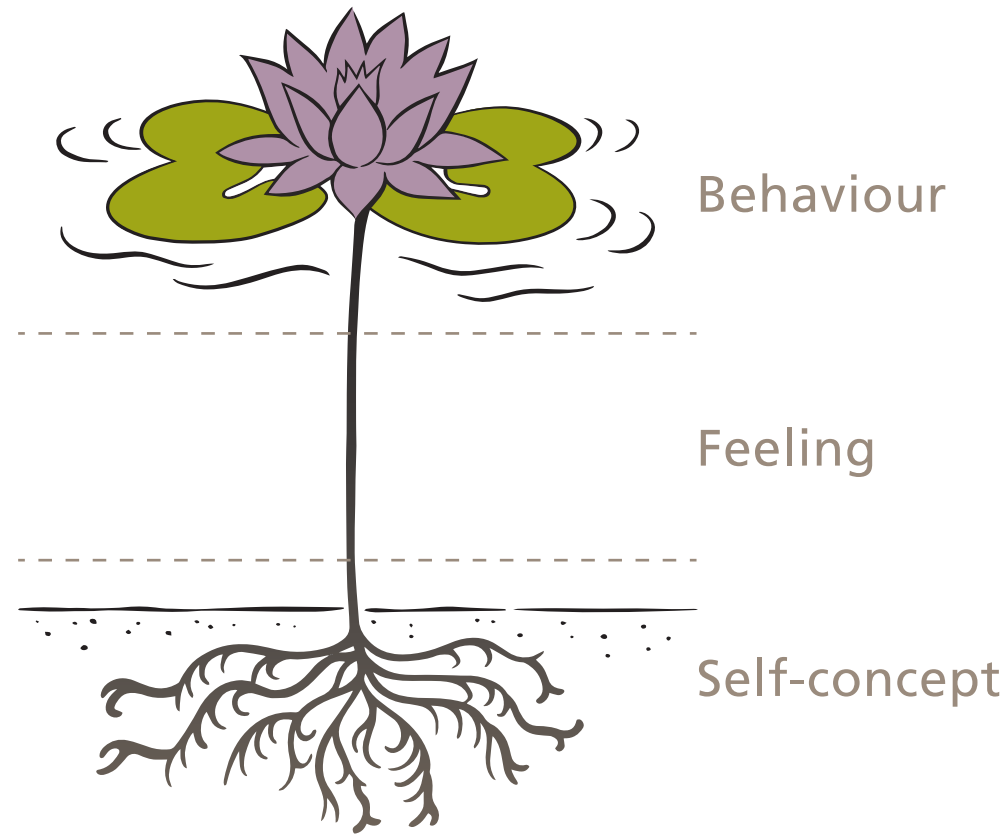




## **Explanations of FIRO<sup>®</sup> illustrations**

# Self-concept



Inherent in Will Schutz's thinking is the idea that the behaviour we show and desire is related to the feelings we experience, although these feelings may be below the surface. At an even deeper level, people have a **self-concept**, which consists of our core set of beliefs about who we are.

These different layers can be represented using the metaphor of a lily, with our behaviour represented by the flower and leaves that we see above the water. The behaviour is on the surface, and to a certain extent can move with the surrounding conditions, just as the lily flower moves with ripples in the water. However, it can only move within the range allowed by the underlying self-concept, which is represented by the unmoving roots of the lily in the silt below. The stem represents the feelings, which are more closely tied to the self-concept, but have some scope to bend.

# Expressed and Wanted behaviours



## Expressed behaviour

This is the extent to which you prefer to initiate behaviour, how you actually behave with respect to the three need areas, and what your comfort level is when engaging in the behaviours associated with the three need areas.

Expressed behaviour is seen by others; it is initiated towards others by words or actions.

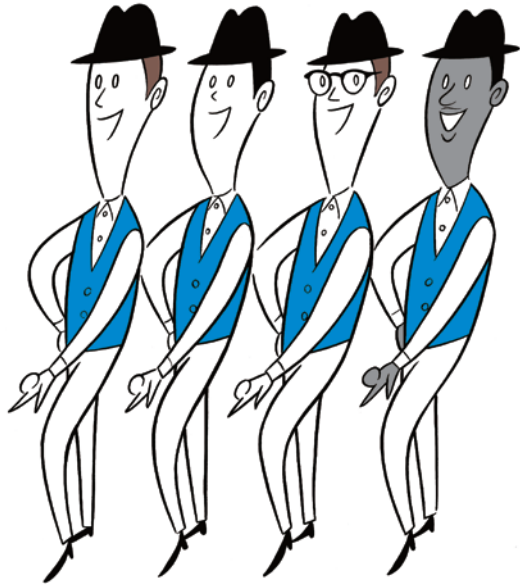


## Wanted behaviour

This refers to the behaviours you use to receive behaviours from others. This is about the degree to which an individual wants to be the recipient of the behaviours.

