



**INSPIRATIONAL
PRESENTER**
COURSE

LEARNER
HANDBOOK
EDITION 5.0


Name: _____



Developed in
association with:



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WELCOME

Inspirational Presenter

You are already a good presenter; you now have the chance to learn tools and techniques to become an Inspirational Presenter. We will provide you with:

A toolbox of tips, principles, and practical options.

The chance to try new techniques and skills.

An arena to discuss your thoughts, ideas and questions.

This programme is highly interactive and blends practical and challenging activities with reflection and review. The participatory nature of the course will allow us to tailor the content and structure to your needs.

It will equip you with a range of new and sophisticated techniques and it will help you make the most of your abilities, so that you can excel on any platform and in front of any audience.

Three themes run through the course →

Sometimes these themes will be obvious, and sometimes they will be there in the background.

The secrets of crafting an inspirational presentation should be shared quietly between those with the conviction and aspiration to learn these skills.

The course allows you to maximize the **impact** of your presentation by understanding the **needs** of the audience, driving you to **structure** your presentation effectively. It builds understanding in how to **perform** to, and **interact** with, the audience, to form a message they will **recall**. And finally **energize** yourself to enhance results on the day.



You will learn and practice ways to grab your audience's attention, keep it and then do with it as you choose.

COURSE HISTORY

In 2002 Richard was perplexed. Every day he was amazed and enthralled by the charisma and intellect of the P&Gers he worked with. The confusion came from how these hugely confident and entertaining colleagues often became remarkably dull and ineffectual presenters. Richard complained to Jonathan Brown (then leader of UK Sales Learning & Development), *"We hire these brilliant people, applaud them as they create great plans and strategies to build the business, but do nothing in response as they present their critical ideas to a slumbering audience."*

Jonathan's reply was everything you would hope for: *"Richard, stop complaining and do something about it"*, and that was how Inspirational Presenter (IP) all started.

The Inspirational Presenter Course has spread its wings since then. It is now P&G's global advanced presentation skills course, run to multi-functional business leaders across 5 continents.

These will be an invaluable two days spent learning.

"I got trained on Inspirational Presenter last week before I give this speech to you, and I have to say I learned great things and will show you now."

Group President (speaking to the entire WE organization).

"Just great – the best training I attended at P&G so far", "Not only I learned HOW to do a great presentation; I also got to believe that I CAN do it and now I also WANT to practice! Amazing!"

"Your course has not only given me tools and a way to think about how to give the audience an experience and make it memorable. But the course, together with each presentation, has helped me look at my presentation in a whole new light and given me tremendous confidence to be bold and 'dare to be different'. I even used several (new) techniques with AG Lafley!"

"Best training I have ever had at P&G"

Legal VP

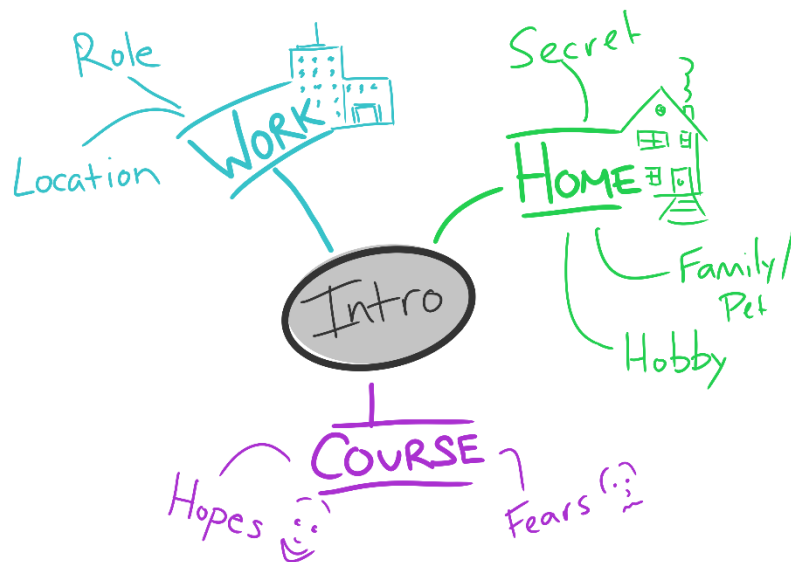
"I keep using the wonderful principles of your training every day. I celebrated my 25th P&G anniversary last month and gave a speech to my colleagues during the celebration event, explaining how I learned to maintain work life balance throughout my career. I jokingly started my speech opening Powerpoint and announcing 'so, let's review my 25 learnings from 25 years in P&G' (P&G style, just to scare everyone off), but in reality, I only used 1 slide which I brought to life with personal stories. Lots of people came to me to thank me after this! So you see – 4 years later your amazing teachings keep shining on!"

R&D Director - Principal Scientist

ABOUT ME

Introduce Yourself

Early on Day 1 you will be asked to step forward and deliver a short spontaneous introduction of yourself, probably based on the following mind-map:



How can a MIND MAP help you prepare and deliver your presentations?



How do you best handle nerves and other feelings?



A Presentation That **Inspired Me**

As part of the pre-work, you were asked to prepare a short talk on a “**Presentation That Inspired Me**”.

Below is space to form any final notes, ideally in the form of a **mind-map**.



My Programme **Goals**

These two days are packed full of content and ideas for you to learn from. We have two overall objectives in mind:

- 1 You start your personal journey to present ideas in a **more brain-friendly way, more spontaneously**, and more in keeping with **your (flexible) personal style**.
- 2 You develop across **2-3 core areas defined by you**, from the universe of presentation skills.

You need to define your areas to develop. Answer the following to help:

In which situations do you present today? How might this change in the future?



What areas of presenting do you need to improve? Building on strengths and learning new skills.



What do you need from this programme?



1.

2.

3.

INSPIRE Model

The INSPIRE Model organises a core set of tips and tools. For those who like a logical checklist, notice that this is a process: take a blank piece of paper and consider first the **impact** you wish to make, then walk through the steps through to the end where you will **energize** yourself to deliver your inspiring presentation.

IMPACT

Define the impact, your prez-intent of your presentation. The response you get will depend on: who they are, why they are there, what you are telling them, and where & when you are making your presentation.

Needs

Design to the needs of the audience. Reflect on what will make your audience feel comfortable, safe, and ready to listen. Connect your important messages to things that will evoke their emotions. Cover content that will connect with all parts of their thinking brain.

STRUCTURE

Map out a form and a flow. Make smart choices on how you will set-up and close-out your presentation. Within this, choose structures that best match the impact you want to leave. Get creative and stretch some content structures into something more elaborate and evocative.

Perform

Deliver an atypical performance. Find that aspect of yourself that enjoys performing. Consciously choose a prez-type that fits you and your content. Use this as the intuitive catalyst to drive your language (words- and body-), your staging, and your visuals.

Interact

Connect with them through interaction. Gain audience focus, content flexibility, and valuable fun! Stay open to interact at all times. Create sections where you get the audience directly and indirectly involved. Choose processes that keep the control you need.

RECALL

Craft your content so they won't forget. Work with how their brains really work, creating messages that are simple, trusted, OMG, repeated, emotive, and drawable.

ENERGIZE

Be ready, start right. Begin your presentation with the energy and impact you want? This means preparing and practicing, checking technical and non-technical elements, and getting yourself in the right mental, physical, and vocal state to perform.

IMPACT

Crafting a presentation takes a lot of time, energy and skill. First, we must stop and consider our audience, the context of our presentation and, very carefully, what we want to achieve from our presentation. You want to see your audience respond in a specific way to justify all the blood, sweat and tears that you put in designing and delivering it.

The same delivery of the same information can result in a very different audience response depending on what has happened to them recently, the layout and comfort of the environment, and who else is in the room. We use the familiar 5Ws tool to consider our audience: Who, Why, What, Where, and When.



WHO you are presenting to?

Your presentation will have an audience. You want to have a good overall understanding of:

- How many there will be.
- Their existing knowledge on the topic.
- Their working relationships with you and with each other.
- Their likely level of comfort with you and the topic.

Who you present to in your work presentations?



WHY are they there?

They will arrive with their own expectations and desires. Prepare your best guess on:

- Whether there by choice or by direction.
- Their expectations on what you will cover.
- Their hopes for value they will get from the presentation.
- Their knowledge and expectancies of you.
- Their point of view they may want to put across.
- Any specific content or perspective that they will find especially interesting.



"The Impact of your presentation is your audience's response"

Paul Z Jackson



WHAT response do you want?

Before you structure your content get completely clear on three aspects of your message – summarized in what we call our 'Backward H.A.T.'.

Tool 1: Backward H.A.T.

T a s k



Your action during the presentation – what you are doing.

i.e.:
inform, update, persuade, introduce, remind, etc.

"I am here to ..."

e.g.: "... remind you of your commitments and timings on the project."

A s k



What you are asking of the audience as the outcome of your presentation

i.e.:
support, sponsor, prioritize, action, understand, etc.

"So that you..."

e.g.: "... complete your part of the project by the end of the month."

H e a d l i n e



What you are telling them, succinctly articulated.

i.e.:
The most important or interesting piece of news.

"Because..."

e.g.: "... this initiative has become our #1 priority for the calendar year."

Note down the types of **Tasks** and **Asks** that you have in your presentations?



T a s k

A s k

Tool 2: Prez-intents

You will have an **impact** that you want from your presentation – an objective or outcome.

There are any number of objectives (impacts) that you might have for your presentation. These can be things you need to achieve in the presentation itself, like: imparting information, checking understanding, changing their opinion, getting their input. These can be commercial goals, like: gaining alignment, confirming a shift in direction, negotiating a new deal. These can be personal objectives, like: growing your personal equity, building trust for future collaboration, encouraging confidence across the team.

To help you focus in on the type of impact, choose which of four different presentation intentions ('prez-intents') that is most important for each presentation.

Four **Prez-intents**:

Knowledge		You want your audience to increase their understanding in a topic.
Change		You want your audience to change their viewpoint or perspective.
Belonging		You want your audience to feel trust in you, themselves, or the team.
Action		You want your audience to complete a sequence of steps or actions.

Which of the **prez-intents** best describe the impact you need from most of your presentations? 



WHEN is the presentation?

The impact of your presentation can be greatly affected by its timing. When in the year, the day of the week, the time of the day. An inspirational presenter pauses to consider:

- The business cycle – what has just been completed, what needs to be done now, what is coming up soon.
- Special festivals and holidays. Who is back from a significant celebration, who is readying for an upcoming event, who is about to be on vacation.
- The time of the day is the presentation (which for a virtual presentation could involve many time zones). Will they have just finished lunch or are you the last presentation before they get to eat?
- Will it be summer and hot or winter and cold.
- How long is your presentation? Is this fixed, or could things affect how long you have to speak on the day itself?
- Will someone speak before you and will someone speak after you?

How does the **when** affect your business presentations?



WHERE is it?

A presentation happens in a place: a location, with a room, with a layout. Even if it is a virtual presentation, the audience are placed within a virtual platform.

This 'where' will subtly impact how people respond to your presentation. This may be based on:

- Their familiarity and experience in the location.
- How the chairs are laid out (and how comfortable they are). How well they can see you and any visuals/slides.
- How well you know the space, and how this affects how you present.
- Level of natural light, artificial lighting, etc.

How does the **where** affect your business presentations?



N needs

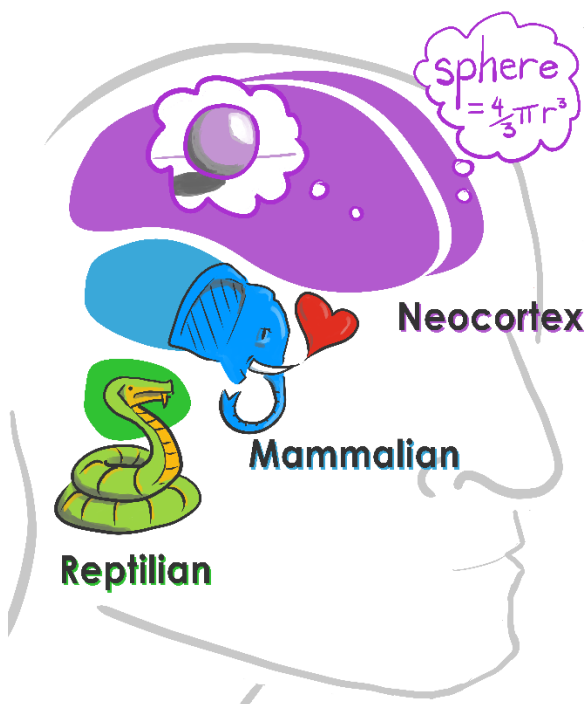


First consider their consistent needs...

