Chapter 3: Communication Skills

3.1 Introductory Note

The preceding section shows the communicative process as starting with the transmission of ideas and ending with their reception by another person. Your role as sender or receiver is an interchangeable one. For every speech you give in a speech class, you listen to perhaps fifteen or twenty others. Just think of the volumes that you read, in School, college and out, compared to the amount that you write. Obviously, reading and listening skills are as important to you as writing and speaking.

This chapter will discuss the transmission skills that include verbal communication like special skills of speaking, written communication and various approaches to effective written communication. This chapter will also focus on understanding your audience, different perspective in understanding your audience, the feedback model and verbal and non verbal clues from your audience.

At the end we'll discuss the reception skills focusing on guides to active listening and strategies for improving listening skills.

Transmission Skills: Speaking and Writing

Speaking and writing are alike in many important ways. Each requires the same clarification of the purpose you want to accomplish, the same ability to keep always in mind the nature and needs of the audience, and the same thoughtful development of the ideas with which you must supply the audience in order to accomplish your purpose. Both require an adequate command of language.

However, there are important differences which result from the different situations in which the communication occurs.

The speaker is face-to-face with his audience; the writer is not. This physical presence can be a great advantage to the speaker. His mannerism and facial expressions can express his personality to the audience and can help him remain in contact with them. The qualities of his voice animate the words he uses and hence, the ideas they express.
In contrast, the writer depends solely on a masterful command of the written language. Careful construction of sentences, precise choice of words, and such typographical devices as punctuation and paragraphing are all he has to take the place of the marvelously communicative qualities of the human voice.

However, the speaker’s physical presence before the audience imposes some difficulties. A writer who isn’t sure just what he wants to say can stop, think, scratch and revise.

A speaker, once he faces his audience, had better be sure of his material. Of course he can watch the reaction of the audience and, in a sense, revise what he intended to say if he sees he is not making himself clear; but this requires quick thinking. Careful thinking and preparation are important to the writer too; but they are absolutely essential for the speaker.

Facing the audience directly places the speaker in a different psychological situation, also one that has both advantage and disadvantages. The direct contact may stimulate him to produce more direct and lively expression of his ideas.

At the same time, he is acutely aware of his own presence before the audience. He may feel that they are examining him far more critically than they actually are and that they are far more conscious of his little mistakes than they actually are.

Reception Skills: Reading And Listening

Because they are both receptive skills and because they are both communication skills reading and listening have much in common. Mere assimilation of ideas is often not enough for effective reading and listening, because the value and validity of the ideas may be open to question. Passive acceptance of everything you read or hear is as undesirable as the opposite extreme, cynical refusal to believe anything. The intelligent course is to learn when to be critical in your reading and listening and how to use the tools of critical thinking to place the proper evaluation on what you read or hear. In short, both reader and listener are involved in the complicated processes of assimilating and critically evaluating ideas, and they make use of the same basic knowledge and ways of thinking. However, the important differences between speaking and writing imply similar differences between reading and listening.

One difference is the amount of unbroken and concentrated attention required. Listening, especially in any situation in which you are not the only listener, is an instantaneous experience that generally cannot be repeated. If your mind wanders off for a few minutes on a reverie about last night, you lose what the speaker has
offered during that time and the omission may make it difficult to pick up the thread of ideas again. If you spend too much time taking notes by failing to distinguish between main ideas and details, the speaker will leave you behind. Concentrated attention is also important in reading, of course, but the situation is different. If your attention is distorted, you can always return.

Usually the reader has more control over distractions, too. He can shut the radio off or move to a quieter spot, if other people distract him.

3.2 Transmission Skills

3.2.1 Speaking

What is a presentation?
"Presentation is a way of communicating ideas and information to a group"

A good presentation should have the following ingredients:

Content: It contains information that people need. Unlike reports, it must account for how much information the audience can absorb in one sitting.

Structure: It has a logical beginning, middle, and end. It must be sequenced and paced so that the audience can understand it. Where as reports have appendices and footnotes, the presenter must be careful not to lose the audience when wandering from the main point of the presentation.

Packaging: It must be well prepared. A report can be reread and portions skipped over, but the audience is at the mercy of a presenter.

Human Element: A good presentation will be remembered much more than a good report because it has a person attached to it. But you still need to analyze if the audience's needs would not be better met if a report was sent instead.

How do I prepare for an oral presentation?
Like good writing, good oral presentation must be clearly and logically organized. Once you have your material organized, however, presenting it orally is quite a different matter from presenting it in writing. Make the most of the advantages inherent in speaking, the four main steps that make preparing an oral presentation different from preparing a written document: 1) structure, 2) select visual aids, 3) practice, and 4) make arrangements.
A. Structure your Presentation

Presenting information orally differs from writing it. An effective presentation structure includes: (1) an opening, (2) a preview, (3) focus major points, and 4) a closing. Decisions regarding each of the characteristics will depend on your managerial style.

1) Use an effective opening: The Audience Memory Curve emphasizes the importance of your opening. In speaking, however, your opening is even more crucial than in writing; you must arouse your listener's interest; you must establish credibility. An effective opening stimulates your listener's vital interest, answer their questions, "Why should I be listening to this anyway?" Regardless of the kind of opening you select, always start with a "grab".

2) Include a preview: Listeners need orientation because, unlike readers, they cannot skim the general outline of your speech. A preview will answer their question, "Just what am I going to learn or do during this presentation?" Always state a preview explicitly before you begin discussing your points.

3) Make your own major points clearly

Listeners cannot process as much information as readers can, do not get oriented as easily as readers do, and do not remember information heard only once. Therefore, make the points in your presentation very clear by:

(1) limiting your main points
(2) using explicit transitions
(3) using internal summaries
(4) Use an effective closing.