Wanted behaviours are not as visible as Expressed behaviours. As a result, people will often make assumptions about what is Wanted based on an individual's Expressed behaviours.

## Three need areas:



### Inclusion/Involvement

Everyone is wearing matching hats and jackets to indicate their belonging to the group.

The hats are similar to football fans choosing to wear a club scarf as a symbol of their belonging to a group of supporters.



### Control/Influence

The conductor is needed to give the choir direction, keep time and ensure the performance runs smoothly. It is important that structure and hierarchy is maintained.

Without the conductor, a different performance or recital might be given instead.



### Affection/Connection

The musicians have a closeness reflected in their connection and deep understanding.

They know each other well on a personal level and share mutual harmonies.

# Expressed Inclusion/Involvement



The musician is giving a hat to **one** other musician to indicate their membership of the band.

The remaining musicians have not been invited, indicating the **exclusivity** of the group.

The musician is displaying their need for **low Expressed Inclusion/Involvement**.

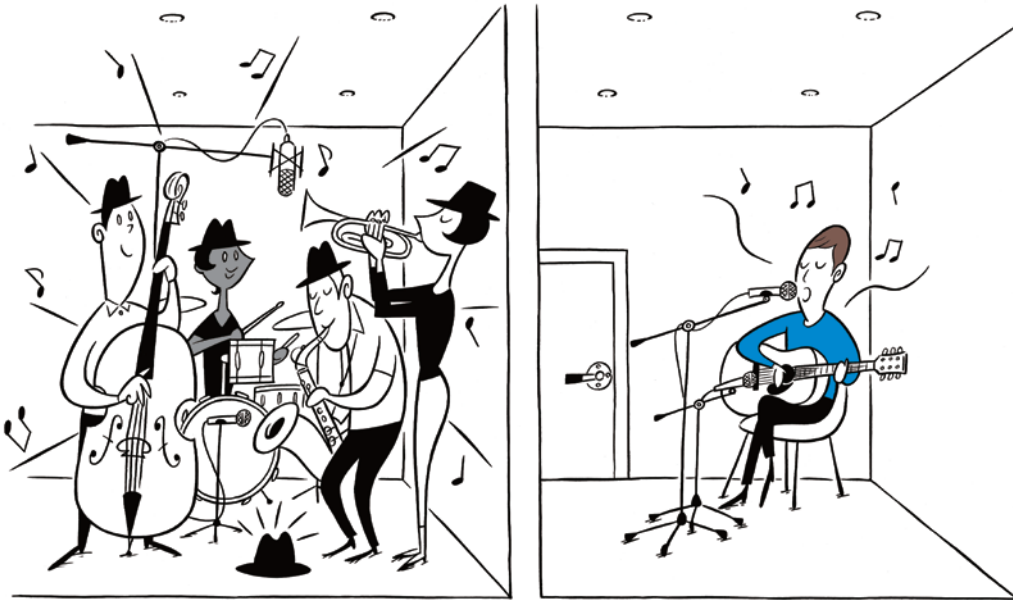


The musician is giving a hat to **many** other musicians, indicating their membership of the band.

Because of the **numerous invitations** given, the group is open to many new members.

This musician indicates their need for **high Expressed Inclusion/Involvement**.

# Wanted Inclusion/Involvement



The musician does not belong to the band and is happy making music **on their own**.

Their decision to remain **independent** indicates their need for **low Wanted Inclusion/Involvement**.



A new member has **been invited** to join the band.

Their obvious enjoyment of this invitation reflects their need for **high Wanted Inclusion/Involvement**.

# Expressed Control/Influence



The conductor has taken a **laissez faire** role and chosen not to conduct the orchestra. This has allowed the other musicians to proceed **independently**.

The behaviour of the conductor indicates their need for **low Expressed Control/Influence**.



The conductor is taking a more **assertive** approach to conducting and is concerned with taking **responsibility** for the performance.

This indicates their need for **high Expressed Control/Influence**.

# Wanted Control/Influence



The musician has chosen to take an **autonomous** role by choosing not to follow the conductor or music score.

The musician is instead **improvising** his own music, indicating his need for **low Wanted Control/Influence**.



The musician is waiting for the conductor to begin giving **directions** and will adhere closely to the **guidance** received.

This displays their need for **high Wanted Control/Influence**.



# Expressed Affection/Connection



Although there is a backing group available, the singer is not inviting them to harmonise, instead preferring to remain **self-contained** and **distant**.

The singer is indicating their need for **low Expressed Affection/Connection**.



A duet is being sung. The singers are close and **sharing appreciation** during the performance.

This indicates their need for **high Expressed Affection/Connection**.

# Wanted Affection/Connection



Although the fans desire a close personal connection with the singer, he prefers to remain **selective** and **distant** in his relationships.

This indicates his need for **low Wanted Affection/Connection**.



The singer is enjoying **close** and **personal** contact with his fans and is welcoming the opportunity to get to know each individual.

This displays his need for **high Wanted Affection/Connection**.