Before tailoring to their unique differences, design for their consistent humanity. As Gandhi said, "All humanity is one undivided and indivisible family". All of us process ideas, and make decisions, in fundamentally similar ways.

Triune Model of the Brain

The brain has developed slowly over many millennia. Neuroscientist Paul D. Maclean formed the Triune Model of the brain to describe the three fundamental stages of its evolution, and how these manifest in the layout of the human brain. It is a simplified and simplistic portrayal of what is far more complex and nuanced. Moreover, it is the perfect place to start understanding how the brain takes in, and reacts to, information.



Neo-cortex brain:

Also known as the neopallium

The newest in evolutionary terms and most developed in higher mammals (like you).

Two separate hemispheres, which serve slightly different primary thinking (and surviving) functions*.

- *Left:* Logic, Language, Analysis, Sequential, Known.
- *Right:* Visual, Kinesthetic, Creative, Big Picture, New.

* The reality of the brain is not actually this clean cut.

Mammalian brain:

Today known as the Limbic System

This is our '**Gateway to long term memory**'. Is the information held momentarily in short-term memory, or is it hard-wired into our long-term memory?

It is also the '**Seat of Emotion**'. Integral to socialising and caring behaviour.

The elephant cares for its young and is part of a protective herd (and never forgets).

Reptilian brain:

Includes the Basal Ganglia

The area(s) of the brain focusing on Basic Instincts and the connection to survival. Responses to hunger, thirst, temperature. Elements associated with "Fight or Flight".

So what?

What is the relevance of each part of the Triune Brain to us as Inspirational Presenters?

Neo-cortex brain:

Mammalian brain:

Reptilian brain:

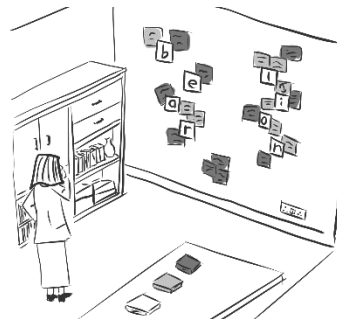


STRUCTURE

Let's be honest, when we start to write a presentation, we may scribble a couple of notes but soon we start building slides on our computer. We enjoy the sense of immediate progress, and we avoid the harder question of how we organise our thoughts.

STOP! Do what is right. Craft a structure and flow for your presentation. Get analogue before you get digital.

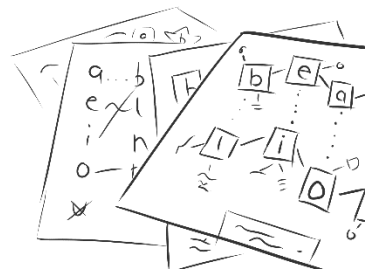
Firstly, get your content ideas down in a way that you can move, swap and remove anything. Post-It notes are a favourite – or scraps of paper, or whatever.



Find ways to step back and look at what you have and the patterns that feel right. Stick to a wall or place out on a tabletop. Move sections around. Try breaking and reforming. Force yourself to remove parts and expand others.

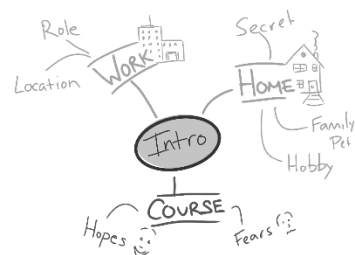
From here draw a **mind map** (a visual diagram).

Probably try an iterative range of diagrams until you land on a scene that makes most sense to you.



What is a **mind map**? It is simply a diagram used to visually organise information.

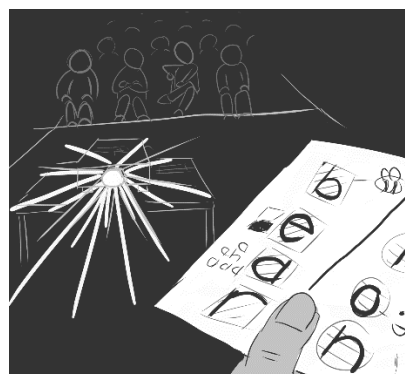
In its traditional form it is hierarchical and shows relationships between elements. For us, any visual diagram describing out content is better than a list or constrained script.



Experts on Mind Maps will encourage people to use colour and a mix of words and pictures.

A **mind map** is a perfect way to explore the ideas you want to share, prioritise your information, and form a big picture perspective for your presentation.

It will provide the perfect form for your overview notes - your shorthand overview - to use as you make the presentation.

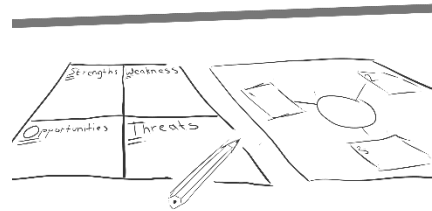


You might need nothing more to get you going.
If so, take that piece of paper and start scribbling, exploring your ideas as you go.






However, you may benefit from starting from an existing and established diagrammatic form.

The first place to look are well known thinking models. The Message Track, the SWOT analysis, the CAR Model (Context, Action, Results). Each give you a potential starting point.



To help your further, try using the three primary Mind Map designs that we use:

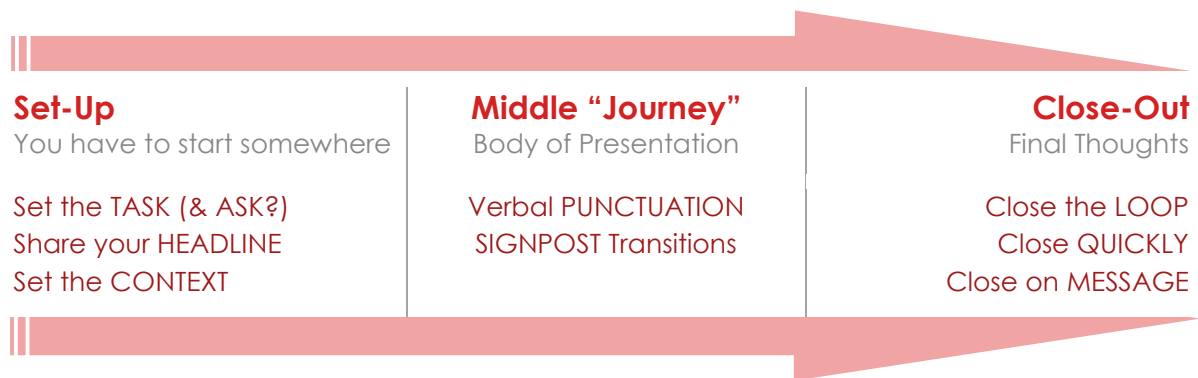
 <p>Train Track Set plan</p>		<p>You have a set plan to follow. You may choose to spend shorter or longer at each station, but the sequence is pre-set.</p> <ul style="list-style-type: none"> Use strong lines for the route and specify main stations, so the sequence is clear. Add your own train timetable (station arrival times) – so you get to your final destination on time.
 <p>Road Journey Flexible</p>		<p>You have a plan but want some flexibility. You may choose a direct route, or a longer more scenic one.</p> <ul style="list-style-type: none"> Create a sense of regions/groupings. Highlight short-cuts and optional side-tracks. Add points of interest.
 <p>Open Water Fully flexible</p>		<p>You have areas to explore but are fully flexible in terms of sequence and where you spend your time.</p> <ul style="list-style-type: none"> Make each island of content feel distinct. Perhaps add a likely route (or different routes depending on the weather) but know you will be flexible. Define your final port to summarize messages.

Find your own visuals, your own structures, your own ideas. A simple and functional diagram will help significantly. An evocative drawing of spatial ideas can be the inspiration for something truly life changing.

MACRO-Structure Form

Every presentation has a structure. Even the dislocated ramblings of the poorest speaker will follow a loose framework, albeit with important signposts missing and without discernible logic.

Your audience yearns for a clear sense of form and flow. It may be a highly logical step through the content, or it may be a rapid water ride twisting and turning. The best place to start is by planning your Set-Up and your Close-Out.



Below are tips for each. Many are from the Effective Presentation Skills course – the foundations are just as important for us as inspirational presenters.

Tips on your Set-Up

What do you choose to share in the opening moments of your presentation? Sometimes it is only a brief reminder of why we are here, and sometimes over a third of the presentation is painstakingly setting the scene. Wherever on this spectrum your introduction needs to be, you want to start strongly.

Here are some elements to consider:

Set the TASK (& ASK?)	Explain what we are here to do – an audience appreciates knowing whether they are here to learn, to be inspired, to be informed, etc. Maybe share with them the ask of them from your presentation – what you want them to do (at the end of, or after, the presentation). Set expectations early.
Share your HEADLINE	Decide what is most important or most interesting in what you are going to tell them – craft this into a single sentence.
Set the CONTEXT	Context is king in any communication. Help the audience to comprehend the background and scope of your presentation. This might include: who you are, a brief history of the topic, reaffirming the key business strategies for the year, simply a reminder of what was decided at a previous meeting.

You can only do these things if the audience is actively listening. There are some presentations where their attention is not guaranteed. In these situations, start with a **grabber**, anything that snaps their focus on you and what you are saying.

Tips for the Middle “Journey”

Verbal PUNCTUATION

We are taught to write with particular punctuation. Commas, full-stops (periods), paragraphs, sub-titles, titles, page breaks, and more.

We take the same principles and apply to verbal presentations. Pause between sub-sections. Give short titles to set-up what you are talking about. Put in large breaks, with a change of where you stand, to mark starting a new chapter.

SIGNPOST Transitions

As you make a long journey you appreciate seeing signs reminding you where you have been, confirming where you are, and giving you a sense of where you are heading. The audience feels the same way during your presentation.

Tips on your Close-Out

Many presenters undermine all the good work of the majority of their talk by being underprepared for their closing moments. The relief of getting to the end unscathed encourages them to zip through a few final comments and finish. Or they have got lost in the presentation itself and lost track of time, so feel compelled to close quickly cutting the final section. Yet, we all know that these final few minutes are integral to the success or failure of your presentation.

Here are some tips to consider:

Close the LOOP

At its heart this is the principle of getting to the end of the journey you are taking the audience through. Getting to the “finishing line” and pausing to check everyone is with you and to take any questions.

The advanced idea here is to deliberately include something, for example a story or interesting fact, near the start of the presentation which you then bring back at the end. This return to an idea almost forgotten feels very satisfying to the audience. Screenwriters use this often in film screenplays.

For example:

- Let people know you're coming to the end:
“That finished off the final section, let me move to close...”
- Refer back to something from your opening:
“At the start of my presentation, I mentioned...”

Close on MESSAGE

Highlight your most important message from your presentation. At least remind them of the key content highlights.

For example:

- Summarise the main points again: *"So, let me remind you of my main points..."*
- State your key insight: *"My fundamental message to you all is that 'Quality Candidates appear from Quality Work'."*

Or, better still, finish with your **ask**. What you need them to do next.

For example:

- Ask for their decision: *"Do I have your agreement to my proposal?"*

Close
QUICKLY

The end should normally be as short as it can be. Remind them of what you have done (TASK), the HEADLINE you started with, and summarize the key points.

Then close as politely and quickly as you can. A simple "thank you" is often best.