Your audience is likely to remember your last words. So avoid the "that's all I have to say", "I guess that's about it" syndrome. Use an obvious transitional phrase - such as "to summarize" or "in conclusion to introduce your closing remarks. If you have a question period, be sure to save a few minutes at the end for your closing. In any event, use effective closing.
The following tables summarizes the four structural characteristics of effective presentation:

**Effective Opening**

<table>
<thead>
<tr>
<th>Managerial Style</th>
<th>Refer to the unusual</th>
<th>Opening</th>
</tr>
</thead>
</table>
| Any style        | Refer to the familiar| - Rhetorical question.  
                   |                      | - Anticipator promise of what you will discuss.  
                   |                      | - Vivid image.  
                   |                      | - Starting example or story.  
                   |                      | - Important statistics.  
                   |                      | - Audience (who they are).  
                   |                      | - Occasion (why you are here).  
                   |                      | - Relationship between the audience, and the subject.  
                   |                      | - Something or someone familiar to the audience. |

**Effective Previews**

<table>
<thead>
<tr>
<th>Managerial Style</th>
<th>Preview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell</td>
<td>List your three to five main points: listeners definitely remember better if they hear an overview first.</td>
</tr>
<tr>
<td>Sell</td>
<td>State the problem or need you will remedy: state your organizational structure.</td>
</tr>
<tr>
<td>Consult /join</td>
<td>State major objectives, areas of discussion, an approximate amount of time you will spend on each area.</td>
</tr>
</tbody>
</table>

**Clear Major Points**

<table>
<thead>
<tr>
<th>Managerial Style</th>
<th>Major points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tell / Sell</td>
<td>Limit to three to five major points for an hour presentation</td>
</tr>
</tbody>
</table>
| Consult /join    | Separate clearly the two typical major points:  
                   | 1. Discussion:  
                   | - Draw out listeners.  
                   | - Postpone evaluation and criticism.  
                   | - Encourage free and creative thinking.  
                   | 2. Debate and consensus:  
                   | - Encourage critical thinking, argument, debate.  
                   | - Reach consensus.  
                   | - Determine next action. |
**Managerial Style** | **Explicit Transitions**
--- | ---
Tell/Sell | Use between your major points, to reinforce learning: Say, "The second recommendation is", not "Second". Say "Another benefit of the systems is", not "in addition".

Consult /join | Use between your major sections: Say, "The third area we need to discuss this morning is", not "Next".

**Managerial Style** | **Explicit Summaries**
--- | ---
Tell/Sell | Summarize between your major points or sub points.

Consult /join | Summarize consensus between your two major organizational sections.

**Effective Closings**

**Managerial Style** | **Closings**
--- | ---
Tell | List your three to five major points. (You may feel as though you're being repetitive but this kind of reinforcement is extremely effective for explaining instructing). Refer to the rhetorical question, promise image, or story you used in your opening.

Sell | Call for action based on what you have presented; make the what next? Refer to the benefits your audience will receive from following the advice in your presentation.

Consult /join | List the main points you have come with as a group; make sure you reach consensus; make sure your audience see the results of the time they spent.

**Strategies for Improving Your Presentation**
To sum-up the previous the main points of previous chart you can focus on:
- Clarifying your ideas before communicating.
- Examining the true purpose of communication.
- Considering the environment of the communication.
- Consulting with others, whenever appropriate.
- Conveying something of value to the receiver.

**Follow Up Your Communication to Confirm It**
- Communicate both for the short run and for the long run.
- Be sure your actions support your communications.
- Be a good and empathetic listener.
- Be flexible to other's views, conditions, circumstances, etc.
How to Help Others Understand You
- Talk specifics.
- Go directly to the subject.
- Build self-esteem.

Summary of Presentation Structure

Managerial style:

<table>
<thead>
<tr>
<th></th>
<th>Tell</th>
<th>Sell</th>
<th>Consult / Join</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening</td>
<td>Gmb audience’s attention</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation structure</td>
<td></td>
<td>State your main points</td>
<td>Establish need for change; outline general structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Provide information</td>
<td>Explain how you will satisfy needs</td>
</tr>
<tr>
<td>Body</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Use explicit transitions and internal summaries</td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td>Restate main points or tie to opening</td>
<td>Appeal for audience action</td>
<td>Reach group consensus and recommendations</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desired result</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Audience learns</td>
<td>Audience acts</td>
<td>Speaker and audience learn</td>
</tr>
</tbody>
</table>

Goals for Using Aids
- **Clarify** your structure: such as an agenda chart at the beginning of your presentation or main topic slide merged out as you speak.
- **Emphasize** your important ideas: such as a list of your recommendations.
- **Demonstrate relationships**: such as pie charts to show components or line charts to show changes over time. Visual pictures are generally more effective than overwhelming lists of numbers or statistics. (Of course, your data may be summarized on a handout and passed out at the end of the presentation.)

Types of Occasions
**Formal**: These are aids created before the presentation - such as finished clip charts, chart cards, desk-top charts, 35mm. slides, and overhead transparencies. They may be professionally printed, often in color. They assure you of a great deal of control over your presentation, with relatively little audience involvement.
Semi-formal: These are aids created partially before, and partially during, the presentation - such as flipcharts or overhead transparencies. You may want to elicit some audience response, you would write on a partially prepared chart, or you may want to cross out something on a prepared slide and write over it in a different color to emphasize a change.

Informal: These are aids created during the presentation - such as chalk-boards, blank flipchart, or blank overhead transparencies. They are more flexible, spontaneous, and audience-involving than other aids, but you exert less control over their content.

B. Practice your presentation

Unfortunately, many business and professional speakers neglect this step. But you should remember that credibility of your content is not enough you must also establish credibility as a speaker. Practicing in advance will increase your self-confidence and poise, improve your wording so it flows naturally and spontaneously, identify any gaps in your speech, deal with distractions, and make sure your visual aids are smoothly integrated into your speech.

