

COMMUNICATION THEORY AND PRACTICE



Theory and Practice of the Languages of Conveyance

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THE VALUE OF COMMUNICATION THEORIES

The appreciation and study of human communication arises from research, observation, practice, and theories that explain the phenomena, realities, and facts of communication; the various components, characteristics, and qualities of human expression and exchange; and the innumerable circumstances, conditions, events, and experiences it creates, in our occurring world, throughout life.

Communication theories, as systematic, scientific explanations, offer principles and practices, models and metaphors, patterns and paradigms that unify and clarify facts, that define and describe the essence of expression and exchange, that create comprehension and understanding for interactivity and its influence and effect on being and becoming, on existence and reality, through countless circumstances, conditions, contexts, and events experienced in life. Although no theory offers an absolute explanation or representation of reality, we advance our comprehension and understanding of communication – we advance our skills, practice, and proficiency – using the facts, components, and qualities of human expression and exchange in theory.

OBSERVATION, RESEARCH, PRACTICE, AND THEORY

Working nearly fifty years in the business of business communications as a communications specialist, strategist, creative director, writer, and designer, to mention a few areas of my experience and expertise, I have always been fascinated in the nature of human expression and exchange especially in learning and knowing what works and what doesn't work to produce intended outcomes. Accordingly, I have a deep interest in the exploration, observation, study, and research of communication and the practical, productive application of models and theories, assumptions and ideals, opinions and principles. My background in business communications includes promotional and motivational communications; advertising; public and professional relations; internal and external corporate communications; technical, educational, clinical, and scientific writing; public speaking and broadcast media; professional education, instruction, and training programs; and leadership training and personal coaching. Besides the research of professionals and theorists, I have also conducted various forms of research over the years for my clients including surveys, one-on-one studies, image and message testing, focus groups, market analyses, and more.

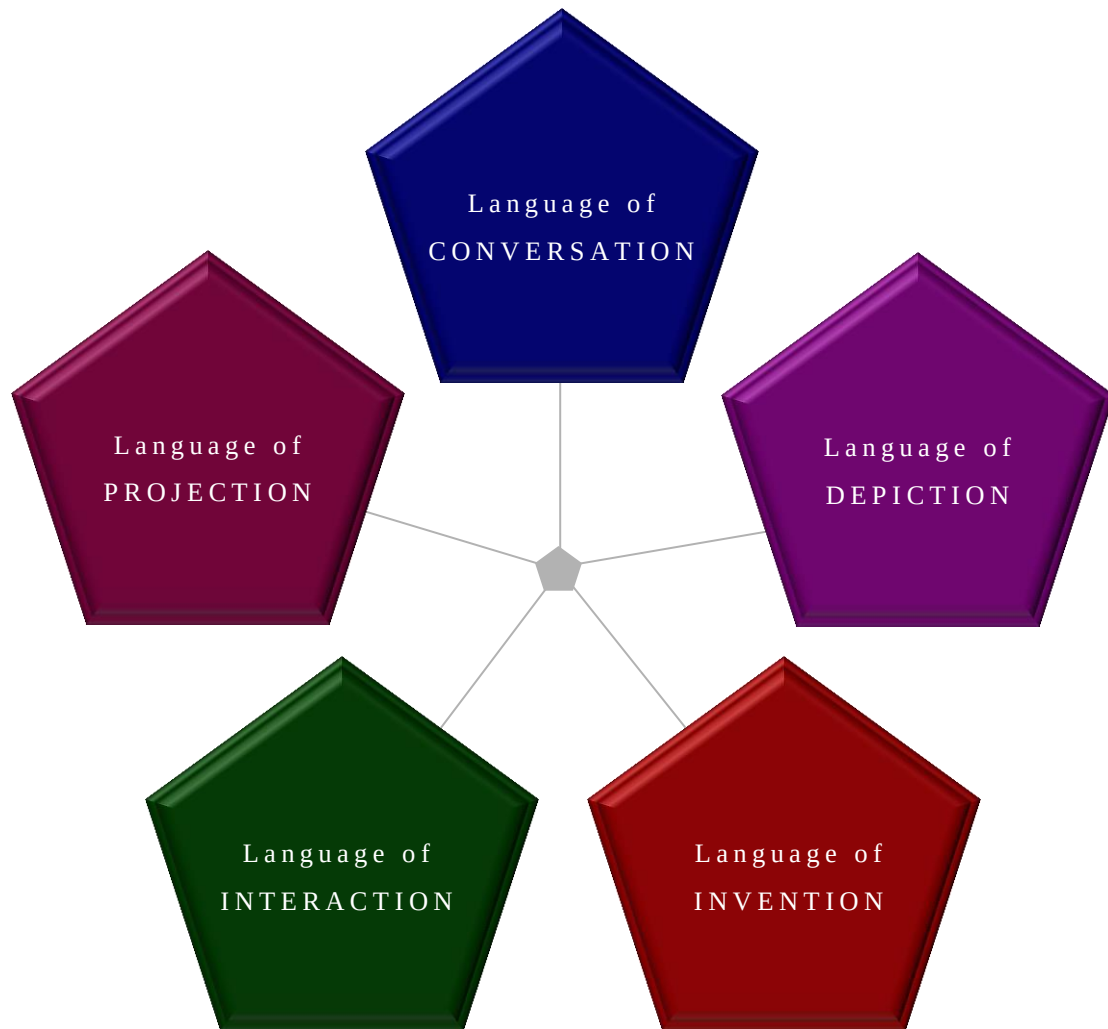
In my expertise and experience, I have come to recognize certain facts, realities, and phenomena of human communication; accordingly, I have established a series of theories, based on universal truths, which advance our knowledge and understanding of expression and exchange, which advance our skills, practice, and proficiency for achieving full self-expression, for reaching desired outcomes, for satisfying our needs, wants, and desires in life. The Theory and Practice of the Languages of Conveyance is sixth in a series.

THE LANGUAGES OF CONVEYANCE

In distinguishing four fundamentals of communication, they are simply, one, expression and exchange; two, listening and observation; three, comprehension and understanding; and four, response and reply. Within this proposition, we recognize the established and necessary steps required for communication namely message intention, creation, encoding, transmission, reception, decoding, and interpretation. While expression clearly involves the intentional creation and encoded transmission of messages and while listening and observation involves the reception of messages, comprehension and understanding encompasses the decoding and interpretation of them. One of the most basic of human interactions, communication interaction happens, in point of fact, with response and exchange. As such, communication interaction occurs with expression *and* with exchange; it occurs with sharing and conveying, with responding and replying. For communication interaction to occur, however, it also requires listening and observation as well as comprehension and understanding.