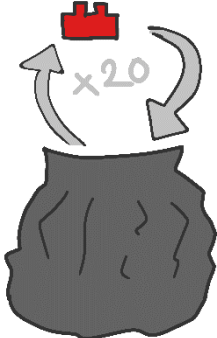
For example:

- Just say: *"Thank you for your time."*

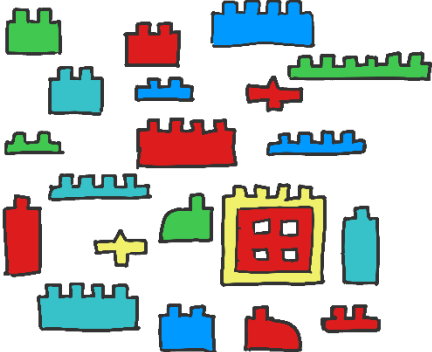
Remember the Bag of Lego

You choose how to organise and share your information. Remember how it felt when you saw information (Lego bricks) shared in different ways. Always the same information, but each with a very different reaction for the audience.

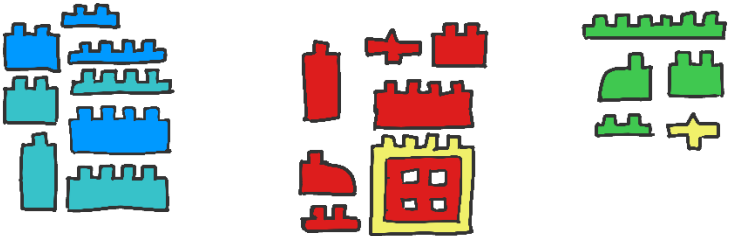
Out of a black bag,
One at a time



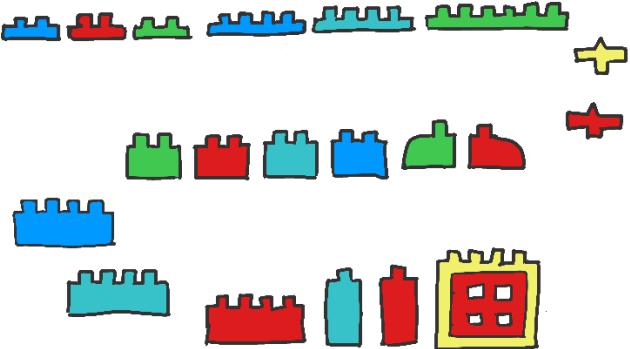
A chaotic mix on the floor



Grouped by colour



In order of size.





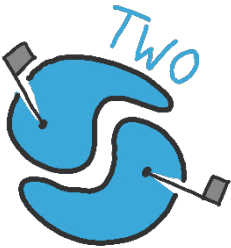

MICRO-STRUCTURES: **CHUNK** & **CHAIN**

A great presentation involves several structural elements flowing together. A STRUCTURE may last 10 seconds or underpin a whole hour of content. Before we can build, we want to understand the best materials to use.

The audience wants things laid out in a combination of two main ways: **CHUNK** and **CHAIN**.

CHUNK

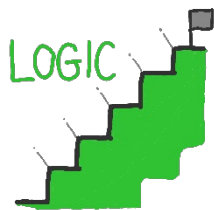
Content grouped into a small number of categories. When you look at a globe you don't just see thousands of city names; you see continents, then countries, then the cities within.

Description 	
	<p>Three ideas, or groups of ideas.</p> <p>Pro:</p> <p>Con:</p>
	<p>Two ideas, or groups of ideas.</p> <p>Pro:</p> <p>Con:</p>
	<p>One idea, or single idea grouping.</p> <p>Pro:</p> <p>Con:</p>

CHAIN

Content in a clear order, where one leads sequentially onto the next. When someone gives you directions, you want it clearly communicated one step after another.

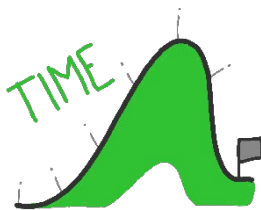
Description



Ideas sequenced by **logic**.
Each step leads rationally to the next, towards a solution or proof.

Pro:

Con:



Ideas sequenced by **time**. A chronology.
Each step happens/happened **AFTER** the previous.

Pro:

Con:



Ideas sequenced by hierarchy to form **news**.
The next idea is always less significant than the previous.

Pro:

Con:



Build a Hut or a Palace? You decide

You choose whether your overall structure is a temporary selection of basic huts or a magnificent palace to last a thousand years! Each of the structure types can be simple and each can be stretched into truly epic constructs.

Examples of Stretching Your Structure



Stretching **ONE: Metaphor**

Metaphor can provide a structure for an entire presentation or for a single part. This is where one concept ('our industry') is couched in terms of another ('is a jungle'). Choosing the right metaphor can bring a speech to life.

For example, when Richard was visiting a UK Retail Customer, like Asda Wal*Mart, as the CMK Manager, he would need to explain what his role was. He used a lot of the usual words around "Market Research" and "Insights" but found the most useful way to get it across was to say *"I am your Snowy White Owl: I am wise, I have a 360 degree view of the market, I am rare – so use me or lose me. Finally, I am your snowy-white owl as I am impartial – I will tell you how it really is."*

Here are some categories of things that are good places to search for strong metaphors:

Animals (lions)

Plants (orchard)

Landscapes (mountain)

Nautical (tide turning)

Machines (printer)

Vehicles (sports car)

Utensils (whisk)

Electronics (tv remote)

Music (jazz)

Sport (goalkeeper)

Occupations (teacher)

Family (grandmother)

Make sure that your metaphor will resonate with your specific audience. For example, a UK audience may struggle with a metaphor based on American Football.

What **METAPHORS** could you use in the work presentations you deliver?





Stretching **TWO**: **Contrasting Pair**

When there are only two things, the audience will always look to compare them. If one is 'good', instinct prods you to believe the other is 'bad'. More of one might lead to less of the other. Here are four classic **contrasting Pairs**:



CONFLICT

"Good vs Evil"



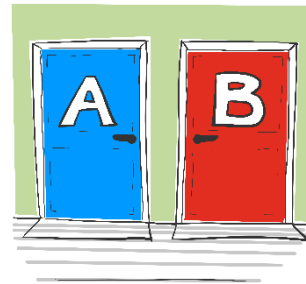
BALANCE

"More of this = less of that"



TWO SIDES OF THE SAME COIN

"Turn it over for a new perspective"



DILEMMA

"A choice with consequences"

There are others, e.g. past and present; David vs Goliath; masculine and feminine.

By picking one of these Contrasting Pairs, and emphasising in your language, you can add greater drama to your performance. It strongly signals to the audience their role in proceedings: they are to root for a winner, or consider the equilibrium, or view both sides, or select a best path.

This can be beneficial where the content is perceived as dry; the audience will feel more involved, more engaged.

How could each **contrasting pair** be used in your business presentations?





Stretching to a **THREE: CMA / TAS**

There are many classic trios – where the three “chunks” form a pattern. Here are two of our favourite examples.

Concept, Model, Application

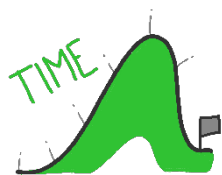
When you want to explain a complex idea.

1. **Concept:** You start with the conceptual description of what you are talking about. *“The Endowment Principle of Behavioural Psychology states that people will overvalue something that they own. Let me explain the theory... etc.”*
2. **Model:** Next you share a modelled description of the idea. *“So, let’s imagine a situation. John is shown a print of a nice painting and asked how much someone would pay for it. Jane is given the same print to hang on her wall of her office for 2 weeks, and THEN asked how much it is worth. What happens? ... etc.”*
3. **Application:** Finally, you share a story of it in use. *“In professional sports teams, when negotiating buying players, management and coaches systematically over-value the players in their squad versus players from other teams... etc.”*

Thesis, Antithesis, Synthesis

When you want to encourage the best aspects from opposing points of view (and a compromise).

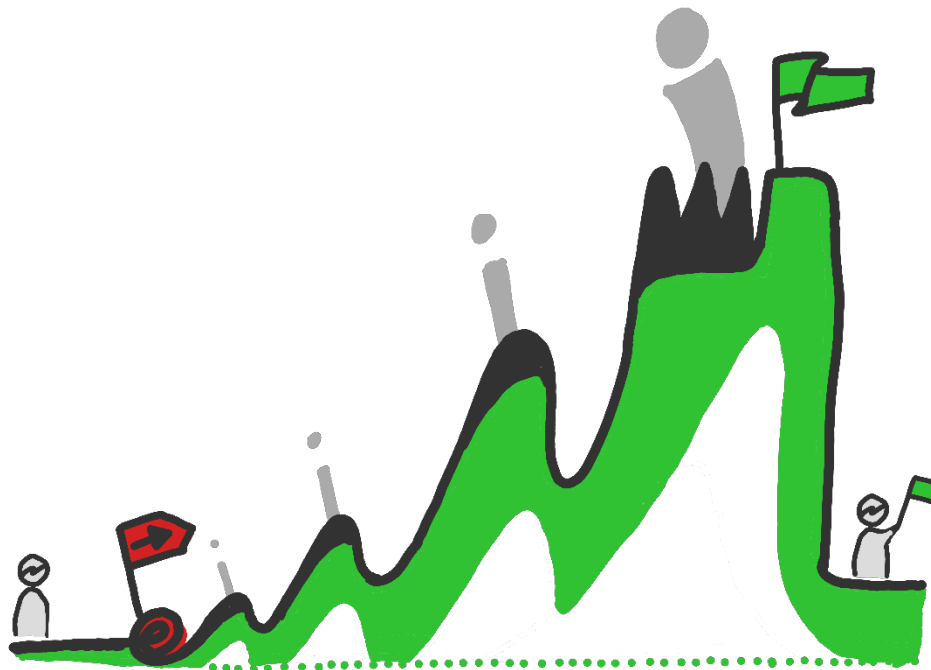
1. **Thesis:** You state an idea from a powerful singular point of view. *“**We must rip up the present plan.** We must move spending to in-store promotions. The business is haemorrhaging today, and with 3 months left in the fiscal we must act now to have any hope of hitting our targets. We will take money from our marketing budget to invest heavily in extra trade promotions... etc.”*
2. **Antithesis:** Next you strongly put across the opposing opinion, often from a very different perspective. *“**We must hold our nerve,** take the short-term pain, start next fiscal fast. We have the right plan – we keep to it. Any drop in our marketing plan will hit our equity running up to our important innovation launch early next year. Looking to land large promotions instore across the next two months will be expensive, will be hard to land efficiently, and will take our Sales teams’ focus away from landing our plans for Quarter 1 next year... etc.”*
3. **Synthesis:** Finally, you look to form a combined and balanced conclusion acknowledging both sides. *“We **hold with one hand AND grab opportunities** with the other. We: 1. Move some funds to promotional activity; 2. Ask Sales Teams to deepen deals for this quarter; 3. Sales Teams go into the trade and ask for greater instore support for activity, explaining how driving momentum behind the brand will make the big launch in 6 months’ time even stronger... etc.”*



Stretching a **TIME: Story**

The **time** structure can just be a list of events in chronological order. "Let me talk you through the different solutions we tried, and how we learnt more through each one." This is fine but can easily feel a little too much like a LIST.

The secret is to learn from Hollywood – how do they turn a sequence of events over time into a gripping multi-million-dollar screenplay? Here is a classic **story** outline which you can adapt.



Everyday

The ordinary world before the adventure begins.

But then...

The call to action when something out of the ordinary happens.

Challenge(s)

The up & down trials. Allies, enemies, tests, resources found.

Climax

The supreme ordeal, with the associated treasure.

New day

The return to the ordinary world, where something has now changed.

Try mapping this structure onto a movie classic movie – for example "Notting Hill".

Anna is a leading Hollywood actress. William "Will" Thacker owns an independent bookstore, The Travel Book Co. in Notting Hill. He is divorced and shares his house with an eccentric, care-free Welshman named Spike.