1) Use cards: Getting your speech onto cards has three main advantages: (1) cards are easy to hold; (2) they allow you to add, subtract, or rearrange your material easily; and (3) they force you to prune your speech down to outline, so you cannot read it word by word. In general, outline at least five minutes worth of material on each card.

2) Become familiar with your presentation: Instead of memorizing or reading your speech, become familiar with it practicing. Rehearse out loud on your feet with your aids. Time yourself Do not practice by sitting at your desk and reading your speech. Stand up and practice aloud. As you do, you may find some of the rehearsal methods useful.

3) Practice with your visual aids: As you rehearse, practice with your aids. This includes rehearsing physical details and controlling the sequence.

♦ Rehearse the details: You don't want to spoil the effect of your aids and your presentation performance: "How do you turn this thing on?"; just a minute while this thing set up"; "Oh, sorry, I guess its upside down".

♦ Control the sequence: Always assume your audience will read whatever is in front of them regardless of what you are saying For example, do not pass out a handout at the beginning of your presentation and expect your audience to read ahead; do not pull up a slide with your conclusion visible until you allow audience to see it.
4) Memorize your opening and closing only: Since good eye contact is crucial both for establishing audience rapport at the beginning of your speech, and for confirming it at the end, memorize your opening and closing. Then, you will be able to look to your listeners during the first and last moments.

*Repeat the two sections over and over so you will not hesitate during the first minutes or conclusion of your presentation.*

Rehearsal Methods

Simulate the Situation
1. **Practice in the place** where you will be speaking.
2. **Practice in front of chairs set up,** as they would be when you give your speech.
3. **Practice while bouncing a ball** (or performing another routine task to improve your ability to withstand distractions).

Improve your Delivery
1. **Speak into a mirror** to improve facial expressions and animation.
2. **Speak into an audio tape-recorder** to improve vocal expression animation, rate, and enunciation.
3. **Speak to a friend or colleague.**
4. Best of all, **speak in front of a videotape recorder,** evaluating the playback.

Rehearsing the Details
Positioning: flipping the chart paper; turning the projector on and off; positioning the slides on the screen; or writing on the board, flipchart, or transparency.

Teamwork: working with a partner of one will be manipulating while the other speaks.

Volume: speaking a bit more loudly than usual (speakers tend to decrease their volume when they use aids).

Eye contact: maintaining eye contact with your audience (speakers tend to get engrossed in their machines or charts and lose audience rapport).

Controlling the Sequence
**Meter:** Meter out material when, and only when, you want your audience to see it. With formal aids, cover up lines until you start discussing them; with informal aids, write information only as you discuss.

**Stop:** Cover up, turn off or erase all aids before and after you discuss their content.

**Avoid:** Avoid detailed handouts, perhaps all handouts except agendas until the end of your presentation.
D. Make The Necessary Arrangements

1) **Make sure your audience is notified:** For any presentation, answer the following questions;

   - **Who?** Precisely should be informed?
   - **How?** Should you notify by speaking with people individually (more personal, more flexible, more immediate response), writing (more formal, less likely to be forgotten), or both?
   - **By whom?** Should the notification go out under the name of the speaker, an authority figure, a group, a department, company?
   - **What?** Exactly what advance information do you want your audience to have?

2) **Check your room arrangements:**
   - **Chair configuration:** Base your chair configuration on the facility, the size of your group communication objective, and the management style you have chosen for presentation. The Figure 3.1 illustrates the four basic configuration courses, you may use or to modify, or combine them.

   ![CHAIR CONFIGURATIONS Diagram](image)

   **Figure 3.1: The four basic configuration courses**

   - **Informal**
   - **Informal with Tables**
   - **Formal**
   - **Formal with Tables**

   - **Typical of brainstorming sessions or informal meetings**
   - **Typical of briefing sessions or formal meetings**

   - **Room set-up:** The following chart provides a checklist for your room set-up.

3) **Check your visual aids:** When the room has been arranged satisfactorily, check your visual aids.
3.2.2 Special Skills in Speaking

1- Type of Oral Presentation

The speaking situation will determine the suitability of each of the various types of oral presentation. The following classification is based upon the speaker's method of presenting his material and not upon the various kinds of audiences or speaking occasions.

A- Extemporaneous speaking: This type of oral presentation is characterized by complete preparation of material without any memorization of the words. The speaker will plan his speech carefully and may use some speaker's notes to guide him through the speech, but he will not memorize the exact phrasing of his ideas. He will probably have memorized his main points and supporting material, but the act phrasing of these will be accomplished at the time he gives the speech. Extemporaneous speaking is advantageous in its flexibility and allows for adaptation to the audience as the speech is presented. What should you do to condition yourself to become a better extemporaneous speaker? Here are a few suggestions:

a) Keep your mind on your purpose.

b) Control your intensity. Be sure that your conversational speech shows a balanced enthusiasm. Avoid on the one hand, any tendency to become too intense to speak too loudly or too fast.

c) Keep your speech appropriate to situation. As in writing, so too in speaking. The language and mood appropriate to one situation may not be appropriate to another. Informal joking, laying on off-hands—all of these can be helpful in some conversations, but destructive in others.

d) Work on the quality of your voice. Whenever you can find the chance listen to your own voice on a tape recorder. Speak extemporaneously into it, talk with someone while the microphone is on, read a page of your favorite book into it. If the voice you hear coming back to you is pleasing you, it will be pleasing to other people.

B- Impromptu Speaking: Impromptu speaking is recognized by a complete absence of specific preparation by the speaker. This type of presentation is encountered when without prior warning a person finds himself in a position where he must speak.

