE STYLE

FIRST THINGS TO NOTICE ABOUT CREATIVE STYLE

- Creative style is just that – an indication of style. It does not indicate ability or generally give us any ideas about the quality of changes that people propose. It tells us more about what types of change people prefer to involve themselves in and what they enjoy. Hence it is not better or worse to be a CI or an IC – it is a matter of preference.

- Irrespective of this, each style has its advantages and disadvantages when considered in relation to specific work related problems. Our contributions at work can be enhanced if we recognise these, both in ourselves and others, and act accordingly to use each person's potential to the full.

- We do not use any one style unvaryingly – we all have the flexibility to change our style if the circumstance demands it, but as a natural preference area our personal creative style is what we return to when we can freely choose, or when we are under stress or pressure.

- CIs and ICs do not always get on! Understanding the Creative Style Continuum can therefore be helpful in avoiding and resolving some of our conflicts at work, and getting the very best out of our diversity.

To place your score in context, the following tables show firstly the range of CSC scores typically obtained by people from the the Quintax 2015 Norm (based on a sample of 8840 Quintax respondents), and then, for comparison, the average raw scores obtained on the CSC by other groups taken from previous norms.

WHAT RANGE OF SCORES DO PEOPLE GET ON THE CSC?

CREATIVE STYLE CONTINUUM SCORES FOR QUINTAX 2015 NORM					
Description	**Creative Improver or CI** with clear leaning or preference	Moderate leaning towards CI style	'Linker' position at population average A score of 5 = slight leaning toward CI A score of 6 = slight leaning toward IC	Moderate leaning towards IC style	**Innovative Changer or IC** with clear leaning or preference
Raw Score	Below 80	80 - 84	85 - 96	97 - 102	Above 102
Standard Score	1 to 3	4	5 and 6	7	8 to 10
Approx % age in population	16%	15%	38%	15%	16%

TWO POINTS TO NOTICE ABOUT THE CSC SCORES ARE:

1. The raw scores on the CSC range from low to high (50 is the lowest numeric score observed in the Quintax 2015 Norm, and 143 is the highest) with Creative Improver at the lower end of the scale and Innovative Changer at the higher end. The choice of which style was positioned at the high scoring end was entirely arbitrary – it does not imply that one style is in any way better or more creative than the other. To emphasise that the scale is free of 'value loading' we describe the CI as being at the **left pole** and the IC as being at the **right pole** of the CSC.

2. We have described people who turn out to have a slight preference toward one of the creative styles as 'linkers'. Linkers tend to have a very useful role, both personally and for the team as they help the communication process to work better. More is said about them below (if your score falls in this area) and in the later part of this report.

HOW DO DIFFERENT GROUPS SCORE ON THE CREATIVE STYLE CONTINUUM?

Group	Average score	Range needed to identify middle 68% of population (approx.)
Quintax 2015 Norm as a whole	91.0	80 - 102
Managers and Professionals	91.9	80 - 104
Non-Managerial and professional respondents	86.7	75 - 99
Students (General)	94.9	83 - 107
Students (Open University)	95.5	84 - 108
International Managers (IT Outsourcing)	95.5	84 - 108
University Lecturers & Administrators	94.4	82 - 106

HOW DO CREATIVE IMPROVERS AND INNOVATIVE CHANGERS DIFFER?

Creative Improvers like to . . .	Innovative Changers like to . . .
• Start from and accept the problem as it has been stated	• Redefine or challenge the way the problem has been defined
• Work in an organised and planned way to achieve pragmatic solutions methodically, according to plan and within deadlines	• Work in an independent way, adopting unconventional and original methods to achieve new solutions to problems
• Solve the problems assigned, rather than seek out others that complicate matters unnecessarily	• Think about why a problem exists, developing new perspectives and discovering new problems as they go
• Finish things	• Start things
• Make things work better	• Make things work differently
• Adopt tried and tested approaches	• Maintain scepticism about traditional approaches
• Use gradual improvement to achieve stability and continuity	• Use radical change to future-proof solutions

IN ADDITION:

Creative Improvers . . .	Innovative Changers . . .
• Have first interest in the 'how?' of problem solving	• Have first interest in the 'why?' of problem solving
• Are most comfortable in authority positions when they understand the structures, roles and requirements involved	• Are happy to take control in unstructured situations and make sense of these 'as they go'
• Enjoy dealing with detail accurately, if it contributes to a good solution	• Get bored with detail in the short term and need to delegate
• Sometimes lose sight of the outcome when interested in the implementation process and means of its achievement	• Sometimes lose sight of the process when interested in the desired outcome
• Can become compliant or conformist under challenge	• Can display too much certainty when challenged – less so when placed at heart of a process

WHY ARE CREATIVE STYLE DIFFERENCES IMPORTANT?