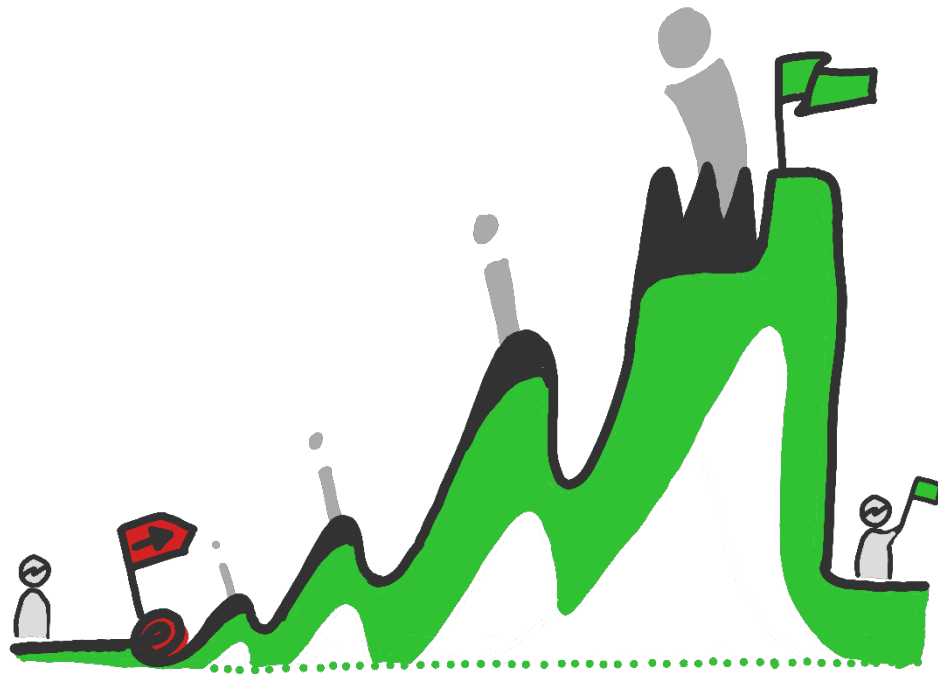
Will encounters Hollywood superstar Anna Scott when she enters his shop. Minutes later, they collide in the street and his drink spills on her clothes. She agrees to clean up at his nearby house.

Days later, Anna leaves him a message that she is at the Ritz Hotel; Will is mistaken for a journalist; they go to dinner together; sneak into a garden; her boyfriend flies in; Spike tells the press about the relationship.

Will and his friends race across London in Max's car to reach her press conference at the Savoy Hotel, so Will can beg forgiveness. Anna smiles.

A montage shows the two getting married, at two of Anna's movie premieres, then happily sitting on a garden square bench, where Will reads to a clearly pregnant Anna.

The same **story** flow can work just as well in a classic 'business' scenario:



Everyday

We are a fun and successful team, that gets the job done.
We have enjoyed +5% growth every year for 5 years.

But then...

BUT this year looks like a new challenge.
John has shared the projections – only 1% growth if we continue with the present plans.

Challenge(s)

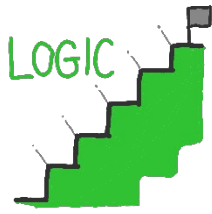
There are important factors involved:
Firstly, competition launched big into our category. We responded quickly, but it has destabilised the market.
Secondly, the trade is keen to see our competitors grow to better balance margin. They like our innovations but need help with their bottom line.
We know our next big innovation is coming, but is planned for next fiscal – too late?

Climax

Yes, it would be. So, we have chosen to bring our new launch forward into this fiscal.
This will be a tough challenge – less time to bring our major launch into a declining market, with a fresh competitor.
So, we must keep focused on the prize – hitting our +5% target for the year.

New day

We are a **SUCCESSFUL** team because we know when to change tack to keep the business building.
We also know how to keep things fun. So, enjoy dinner on me tonight – tomorrow we get started.



Stretching a **LOGIC: Puzzle**

We normally see a **logic** structure as a safe and reliable way to flow our content, but rarely do we see it as an exciting option. But it can be.

Consider a murder mystery like Sherlock Holmes. There is a problem to be solved and many pieces of information to find, clarify and then connect to form a conclusion – we watch Sherlock step through a logical path to his successful solution to the crime. And we sit engrossed!

The very things that make the murder mystery compelling viewing can be transferred to your logical analysis of new initiative. Try:

- Make the puzzle to be solved crucial and enticing.
- Add one or two wrong turns along the way.
- Lay down clues early on which will be integral to the final solution later.
- Give the audience ample opportunities to find answers before you share them.



Stretching a **NEWS: Front Page**

The **news** structure is very practical, but also lacks a certain flair. To stretch this structure, we look to the news industry itself – the front page (or the home page of a major news site).

When looking to add spice to your NEWS structure, consider:

- Start with an enticing photo. It does not even have to be directly relevant to your primary story. Something that grabs the attention.
- Hit them with a Headline. This should entice them and perhaps give a sense of the main story. BUT it is not about summarizing the story, it is about creating a hook.
- Summarize the core story in the first few moments. Get to the crux of the news as soon as possible – leave the usual introductions to later.

perform

If you chose to, you could stand up and deliver the famous speech from Hamlet in its entirety.

"To be or not to be - that is the question. Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune..."

The content is already there for you; no preparation needed. Learn the lines and just step onto the stage, right?

Well, no! You spend quality time working out how you are going to deliver the written words. You will design and create visual elements like costume, set and props. And you will choreograph your movements around the stage.

When we are making an inspirational presentation, the same is true. Once you have worked out what you will say, you need to make decisions on how you will perform it.

How do we create a strong performance to back-up our strong content? How do you develop delivery skills without attending Theatre School? What are the stage rules to adhere to?

As inspirational presenters, we pause and remind ourselves that we are sceptical about 'rules'.

- *Clearly, you should never use any jargon – unless you are setting your credibility amongst a room of people you need to impress, when you may choose to use technical vocabulary at opportune moments.*
- *Obviously, you should not swear in a professional setting – except there are occasions where the business scenario is so tough that such open and honest language can get the right dialogue going.*
- *Apparently, you should always talk with vocal passion – although, I have experienced profound speeches of razor-sharp logic by someone speaking calmly and quietly.*

We don't need rules. We need help on where and how to make good choices. The following pages will walk you through:

- Key aspects of a performance we should consider: **language, staging, and visuals.**
- An introduction to **prez-types** (archetypes), and how to use them to enliven your delivery.
- How to match all of this with the **prez-intent** you made for the presentation.

Key Aspects of Performance

Language



What language will you use? How will you express your ideas? You have many subtle options. Here are two things to consider:

Pronoun: Do you mostly use “I”, or “You”, or “We”, or “She/They”. Or a mixture.

Imagine your response to the following presentations:

“I am excited today to share with you my great plans for the fiscal.”

“You will be excited as you see your great plans for the fiscal.”

“We are all excited to see our great plans for the fiscal.”

Your audience will react subtly differently to each.

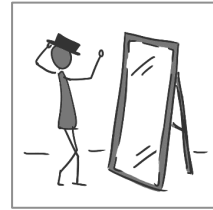
Formality: Where on the spectrum from informal to formal do you pitch at? A casual delivery shows confidence and accessibility. An official delivery implies expertise and professionalism.

A strong presenter realises that formality helps to set your credibility and a certain respect. An inspirational presenter knows that once confidence in your credibility is assured, you can choose to lean back into informality to increase a sense of collaboration and caring.

Specific Ideas:

Idea: **Personal**

This is an important strategy for making an audience feel included and special. They are hearing human reactions



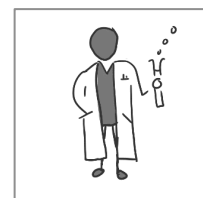
to the ideas being shared. This raises engagement through empathy.

The personal can include anecdotes – stories of real things that have happened to you – “Let me tell you the time that...”. They can also be your observations about what you are explaining – “This really surprised me, as it is counter to what I was told before I started...”

Sharing personal perspectives and stories helps you relax and talk with sincerity. It also opens up opportunities for humility and self-effacing humour.

Idea: **Expertise**

An audience wants to know why YOU are the one talking to them. Why should they want to listen to you on



this topic?

If you have significant experience and expertise, find ways for the audience to find out, and early. Ask whoever introduces you to reference your qualifications. Start with an anecdote from when you started researching the topic 15 years ago. Share a story about how you became so passionate on the topic.

Expertise does not have to be deep – it can just be specific and recent. For example, if you were presenting to a trading leader at Tesco’s Head Office, you might deliberately visit 5 stores the week beforehand and be prepared with stories of conversations with shoppers, store managers, and other staff.

Staging



Think about the space you will perform in. Performing for 20 minutes behind a lectern will have a very different effect than marauding around the stage freestyle. Think about when you want to move and when you want to stand still.

Where the content is gripping and the visuals compelling, a more static presentation can be ideal. Where the message is critical but emotional, movement to show the passion may feel more appropriate.

Stage Areas: We have evolved associating information with locations – here is where the best fruit trees are; here is where we fought bravely against the neighbouring tribe.

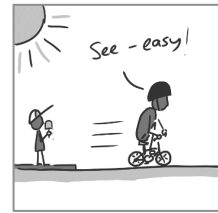
Use the same principle across your stage: here (stage left) is where you talk about the business challenges ahead, while here (stage right) is where you talk what we are going to do to fix things. The audience may not notice you do this, but they will end up more intuitively connecting with your content.

Think creatively on how you can use space to enhance the words you are saying.

Specific Ideas:

Idea: **Demonstrate**

Show what you are telling. When Mathew Pinsent (gold medallist at four consecutive Olympics) describes

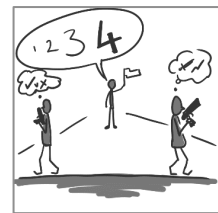


the principals of rowing, he describes the imaginary boat set across the stage and walks from rower to rower. As he talks about his old friend Steven Redgrave (5 times Olympic Gold medallist), he is standing behind his position in the boat.

If you are talking about a visit to a store, take a few steps. As you describe what you saw down the Hair Care aisle re-enact your head movements as you describe the bottles and promotions.

Idea: **Dialogue**

It is possible to act out two sides of a dialogue, if you feel you can carry it off. A useful technique here is



to take a different physical position for each character. Standing to the left of the stage for one speaker and stepping across to the other side for the responder, creates a simple and effective illusion. Watch any piece of stand-up comedy performed by Eddie Izzard and you will soon understand how a true master will do this.

Business consultant Marshall Rosenberg uses two glove puppets to create a three-way conversation between himself, a jackal and a giraffe.

Visuals



We can describe the events but showing visually steps the viewer closer to the experience itself. A lecturer wants to share photographs of glaciers today versus 50 years ago, not just explain an average volume of ice water lost.

The idea for a speaker or presenter is to find materials that will bring the subject to life. These might include drawings, photographs, cartoons, graphs, exhibits, working models, film or video clips.

The question to ask yourself is "What is the visual for?" Choose your visuals very differently based on what your intent is:

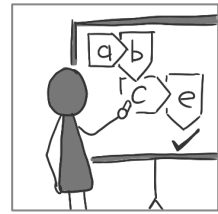
- SHOW. As you describe it the audience can see it looks like this.
- SUMMARISE. Highlight key headlines from what you are saying.
- CONTEXT. Helps us intuitively understand the "world" we are exploring at this moment.
- ORIENTATE. Where we are and where we are heading next – e.g., an agenda slide.
- QUOTE. This person said this. These are the exact words we need to share with you.
- ACTIVITY. Something for the audience to do – perhaps explaining an exercise.

Finally, choose the form for your visual, don't just open up Power Point as an automatic habit. Some of the best internal presentations that we have experienced have included poster boards, flip chart sheets on the floor, Lego blocks, and a range of other interesting visual tools.

Specific Ideas:

Idea: **Show + Tell** =

This is more than simply repeating on a slide the words and ideas expressed through your voice. You design your visuals so neither your spoken word nor your visual is sufficient for your audience to understand your point. Only when the audience combines what they hear and what they see do they calculate your true meaning.



Larry Lessig is a master at this. For example, in his first TED Talk he speaks of "These technologies" as an old black & white video of aeroplanes appear on the screen. The image is insufficient, the words are insufficient, you need both to understand his point.