The Theory and Practice of the Languages of Conveyance is concerned with encoding and transmitting messages; it defines and describes methods of conveying thoughts and feelings as expression and exchange, response and reply. In a similar manner, a second parallel theory defines and describes the methods of receiving and decoding thoughts and feelings of others called the Theory and Practice of the Languages of Receptivity. Both theories originate in our sensorium for receiving and interpreting stimuli, experiencing and perceiving our occurring world; and, both theories originate in our inherent linguistic aptitude and ability for words and language as a foundation for our thinking and speaking, being and consciousness. Moreover, both theories contribute to communication interaction for conveyance and receptivity of thoughts and feelings, concepts and ideas, perceptions and beliefs, and so forth. The Theory and Practice of the Languages of Conveyance involves five "languages"; they are conversation, depiction, projection, interaction, and invention.

The Theory and Practice of
THE LANGUAGES OF CONVEYANCE



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THE LANGUAGE OF CONVERSATION

The Language of Conversation encodes and transmits communication through various forms of speaking and vocal sounds; the language of conversation, as such, conveys messages and meanings through talking, singing, laughing, crying, humming, whistling, hooting, clicking, hissing, snorting, grunting, cheering, and other voicings, utterances, and sounds created from our vocal cords, lips, tongue, mouth, cheeks, larynx, throat, nasal cavity, and so forth. Accordingly, communications, created from languages of conversation, are received and decoded in listening and hearing; the messages of sound are perceived in audioception. The sense of hearing has approximately an 11% influence* on our learning in life in comparison to our other senses of seeing, feeling, smelling, and tasting; what we listen to and what we hear contributes to about one-tenth of who we are even though the languages of conversation dominate our manner of communication. We distinguish four languages

of conversation; they are, one, verbal languages consisting of intelligible words expressing thoughts and things; second, emotional languages consisting of sounds expressing feelings, moods, sentiments, and emotions; third, ineffectual languages consisting of incoherent, unintelligible, stammering sounds; and fourth, imitational languages consisting of sounds and words simulating or replicating other sounds or voices.

The verbal languages of conversation obviously involve speaking and singing giving us the ability to create messages and meanings, giving us the ability to create relationships, giving us the ability to satisfy our needs, wants, and desires in life. Speaking is vocal expression and exchange using words and language to communicate thoughts and feelings with others. As our primary method of interaction and expression, speech is an action to convey information or express an emotion, declare or ask something, direct or persuade someone, and so forth. Like speaking, singing is also vocal expression and exchange (think of opera for example) using words and language and music to communicate thoughts and feelings with others. Whereas singing is making continual musical sounds or pitches with the voice, speaking is ordinarily unchanging in pitch although people now and then speak in sing-song styles. Both speaking and singing, however, use pitch, intonation, tempo, degrees of loudness, accentuation, enunciation, and more that create a distinctive, individual style and sound as their form of vocalization. For example, both speaking and singing have degrees of loudness and projection from soft to loud, from whisper to scream, which affect messages and meanings. Tone of voice is a manner, method, or style of speaking or singing and that also affects messages and meanings.

Another point to consider with speaking and singing is that the verbal languages of conversation provide an important function in communication by converting visible languages into verbal languages. With languages of conversation, we can transform the written word into sounds for the blind or those with reading disabilities so that they can hear, comprehend, and understand various communication materials such as books, letters, newspapers, and more.

In addition to speaking and singing, the verbal languages of conversation are also about the absence of speaking and singing; that is to say, the expression of silence, the occurrence of quietness and stillness. Silence requires moments of quiet defined by speaking and no speaking and speaking again or singing and no singing and singing again. In other words, the messages and meanings of silence are created within our expression. Silence not only creates messages and meanings in its use but it provides pause for contemplation and emphasizes previous messages and meanings. Silence, rather than a verbal response or reaction, also creates very interesting meaning to be sure.

The emotional languages of conversation involve feelings, sentiments, moods, and emotions; as such, emotional languages include laughing, guffawing, chortling, snickering, hooting, and chuckling. They also include crying, weeping, sobbing, howling, blubbering, and sniveling. Besides laughing and crying, emotional languages also include humming and whistling, hissing and booing, cheering and rooting, and all ways of making vocal sounds expressing happiness or sadness, contentment or resentment, pleasure or pain, fear, anger, gladness, exasperation, and many other sounds we make resulting from our feelings, moods, sentiments, and emotions. Sometimes we make emotional sounds in our fright, shock, alarm, or distress; in our terror, hysteria, panic, or surprise. These sounds of response and reaction distinguish the emotional languages of conversation.

The ineffectual languages of conversation involve natural sounds that are often incoherent and unintelligible in the form of grunts, groans, and growls; mutters, murmurs, and mumbles; stutters, stumbles, and stammers; snorts, sniffles, and snuffles; squeaks, squeals, and shrieks; and so forth. Although they can be incoherent, inarticulate, and incomprehensible, many ineffectual sounds can actually create messages and meanings about the individual. Some sounds can even be recreated, to some extent, as words; for example, grrrr, eeek, and hrumph. And yet there are some ineffectual sounds including sighs, moans, and whimpers that are not easily recreated as words. Of course, there are other familiar ineffectual sounds that are commonplace in verbal language like uh and um allowing us to process thoughts in conversation or to fill voids of silence; there is duh! and huh? allowing us to comment or question; there is psst and yo allowing us to cause attention or to greet someone, and so forth. In addition, ineffectual languages of conversation easily replace some words and language; for example, uh-ha meaning yes and uh-uh meaning no. And, as we know, ineffectual languages of conversation are so abstract in meaning; they do not or cannot adequately replace some words or convey meanings especially when we find our self asking someone, “Does that grunt mean a yes or a no?”

Often, verbal languages, emotional languages, and ineffectual languages occur simply as languages of conversation with no distinctions among their use; they simply occur together, naturally and normally, in expression and exchange. Take for example a conversation that might involve a personal loss. The individual speaks about their loss and in relating the loss cries and later becomes incoherent moaning and whimpering and now becomes coherent and laments the loss, sobs some more and speaks some more, sorting and sniffing, speaking and not speaking, more weeping, and so on.

Also of note, when we communicate through our verbal, emotional, and ineffectual languages, we usually communicate intentionally, deliberately, purposefully; on occasion, however, we also communicate unintentionally, involuntarily, and accidentally; it is normal and natural to communicate emotionally without thinking, without determining our words in advance. For example, in answer to certain types of conversations or in certain types of circumstances, conditions, and situations in our occurring world, we may well communicate responsively or reactively. We may well voice something or make noises or emotional sounds unconsciously. These unintentional messages and meanings are also conveyed in languages of conversation.