These differences are important for a variety of reasons. For example in terms of communication:

- CIs often see high scoring ICs as undisciplined, impractical, hiding in abstractions and 'waffle', and as poor decision makers, whereas

- ICs often see CIs as conformist, inflexible, too focussed on detail, and poor at seeing the 'big picture' issues.

As a consequence some CIs and ICs may not understand or value each other's contributions. This can create difficulties for the team – for example:

- When a CI and an IC find themselves disputing the value of a suggestion they may see the proposal in personal terms rather than in terms of a difference in cognitive or thinking style.

- When a team lacks diversity on the Creative Style Continuum

  - A team largely composed of CIs may reject the challenging and questioning style of a person with a clear IC style, and neglect to think broadly enough in a strategic and self-critical way.

  - A team largely composed of ICs may reject the more practical objections of a person with a clear CI style in favour of vigorous debate about principles, neglecting to deal thoroughly with implementation issues.

- At its worst, differences in creative style may cause a breakdown in communication and trust. Unfortunately, such differences can come to be seen incorrectly as differences in capability, motivation, or willingness to act as a 'team player'. This can cause valuable contributions to be rejected and lost unnecessarily.

EXPLORING YOUR CREATIVE STYLE

IMPLICATIONS AND SUGGESTIONS BASED ON YOUR RESULTS

Your score places you in the middle ground area of the Creative Style Continuum, with a **slight preference** in the direction of the **Creative Improver** style.   This means that your style score is very similar to that of the norm group on average, but that if anything you are likely to have a slight affinity more towards the CI style. Being in the middle ground also gives you the potential to be a 'Linker' or a person who can bridge effectively between the two Creative Styles. If you agree that this is a reasonable description, you might like to consider the observations and development tips below for people with your style.

CREATIVE IMPROVER

- A slight preference suggests that you will typically lean marginally more towards the CI style as part of your way of doing things. You may find yourself using both styles on occasions, perhaps as determined by the situation. You are nonetheless likely to see a clear difference between your approach and the classic CI and IC styles. You should find it easier than some to understand the standpoints of both the CI and the IC, and work productively with them to make your team more effective.

- Being in the middle ground means that you are unlikely to demonstrate the certitude that clear preference CIs and ICs demonstrate about their style, or gravitate so quickly into one way of looking at and doing things. This may give you a valuable degree of flexibility in Creative Style, and a potential to communicate well with both groups. Some of the issues that both groups have to deal with are listed below – knowing a little more about these may help you to play a part in linking the views of CIs and ICs into a consensus.

- For CIs

  - CIs often produce relevant well-chosen solutions that are creative and provide for incremental developments in efficiency and effectiveness. These are particularly beneficial for organisations progressing their work along well organised and well regulated lines. Whatever you do in helping to build a consensus, these characteristics should be valued and preserved. Otherwise there is a risk of losing one of the great benefits of the CI style.

  - CIs often like to think about issues in the workplace in policy oriented terms. You can help them to see that policy should not be used as a barrier to change, particularly to processes that may bring novel and unexpected benefits to the organisation.   In writing policy, encourage them to write it to actively enable positive change rather than simply to constrain behaviours.

  - CIs often place the process above the outcome in the priority list. They often need to be encouraged to look regularly at each process in terms of outcome and suitability for purpose, and not to allow processes to become 'set in stone' at the expense of the outcome, simply for the sake of stability and continuity.

  - It is often helpful to encourage CIs to enhance the opportunities for progressive change by building some learning and development into their schedule. For example, shadowing people working in other departments or organisations would allow them to use their powers of observation to help see new ways of doing things.   Those with a specialism could be advised to look for CPD options that would help to generate some fresh ideas. Literature searching (via books, papers, magazines, case studies etc.) can help to maintain a fresh perspective on how other people deal with things.

- They need to be encouraged not to write off an IC's contributions because of the odd bad idea. It is in the nature of idea proliferation that it is best done uncritically, but sooner or later the IC may come up with a radical solution from an unusual angle that changes things entirely for the team.