C- Memorized Speaking: As the label indicates, this type of oral presentation is based upon memorizing word for word the material to be presented. Superficially examined, this type may seem simpler than extemporaneous speaking, but it is not.

D- Reading from Manuscript: At professional meetings, state occasions, and other situations where oral presentation must be
very precise. The speaker may be most effective if he reads his 
manuscript aloud. The chief difficulty is encountered in maintaining 
contact with the audience while reading from the manuscript. 
Effective reading can best be obtained if the speaker is very 
familiar with his material, and if he has practiced reading the 
words so as to increase the size of the word groups he can see in a 
glance.

2. The Product

Your fear: The first problem of presentation is fear and at least 
three quarters of that fear is fear of the unknown. You can never 
get rid of all your fear, but you can enormously reduce it by reducing 
the area of the unknown. The small amount that is left is necessary 
and valuable - it concentrates your mind and sharpens your 
performance. And even if you are one of those who feels no fear at 
all, the technique for conquering fear is also the best technique for 
 improving any presentation.

Preparation: We can start by breaking the unknown down into 
five areas: Why are you making this presentation? 
What are you going to say? 
Who are you saying it to? 
Where will you be saying it? 
How will you say it?

a) Why?
Every presentation has an objective, and the objective is almost 
always some form of persuasion. You want the audience to place 
an order, commission a survey, accept a proposal, agree to a 
budget, develop a product, accept reorganization plan - the list is 
endless. Two points are particularly important.
a) Make your objective as precise as you can - with fall-
back objectives as well - and put it into words.
b) Keep referring back to the objective whenever you are 
wondering what to include or where to cut.

b) What?
Make a note of all the information illustrations and arguments 
you could possibly need - and jot them down. Do not bother too 
much about order at that stage.

c) Who?
Find out all you can about the people you will be presenting to. 
Not just how many will be there and their names and jobs. But why 
they are interested, what method/equipment/supplier they are using 
at the moment, what bad or good experiences they have had in the 
past with whatever you are trying to persuade them to do. What 
objections they might feel threatened by, and which of their worries 
your proposals might remove. This will probably suggest more facts, 
arguments and visual aids to add to the list. Find then if, on the day,
you can possibly arrange to chat to them informally, over coffee say, for a few minutes before the presentation, do so. It is not only an invaluable extra research opportunity - it is also a marvelous way to break the ice and create an early rapport.

d) Where

**Not as important as the others**, and you can't always do it., but if "where" is unfamiliar territory it helps on the day if you have been there before. And as you look round the room you may spot something important: wrong kind of electric socket, or too distant for you, windows that won't black out, no table, excessive noise - you never knew till you look, and if there's nothing wrong it gives you a little more of what you need most; confidence.

e) How?

Once you know what you want to say, whom you will be saying it to, where and why, you can work out how. **Now is the time to think yourself into the mind of your audience.** What anxieties can you relieve, what needs can you identify and satisfy? That will guide you to introduction, something to make them sit up and think "Yes, that really is our problem", "Yes, they've put their finger on what we were worried about". "Yes, that would be a great advantage if it really can be done at that price". Following from that, you can start to arrange your facts and arguments into the best order - best for their understanding and also best for persuasion. Then devise or select the illustrations you are going to need. Then when all the material is assembled and marshaled make your notes and make them clear and large enough. It is preferred to write out the whole presentation; after all, (and especially if time is limited) there is always a best way of putting something - best arguments, best order, best phrase - and you are more likely to think it up and work it out by making yourself write it in advance than by thinking on your feet. But even if you do not, you should always have at least the opening and closing sentences committed to memory in their entirety.

**And finally**, in front of a colleague if possible, on your own if necessary, rehearse. It is rare indeed to find an over-rehearsed presentation, and nothing is one quarter as effective in removing nerves or at least minimizing their effect on your presentation, as a lot of rehearsal. **As we agreed, fear is largely fear of the unknown, and if the unknown includes what you are going to say you have every reason to fear.**

3- Presenting The Content

The IT! Method is an exercise to help you develop the content of your presentation. **The IT! Method is a five-step process.**

1. Brain IT!
2. Group IT!
3. Trim IT!
4. Spice IT!
5. Do IT!
Brain IT!
This is your chance to brainstorm: capture ideas, concepts and information. Brainstorming is a method for developing creative solutions to problems your goal is to think freely; putting everything that you may want to say down on paper. You can brainstorm on your own, but often a small group brainstorming together can really augment this creative process.

Yellow sticky notes (such as Postiks) give the creative process great fertility. You can brainstorm more freely when not hampered by a linear outline or a sequentially generated form.

With your topic identified, and the yellow sticky notes in hand, capture any and all:
- Ideas
- Facts
- Related stories
- Examples
- Miscellaneous

Yellow-sticky everything and anything that relates to your subject, perhaps flavored by the particular audience. Don't be concerned about relating all of your ideas or whether you even plan to use all of the generated ideas. Just capture all of the ideas - one per yellow sticky! Collect the ideas and stick all of them on a flipchart.

Try to keep your left brain (your internal editor) out of this brainstorming process. This activity is strictly a right-brain function - pure free-association, idea-generation.

TIP: Brainstorming works best when a time limit is established.

Group IT!
Now step back mentally from this field of yellow sticky notes and do what you would naturally do - put the notes in groups!

Group your ideas on the notes according to the natural associations you see in the material. Do not force every idea into a category: some will be left over.

TIP: If you find that a category has more than 10 notes, consider whether it should really be more than one category!

After you group the sticky notes, give each group a name or title.

Next, ask yourself the question "Given this particular audience, which of these groups do I want them to hear about first, in the body of the presentation, second, third," and so on. Try to keep the number of groups relatively small.
Many people believe that three is the ideal number of points around which to organize your presentation. This is not an absolute! Just try to keep it simple.