Idea: **Masks**

Exercises using masks are standard in acting class – it helps aspiring actors to push themselves to more extreme delivery. It also signals to the audience a consistent element of who the character is.



We can get the same value as presenters. In business presentations it is rare we will literally wear a Mask (although we have known it done).

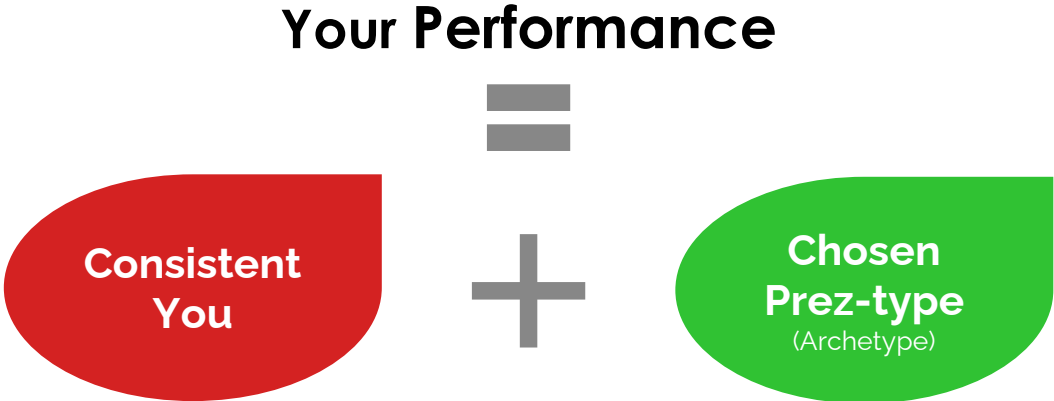
Often the "Mask" is a uniform or costume. One of our favourite TED Talks is by Mark Bezos as he shares a story of being a volunteer firefighter. He presents dressed in full firefighter uniform. This helps place him in his story, but it also gives him licence to be more playful in his deliver.

Sometimes the "Mask" is simply your best suit, or a playful tie, or a badge.

Building to Your Performance

Your audience will consciously experience the choices you make for your **language (spoken and body)**, **staging**, and **visuals**. Above this they will also respond intuitively – reacting significantly in ways that are unconscious.

To build towards the delivery that is right for you, that will support getting the outcome you wish from your presentation, you will have two aspects to consider:



“Consistent You” is all about your personal style. It is the aspects of you and your personality that the audience will enjoy and appreciate whatever the situation. Your strengths as a person. Your personal values. It is what the audience wants to see and hear.

How would you describe your personal presentation style?

“Chosen Prez-type” is the part that you choose to change.

We behave differently in different situations. We talk differently to our teenage kids to how we talk with our mother, or boss, or best friend, or a stranger we meet in the street.

This is the same in drama – a director will ask very different things from the person performing Hamlet than from the person delivering Ophelia, or Gertrude, or Rosencrantz.

In the same way, we want to comfortably adapt ourselves to different presentation scenarios. We want to come across very differently when selling as opposed to when we are informing, or when we are teaching.

BUT HOW?

The most effective route we know is to translate an idea of your **prez-intent** (objective) into a **prez-type** – a recognized archetype.

Archetypes: Richard's Personal Story

Early in my career, I regularly had to go to important client meetings where I needed to across as credible and knowledgeable in a range of business topics. My role was to impress the clients with P&G's expertise in the UK grocery market and shopper dynamics. As a young guy in his mid-twenties, I sometimes doubted my ability to portray such credibility.

I was well prepared, and we had an impressive pack of data to share, but I still had the sceptical voice in my head saying, "Who are you kidding!?! You haven't been at this long enough to know enough". The doubts affected my confidence and made me sound less convincing in my messages.

So, I started pretending that I was Gandalf!



I did not arrive with a long false beard and pointy wizard hat (although that would have been fun), instead I added an alternative voice into my head, one that whispered, "You are Gandalf".

This soothed me and gently altered how I presented in meetings in Asda Wal*Mart. I spoke a little more slowly and with a considered self-assurance. I gave the analysis a little more gravitas. I was less keen to please – less, "please, believe me when I tell you...", and more, "here are the important things I have to share and what I believe they mean...". The result was that the trading teams started to listen more intently to me, to ask better questions on what I shared, and appreciate my point-of-view. The trust grew so that Asda asked me to present to their Executive Leadership Board on global consumer trends at the strategy away day where their key long-term decisions were made. I was a trusted voice.

Through the rest of my twenties (and much of my thirties) this was my little secret, a trick I kept to myself. Whenever I needed to boost my credibility and self-confidence, I switched on my inner-Gandalf. I didn't over-analyse why it worked; I was just pleased that it did.

Then I came across the idea of **archetypes**, and realised Gandalf was just one of a number of potential voices in my head.

Archetypes: Some Background



Archetype = "A recurrent character or motif found in stories and in art in general".

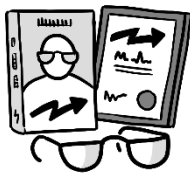
When you research the theory of **archetypes**, you quickly come to the ideas and theories of Carl Jung. You find key character-types that we intuitively, deep down, recognise and understand. The **hero** overcomes challenges to win the day. The **caregiver** guides and protects. The **maverick** challenges the status quo and the establishment. The **explorer** takes exciting journeys to far-flung places. The **sage** shares his profound wisdom. And so on.

Novelists and Screenwriters use different archetypes to help the reader understand the differences between characters and the world they inhabit, to help us to root for the hero, and to drive their story forward.

Similarly, head marketers define archetypes for their brands, to ensure they craft consistent and intuitive advertising that feels distinct in the marketplace.

Actors will ask for clarity on who their character is and their motivation (action) in the scene. They may not talk of 'archetypes' but these are terms that directly connect to defining a role to follow.

In all cases the archetype helps to ground the creator and the audience in who (or what) someone is, and what they are there to do. We can use the same tool to influence how we perform a presentation.

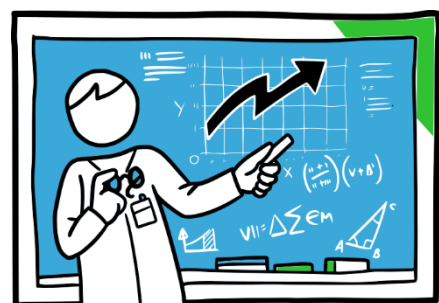


Gandalf = **SAGE**

So, in my early years I had stumbled upon an archetype to embody; in this case a **sage**-like character. Someone full of wisdom and knowledge, that they share with confidence and perhaps a twinkle in their eye.

I did not analyse all the separate steps to come across as a credible expert in the data that I shared. I brought to mind a classic example of a credible expert, and my language, my movement, and my choice of visuals followed intuitively.

I stumbled upon Gandalf, but a **sage** can come in many different forms. Your **sage** might be nearer to a mad professor, or an experienced mentor, or a tech-nerd. Whichever form you choose, we intuitively understand a **sage** when we see one. And the audience responds in kind, expecting to learn.



The First 4 Prez-types (Archetypes)

We use the term "**prez-type**" rather than "archetype". We use a set of 12 core prez-types that encompass a good range of presenting styles. Before we describe the full set of twelve, here is the **sage**, who we have met already, and three additional **prez-types**.

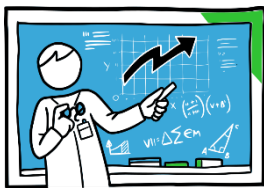
Sage

Curator, Professor, Doyen(ne)

Language: Fascinated by the topic. Eager to share the histories, theories, sources involved. We are free to choose what to do with the knowledge they share.

Staging: Perhaps intense, focused on the audience's understanding of the ideas being shared. In moments, lost in their own analytical thought, before returning to their explanation.

Visuals: Books, references, diagrams, maps, demonstrations, videos, and more.



Audience Response: Greater intellectual understanding.



Magician

Conjurer, Oracle, Sorcerer

Language: Talks of mystery and wonder. Promises impressive new abilities that change our perception of what is possible. Above and beyond the mundane and every day.

Staging: Separate from the audience. A sense of spectacle and maybe ceremony. Very well-rehearsed. Controlled and yet fluid. Mysterious.

Visuals: Impressive slides, surprising facts, amazing data, unusual props.

Audience Response: Inspired by what is possible – if unsure how.

Ruler

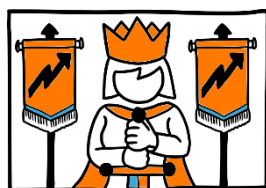
Gatekeeper, Maestro, Sovereign

Language: Firm and direct. Talks slowly in a language aimed to be clear in instruction. May choose to recognize and reward. May choose to invoke fear of punishment.

Staging: Centre stage. Slow and deliberate movements.

Visuals: Objects of status, hi-res images, strong tech (run by minions).

Audience Response: Clear sense of direction and of what is expected.



Jester

Fool, Funster, Merry-maker

Language: Playful and jocular. Eager to please, able to surprise. Can be provocative (saying what others fear to say). Probably seemingly unstructured.

Staging: Random movements across the stage. Eager to come forward.

Visuals: Funny images, quizzes, audience games.

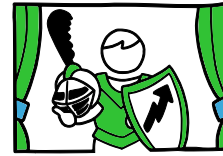
Audience Response: A greater sense of kinship across the group.



Primary 12 Prez-types

Here is the full set of twelve. Each one has a unique essence.

The **hero** believes passionately in their 'just cause'. They have absolute certainty action needs to be taken and are willing to take the risks involved in overcoming the challenges they will face. The audience is exhilarated by the risks taken, relieved they did not have to, and thrilled by the success.



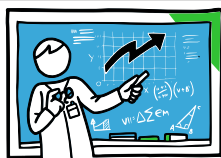
HERO

The **explorer** inspires the audience to stretch into new places, opening their eyes to new answers, taking them deeper into profound understanding.



EXPLORER

They are ambitious, they are nonconformist, they won't stand still for long. The audience is swept forward, transformed by the experience.



SAGE

The **sage** is open to convey knowledge and its significance. They have extensive expertise in a subject area. The audience feels confidence in the accuracy and solidity of the ideas shared, helping them learn sometimes complex ideas in depth. They can introduce new facts and perspectives.



STUDENT

The **student** is keen to share what they have (recently) learnt. They have an infectious enthusiasm about their new-found knowledge. The audience appreciates how the **student** presenter will frame the new knowledge in terms that they will understand, because they are coming at the topic from a non-expert's perspective.

The **creator** eagerly displays to the audience their creation and explains how it solves their important challenges. The 'creation' can be a plan or a process, an object or a mechanism



CREATOR

or an application, or whatever. The key is the **creator's** certainty that the creation will work as long as everyone uses it as it is designed (following all instructions).

The **ruler** is determined that the audience understands what is expected, stating the actions others will take to achieve an outcome. They will have authority. The audience recognizes that someone has decided what must be done and understands what they must do.



RULER



MAGICIAN

The **magician** does things that amazes the audience and leads them to a new outlook and a new belief. The sense of magic, whether from a vision or a technology, engages and empowers the audience to redefine what is possible.

The **maverick** challenges the audience to think differently whilst offering them a chance to live by their values. The audience is engaged and inspired by the chance to



MAVERICK

be at the centre of a cause worth fighting for. The ability to challenge the status quo shakes the audience out of their present inertia.

The **jester** brings the fun! They aid an audience to release tensions and exhale anxieties. They help a group break down inhibitions through humour. This helps the group to form social and personal connections with each other. They may poke fun at preconceptions, but mostly they play.



JESTER

The **lover** makes everyone in the audience feel great about themselves and their team. The audience savours the praise and acclamation lavished on them. The audience accepts and appreciates the gifts offered to them.



LOVER

The **everyman** aims to unite the audience together for their tribe's greater good. They will reinforce the traditions of how we act as a collective.