- They should be encouraged to take care in communication if they find they have to reject a suggestion from a colleague. Some CIs have a tendency to be dismissive or to react negatively or defensively to change proposals. They should try to explain what their views are in positive terms, adding some recognition for the effort of their colleague in making the suggestion in the first place.

- Encourage them to avoid allowing their interest in the detail to obscure the wider issues. They should be encouraged to engage with and be willing to discuss the wider issues that enfold the processes that they invest in.

- For ICs

  - ICs often make suggestions for change that are seen as high risk – encourage them to think about how they present their proposals so that people can see that they are achievable and realistic. Being able to see a path between the present state and some future goal reduces the anxiety and uncertainty that change proposals can create.

  - ICs often say things which may appear to others to be more negative or challenging than they intend – or they may appear to lack recognition for the work of others. Clearly this can cause others to become uncooperative. They should be encouraged to reward people for the smooth running of the current operation before beginning to enumerate all the possible improvements! Alternatively, with a little skill, they may sometimes be able to work out their observations in discussion so that others can suggest the improvements.

  - ICs often need to think about how to follow through! Others may become impatient with their reactions to practical detail, so they may need to find some device (even if it is by collaborating with a linker like yourself!) to help them finish more of the things they start.

  - Some ICs get into difficulty because they produce a large number of ideas quickly – too many for their colleagues to assimilate or evaluate in a short space of time. They could be encouraged to think about generating ideas with a small number of like minded or linker colleagues before taking them to the wider group. This will give an opportunity for quality control that other colleagues will appreciate.

  - As ICs tend to like abstraction, their communications are occasionally seen as unclear. They should be encouraged to recognise the signs that imply that their message has not got across, and to practise using terms that the CI particularly will understand. Specific implications about when and how an idea could be implemented would help to engage the CI in an area of strength. Finishing a contribution with a conceptual model may be a triumph for an IC but will leave some of their colleagues 'at sea' or cause them to lose interest.

- Finally, you can get more information and advice from the later parts of this report . There are descriptions of how the various aspects of your Quintax Type impact on your Creative Style, together with advice on how best to work with people of the other Creative Style. A final section is included to enable you to use the Learning Cycle to review and consolidate the implications of this report.

HOW DO YOUR QUINTAX PREFERENCES AFFECT YOUR CREATIVE STYLE?

INFLUENCE OF QUINTAX THINKING STYLE ON YOUR CREATIVE STYLE

The Quintax factors that are critical in determining your position on the Creative Style continuum are the Thinking Style factors, viz., **Organisation** and **Intellectual Focus**. The diagram below illustrates the connection between the poles of these two factors and the Creative Style Continuum. As may be seen:

- Creative Improvers tend to have **Structured with Grounded** preferences – the closer they are to the left pole of the CSC the more likely this is.

- Innovative Changers tend to have **Adaptable with Theoretical** preferences – the closer they are to the right pole of the CSC the more likely this is.

- Linkers tend to have mid-range scores on Organisation and/or Intellectual Focus and may often have **Structured with Theoretical** or **Adaptable with Grounded** combinations of preferences. They tend to fall in the middle ground of the CSC scale.

In each case the strength of your preferences will have an impact on your creative style. The clearer a preference you have for Structured and Grounded ways of thinking, the more likely it is that you will show the Creative Improver style. Similarly the clearer a preference you have for Adaptable and Theoretical ways of thinking, the more likely it is that you will show the Innovative Changer style.
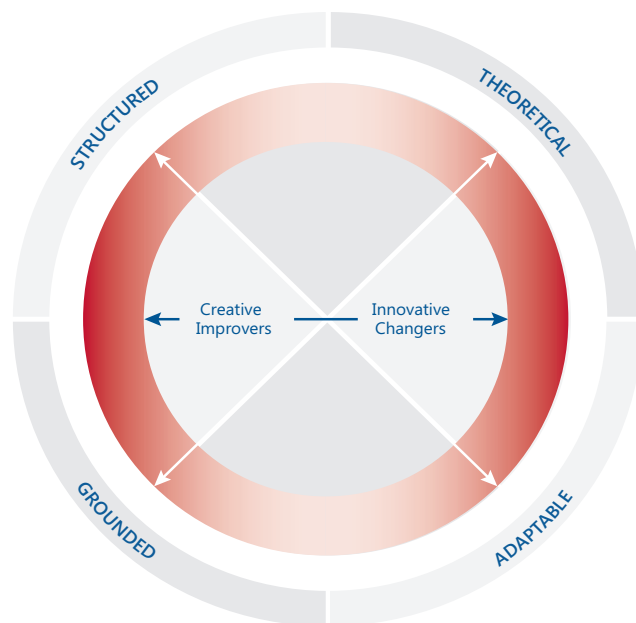
THE QUINTAX CREATIVE STYLE CONTINUUM

Your combination of Thinking Style preferences on Quintax is shown overleaf, along with some of the implications they have for your Creative Style.