Save the unused groups. They may provide input for other parts of the presentation. These groups also can provide a source for the question-and-answer period of the presentation and may be used in future presentations on the same subject to other audiences.

Look at all of the sticky notes generated from the brainstorming and see what categories or groups you can come up with. Write these in large circles on the flipchart. Ask the group to help decide which ideas go into which group.

Trim IT!
Applying sound simplicity principles trim the ideas within each group and put them into a logical order. Remember, even though many experts believe three is the ideal number, you are not bound to it.

Go back to your presentation strategy and review your position, desired actions and listener benefits. Make sure you define these items in your presentation.

Usually, the desired actions and listener benefits should be stated and restated in the introduction and in the conclusion.

Spice IT!
You are now ready to add spice to your presentation framework! The purpose of spice is to add memorability, enliven, aid retention and otherwise provide interesting relief.

Spice it all! Don't forget to spice the beginning and then ending — remember that the opening and the closing are the most important items in the presentation.

Identify where the "peaks" of the presentation are, and what type of spice could be added to the "new" presentation. These are the contents of your "Spice Cupboard":

♦ Stories
♦ Quotes

Your Delivery is Based on Structure
Hold your breath and wait for a massive generalization. Ready? Right. All good presentations have the same structure.

It is simple three-part structure, and the same as a symphony or a play: Exposition, Development, and Recapitulation. First movement, Second movement Third movement. Act I, Act II, Act III. Order, demonstrated, order challenged, order re-established. You
can embroider it in all sorts of ways, but if you abandon it - resorting, for example, to a string of unstructured and unconnected assertions – you will not hold your audience's attention for long.

For the purposes of a presentation, you can call the structure "Situation, Complication, Recommendation" and you will find what everything you have to say fits into one of those three sections.

a) **Situation.** The audiences at the start of a presentation are like the horses before the start of the race - scattered all over the place and facing in different directions. The starter at a race meeting has to bring them all up to the line together so that they start level and all go off in the right direction at the same time. A presenter has to do much the same, and the way to do it is to outline the present situation: describe the way overseas distribution is currently organized, or the way we order stationery at the moment, or the way the pattern of home demand has been changing - whatever the purpose of your presentation it is essential that everyone should start with the same knowledge, and important that you should demonstrate to them all that you know the situation and background. It also enables everyone to focus on the specific part of the present situation to which you are addressing yourself. This part of the presentation, establishing common ground, may take only a couple of sentences, or it may need quite long analysis of how things came to be the way they are, but some statement of "the present situation has to be made and agreed upon. By all means, ask them questions about the present situation and past history: it helps you to angle the rest of your presentation more precisely to their needs; end a bit of two-way communication in the early stages is a valuable icebreaker

b) **Complication.** This is where you introduce the need for change by showing why the present situation cannot continue or why it would be unwise to continue it. Demand is shifting, technology is changing, staff are leaving, delays are lengthening, competitors are gaining, costs are rising, profits are falling, building are leaking - there must be some significant change or danger or worry or opportunity or you would not be making the presentation. This is the stage at which you dig the hole in which you intend to plant your idea.

c) **Recommendation.** The other two sections may be brief. This one forms the bulk of the presentation, and it is also the one you are least likely to omit. It may include evaluating alternatives, demonstrating products, describing services, meeting objections, comparing prices aducing evidence, quoting examples, and is in fact what most people mean when they talk about "a presentation". But its success may well depend on how well you have prepared the ground in those first two sections which it is all too easy to omit.
How to Start

Almost every presentation requires some sort of preface. Exactly what elements it should contain will obviously depend on circumstances - you do not have to explain who you are if you are addressing your department (or if you do have something wrong that your presentation will put right). The preface has a double value - it establishes certain important facts, and it also helps to ease the presenter into their relationship with the audience by means of "neutral" material that they can all accept and agree with. The longer you keep everyone nodding the better, so long as they don't nod off.

There are five elements to a full preface: a single sentence may be enough for each.

a) Welcoming courtesies - simply thanking people for giving up time and hoping they will feel it is well spent etc.

b) Self-identification - your name and job, your background if relevant (I worked in exploration myself for two years, though not of course at your exalted level..") and any details about colleagues who are with you.

c) The intention - what you are proposing to explain, suggest or demonstrate at this presentation. This has to be angled toward the benefits they can expect from what you are presenting - not "Tell you about our new office procedures", but "Show you how our new office procedures will enable you better organize your time". Everything should be presented in terms of their interest, not yours: not "what I am going to tell you", but "what I thought you would like to know".

d) The route map - how long the presentation will last, whether it will be in sections, will it all be here or will we be moving to another part of the building, does it include film, will there be a break for coffee?

e) The rules of the road - in particular, do you want people to interrupt if they have a question, wait till the end of the section, or hold all questions until the end? They cannot know unless you tell them.

Creative Openings (Attention Grappers)

There are as many openings as there are speakers. One well known speaker entered looking as if he'd had a rough night: rumpled, unshaven and bleary eyed from too much drinking. He caused and looked around, seeming confused, then he exited and made a quick transformation in his appearance and returning well groomed and as bright as any smart businessman should be. He then began to talk on First Impressions.

Creating a fun gimmick or a dramatic opening to grab your audience's attention is not difficult, if you take time, think it through and plan it carefully. But make sure you choose one to suit the situation and the audience. A gimmicky opening can be
Make no mistake, the opening is critical. Just like the first pages of a book or the opening scenes of a movie the reader/audience can be captivated early if it is done well. Once captivated, of course, you must still deliver the goods. But if you fail to “get” them early, the opportunity may be lost. So, the first goal of a public speaker is to create a positive magnetic relationship with the audience and nothing works better than sharing something about oneself. If humor is the chosen opening tone, then self-deprecation works best. If an anecdotal beginning is the choice, make it about yourself, but without even a hint of braggadocio. Some of the best-credentialed speakers we know make light of their own accomplishments and pedigrees by creating humor about them. We know of one college professor, for instance, who opens his public speaking engagements with a put-down of his own profession: "A Professor is someone who is often wrong, but seldom in doubt".