The imitational languages of conversation involve simulation and replication of sounds or impersonation of voices. Imitation languages duplicate sounds of animals, machinery, musical instruments, and other sources of noise to mimic or reproduce those sounds for effect, explanation, or emphasis. For example, the human voice can emulate birds, cats, cows, elephants, lions, and other animals; we can whistle, purr, moo, trumpet, and roar. The human voice can copy many sounds of musical instruments like the trombone, guitar, bugle, flute, bass, and drums to name a few. What’s more, the human voice can reproduce the clamor, knocks, workings, ticks, and whirl of automobiles, machinery and motors, clocks, and other mechanical equipment. Besides inanimate things, we can also imitate human voices; we can mimic or reproduce the speaking and singing of others in style and intonation. Impersonation is replicating or, at times, ridiculing another’s voice to entertain or to characterize or to create satire, to masquerade or deceive, and so forth. Impersonating for effect, we often imitate or replicate the speech of others to emphasize something they have said or done.

The languages of conversation are the vocalization of our thoughts and feelings, opinions and judgements, perceptions and beliefs, values and attitudes. We are born with an innate linguistic capacity, a facility and aptitude for words and language as well as sounds and noise. Besides providing a foundation for our thinking and reasoning, being and consciousness, words and language provide us the capacity for verbal expression, for speech and speaking, which is our most common means of communication and conveyance.

The languages of conversation are fundamental to expression and exchange creating messages and meanings to fulfill on and satisfy our needs, wants, and desires. And although the languages of conversation provide a foundation for our languages of depiction, projection, interaction, and invention, those languages of conveyance, in a synergy of communication, also enhance the efficiency and effectiveness of our conversations.

THE LANGUAGE OF DEPICTION

The Language of Depiction encodes and transmits communication through various forms of gesture, expression, posture, demonstration, signing, and mime; the language of depiction, as such, shows messages and meanings in visual display; it exhibits thoughts and things and it portrays feelings, opinions, judgements, attitudes, and beliefs in what it communicates. Accordingly, communications, created from languages of depiction, are received and decoded in observing and seeing; the messages of sight are perceived in ophthalmocception. The sense of seeing has the greatest influence on our learning in life, approximately 83%,* by comparison to our other senses of hearing, feeling, smelling, and tasting; what we see and what we observe contributes largely to who we are. We generate languages of depiction deliberately or inadvertently, intentionally or unintentionally, in how we behave and conduct our self, in our habits, and in how we show thoughts and things. We distinguish five main types of depiction languages; they are gestures, postures, demonstrations, conversions, and creations.

First, the languages of depiction are about gestures; it involves the expressions, signs, and motions we intentionally or unintentionally use to emphasize or enhance a communication, respond or react to a communication, depict or demonstrate an action, direct or guide someone, serve or support someone, and so forth. As we well know, there are multiple gestures, expressions, signs, and motions we portray based on an infinite number of thoughts and feelings and things that we communicate. Because gestures and expressions are cultural in nature, gestures communicate different messages and different meanings in different societies. Whereas one gesture may signal antagonism, the same gesture in another culture signals admiration. Before going further, however, we must distinguish gestures, expressions, signs, and motions from body language. We identify gestures as deliberate, intentional languages of depiction whereas body language is commonly spontaneous and unintentional; body language is typically unconscious postures, ambiguous mannerisms, and subtle habits of an individual in response or reaction to their occurring world. And although many gestures and expressions are the product of responses or reactions and although, by definition, they can be classified as body language, the majority of gestures, expressions, signs, and motions are intentional, purposeful forms of expression we acquire and develop in life to enhance or emphasize, depict or demonstrate thoughts and things.

The face, eyes, and hands are exceedingly expressive nonverbal communicators; we categorize expressions, signs, and motions as gestures of the eyes, the face, the face and hands, the hands, and the body. As some of the most emotional, communicative, and meaningful of all gestures, the eyes are influential and powerful forms of depiction creating messages and meanings with eye movements and mannerisms, ways of looking and not

looking, and other eye-related expressions; for example, winking, gawking, squinting, staring, peering, scanning, and watching as well as rolling our eyes, looking side to side, blinking incessantly, avoiding eye contact, looking up to the left, widening or narrowing our eyes, and more.

Facial expressions, like eye gestures, are also influential and powerful gestures as well. Intentional and unintentional facial expressions often convey feelings and emotions, opinions and beliefs, judgements and attitudes in and out of conversations; for example, smiling, frowning, smirking, grimacing, fretting, and sulking as well as motions like knitting our brows, pursing our lips, scrunching our nose, wiggling our ears, baring our teeth, jutting our chin, biting our lip, creating a stone face, sticking our tongue out, raising an eyebrow, and so forth.

Besides facial expressions, there are the signs and motions of the hand touching, connecting, or relating to the face. Intentional and unintentional facial and hand gestures convey many different messages and meanings like other gestures; some examples include our index finger over our closed lips expressing quiet, our index finger tapping our nose for understanding, our hand rubbing our chin for thought, our index and middle fingers directed at our eyes for observation, our palms on our forehead for exasperation, our hand over our mouth for embarrassment, our fingers in our ears for wanting silence, our hand cupped next to the ear for wanting to hear, and more.

In addition to eye, face, and face and hand gestures, we sometimes simply and only gesture with our hands; for example, thumbs up expressing approval, crossed fingers expressing hope, clenched fists expressing anger, index finger and thumb forming a circle expressing acceptable, pointing index fingers expressing direction, waving fingers with palm downward expressing departure, waving fingers with palm upward expressing approach, and so forth. Not to be confused with body language, we also gesture intentionally with our whole body when we express thanks or respect by bowing, when we express disdain by turning away, when we express nervousness by shuffling our feet, when we express welcome by opening our arms, and so forth.

Second, the languages of depiction involve postures; it involves unconscious, unintentional movements, demeanors, and behaviors that are sometimes subtle and ambiguous and other times explicit and clear messages and meanings. Postures, movements, demeanors, and behaviors are often described as body language. The act or manner of establishing physical space, of breathing, of touching, and other unintentional physical mannerisms and idiosyncrasies including attitude and tone of voice are also described and designated as components of body language by some pundits. In addition and as previously explained, unintentional gestures and expressions are also often described and designated as forms of body language.

If we accurately and precisely define human communication, however, all our ways and means of communicating are languages of the body and of the mind. All our communications could technically and rightfully be called body language. That designation, however, was not intended as such nor does it work and so we more accurately distinguish all human communications as languages of conveyance. In addition, we distinguish the five basic forms of communication as languages of conveyance comprised of languages of depiction as well as languages of conversation, projection, interaction, and invention. We further distinguish the

languages of depiction to include languages of gesture and posture, not body language. Parenthetically, we distinguish the languages of depiction to also include languages of demonstration, conversion, and creation.