PROVIDING A LINK BETWEEN PEOPLE WITH OTHER CREATIVE STYLES

As you are in the middle of the range of scores on the CSC you are also likely to be a 'Linker'. This is a special designation that particularly applies to people with a slight preference toward either creative style (i.e. either CI or IC), but it can apply more broadly as people reflect more fully on their differences and try to practise more flexibility in their behavioural and thinking styles. In such a position on the scale, respondents may feel a degree of affinity with the creative style identified through Quintax, but they probably also show a greater balance in their approach than others.

The implications for your creative style at work are shown below:

Advice for 'Linkers'

- Without a clear preference in the direction of either of the main styles, you can have a valuable role as a 'Linker' when dealing with CIs and ICs working in the same team. One aspect of getting a mid-range score on the Creative Style Continuum is that it may help you to become a useful interpreter between CIs and ICs. This is because you will be able to 'see both sides of the coin' in the main styles as well as in one if not both Thinking Style factors of organisation and intellectual focus. This gives you the flexibility to bridge the gap between the two creative styles, and to act as a potential 'referee' to the two opposing approaches to change, hence the name 'Linker'.

- People who score as CIs or ICs with a clear preference may have

    - A strong automatic reaction to situations based on their preferred style

    - A difficulty in ensuring and maintaining good communications with people who have clear preferences in the opposite style

- You should never assume this as a certainty however, as we all vary in our capacity to see beyond our own point of view based upon the accuracy of our self-perception and our perception of others. These are the areas which we hope people will be able to work on by means of this report.

- Your role may be particularly important when one voice is in the minority, as there is a risk here that the contribution of that view will be lost. Both CIs and ICs can act as change agents by disturbing the consensus of the majority with views that are seen as radical. Your involvement and judgement may be vital in these situations, to provide support and explore the value of the minority viewpoint more fully.

INFLUENCE OF THE OTHER QUINTAX FACTORS ON YOUR CREATIVE STYLE

The primary influence on your creative style at work is your thinking style. However, the other Quintax factors (Extraversion, Criticality, and Emotion) also influence how you operate creatively and how you communicate your ideas to others. In your case your results, together with potential advantages, threats, and suggestions for dealing with these are shown below.

E, L, C	EXTRAVERTED, LOGICAL, AND CALM		
Implications of E, L, and C for the Creative Improver			
	Advantages	Threats	Suggestions
Extraverted	• Comfortable engaging others in discussion to establish their views or to make key issues explicit	• May find it more difficult than other CIs to maintain interest in quiet detailed work	• If you can, organise your work so as to avoid extended periods of less interesting tasks, delegate some, or work on them with a partner
	• Helps to bring new perspectives/ resources into group from outside	• May make decisions on the fly or too quickly for other CIs	• Remember to give others the time and chance to evaluate your ideas without being 'bundled along'
	• Brings enthusiasm and liveliness to help motivate the team	• May need a role that allows plenty of social contacts to be made at work	• At work, focus some of your social energy on making new connections that can create opportunities for the team
Logical	• Seen as able to make and support a business case on rational grounds	• May argue a case for the sake of it, and lose support from others	• Try to avoid engaging in every debate – this may increase rather than decrease your influence
	• Often seen as dispassionate and fair in debate	• May sometimes be seen as too direct or challenging by CI colleagues	• A direct remark can easily damage a relationship – try to think up some gentler ways to comment
	• Responsive to reasoned argument - unlikely to be swayed by emotional or personal appeals	• Rarely gives full support to any proposal – may threaten team spirit	• Change may be more likely to succeed if you communicate your support with some enthusiasm