What this does is bridge the gap between the speaker and the audience. In other words, it's a humanizing process. At the same time it gives the audience time and encouragement to relax and to reach out with their emotions toward the speaker in unspoken acceptance. The positive energy this generates also helps the speaker relax and so a genuine relationship can develop—a relationship of trust and openness.

One of the reasons sports heroes are successful in speaking assignments—even those who are not great orators—is that they are well received even before they begin. This is true of popular figures in other fields, too, but sports heroes are especially revered. If your name is not well known to your audience you have to do something to endear them to you. Hopefully, unlike many a famous athlete, you have something substantive to offer, but first you have to get their attention and then their affection; yes, affection.

The way in which you are introduced can set the stage for a great opening, naturally, so when asked for information, such as your bio, try to be creative and add something heartwarming, and basic: you are a cat lover or you work with some charitable organization or other. Don't overdo it, it can be very brief, but this kind of thing lightens the hearts in your audience, especially if they have just heard that you have a PhD. in Biophysics, or something. It counterbalances the bland feelings they have about you before you start.

You may want to see what we suggest in our tips on body language but briefly, your posture during your introduction and how dangerous, especially if the audience is made to feel foolish as opposed to being captivately fooled. There is a science to opening a presentation. It's a simple science, or should we say one based on simple precepts, but it's a science nevertheless.
you respond to the polite applause is critical. Unless you are the sports figure mentioned earlier, the applause at this stage is exactly that: polite. You haven't done anything to deserve it yet, to accept it graciously but using your hands acknowledges it and asks for it to end. When the applause stops, polite or responsive—as it may be, later—pause and let it soak in (to you and to your audience.) The audience needs to get a sense of your vulnerability and your sensitivity to the gift they are giving you. When you receive a gift from someone you would not tear it open instantly. You would pause, reflect and show humility and appreciation, not at what the gift is, merely that there is one. The same is true with applause for you as the speaker.

The “bridge” having being built, the next goal for your opening is to clarify why you are there and what you are going to be speaking about. This allows listeners to prepare themselves. They need to open certain cognitive channels within their mind. They may know something about your topic, or have had experience with some aspect of it (this makes the best kind of audience) and they need to have their thoughts channeled appropriately. When an audience has felt your humanity (goal number one) and they have started to receive you as a person and as an expert, they feel ready to open their minds to your ideas if you give a little preview of what you are "up to." It's a kind of road map.

So now we come to the final goal for your opening. A vital part of any opening is telling listeners why and how the information you have will benefit them. No matter what we do, we do it more wholeheartedly when we have something to gain. Your audience needs to know what they can gain from listening to you. This is why you should never accept a speaking engagement for which you do no perfectly fit, flattering as it may be to be asked to speak, anywhere. Make sure you ask enough about the assignment, the audience and the circumstances that you can deliver something of value to them. If you can't, then pass up the opportunity.

A final word... An important one: you should accomplish your opening as defined, above, in less than five minutes. Then get down to the business of delivering what you promised.

The Power of Body Language

Research shows that over half of human communication takes place on the nonverbal level through body language. If your body language communicates earnestness, enthusiasm, and sincerity, people will tend to believe your message. If you send different verbal and nonverbal messages, they will inevitably trust what they see and not what they hear! To be effective, body language must confirm and support your words and graphics.
In a presentation situation, body language is so powerful because your audience empathizes with you as the speaker and mirrors your emotions and feelings. If you appear relaxed, confident, and smiling, your audience will relax, feel confidence in you and usually smile back at you. If you appear nervous or frown (even unconsciously) they'll get fidgety and frown back at you.

Besides communicating your feelings and attitudes body language does several things:

1. **It makes messages more meaningful and memorable.**
   People are easily bored with things that don't move and naturally focus on things that do. People remember more of what they see than hear and even more of what they see and hear.

2. **It punctuates your presentation.**
   Gestures, body movement, and facial expressions are to speech what periods, commas, and exclamations points are to written language.

3. **It relieves nervous tension.**
   Public speaking activates the adrenal gland, creating an overabundance of energy which tends to sneak out as nervous mannerisms. Gestures and body movement, however, harness this nervous energy and make it work for you.

Following are the five main elements of body language and key points about each.

**Posture**
Without a word or even a movement, your speaking posture communicates whether or not you’re confident, enthusiastic, and in control of the situation. Good posture enables you to breathe properly and project your voice effectively. It also minimizes nervous tension.

To achieve an effective speaking posture, stand erect but not stiff, relaxed but not sloppy. Relax your shoulders and knees. Let your arms hang naturally at your sides with your fingers relaxed. You should feel alert and comfortable. Immediately before your presentation, take a few deep, slow breaths and consciously relax your shoulders, neck, and jaw.

**Gestures**
Gestures, used correctly, are the most evocative form of body language and can tremendously enhance your words. There are four basic types of gestures: Descriptive gestures clarify or illustrate your words. Emphatic gestures emphasize your words, e.g. clench your fist or pound the podium. Suggestive gestures create a mood or express a thought, e.g. shrug your shoulders to indicate ignorance or perplexity. Prompting gestures evoke a response, e.g. raise your
hand or applaud if you want the audience to do the same. Gesturing reflects each speaker's personality; what works for Zig Zeigler probably won't work for you. Here are six things to keep in mind about gesturing:

1. **Gesture naturally according to what you think, feel and say.**
   - Regardless of your personality or cultural background, you have a natural impulse to gesture to emphasize things you feel strongly about. Don't inhibit that impulse. Be genuine and spontaneous. Don't concoct artificial gestures or your audience will peg you as a phony. If you're naturally reserved, try emphasizing your gestures a bit more than seems natural.