In an effort to create further clarity on the topic, body language is generally defined as a manner of nonverbal communication conveyed in postures, movements, and demeanor. Comprised of messages and meanings for that which is unexpressed in a conversation (which is the key distinction of body language), body language is only experienced in person, in the moment, in live conversation. Accordingly, a person's postures, movements, or demeanor silently express their thoughts and feelings in agreement or disagreement, acceptance or unacceptance, liking or disliking, believing or disbelieving, trusting or distrusting, that which is being expressed in word and language. This silent, nonverbal expression, branded as body language, is usually conveyed unconsciously, unintentionally although some posturing, as we know, is conscious, intentional expression. If it is indeed conscious, intentional expression, it is then more accurately a language of demonstration, not body language in the conventional sense. Conscious, intentional expression is commonly and clearly differentiated as demonstration, the third language of depiction.

Also, in creating further clarity, the act or manner of breathing, which is considered mistakenly by some as a body language, is not a body language but a language of projection. While all forms of breathing involve inhalation and exhalation, breathing, like all other body functions (blushing or sweating for example), has the capacity of projecting, radiating, and emitting messages and meanings. There is also the act or manner of establishing physical space to consider which is also mistakenly considered as a body language. It is not a body language; establishing space and creating physical relatedness is a language of interaction. How we establish closeness, nearness, and farness (three distinct positions of relatedness) and when we establish them convey messages and meanings. Establishing physical relatedness in space establishes interactions among people, communities, societies, and countries; it affects our thoughts and feelings, our connections and relations, our safety and security, and more. These matters of interaction establish that which is public, personal, and private. Space is a function of interaction. And then there is the act or manner of touching. Although intentional and unintentional touching conveys messages and meanings, touching is not a body language; it is a language of interaction. While unintentional touching is nothing other than a mishap or an accident, intentional touching expresses a nonverbal interaction.

Tone of voice is sometimes considered erroneously as body language. Tone of voice is not body language for two obvious reasons: first, body language is nonverbal communication whereas the voice, in tone of voice, is speaking, a language of conversation; and second, the tone, in tone of voice, is a manner of speaking, a method or style, not a visual depiction. Attitude is also sometimes considered erroneously as body language. Attitude is a developed manner of thinking about something which is characteristically revealed in behavior or conduct. Like attitude, however, all our thoughts and feelings, opinions and judgements, beliefs and principles, reveal themselves not only in languages of depiction, but also in languages of conversation, projection, interaction, and invention as well. Attitude is not exclusive to body language.

To come to the point, body language ordinarily involves unintentional postures, movements, and demeanor. However, it does not involve intentional or unintentional touch nor does it involve breathing and establishing space and tone of voice nor does it involve intentional demonstration. Body language may involve attitude but

it may also involve all our other thoughts and feelings as well. And body language may also involve unintentional and unconscious gestures in response or reaction to a conversation but, keep in mind, those gestures occur in person, in the moment, in a live conversation. In languages of depiction, we rightly distinguish intentional and unintentional gestures from unconscious, unintentional postures movements, and demeanor.

Some examples of unconscious, unintentional postures include crossing arms over the chest expressing disagreement or defense; standing hands on hips expressing aggression or readiness; sitting with legs apart expressing relaxation or openness; walking with our head down expressing sadness or dejection; standing erect expressing interest or attention; walking briskly expressing confidence; and so forth. Intentional postures that express disagreement, aggression, openness, dejection, confidence, and more are more accurately differentiated as languages of demonstration.

Third, the languages of depiction involve demonstration; it presents and portrays thoughts and things. In its unique way, demonstration is like mime; it visually displays and demonstrates, represents and reveals, stages and shows, performs and parades, informs and instructs. Demonstration is intentional, visual expression of thoughts and things. For example, languages of demonstration involve showing how to do something, how to operate something, how to stage something, how to accomplish something, and so forth. Languages of demonstration also portray a shape, width, length, depth, volume, quantity, or quality; for example, depicting the length of a fish that got away, depicting the shape of a person, or depicting the size of a pea. Languages of demonstration also show direction or directions; they show processes and methodologies; they show sequence and order; they visually present the workings of a concept or idea; they show how to tie a shoe, and more. Besides all these descriptions and examples of the languages of depiction and, as we know, there are an infinite number of ways we visually demonstrate and depict thoughts and things, demonstration is above all the intentional visual depiction or posture of thoughts and feelings; for example, disagreement, aggression, openness, and confidence as well as happiness, sadness, surprise, and more. In view of that, demonstration is also visual protest and visual endorsement, showing thoughts and feelings for others' thoughts and feelings.

Fourth, the languages of depiction involve conversion. Conversion, for our purposes of understanding, is about transforming words and language into signs and symbols by writing them; that is to say, converting verbal languages into visible languages. With languages of conversion, we exchange listening and hearing for observing and seeing. Languages of conversion address three needs; first, when listening to the spoken word is neither present nor possible, let us say, when a person is perhaps deaf; second, when archiving the spoken word for future comprehension and understanding is necessary; and third when emphasis of the spoken word is required during speaking by writing it at the time it is spoken. Accordingly, we convert words and language, information and data, into visual communications with languages of conversion; we achieve this with writing, signing, diagramming, mapping, and graphing. With writing, we transform verbal conversations into visible languages using symbols, letters, and numbers, using words, phrases, and sentences. With signing, we transform verbal conversations into visible conversations using hand, arm, and body signs, symbols, and motions. And, with diagramming, mapping, and graphing, we transform verbal concepts into visible explanations using graphic symbols, signs, and codes, using numbers, words, and phrases with the intention of condensing information or data into simple, easy to understand concepts; with the intention of showing detail and specificity; with the

intention of expanding information or data for greater comprehension; with the intention of showing comparisons, changes, and relationships in information and data; and so forth.

Fifth, the languages of depiction involve creation. Like languages of conversion, we depict thoughts and things visually, creatively in writing, drawing, or performing. In actuality, creative writing, drawing, or other forms of visual creation and performance for the sake of creation are more accurately classified as languages of invention, the last group of languages of conveyance. Nevertheless, it is still important to note these creative languages of depiction in this section although they are more accurately distinguished as languages of invention.

THE LANGUAGE OF PROJECTION

The Language of Projection encodes and transmits communication through various forms of projection, emission, transmission, secretion, or radiation; the language of projection, as such, emits messages and meanings through scents and flavors, it radiates thoughts and feelings, and it imparts energy and spirit in what it communicates. Accordingly, communications, created from languages of projection, are received and decoded in sensing and perceiving as well as in smelling and tasting. We distinguish four types of projection languages. They are, first, languages of scents and fragrances, those messages of projection that affect olfaction; second, languages of tastes and flavors, those messages of projection that affect gustation; third, languages of thoughts and feelings, those messages of projection that affect perception and intuition; and fourth, languages of energy and spirit that also affect perception and intuition.