Implications of E, L, and C for the Creative Improver		
	Advantages	Threats	Suggestions
Calm	● Likely to be patient and unstressed by daily routines at work	● Calmness may be seen as a lack of motivation or interest by colleagues	● Don't assume that colleagues can see your drive to progress – show your enthusiasm more often
	● Happy to deal with the pressure of deadlines and structured work with equanimity	● May find it difficult to empathise with people who are less resilient under pressure	● Be patient with those less calm than yourself – their worries will not be eliminated by a bland reassurance
	● Likely to maintain a positive focus when things go wrong at work	● May find it hard to understand others' frustrations with focussed practical work	● Recognise that others may find it hard to be stoical when doing demanding detailed work under pressure, stress, or threat

WORKING WITH THOSE WITH A DIFFERENT CREATIVE STYLE

HOW TO ADD VALUE IN THE CREATIVE PROCESS AT WORK

SUGGESTIONS FOR CREATIVE IMPROVERS WORKING WITH INNOVATIVE CHANGERS	
Be patient with the IC's	
• tendency to theorise and ask 'what if?' questions	• liking for vigorous debate
• impatience with the status quo	• presentation of things in a challenging way
• capacity to ignore or fail to appreciate the positives of the current way of doing things	• underestimation of the effort involved in keeping things 'ticking over' effectively
• unpredictability	• tendency to be 'in your face' (if extraverted) or dryly acidic (if introverted) – and read for yourself the descriptions of how the other factors in Quintax impact on the IC style
• proliferation of too many ideas – some may be great, but some will definitely be bad!	• weakness in follow-through
• lack of attention to detail	• tendency to leave things open, without deciding what to DO!
• Notice that the above may be how you see ICs – it is unlikely to be how they see themselves!	

SUGGESTIONS FOR CREATIVE IMPROVERS WORKING WITH INNOVATIVE CHANGERS

Use them

- where you want to spark life into a moribund group – by interviewing people, by discussion, presentation, getting them to co-ordinate SWOT analyses of existing practice etc.

- in strategic discussions where big increases in business performance are required to prevent decline

- where some 'out of the box' thinking is needed to refresh stale practices

- in situations that are not closely rule governed – they will get frustrated and/or ignore the rules

- to scope out new work and projects

- where you need someone to present/communicate the vision and values of the organisation to others

- before you start laying down systems. Use them to help question and determine the range of operations those systems will be required for – now and in the future

- to help deal with crises – particularly in the case of the AG ICs who have the Quintax 'Troubleshooter' temperament

- where the CIs are all scratching their heads wondering what to do about a problem

- and reward them where they can help to refresh the organisational vision or purpose, and for helping to keep it clearly in people's minds

- more where you need to clearly identify the options, and less where you need to make final decisions

- in unstructured situations where they can take control and make sense of things as they go

- when possible with an open brief – e.g. to help team X measure and raise its performance, or to help team Y determine how it will reach a tight product development deadline

- to investigate the competition, and come up with some bright ideas to benefit the organisation

- Value them for their capacity to view things from unexpected angles – keep this in mind when dealing with their shortcomings!

SUGGESTIONS FOR INNOVATIVE CHANGERS WORKING WITH CREATIVE IMPROVERS

Be patient with the CI's

• tendency to focus only on detail	• lack of interest in ideas and theory
• lack of adventure	• dislike of risk
• desire for systems	• constant need to decide
• feeling that every discussion needs to have a practical output	• inflexibility
• desire to schedule and plan their time	• dependence on objectives
• predictability	• lack of interest in experimenting with new ways of doing things
• suspicions about change	

• Notice that the above may be how you see CIs – it is unlikely to be how they see themselves!

SUGGESTIONS FOR INNOVATIVE CHANGERS WORKING WITH CREATIVE IMPROVERS

Use them

- where some reality testing of new ideas is needed to determine what is the most workable option at present

- where you have the germ of an idea that needs to be honed and shaped before it can stand practical use

- to set up systems when the boundaries and purposes of a new production or other process have been determined

- to help generally with

  - Implementation problems

  - Getting the detailed operation of a system or process worked out

  - Suggesting practical methods for reaching revised or changed goals given current constraints

  - Working out the most cost effective way of solving a problem in practice

  - Identifying areas of risk in a process so as to make use of methods for mitigating them

  - Situations where your reputation as an organisation is critically dependent on the outputs being finished off accurately and/or expeditiously

  - Quality controls in new areas of process

- to consider and develop policy regarding new practices

- to suggest methods for measuring performance

- to find ways of linking new processes to the organisation's profitability

- to help create a positive environment in which you can both work and value each other's contributions – your own creative style will probably fail if you are working in a hostile setting

- while making sure you do not demean the role of the CI – it is a valid and useful creative style without which most organisations would fail

- while encouraging them to tell you when they do not understand what you are talking about!