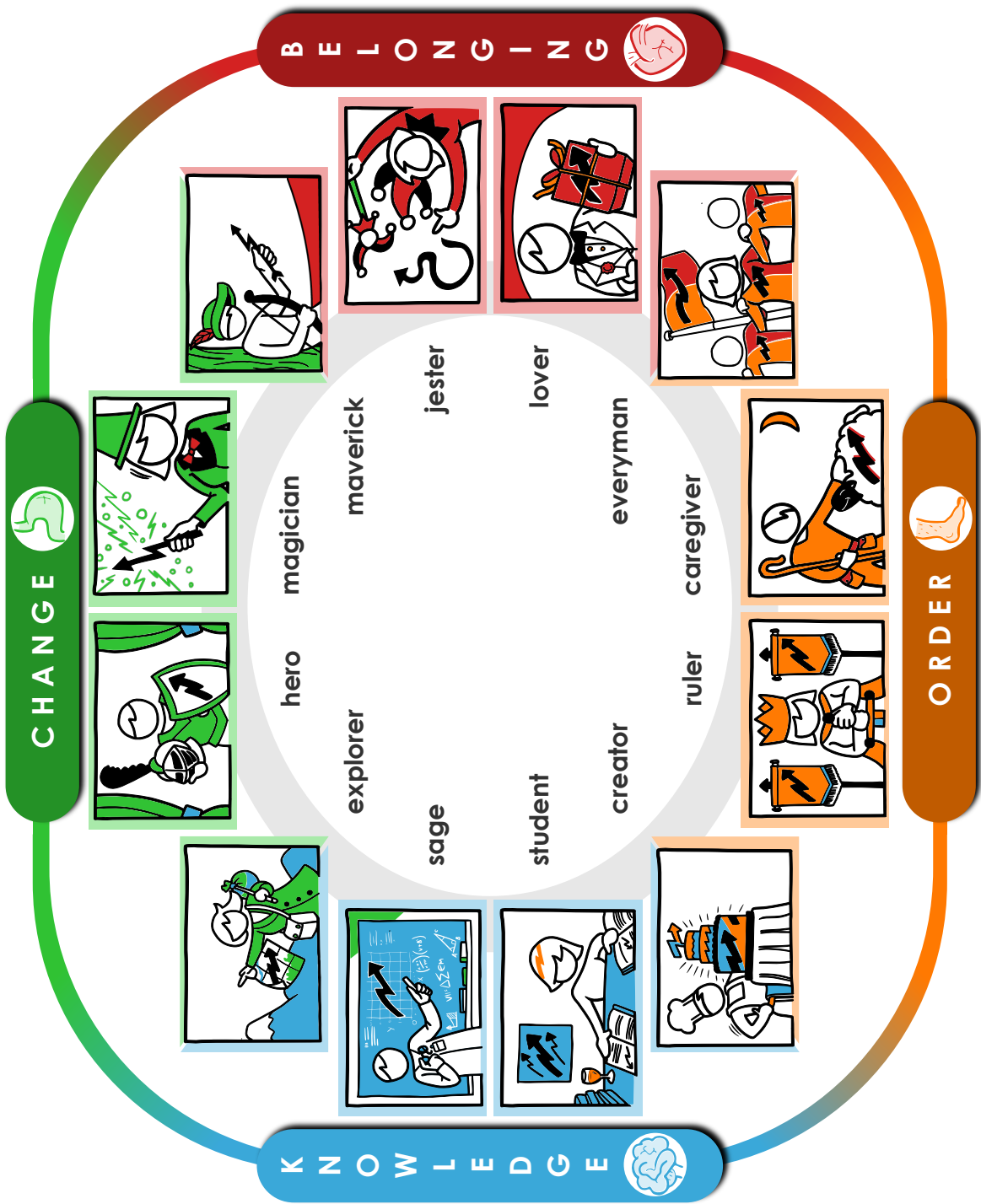
EVERYMAN

They ensure conventions are followed. They connect the audience to their shared history. They emphasise how everyone is equal and vital.



CAREGIVER

The **caregiver** is responsible for the health and well-being of a group, most typically the audience. They enable the audience to move forward carefully, guiding them through choices and actions. They have the authority to step in where needed to protect the audience. The audience feels secure and therefore able to get on with their actions, priorities, responsibilities, etc.



Match Your 'Prez-type' to Your 'Prez-intent'

Here comes the magic. So far, we have been focusing on how a prez-type can enliven your delivery. The true power of the archetype comes when you match your choice with the intent you set for your presentation – the **impact** you want from your presentation.

Change



Inspiring a gut feel that change is needed and possible.

Maybe you have a contentious recommendation.

Maybe you have a critical category changing sale pitch.

Maybe you need your leadership to shift strategy.

Belonging



Develop their sense of Belonging (trust and pride) across the group.

Maybe they do not know you or the company well.

Maybe we have come through a tough time.

Maybe you want to celebrate success.

Action



Direct their Actions so they are certain of expectations and process.

Maybe you need them to deploy key messages.

Maybe you need them to complete a process.

Maybe you need them to focus on 3 key choices.

Knowledge



Expand their Knowledge (understanding and comprehension).

Maybe you have a market overview to share.

Maybe you have a new process to explain.

Maybe you have an exciting update to the team strategy to convey.

Which prez-type will you most often use for each prez-intent?



Change



Belonging



Action




Knowledge





When I stumbled into becoming a **sage**-like character as Gandalf, I found an ideal presentation style for sharing shopper and market analysis. I found it was less useful in selling a


customer on a new business plan (**Change**), or consoling people in times when the business is tough (**Belonging**) or driving a small team to follow an agreed course of action (**Action**).

Rather than always staying in one presentation style, you choose a prez-type to meet the desired **impact** from your presentation. You might become more **maverick**-like when you want to help people relax and feel good. You might become more **caregiver**-like when you want people to follow your direction. You might become more **magician**-like when you want people to be inspired to change their thinking.

<p>Change</p> 	<p>Inspiring the audience to think differently. Perhaps to drive audience to act and behave differently after the presentation.</p>	Primary: _____	HERO
		Secondary: _____	MAGICIAN
		Secondary: _____	EXPLORER
		Secondary: _____	MAVERICK

<p>Belonging</p> 	<p>Making the audience feel good about themselves individually and collectively. Helping people feel pride and affection.</p>	Primary: _____	JESTER
		Secondary: _____	LOVER
		Secondary: _____	MAVERICK
		Secondary: _____	EVERYMAN

<p>Action</p> 	<p>Giving a clear sense of direction and what is expected. Keeping things focused on a defined goal and process. Recognizing and rewarding good practice.</p>	Primary: _____	CAREGIVER
		Secondary: _____	RULER
		Secondary: _____	EVERYMAN
		Secondary: _____	CREATOR

<p>Knowledge</p> 	<p>Assisting people in learning new ideas, theories, and facts. Building new skills and new understanding, including both complex and subtle ideas.</p>	Primary: _____	SAGE
		Secondary: _____	STUDENT
		Secondary: _____	CREATOR
		Secondary: _____	EXPLORER

When setting your TASK for your presentation, here are great action words to consider.

Resolve Overcome
Strive Risk
Believe Persist



HERO



MAGICIAN

Amaze Impress
Surprise Wow
Transform Supercharge

Discover Survey



EXPLORER

Investigate
Journey
Experiment
Pioneer

Challenge Rally



MAVERICK

Question
Counter
Argue
Call-out



SAGE

Educate Expand
Lecture Advise
Eulogise Analyse

Lighten Connect
Amuse Entertain
Ease Play



JESTER



STUDENT

Share Trust
Summarize Broadcast
Simplify Translate

Appreciate Encourage
Value Praise
Acclaim Reward



LOVER

Show Enthuse



CREATOR

Display
Demonstrate
Explain
Enable

Unite Reinforce



EVERYMAN

Assemble
Cooperate
Integrate
Uphold

Confirm Direct
State Supervise
Instruct Govern



RULER



CAREGIVER

Protect Guide
Train Shepherd
Reassure Sustain

Final Thoughts on Perform

We have heard in many forms that it is not what you say, but how you say it. Prez-types (archetypes) help us make a definite and effective choice on how we present, in a way that feels intuitive (and fun). It is easy to develop a singular presentation style, and then wonder why you are "successful" at some presentations and "unsuccessful" at others. I hope you now see that you need a few different versions of yourself, so you can match the objective of your presentation.

Dare to be Different. Dare to step away from one way of presenting. Dare to show the different sides to your personality, and in a way that your audience are much more likely to follow you in the direction you wanted.



Interact

The best way to engage your audience is to directly involve them. We feel this comes with added uncertainty (stress) – but if we change our outlook, we see that by engaging our audience we make ourselves safer and the presentation more impactful.

Why Interact with your audience?



The ways of interacting with your audience are, with a little creativity, almost endless.

How can you interact with your audience? Add to the examples below:



Make them think

Involve them

They lead

Personal Story

Quiz

Q&A

Mystery to Solve

Interview

Facilitated Discussion



Freedom in a Framework.

When you ask your audience to get involved, you are asking them to step away from the safety of passively listening. They will be much more confident (and responsive) if you work extra hard to be clear on the activity.

Improv Principle

Professional improvisors regularly walk onto a stage, in front of a vibrant (rowdy) audience, to perform and entertain. And they normally have nothing more than a game structure and some ideas from the audience. How do these improvisors learn to first survive, and then thrive in such a spontaneous scenario?

They start from the most famous phrase in Improv: “**Yes ... And**”.

“ Yes	...	And ”
<p>Be ready to accept everything and anything..</p> <p>Every wave that comes your way offers an enjoyable ride.</p>	<p>Give yourself a second to process the new information.</p> <p>We all need a moment to think – take it. In reality a heartbeat is all the time you need to consider your options and make a choice.</p>	<p>Do something simple and obvious with what you have.</p> <p>Remove all pressure to be brilliant – this is a spontaneous response so rely on the most obvious response.</p>

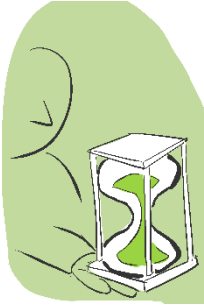
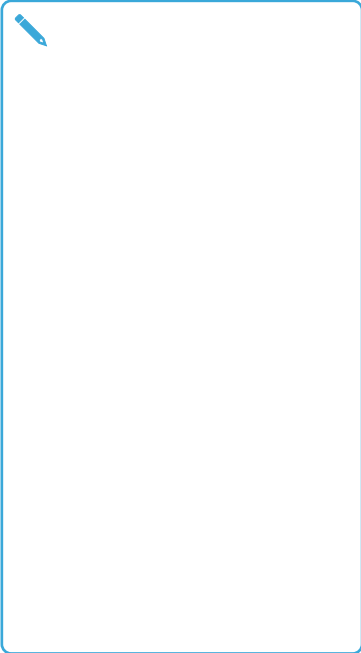
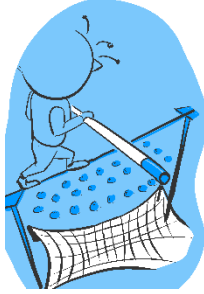

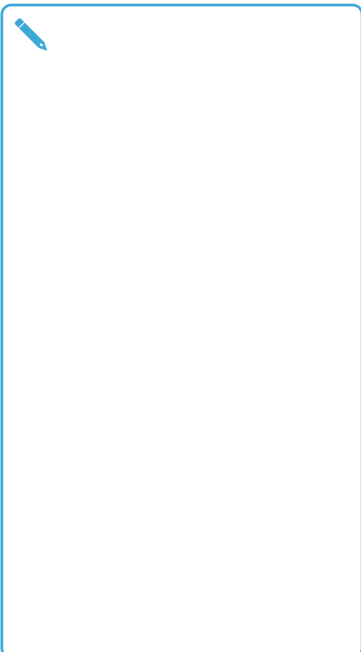
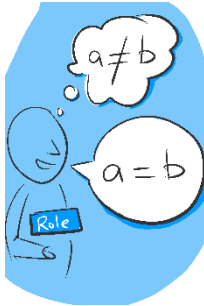
This fundamental principle also holds for us in a presentation for those moments, or sections, where we step away from a set plan and start to interact.