Natural and synthetic scents and fragrances of people and things communicate messages and meanings. Whether we call them odors or aromas, stinks or perfumes, stench or bouquets, the smell we inhale conveys something about the source. That something, that message and its meaning, clearly communicates in a number of different ways from pleasant, fresh, and wonderful to horrible, stale, and putrid. Our sense of smell has a low influence on our learning in life; that influence is approximately 3.5%* and yet some scents, some aromas, are so powerful, so influential that they immediately recreate emotions and memories from the past. As noted, there are natural scents and those that are artificial and manmade. Synthetic scents are often used to improve, enhance, disguise, or conceal other natural scents or to create new scents where there are no perceptible ones and so the message and meaning of using synthetic scents is in their application. Natural scents are abundant in our occurring world experienced with living and decaying things, with the weather and environment, with objects, gadgets, and machines, and with human beings and animals. We experience many differences in the scents of falling rain and ocean breezes, automobiles and skunks, human sweat, breath, and others, and more. We communicate intentionally and unintentionally with scents and fragrances.

Scents, as we know, are intrinsic to the sense of taste enhancing or diminishing the sensation. Tastes and flavors of food and drink and other things edible or inedible communicate messages and meanings; the flavor we savor conveys something about the source. Additionally, there are taste and flavor sensations we experience in moments of intimacy and kissing, for example, which also communicate. In comparison to the senses of seeing, hearing, and touching, the sense of taste has the lowest influence in our life measuring at 1%,* however, fragrances and flavors combined present a greater influence of 4.5% on our lives, three times greater than our sense of feeling. Like scents and fragrances, the realm of flavors is comprised of natural and synthetic flavors distinguished in five groupings of sweet, sour, salty, savory, and bitter tastes. And to that point, whether they

are pleasant or unpleasant tastes, simple flavors or combinations of flavors, flavors with good or bad after tastes, or flavors connected with positive or negative memories, tastes and flavors are very powerful in communicating messages and establishing meanings with people. Besides offering nutritional value, food is a medium of great magnitude for expressing thoughts and feelings and so we can communicate effectively using fragrances and flavors.

In communication, we often project thoughts and feelings, opinions, and viewpoints, judgements and beliefs, not in what we are expressing in words and images but in what we think we are conveying, in how we are behaving, and in who we are being in the matter. The language of projection involves the unspoken and the unwritten; it involves that which is withheld, reserved, suppressed, or concealed. And although we think we obscure, mask, and disguise many of our thoughts and feelings, be they good or bad, right or wrong, true or false, positive or negative, those thoughts and feelings are nevertheless often perceived and intuited by others. The verbal and visual cues of conversation, gesture, posture, and depiction frequently contribute to perceptions and intuition as do some cues experienced in personal interactions and still other cues experienced in someone's performance and productivity, responsibility and reliability, integrity and veracity, and so forth as fragments of their invented languages. In addition to distinguishing fragrances and flavors, the language of projection is also about thoughts and feelings we transmit unintentionally, the opinions and judgements we inadvertently reveal, that others can perceive and intuit in their awareness, attention, and presence.

Like thoughts and feelings, we also intentionally or unintentionally project some intensity of spirit, some level of energy, in our expression. We project spirit and energy in what we think we are conveying, in how we are behaving, and in who we are being in the matter. As such, spirit and energy in communication is distinguished by our excitement and enthusiasm, our liveliness and dynamics; it is apparent in the power and strength, confidence and conviction we impart regarding our messages and their meanings. The intensity of our spirit and levels of our energy vary in our interest, involvement, intention, and passion for the communication or the lack thereof. Spirit and energy impact the effectiveness and efficiency of communication. On the one hand, the language of projection is visible and audible in spirit and energy and, on the other hand, the language of projection is invisible and inaudible in silent, veiled thoughts and feelings. The language of projection is expansive in nature ranging from visible and invisible, audible and inaudible, thoughts, feelings, energy, and spirit to the worlds of fragrances and flavors.

Demanding our required but regrettable consideration in order to be accurate and complete in the subject of projection, the languages of projection also involve other forms of conduct, behaviors, and activities namely human sweating, spitting, vomiting, urinating, and defecating. These too are forms of projecting messages and meanings. They also involve the animal and sometimes human instinct of marking and claiming territories and objects. These activities, however, are also typically considered languages of interaction if, perchance, these actions are directed at others; for example, spitting at someone. In consideration of this, laughing and crying are also actions that are also typically considered as languages of projection as they express thoughts and feelings, spirit and energy. They are, however, more accurately categorized as languages of conversation; laughing and crying are verbal forms of expression which usually accompany some form of conversation causing an emotional response or reaction.

THE LANGUAGE OF INTERACTION

The Language of Interaction encodes and transmits communication by touching, feeling, holding, handling, contacting, and connecting; by hitting, kicking, striking, slapping, pounding, and punching; by physically coming into contact with, or using an object or device to come into contact with, or by directing or controlling some elements or things to come into contact with another, causing some physical sensation and effect on that person. The languages of interaction, as such, convey messages and meanings by making physical connections and creating physical sensations; it brings individuals into contact with other individuals through touching and feeling and other forms of contact and exchange. In addition, the languages of interaction physically emphasize and / or reinforce other languages of conveyance, other messages and their meanings. Accordingly, communications, created from languages of interaction, are received and decoded in physical sensation and feeling as well as physical contact and connection. Languages of interaction involve touching and feeling others and creating messages of perception that affect tactioception. The sense of feeling and touching has an incredibly low influence in our life in comparison to our other senses of seeing and hearing of approximately 1.5%;* this is truly amazing considering the momentous importance of touch in our early, formative years. We distinguish languages of interaction as four methods of contact and connection, in how we affect others, first, by personally touching or contacting them; second, by physically touching or contacting them with an object or device; third, by physically stimulating them by causing some sensation to affect them, and fourth, by not touching, contacting, or connecting with them and by creating awareness and association of them in created physical spaces.

With the first type of interaction, personal touching involves all forms of intentional and unintentional touching and feeling using our arms and hands, legs and feet, torso and head to include all parts of the head and body including the cheeks, lips, nose, hair, ears, and more. Unintentional touching, like accidentally brushing against or bumping into someone, communicates various messages and meanings which may signal our clumsiness or our inattention or our lack of respect for someone's space, and more. With intentional touching, we create various messages and meanings in how we touch, when we touch, where we touch, why we touch, how long we touch, and our positive or negative intention for touching. Personal touching communicates like or dislike, comfort or distress, anger or sadness, love, fear, and hate and many other emotions and feelings we have for and with others. Besides emotions, personal touch also generates information; it can demonstrate physical functions in how to do or accomplish something; it can create and direct attention; it can identify, define, and diagnose physical challenges and illnesses; it can heal and relieve pain; it can clean, care, and groom; and more.