2. **Create the conditions for gesturing—not the gesture.**
   - Involve yourself totally with your message—not in thinking about your body movement—and your gestures will arise naturally from your thoughts, feelings, and attitudes.

3. **Suit the gesture to the word or occasion.**
   - Make your gestures appropriate for the words you're expressing or you'll appear artificial or even comical. Match the frequency and vigor of your gestures to your message, and don't overdo it. Powerful, vigorous animated gestures are fine for young audiences but may threaten or irritate older or conservative audiences.

4. **Make your gestures convincing.**
   - Each gesture should be a distinct, clearly visible movement. Hand gestures should involve the total arm and shoulder. Keep your wrists and hands relaxed. Use broad, slow, expansive gestures for large audiences.

5. **Make your gestures smooth and well-timed.**
   - Timing is as important in gesturing as it is in comedy. The gesture must come on the correct word—not before or after. Don't memorize your gestures or they will appear canned. Simply practice your presentation until the gestures become natural.

6. **Make natural, spontaneous gesturing a habit.**
   - Relax your inhibitions, and practice gesturing during informal conversation with friends. Have fun with it, and soon gesturing will be a natural part of your presentation toolbox.

**Facial Expression**

Audiences scrutinize speakers, faces, eager for visual data to add meaning to their words. Your face—more clearly than any other part of your body—reflects your attitudes, feelings, and emotions. Your audience wants you to be confident, friendly, and sincere and watches your face for evidence of these qualities. **Effective speakers must communicate these qualities.** The key to conveying a warm, sincere attitude is smiling throughout your presentation, not constantly—or you'll be labeled a lightweight—but every time it's appropriate.
Be sure to remove expressions which don't belong on your face, those nervous mannerisms which distract from your message. These include licking, biting, or clicking the lips, tightening the jaws, frowning, or switching any part of the face. Audiences attribute these expressions to nervousness or unfriendliness and become less receptive to your message. To reduce your apprehension about speaking, believe your message, practice it thoroughly, relax, and let your face reflect your good thoughts, attitudes, and emotions.

**Eye Contact**

After your voice, your eyes are your most powerful tool for communicating. Your eyes either bind you to, or separate you from, your audience. Every listener wants to feel you are talking to him or her. Eye contact accomplishes this. In most cultures, direct eye contact signals sincerity; lack of eye contact signals insincerity, disinterest, or lack of confidence—all message killers. Your eye contact directly influences the attentiveness and concentration of the audience. If you don't look at them, they probably won't look at you or listen to you.

Here are three keys to using your eyes effectively in presentations:

1. **Know your material.**
   Practice your verbal message until you don't need to strain to remember the sequence of ideas and words. Doing so frees you to concentrate on the audience, not on inner mental turmoil.

2. **Establish a personal bond with each listener.**
   Every audience will have energizers—those people who are with you, alert, and usually smiling in agreement. Choose energizers in every section of the audience and focus on them. Maintain eye contact with and speak directly to each one for the time it takes to say a sentence or complete a thought, then shift to the next. Doing so will energize and encourage you, and everyone around these energizers will think you're looking at them.

3. **Monitor visual feedback.**
   If the audience isn't looking at you, they're probably not listening, and you need to regain their attention. Do they look puzzled? Bored? Can they hear you? Is the microphone on? Visually monitoring your listeners enables you to make adjustments necessary to most clearly communicate your message.

**Conclusion**

Videotaping one of your presentations is an excellent way to discover your strong, effective body language as well as any unconscious, nervous mannerisms. Watch great speakers for ideas of how to maximize your own body language. Develop a strong message you firmly believe in and are excited about. Practice it thoroughly. Relax, be natural, and let your enthusiasm and sincerity project naturally to your listeners. Finally, have fun, and you'll do fine as a presenter!
## A Guideline for Verbal Skills Used By Presenter

<table>
<thead>
<tr>
<th>Inflection</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do speak:</strong></td>
<td>• With expressiveness and enthusiasm in your voice.</td>
</tr>
<tr>
<td><strong>Do not speak:</strong></td>
<td>• In a boring monotone.</td>
</tr>
</tbody>
</table>

### Qualify

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do speak:</strong></td>
<td>• In a warm, pleasant tone.</td>
</tr>
<tr>
<td><strong>Do not speak:</strong></td>
<td>• In a distracting tone, for example, too nasal too high, too rough, or too whiny.</td>
</tr>
</tbody>
</table>

### Volume

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do speak:</strong></td>
<td>• Audibly</td>
</tr>
<tr>
<td><strong>Do not speak:</strong></td>
<td>• Too quietly aware of this pitfall especially (1) you are using visual aids, (2) you are woman. Or (3) your volume tends to drop tow the ends of your sentences.</td>
</tr>
</tbody>
</table>

### Speed

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do speak:</strong></td>
<td>• At the correct speed: slowly enough so you can be understood, quickly enough to maintain energy: • Varying your rate to avoid droning; • With effective pauses, such as, before or after key term, separating items in a series, indicating a major break in your thought</td>
</tr>
<tr>
<td><strong>Do not speak:</strong></td>
<td>• Too slowly (which may bore your listeners) too quickly (which may lose them), • At a completely consistent speed, droning with no variation or pauses.</td>
</tr>
</tbody>
</table>

### Enunciation

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do enunciate</strong></td>
<td>• Clearly</td>
</tr>
<tr>
<td><strong>Do not</strong></td>
<td>• Mumble (which may be associated with talk, too quietly); • Use run-on words (which may be caused with talking too quickly); • Drop final consonants, such as &quot;thousand&quot; &quot;ju&quot; and &quot;goin&quot;.</td>
</tr>
</tbody>
</table>
A Guideline for Non Verbal Skills Used By Presenter