How do you feel about your ability to react spontaneously to your audience?




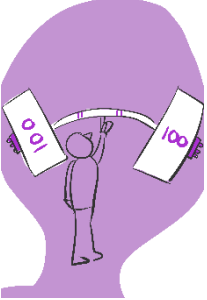


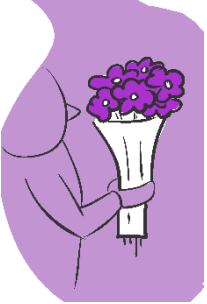

Improv Principle in Practice

Below goes a step deeper, explaining six principles that sit under "Yes ... And". Each description focuses on the application in a presentation. See the Book List later to find good books to learn more.

“Yes		...
		
<h3>Here & Now</h3> <p>Keep in the moment. Ignore the desire to analyse what has just gone. Hold back on the urge to plan for what comes next.</p>		<h3>Safety Net</h3> <p>Stepping away from your set script can feel like a hirewire act. But you are far safer than you imagine – your audience will be your safety net.</p>
		
<h3>Useful Gifts</h3> <p>The best articulation of the idea, or the key fact, may appear from the audience. Just as importantly an event, whatever it is, left unacknowledged will distract the audience.</p>		<h3>Soul v. Role</h3> <p>We know our 'role' means we should say "a=b", but that the voice in our head that may scream "a≠b". Allow yourself the moment to complete this internal conversation.</p>

Make notes on:

- Your interpretation and thoughts on each principle.
- Questions to ask the trainer.

	And “	
	 <p data-bbox="657 907 879 943">Find the Flow</p> <p data-bbox="587 969 949 1223">It feels counterintuitive, but the truth is that the harder you consciously try to be spontaneous, the less free flowing and effective you will be. Relax and it will feel much easier.</p>	
	 <p data-bbox="663 1624 874 1659">Give Flowers</p> <p data-bbox="587 1686 949 1980">Remove your weight of expectation to be brilliantly creative. Take small obvious choices. Improvisors know from experience that you only reach creative joy through these small steps.</p>	



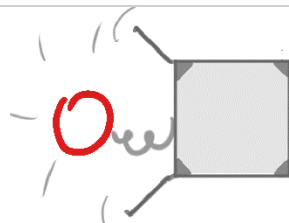
RECALL

We want the audience to remember key things – normally our message, often some key pieces of information, and sometimes something about us.

However, the brain has evolved to forget far more than to remember. How do we ensure these primary elements are STORED for a long time to come?

S.T.O.R.E.D. Model:

Six boxes that drive memorability – each a single word (or three letter acronym)





It means far more than a box of carbon

A diamond (carbon) engagement ring in a pretty box has little practical function – its purpose is almost entirely symbolic. However, the message it conveys will not soon be forgotten. Turn your core message into something similarly symbolic.

Practice

In pairs (or threes) overview the primary message(s) of your BIG ONE presentation. Between you, brainstorm ideas on how to make a greater impression – to make your critical ideas more memorable.

S T O R E D



E motive



The more **emotive** something is, the more the brain wants to remember what and why. If something brings me joy, I powerfully want to recognise the details so I can feel the joy again.

- Surround your key message with emotion
- Add a strongly emotive language into your message
- Embody the relevant emotion as you say your message
- Connect to strongly emotive life moments your audience will recognise
- Share relevant emotional pictures (e.g. a baby)

O . M . G .



Our brain wants to briefly use and then forget most information that comes in. **O.M.G.** (surprise) the brain to make it wake up and to engage with your message.

- Share a surprising fact
- Come from an unusual angle
- Highlight something as being new
- Describe through an evocative metaphor
- Bring in a surprise voice (e.g. quote, client video, etc.)

Simple



The brain finds it easier to remember something **simple**. Something brief and easy to categorise into an area they already understand.

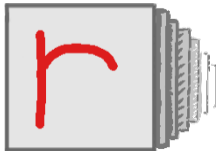
- Remove everything from your message not needed
- Layer your message:
 - summary (1 paragraph)
 - core message (5-15 words)
 - mantra (2-5 words)
- Connect to ideas they understand well (e.g. analogy or metaphor)



Drawable

Approximately 2/3rds of the brain is processing visual information (often interconnected with other senses). I want my message to be **drawable** to activate as much of the brain as I can.

- Connect the message to a primary visual
- Form the message into visual language
- Include a visual that summarizes your main point
- Evoke the audience to form their own images from the message
- Test: draw your message on a small piece of paper, if you cannot, keep working on it



Repeated

When the brain sees something appear **repeatedly** it takes notice. Especially if the repetition is in a rhythm or rhyme.

- Say your message early and say it often
- Repeat the form: say it, have it on a every slide, put it in a handbook, ...
- Create a repeating rhythm (e.g. closing each section with your message)
- Form your message to have an internal rhyme (e.g. "*an apple a day keeps the doctor away*")



Trusted

Our brain is measuring how **trusted** any message is. If we see it as highly credible, we will focus on it and work much more to remember the most pertinent points.

- Highlight your expertise as a speaker
- Highlight the credibility of your information sources
- Provide relevant data
- Get endorsement from someone the audience trusts
- Connect to the audience's personal experience
- Make sure you, your materials (and location) match your message



NERGIZE







Check

Being ready means more than being there on time with a slide-deck on your computer. You want to be well rehearsed and technically prepared. So, grab your presentation and get to work.

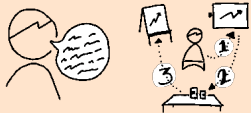






Practice

Practice is a process rather than a single activity. Your exact set of steps will depend on the importance and complexity of your presentation, but here is a guiding sequence.

 <p>1 TALK</p>	 <p>2 WALK</p>	 <p>3 TECH</p>	 <p>4 DRESS</p>
<p>Practice Your Words</p> <p>Do: Say elements out loud, even if just to your pet dog.</p> <p>Don't: Just create slides.</p> <p>Rehearse what you will say (words) and how you will say it (style).</p> <p>Practice different styles and paces.</p> <p>Consider ways you will answer different questions.</p> <p>Perhaps create a script.</p>	<p>Practice with Slides+Movement</p> <p>Do: Create a space of similar proportions to reality to work in.</p> <p>Don't: Just sit – get up and move!</p> <p>Work out how you will use the space you will be in.</p> <p>Walk through all of your presentation.</p> <p>This will help you connect content with where you are standing (which will help you remember your content).</p>	<p>Run Everything Technically</p> <p>Do: Rehearse <u>all</u> <u>technical</u> elements, however small.</p> <p>Don't: plan to say everything.</p> <p>Check tech: power, wi-fi connection, screen connection.</p> <p>Check lighting: how you change if needed.</p> <p>Check sightlines: can audience see you + visuals?</p> <p>Plan entrances, exits, & handover.</p>	<p>Full “Dress” Rehearsal</p> <p>Do: Deliver it all as close to final reality as you can.</p> <p>Don't: Stop. Fix things afterwards.</p> <p>Invite someone to act as a 'guinea pig' audience. Get feedback from them afterwards.</p> <p>Repeat (if possible).</p>
<p>At least a week beforehand</p>	<p>2 days beforehand</p>	<p>The day before AND final checks on the day</p>	<p>The day beforehand</p>

Practice In The Right Space

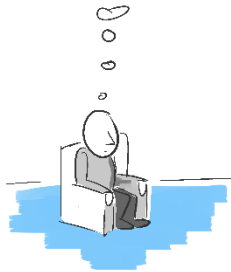
How you practice is partly determined on the space you will present in. Here are top tips:

	TALK & WALK 	TECH & DRESS 
<p>Small meeting room</p> 	<p>Get into the room (or similar) and talk the presentation through.</p> <p>Decide whether to sit or stand.</p> <p>Walk through where you will be in all parts of the presentation.</p> <p>Remember a table is also a stage area.</p>	<p>Check all visual tools work: power for computer, connection to screen, pens for whiteboard, etc.</p> <p>Do a full technical run through (e.g. run videos).</p> <p>Do a full dress rehearsal in the space (or a facsimile).</p>
<p>Medium meeting room</p> 	<p>Get into the room (or similar) and talk the presentation through.</p> <p>Walk through where you will be in all parts of the presentation.</p> <p>Decide locations of visual aids.</p> <p>Consider how you will want audience arranged.</p>	<p>Make sure you have sufficient stage space. Consider where in the room the light will be best.</p> <p>Check you know how you will enter and exit the stage. Where will you sit before and after?</p> <p>Can everyone see your visuals well.</p>
<p>Large room / Auditorium</p> 	<p>Ask for: dimensions of stage and screen locations; is it miked; lectern or free to move; autocue or not.</p> <p>Find a similar sized space, mark out dimensions, to plan use of stage.</p> <p>When practicing project your voice to fill the space. Make gestures 50% larger than usual.</p>	<p>Find the tech crew early and be very nice to them (but firm).</p> <p>Ask to do tech run through + dress run-through on the stage. Have a friend sat at the back to flag issues.</p> <p>Confirm plan for entrance and exit (including plan for clicker).</p>
<p>Virtual</p> 	<p>Practice in the virtual platform.</p> <p>Plan to run in a space where you have control of your background and sound.</p> <p>Think creatively about how you could use the webcam (e.g. props, real whiteboard).</p>	<p>Beforehand do test of video and sound.</p> <p>Do a test run-through of all technology in the platform, exactly as you will do in the presentation.</p> <p>Do a dress rehearsal, with at least one observer, in the platform.</p>
<p>Hybrid (in person + virtual)</p> 	<p><i>All the above elements apply.</i></p> <p>Carefully think through exactly how technology with work. Check it is feasible. Fully brief (email) virtual audience.</p> <p>Choreograph use of space with virtual audience front of mind.</p>	<p><i>All the above elements apply.</i></p> <p>Before you start, run tests on video, sound, and chat with at least one person joining virtually.</p> <p>Define someone in the room to keep connected with virtual audience through chat.</p>



Bring your own Tools

For any presentation we have our little bags of 'tools': flip chart pens, clicker (+ spare batteries), writing pen, pencils (+ sharpener), blank cards, etc. Put your own together.



Imagine

Take quiet time to reflect and visualise your presentation.

As far as your brain is concerned there is little difference between you standing up and practicing your presentation and you running it through visually and audibly in your mind. So, take a seat and get to work.

In the days running up to a key presentation I am running different scenarios through in my mind. How might I explain a key point? What image may I draw? What questions will they ask and how will I respond?

Solitary Visualisation

On the day of a major presentation, I set aside a window of time before I step forward to quietly think through key excerpts. I see myself, I hear myself, and I see and feel the audience response. I still feel nervous as I step forward, but everything feels a little more familiar and under control.

Warm-Up



These are principles and processes to make sure you are warmed up and ready to go for your big (or small) presentation.

We want to warm up your breathing (**air**), posture (**earth**), gently stretch for fluid movement (**water**), and finally release any remaining tension (**fire**). Then you cover the same four areas focusing specifically on exercises to warm-up your voice.



Air Breathing

Your lungs power your voice – you want your body set for deep breathing, to give you all the gas you need to speak with confidence. The extra oxygen will also help you think clearly.

Exercises ideas: *Counted deep breathing; Yawning; (pretend to) Blow-up a balloon.*



Earth Posture

Give yourself stature (and avoid distracting nervous 'dancing') by getting your body grounded.

Exercise ideas: *Stretch your calf muscles; Rocking front-to-back and side-to-side; Jog-on-the-spot; Gentle jumps.*



Water Movement

Warm-up the key muscles that you will use most often. For natural hand gestures: shoulders, arms, wrists, fingers. For natural movement: legs, ankles, toes. For eye-contact: your eyes and neck.

Exercise ideas: *Walking; Shoulder rolls; Dancing; (Pretend) Swimming; Eye-Rolls; Neck stretches.*



Fire Release

Remove final tension through faster and more explosive actions. Flick tightness away.