Physical touch involves holding and hugging, embracing and caressing, petting and fondling, stroking and squeezing, kissing and massaging, patting and back slapping, and more. It also involves carrying and lifting, pushing and pulling, gripping and grasping, handshaking, high-fiving, and fist bumping. Moreover, physical touch involves hitting and kicking, slapping and punching, scratching and pinching, biting and nibbling, licking and sucking; it involves all forms of personal contact and connection positive and negative, good and bad, right and wrong. Although personal touch primarily conveys unspoken, unwritten emotions and feelings, it is also the language of interaction we use to make a point, to reinforce communications, to greet and welcome, to contact and connect, to demonstrate and explain, and so forth. Some messages and meanings conveyed in touch involve love, fear, anger, reassurance, gratitude, disgust, sympathy, and so forth.

With the second type of interaction, physical touch intentionally uses objects, devices, and all manner of things to touch, to contact and make a connection, and to affect others. Like personal touch, physical touch can be positive and negative, good and bad, right and wrong in its use and in the messages and meanings it creates with others. In a positive manner, physical touch with an object might include using a hairbrush to brush hair, using a massage device to massage a neck, or using a feather to tickle feet, and more. In a negative manner, physical touch with an object might include using a glove to slap, using a stick to beat, using a belt to whip, using a frying pan to whack, using brass knuckles to punch, using a knife to stab, and more. Additionally, physical touch with an object might also include using a weapon to shoot someone or it might include driving a vehicle into someone or throwing a stone, pot, or lamp at someone; these forms of physical touch are achieved generally from a distance. In view of that, we can physically touch and affect others nearby or from afar whereas with personal touch, we affect others by being close and near. While these examples of negative physical touch harm, hurt, damage, destroy, or kill, positive physical touch comforts, helps, heals, serves, and supports; no matter positive or negative, good or bad, they are all languages of interaction. Physical touch, like personal touch, is grounded in thoughts and feelings and yet it is also used to make a point and reinforce communications.

With the third type of interaction, physical sensation intentionally or unintentionally directs and controls some elements like water or air to come into contact with another bringing about some physical feeling, sensation, impression, or perception without physically touching them. For example, splashing, spraying, sprinkling or pouring water or some other liquid on someone. Other examples might include breathing on or blowing air at someone; warming, cooling, or fanning someone; exhaling smoke toward someone; kicking sand on someone; crying teardrops or dripping sweat on someone; sweeping dust or dirt at someone; and so forth.

With the fourth type of interaction, physical space is recognizing and respecting the area surrounding an individual as part of their being. Space is a function of interaction between and among people. While borders are physical manifestations of social spaces defining communities and countries and while homes and property lines are also expressions of familial space, space is abstract with individuals. We create and establish various degrees of physical space as a matter of relating and being related to others; as a matter of establishing our privacy, individuality, belongingness, and sociability; as a matter of our independence, interdependence, and dependence; and as a matter of safety and security.

In our relatedness to others, the physical space that we establish in our conduct and demeanor, in our ways of being, determines our acquaintances and associations, our connections and relationships, our friendships and companionships. As such, the physical space we are always establishing with others can change from farness to nearness to closeness to intimacy or back again; our physical space is dynamic and variable in nature. With changes in our space, we change our relatedness to others; and, with changes in our relatedness, we change our interactions with others. Another point to consider regarding languages of physical space and interaction: although we establish various degrees of our own space, we at times intentionally and unintentionally enter, invade, and occupy the spaces of others generating messages and meanings in that offense and assault. As abstract as individual space is, it is a real, concrete function of interactivity and as a result a language of depiction and conveyance. One last point to consider is the experience of neither touching nor contacting another especially if someone is expecting to be touched and felt. This too creates meaning.

Requiring our final consideration, the languages of projection that were mentioned previously, spitting, vomiting, urinating, and defecating, can also be considered languages of interaction when they are intentionally or unintentionally directed at others; for instance, vomiting on someone or spitting at someone.

THE LANGUAGE OF INVENTION

The Language of Invention encodes and transmits communication through various forms of imagination and innovation, creativity and originality, performance and productivity, conduct and behavior, amusement and recreation; the language of invention, as such, communicates messages and meanings in who we are, how we live, how we think and feel, what we create and produce, what our interests are, what our concerns are, and more. Accordingly, communications, created from languages of invention, are received and decoded in observing and seeing, listening and hearing, smelling and tasting, and sensing and perceiving the results of what we invent, what we bring to life, what we innovate or create every moment we live. Languages of invention are about creating our lives. As such, every thought and every conversation is accurately an invention of the moment in the same way every action we take, everything we do is created. In view of that, the word invention comes from Latin meaning: to come into, *in venio*; and, a later meaning: to originate or create. We distinguish four types of languages of invention. They are, one, languages of creation; two, languages of operation; three, languages of representation; and four, languages of reproduction.

The first type of invention is distinguished as languages of creation involving every form of ingenuity, originality, imagination, and inspiration humans engage in crafting or performing aesthetic works and more. And so, languages of creation encompass works of fine and performing arts: painting, drawing, sculpting, composing, writing, acting, dancing, performing, and more. Languages of creation also encompass other aesthetic works: needlework, sewing, cooking, gardening, scrapbooking, woodworking, and other crafts and hobbies. Collections and collecting are also part of the languages of creation with the formation of assemblages covering every imaginable, collectable thing from buttons to bottles. Other languages of creation include recreational activities, games, athletics, sports, and competitive events. Lastly, languages of creation involve areas of new exploration, discovery, and development leading to innovations and inventions.

While innovations are about taking previous thoughts and things and renewing, changing, and improving them, inventions are about originality and ingenuity; inventions are completely new thoughts and new things, creations that have never existed before in time. All languages of creativity, all that we create and produce and all the ways that we create and produce them, communicate something about who we are; every creative product we produce, every creative outcome we conceive, not only speaks to our interests and concerns but also speaks to others expressing some message and meaning to them; for example, what others experience in works of art such as a musical composition, a play, or a painting. Languages of creativity are messages with meanings we create not only for our self but what we create for others if they choose to listen and observe, taste and smell, perceive and feel.

The second type of invention is distinguished as languages of operation involving our work and play. Often our occupational and recreational activities are categorized as languages of creativity since we generate them artistically, inventively, resourcefully; for example, the musician, playwright, author, artist, and athlete. Is their vocation and product a matter of operation, creation, or both? Is the janitor performing a work of art or is the

artist just doing their job? How we look at creativity, how we look at work and play, and how we look at performance and productivity, is how we distinguish languages of creation and operation. Just the same, languages of operation involve doing and making; they involve manufacturing, assembling, fabricating, building, fashioning, fixing, managing, serving, supporting, and so forth; all of which can be considered creative and inventive, all of which can be related to performance and productivity. Our work and play communicate something about who we are and what concerns us and what interests us.