- Value them for their creativity in getting things done to time and budget, even incorporating the many curves that you and other ICs are likely to throw at them

SUGGESTIONS FOR BOTH CREATIVE IMPROVERS AND INNOVATIVE CHANGERS

- Work together and value each other. Organisations need well designed and robust processes, and they also need to be made aware regularly of the challenges that face them and the new futures to which they could project themselves. Thus it is vital that both CIs and ICs work productively together to ensure the organisation's progression.

- Listen carefully to people with the other creative style. The iceberg model applies well here – in the communication process we only verbalise and make conscious a small proportion of our views, attitudes, expectations and beliefs about what we and others are doing. It is often the unconscious aspects of our self view and view of others that undermine communication, so try to develop the capacity to listen for the meaning above the message, and do not be put off by the things that would typically disturb you about the other person's point of view. Read our Quintax Listening Skills Guide and other sources to see how your profile can add 'noise' to the communication process.

- The above is particularly true if you are in the majority or in a minority in your organisation. Those with similar views often form a silent and unwitting consensus about what approaches are regarded as acceptable and worthwhile, and this can make it doubly difficult for a person of the opposite style to

  - Make their point of view known,

  - Have its value understood and recognised in opposition to the consensus view

  In the majority you need to listen even more carefully for these contributions, while in the minority you have to work hard to express your views in a familiar and acceptable way to those around you.

- Notice also that both CIs and ICs can be change agents from a minority position. They may find themselves providing accounts of the way things work which help others to understand the situation for example when external conditions change dramatically, or when the organisation begins to decline in relevance or influence. Whether it be a CI's analysis of a failing production process, or an IC's critique of a failure in strategy, minority views in these cases may be particularly valuable.

- Remember to foster diversity of creative style – give people permission to offer challenging views, or to focus on incremental change, and then try to use these to get a better picture of where your organisation is, can, and should be going. Use those people with mid-range scores to help forge a bridge between these approaches, so that you can get the best out of them for your organisation. Remember that a one-eyed organisation is less likely to survive the challenges of change in the modern world than an organisation with a diversity of opinions and style helping to give it direction and value.

- When you have finished this page you can move on to the 'Deciding What to Do Next' exercise overleaf. This will help you to get the best out of this report. Set some learning goals and review them periodically as described below. We hope you find the process interesting and helpful in thinking about and developing your personal style at work!

DECIDING WHAT TO DO NEXT

A REVIEW EXERCISE USING THE LEARNING CYCLE

Learning cycle step	What does the step involve	How does that apply to where I am now?	What specific things can I write down that spring from this? (Use more paper if needed)
ACT	Engage with your current situation. Do something to deal with the here and now	Re-read the Innovation report and mark the parts that have particular relevance to you. • For example, you could make notes in the margins of the report to include examples of the issues raised that are particularly relevant. For example, if you are introverted, personable and calm, are there any particular issues mentioned that have been directly evidenced or experienced by you in your behaviour at work? • You could also highlight the specific bits of advice which you think would be most useful for **you** to follow	
REFLECT	Think about the meaning of events that follow from your action. Look at things from different viewpoints	Make sure you understand what the highlighted sections mean – if need be, check with a colleague, or the person who asked you to complete Quintax. Then ask: • Is there anything in your feedback that strikes you as particularly accurate or inaccurate? • Are there any aspects that are significant to your performance at work? How? • Can you see anything in the feedback and suggestions that helps you understand the behaviour or reactions of others to you? What is it? Are there any of their behaviours that **you** could try?	

A REVIEW EXERCISE USING THE LEARNING CYCLE

Learning cycle step	What does the step involve	How does that apply to where I am now?	What specific things can I write down that spring from this? (Use more paper if needed)
CONCLUDE	Draw some conclusions from your reflection. Decide what the options are for what you should attempt next.	Then ask: • Is there anything in the feedback that suggests a development area that you should consider seriously? • Can you infer from this a small number of development or learning goals (say 2 or 3) that are **SMART** (**S**pecific, **M**easurable, **A**chievable, **R**elevant, and **T**ime bound)? What are they?	
PLAN	Turn your ideas into concrete plans for the next action and then implement!	When you've got some learning goals ask: • What are the 'manageable first steps' that you could take to realise your goals? • What will you attempt to do practically? • When will you review your progress?	