Exercise ideas: *Hand waves; Playful Kickbox; Star Jumps.*

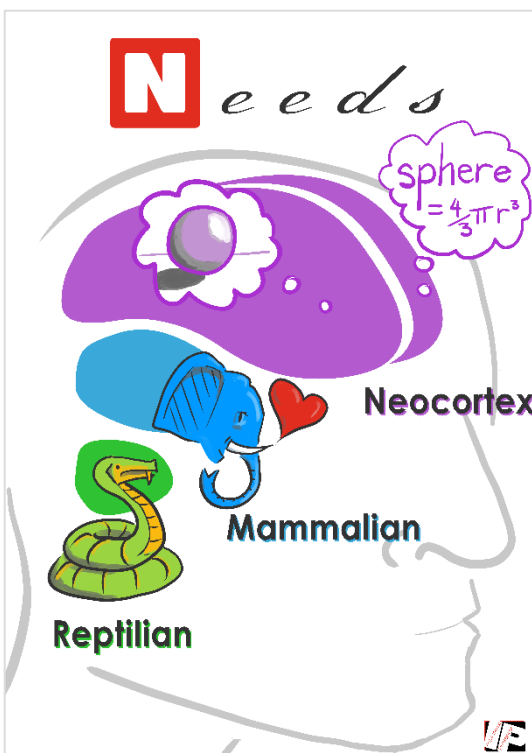
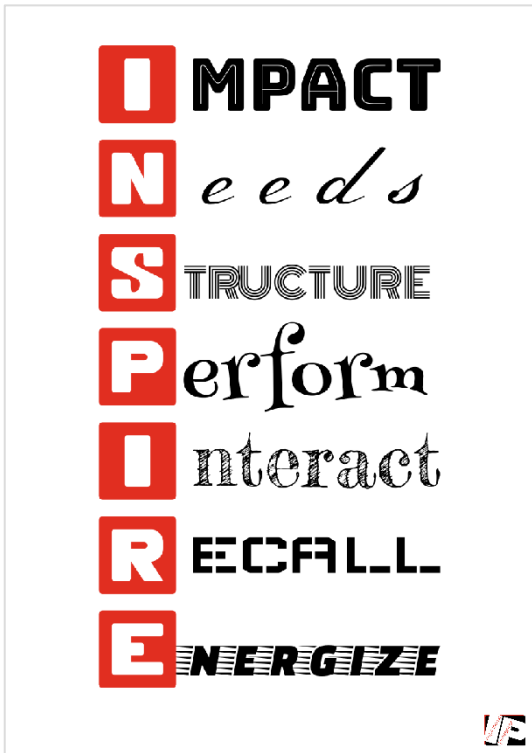


Voice

The voice is also a range of different muscles. The "AIR" exercises get you breathing. You want to add exercises to warm up your voice-box, your tongue, and your jaw.

Exercise Ideas: *Hum & vary volume; "Aah" & vary pitch; perfect your tongue-twisters; (pretend to) chew gum.*

INSPIRE Posters



Perform



Interact

engage laughter self-confidence
 tailor to audience flexibility answers
 quicker prep credibility persuade
 check understanding crowdsource

Yes ... And

rhetorical Q's quiz show+tell
 exercise interview
 mystery open Q's poll
 audience charts Q&A
 exaggeration understatement mistruths



RECALL



ENERGIZE





FURTHER READING

This programme combines elements from many different schools of presentation and performance. There is no single book which contains all, or even most of, the material. This short list comprises books which tackle some of the different aspects in what seem to us to be useful ways.



'The Laws of Simplicity', John Maeda, MIT Press (2006). A simple book (naturally) focused on how to design simplicity into anything. Plenty to learn from in terms of message development.

'Back of a Napkin', Dan Roam, O Reilly (2008). This is a lot about visualisation, but at its heart it is giving you a process to form clear messages and ideas.



'The Human Mind', Prof. Robert Winston, Bantman (2004). A great book for anyone who wants to understand more about how people think, and how scientists have found out.

'Thinking Fast, And Slow', Daniel Kahneman, Allen Lane (2011). This is a great book on Behavioural Psychology. A little heavy going, but a goldmine of ideas.



'The Writer's Journey', Christopher Vogler, Pan(1999). An excellent description on how the perfect Hollywood movie script is written, and this how a great story is formed.

'Into The Woods', John Yorke, Particular Boks (2013). For those who want to go further into Storytelling, this is my favourite book on the topic.

'Illuminate – Ignite Change through Speeches, Stories, Ceremonies, and Symbols" Nancy Duarte and Patti Sanchez, Portfolio Penguin (2016). This is best for senior leaders who need to set visions, but also adapt communications to their organisation through significant change.

'Making Comics – storytelling secrets of comics, Manga and graphic novels', Scott McCloud, Harper (2006). Comics are a communication medium of words and static pictures. Presentations are similar. This is a book specifically on comics, but there are some powerful ideas to come across.



'The Naked Presenter: Delivering Powerful Presentations with or Without Slides, Garr Reynolds, New Riders (2011). I really appreciated the ideas in this – many books focus too much on slide design and not enough on performance techniques – this is different.

'Slide:ology – the art and science of creating great presentations', Nancy Duarte, O Reilly (2008). If you do want to understand how to create

magnificently designed slides, this is a wonderfully put together book, full of hints, tips and ideas.



'Impro', Keith Johnstone, Methuen (1997). The classic book on improvisational drama, and thus performance.

'The Inspirational Trainer', Paul Z Jackson, Kogan Page, (2001). A truly excellent read. The trainer as inspirational presenter and facilitator. Also covers designing and delivering workshops and training programmes.

'Easy: Your LIFE PASS to Creativity and Confidence', Paul Z Jackson, PJA (2015). A short book exploring powerful improv principles and how they can be applied in many areas of your work.



'Made to Stick: Why Some Ideas Survive and Others Die', Chip and Dan Heath, Random House (2007). A hugely accessible and entertaining book brimming with stories demonstrating their power in making your messages stick.

'Visual Display of Quantitative Information', Edward R. Tufte, Graphics Press, (2001). The main volume on principals for effective visual communication of data, famous amongst students (geeks) in this area. A little heavy on theory at times and takes a while to get to the clear simple principals, but gold dust.



'The Confident Performer', Dr David Rowland, Nick Hearn Books (1997). Methods for dealing with nerves and confidence, including mental rehearsal, positive self-talk and relaxation.

'The Right To Speak', Patsy Rodenberg, Methuen (1992). The UK expert on all things to do with working with the voice, this is a real classic. Covers all you need to know about voice projection and breathing. But only for someone who wants to really look into this area.

'Your Voice', Andrew Armitage, Elliot Right Way Publishing (1998). A bargain for those with voice concerns, lots of exercises and tips for the vocal cords.

ALL

'Presentation Zen: Simple Ideas on Presentation Design and Delivery', Garr Reynolds, New Riders (2008). An excellent summary book of powerful ideas, and in itself a book list – Reynolds explores the ideas of others through his book.

'Lead With A Story' Paul Smith, Amacon (2012). This book is crammed full of real stories organised by leadership topic. Great source material for leaders.

'I Can See You Naked', Ron Hoff, Andrews and McMeet (1992). I want to dislike this book, because of the name. But actually it is very readable, full of good advice, and written in short sections allowing comfortable digestion.

'The Charisma Effect', Desmond Guilfoyle, McGraw-Hill Australia (2002). Probably for the more advanced reader, but combines interesting ideas from a variety of areas to bring together a picture of Charismatic Presenting. Some great stuff on voice work.



TAKING IT FORWARD

ACTIONS/LEARNING POINTS

Check in with your programme goals at the start of the pack. Ask us about anything that you're still wondering about.

Now write down three actions you will take

(preferably during the next two weeks), including where and when, which will start you on the road towards making inspirational presentations in the future.



ACTIONS

Where / When

1.

2.

3.

Which will you share with your class as a public declaration?

THANK YOU FOR YOUR ATTENTION AND PARTICIPATION!



The **BIG** One

This is space to prepare your presentation.

IMPACT

Who is my presentation for?

Where is the presentation?

Why are they there?

When is my presentation?

What is my primary **prez-intent**?



Describe your **prez-intent**.

What I want from my presentation?



Task



Ask




Headline

N *needs*

What does the audience **need** to feel ready to listen and focus?


Reptilian brain:

What do they need to feel safe and comfortable?



Mammalian brain:

How do I connect my vital content to ideas that they will care about?



Neo-cortex brain:

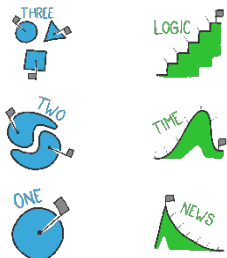
How do I make my content varied enough to engage many parts of their neo-cortex?



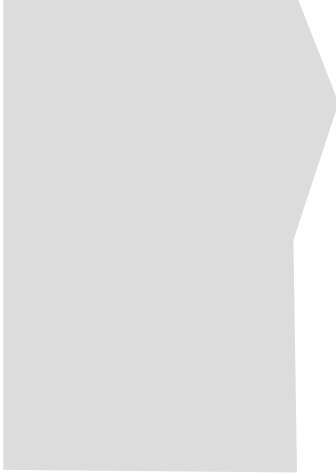
STRUCTURE

Confirm my flow of structures through my presentation.

Which structure(s) will I use?



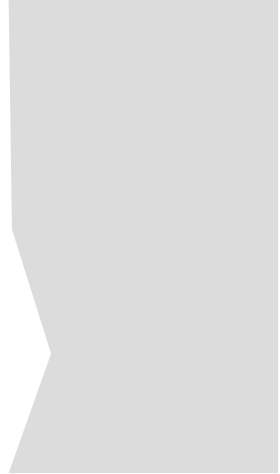
Mindmap for Set-Up:



Mindmap for Journey through content:

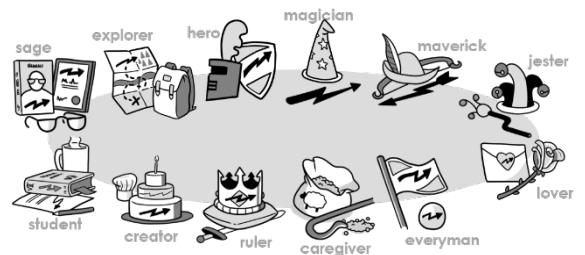
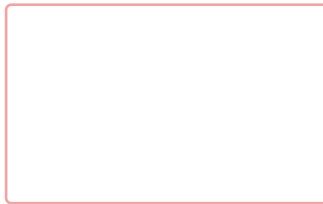


Mindmap for Close-Out



Perform

What prez-type do I choose?
See page 40



How will my prez-type influence my delivery?



Language choices (including body-language)



Stage and movement choices (how I will use the space)



Visuals choices (including other than slides)



I nteract

When I **interact** with my audience, what's the right level of control v. freedom?



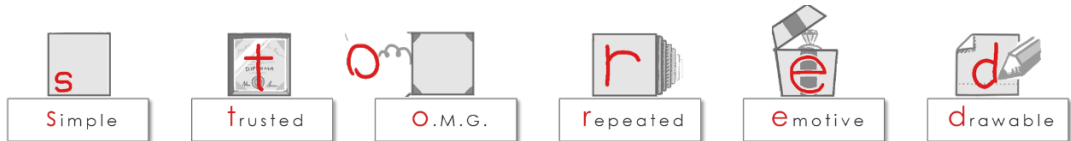
What interaction processes will you choose? E.g.

Personal story	Survey	Open Q&A
Rhetorical questions	Interview guest	Opinion questions
Pre-defined questions	Show of hands	Open discussion
Show + Tell	Choose next topic	Debate
Quiz / fact check	Volunteer from audience	They interview each other

R ECFALL

What is my most important **memorable message** (for them to **recall**)?

How can I make this message more memorable using **S.T.O.R.E.D.** model?



E NERGIIZE

How will I **energize** myself for my Big One presentation?

Check	Imagine	Warm-Up



P&G Support

Lea Ann Tamerius
Kelly Farmer

External Support

Richard Pascoe
richard.pascoe@makingpresentations.co.uk



Kirstie Hawkes
Kirstie.hawkes@makingpresentations.co.uk

www.makingpresentations.co.uk