The third type of invention is distinguished as languages of representation involving every form of our personal existence including our conduct, behavior, and habits as well as our outward, physical appearance. The languages of representation involve our hygiene, makeup, hairstyle, clothing, and accessories as well as our weight and physique (the choices we make and the actions we take regarding our looks) and they involve our physical appearance of body type and size, skin and hair color, features and form (the things in which we do not have a choice). Besides these depictions, the languages of representation also involve our manner of standing, sitting, walking, running, eating, sleeping and other day-to-day functions. Physical functions and appearances as well as individual habits, behaviors, and conduct communicate something about who we are and what we think is important or unimportant; the choices we make regarding our outward appearances also speaks to what we think about our self.

In regards to clothing and accessories, we often make choices about our clothing and cars, gadgets and gizmos, and the things we want or need from our languages of representation; that is to say, all of our choices in other things we use and consume, all the things we own and all the things we surround our lives in, communicate something about who we are and what is important to our being. Accordingly, we are persuaded by promotion and motivation to purchase and own brands for the advantage or benefit, the status or prestige they impart. One of the most important things that matter to us, if not the most important thing, is looking good. Most people have this constant need to look good; not only do they have the need to look good but they also have the need to sound good and even smell good. Like the languages of creation and operation, the languages of representation convey messages and meanings, we originate in our thinking and being, about our self, our self-confidence, and our self-esteem.

The fourth type of invention is distinguished as languages of reproduction involving procreation. Our desire for children and families, for continuing bloodlines, for reproducing and for advancing our families, communities and countries; all these things communicate something about who we are and what we stand for. But it is not limited to our reproduction but also to the reproduction of other living beings as well and sharing a mutual respect for life. Accordingly, animal breeding and husbandry are languages of invention as well. Additionally, with languages of reproduction, we think about, speak about, and take actions about caring and preserving nature, our environment, our world. Accordingly, languages of reproduction communicate messages and meanings about being good stewards of the earth and taking responsibility for creating future generations. The languages of invention involve our life and the lives of others and the lives we can create, increase, and expand; they involve the world and environment as the source of sustaining life; they involve us individually in what we do and what we create, how we work and play. Surely, the languages of invention generate different, unique kinds of messages and meanings especially in contrast to the languages of conversation, depiction, projection, and interaction and yet they are all languages of conveyance.

BENEFITS AND VALUE

In summary, the Theory and Practice of the Languages of Conveyance involve five languages or principal forms of expression and exchange that we use to communicate, create, and relate, that we use to fulfill on and satisfy our needs, wants, and desires.

The first languages of conveyance are languages of conversation, those forms of communication in which we intentionally use our voice and our ability to produce noise and sounds. The languages of conversation also involve unintentional words, noise, and sounds in response or reaction to communications and circumstances. The second languages of conveyance are languages of depiction, those forms of communication in which we use our ability to portray, demonstrate, or mime and our ability to write and draw. The languages of depiction also involve unintentional gestures and postures in response or reaction to communications and circumstances. The third languages of conveyance are languages of projection, those forms of communication in which we intentionally or unintentionally emit scents and fragrances and convey tastes and flavors, and in which we project thoughts and feelings, opinions, and viewpoints, judgements and beliefs nonverbally and nonvisually, and in which we radiate energy and spirit.

The fourth languages of conveyance are languages of interaction, those forms of communication in which we use our ability to touch and feel or to create feelings and sensation, intentionally and unintentionally. The languages of interaction also involve intentionally creating appropriate physical space for others but it also involves entering or violating that space intentionally or unintentionally as well. The fifth languages of conveyance are languages of invention, those forms of communication in which we invent, innovate, and originate like fine and performing arts; crafts, collections, and hobbies; sports, games, and recreation. The languages of invention also involve new inventions and innovations, new concepts and ideas, new processes and methodologies, new technologies and tools. The languages of invention comprise languages of operation, representation, and reproduction.

Communications we create in speech and sound, the **Languages of Conversation** are comprised of four subdivisions of speech and sound; they are verbal, emotional, ineffectual, and imitational languages. Verbal languages are the dominant ones; they are speaking and singing using our innate linguistic capacity or words and language. We speak and sometimes sing our thoughts and feelings, opinions and judgements, perceptions and beliefs, attitudes and values. We speak our concepts and ideas as well as our memories and recollections. Emotional languages express moods, feelings, sentiments, and emotions mainly in laughing and crying. Ineffectual languages are stuttering, stammering sounds as well as incoherent, unintelligible sounds like moaning and grunting. Imitational sounds are impersonations of people as well as simulated, reproduced sounds of animals, environment, and things. Besides verbal, emotional ineffectual, and imitational languages, there is also the matter of silence; not speaking and not making sounds as part of Languages of Conversation.

Communications we create by showing and demonstrating things, the **Languages of Depiction** are comprised of five subdivisions of presentation and portrayal; they are languages of gesture, posture, demonstration, conversion, and creation. Languages of gestures and posture convey messages and meanings with intentional and unintentional facial, hand, arms, legs, and body gestures, expressions, motions, and signs as well as postures, movements, demeanors, and behaviors. Languages of demonstration visually depict thoughts and

things; they demonstrate processes and methodologies as well as sequences and order plus the workings of concepts and ideas; they show direction and they portray shapes and sizes, lengths and widths and depths; and they mime actions, movements, and events. Languages of conversion transform verbal languages to visible languages in our ability to write and draw as well as our ability to use sign language. Finally, Languages of creation are visual works of art; these are more accurately categorized as languages of invention, the last of the five major languages of conveyance but are acknowledged as languages of depiction as well.

Communications we create by giving off or sending out messages, the **Languages of Projection** are comprised of four subdivisions of projecting, transmitting, radiating, or emitting things. They are languages of scents and fragrances, languages of tastes and flavors, languages of thoughts and feelings, and languages of energy and spirit. As humans, we communicate intentionally using scents and fragrances and unintentionally by emitting aromas and odors in the same way we communicate intentionally and unintentionally using flavors and tastes; these are languages of olfaction and gustation that we project, release, and emanate. The languages of transmitting thoughts and feelings can be conveyed intentionally but are usually languages we transmit unintentionally in what we are thinking and feeling, who we are being, how we are behaving, and what we are not saying; we project thoughts and feelings that are sensed, intuited, or perceived in communication. The languages of radiating energy and spirit can be conveyed unintentionally but are usually languages we transmit intentionally in our thoughts and feelings, in our speech and actions, and in our ways of being.

Communications we create in physical touch, stimulation, and contact, the **Languages of Interaction** are comprised of four subdivisions; three define personal contact using the body to touch, physical contact using objects to touch, and physical sensation using elements to stimulate and there is the fourth subdivision of no touch, stimulation, or contact which also involves space. We touch, feel, handle, hit, slap, kick, punch, poke, pinch, grab, bite, and kiss to name a few ways we personally touch others. We also push and pull, pick up and carry, hug and hold others. Besides personal contact, we also use things to make physical contact; for example, we use lotions and hairbrushes, feathers and blankets; we also use sticks and stones, pots and pans, and, at times, weapons. We create physical sensations, not with touching but by using or controlling the elements; for example, we might splash water, fan air, blow smoke, or kick sand at others. Most forms of touch, stimulation, and contact are intentional although we, on occasion, unintentionally, accidentally touch or brush up against another. While these languages of interaction create messages and meanings, we also create them by not touching and interacting with others when it is expected and in how we create or violate personal space.

Communications we create in making and doing, in inventing and innovating, in work and play, in recreation and competition, the **Languages of Invention** are comprised of four subdivisions; the languages of creation, operation, representation, and reproduction. Languages of creation involve works of fine and performing arts, hobbies, crafts, collections, sports, and recreation as well as works of discovery and invention. Languages of operation are an extension of languages of creation in that they involve our work and play, performance and productivity; they involve doing, making, manufacturing, building, and more as a matter of day-to-day activities for that which is of interest and concern to us. Languages of representation involve us personally; they communicate our behavior and habits as well as our outward, physical appearance. Languages of reproduction involve us in creating a future, for creating family and furthering our communities and countries; they also involve our concern for the preserving and nurturing the environment and nature.

As we have seen, there are five principle languages or forms of expression and exchange in the Theory and Practice of the Languages of Conveyance that we use to communicate, create, and relate. These are the ways and means we convey information, our methods of communication, correlated to the ways and means we receive information which are presented in the Theory and Practice of the Languages of Receptivity. While the languages of conveyance arise out of our innate capacity for words and language, our facility to signal and sign, and our ability to create and relate, the languages of receptivity arise out of our five senses of seeing, hearing, feeling, smelling, and tasting plus our awareness, presence, and attention as well as our instinct, intuition, and insight. Accordingly, we speak and sing and so we listen and hear; we depict and portray and so we observe and see; we project and emanate and so we smell and taste and we sense and perceive; we interact and touch and so we sense and feel; we invent and create and so we hear, see, feel, smell, taste, perceive, and conceive.

In addition to these considerations, we need to also distinguish the fact that the languages of conveyance can and often do occur as interdependent and mutually reinforcing communications. As such, languages of conveyance frequently work together rather than working separately. For example, in having conversations with others, we might project our thoughts and feelings into the conversation, or we might touch another reinforcing a thought or feeling during the conversation, or we might depict something or emphasize a point or portray a thought concerning the conversation. Consequently, languages of conveyance work more effectively and efficiently together, more often than not, having a greater combined impact on comprehension and understanding. Of course there are rare exceptions when complexity or confusion is inadvertently created in using multiple languages; for example, saying one message, portraying a second, and projecting a third. Those exceptions, however, are infrequent. On the whole, the languages of conversation, depiction, projection, interaction, and invention are interdependent and mutually reinforcing.

To that point, it is common to experience some, but not all, of the languages of conversation, depiction, projection, interaction, and invention working together in some capacity with each other and it is common to experience more than two or three languages working at the same time. It is, however, highly unusual for all five of the languages to work together at the same time. One exception, nonetheless, involves the languages of invention, in particular, the language of reproduction which frequently incorporates the other four forms of communication including languages of conversation with our emotions, incoherent sounds, and unintelligible noises; languages of depiction including our gestures, expressions, positions, movements, and signing; languages of projection including our expressed and unexpressed thoughts and feelings, our energy and spirit, and our fragrances and flavors; and languages of interaction obviously including our physical touching, feeling, contacting, and connecting as well as the stimulation of our and our partner's sensations.

Although, languages of conveyance usually work well together, there are exceptions when the languages of conveyance work better alone; they work more effectively and efficiently as solitary languages. What typically comes to mind are some creative languages of invention; for instance, a work of art can be created separately and viewed without other languages of conveyance, cooking and sewing can be created and appreciated without other languages of conveyance in the mix, writing and then reading a book, and so forth. All of these and more are examples of languages of conveyance that work separately and are still very effective and efficient in their expression.

* According to psychologists and researchers L.D. Rosenblum, H.D. Stolovitch, and E.J. Keeps in their neuroscience and cognitive psychology research on the power of senses.

OVERVIEW MAP

Theory and Practice of the Languages of Conveyance

1. Languages of Conversation

- A. Verbal Languages
 - Speaking and Singing
 - Silence and Stillness
- B. Emotional Languages
 - Laughing and Crying
 - Humming and Whistling
 - Cheering, Hissing, and Booing
- C. Ineffectual Languages
 - Stuttering and Stammering
 - Um, Uh, Duh, Huh, etc.
 - Sighs, Groans, Moans, and Whimpers
- D. Imitational Languages
 - Impersonations of People
 - Simulations and Replications of Noise and Sounds
 - Animals and Environment
 - Machines and Objects

2. Languages of Depiction

- A. Gesture Languages
 - Gestures and Expressions
 - Motions and Signs
 - Eyes, Face, Hands, Hands and Face, and Body
 - Unintentional and Intentional
- B. Posture Languages
 - Postures and Movements
 - Conduct and Behavior
 - Body Responses and Reactions
 - Unintentional Only
- C. Demonstration Languages
 - Displays, Demonstrates, and Depicts
 - Presents, Portrays, and Performs
 - Visual Expression
 - Intentional Only
- D. Conversion Languages
 - Writing and Drawing
 - Signing and Motioning

3. Languages of Projection

- A. Olfactory Languages
 - Scents and Fragrances
 - Aromas and Odors
- B. Gustatory Languages
 - Tastes and Flavors
 - Sweet, Sour, Salty, Savory, and Bitter
- C. Sensed Languages
 - Thoughts and Feelings
 - Transmitted in Being and Behaving
 - Unintentionally
- D. Energy and Spirit Languages
 - Energy and Spirit
 - Radiated in Being and Behaving
 - Intentionally

4. Languages of Interaction

- A. Personal Contact Languages
 - Touch and Feel
 - Hold, Hit, Hug, Carry, Push, and Pull
 - Slap, Kick, Punch, Poke, Grab, Bite, Kiss, etc.
 - Absence of Touch and Feel
- B. Physical Contact Languages
 - With Objects: Sticks, Stones, Frying Pans, Weapons, etc.
- C. Physical Sensation Languages
 - With Elements: Splashing, Fanning, Blowing, etc.

5. Languages of Invention

- A. Creation Languages
 - Arts, Crafts, Collections, Hobbies, Recreations
- B. Operation Languages
 - Working and Playing
 - Doing, Making, Manufacturing, Assembling, Building, Managing
- C. Representation Languages
 - Behavior, Habits, and Appearances
 - Hygiene, Makeup, Hairstyle, Clothing, and Accessories
 - Association with Brands, Status, and Prestige
- D. Reproduction Languages
 - Human Reproduction
 - Nature, Environment, and Animal Reproduction