<table>
<thead>
<tr>
<th><strong>Full body movement</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Do more deliberately</td>
<td>To change mood or pace;</td>
</tr>
<tr>
<td>Do not move randomly</td>
<td>To draw attention to and from your visual aid;</td>
</tr>
<tr>
<td></td>
<td>To reinforce an idea (such as, make a transition by stepping to the side or emphasize important point by leaning forward).</td>
</tr>
<tr>
<td></td>
<td>Nervously;</td>
</tr>
<tr>
<td></td>
<td>Continually, such as constant pacing or swaying</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Hand and arm gestures</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Do gesture:</td>
<td>Naturally, as you would in conversation;</td>
</tr>
<tr>
<td>Do not move</td>
<td>To reinforce your content (such as describing size or shape, emphasizing an important pointing enumerating a list, or pointing to a special item on your visual aid).</td>
</tr>
<tr>
<td></td>
<td>Nervously, such as ear tugging, scratching, and lip licking (you will probably find it fairly easy to correct distracting gestures once you know you are using them);</td>
</tr>
<tr>
<td></td>
<td>Into one position for too long, especially: the figure leaf&quot; hands clasped in front), the (hands clasped in back) , the &quot; Jingle'</td>
</tr>
<tr>
<td></td>
<td>With stylized, artificial, unvaried, constant repeated gestures.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Facial expression</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Do maintain</td>
<td>Relaxed, animated, conversational facial expression.</td>
</tr>
<tr>
<td>Do not maintain</td>
<td>Stony, deadpan, expression.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Eye contact</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Do look at</td>
<td>The entire group, rather than at just one side of the room;</td>
</tr>
<tr>
<td></td>
<td>The key decision-makers in the group;</td>
</tr>
<tr>
<td></td>
<td>Good listeners who nod and react.</td>
</tr>
<tr>
<td>Do not look at:</td>
<td>A prepared script, which you read word by word, showing your audience a constant of the top of your hand;</td>
</tr>
<tr>
<td></td>
<td>The middle of the back of the room;</td>
</tr>
<tr>
<td></td>
<td>The bad listeners who may distract you;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Posture</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Do stand</td>
<td>In a relaxed, professional manner,</td>
</tr>
<tr>
<td></td>
<td>Comfortably upright, with your weight distributed evenly;</td>
</tr>
<tr>
<td></td>
<td>With your feel, neither too close nor too far apart.</td>
</tr>
</tbody>
</table>
C. Handle Conversational Situations Effectively

Good speaking is always based on the effective delivery. Besides good delivery, however, you may need some additional techniques or situations that involve more give than with your audience:

1) Question and answer periods
Presentation often involves more than your prepared remarks. In fact, your ability to answer questions immediately is one of the main advantages speaking has over writing. Here are some procedures to help you deal with those occasional problem questioners, and have to buy time if you are momentarily stymied.

2) Listening and discussion sessions
Your ability to listen well and to elicit information from others is crucial to your professional success. The benefits you gain from good listening are tremendous: you receive more detailed information, enabling you to make better decisions; you increase your understanding so you can solve problems better; and you increase cooperation so you can improve working relationship and improve your chances for effective implementation. The following techniques that deal with how to look, feel, and speak are designed to make you a better listener.
3) Impromptu conversations
Impromptu speaking is talking on the spur of the moment, without, advance preparation. For example, your boss may suddenly ask you to bring us up-to-date on a certain project; or a client may ask you to explain a certain service. Usually, of course, you will not be asked to make impromptu remarks unless you have some knowledge in the area.

4) Telephone conversations
People tend to waste time on the telephone because they don't prepare. Just because phone conversations do not demand intensive preparations does not mean you should not prepare at all. To use the phone to the best advantage, you need to:

A. Listen carefully, and
B. Use your voice effectively.

5) Media presentations
Speaking on television and radio is becoming increasingly important for business and professional people.

Written Communication

Effective written communication has its simple and clear rules. In order to reach your readers, you should bare in mind the following steps:

1- Define you subject: You must go to the point as early as possible. It is always better those readers know what your subject is about from the first paragraph, the second maximum.

2- Know your reader: Of course, you must have a target audience while writing your message. Reader's characteristics determine your language, the way you present your ideas, the kind of arguments you are going to stress on.

3- Organize your national: Every message should be organized by an opening, introductory comment, underlining the main subject, including your recommendations in the conclusion. We will talk later about approaches to persuasive messages.

Here are some recommendation you should put in consideration:

1- Be clear.
2- Be natural.
3- Be concise.
4- Be precise and accurate.
5- Diversify your style.
6- Check understanding of your written message before delivery.
7- Improve your writing skills by reading.
**Organizations of Persuasive Message**

**The Effects of One-Sided Versus Two-Sided Messages**

A one-sided message sets forth the source’s claim to the receiver, whereas a two-sided message not only sets forth the source’s claim, but also recognizes opposing positions on the issue.

1. **Presenting both sides of the argument is more effective** if the individual addressed is initially opposed to the issue, but the one-sided argument is more effective with those initially favoring the communicator's position.

2. **A two-sided message is more effective if the subjects are likely** to be exposed to subsequent counterpropaganda. The two-sided message "immunizes" the audience against future counterpropaganda. This was attributed to the fact that such a message presents the opposite point of view and thus builds up the subjects resistance to that point of view when he is confronted with it again.

3. **Communication giving both sides of the argument was more effective** with the better educated group, regardless of their initial position, whereas the one-sided presentation was primarily effective among the less educated group who were already in favor of the communicator's position.

**The Effects of Stating a Conclusion**

Many researchers explored the differential effects of stating a conclusion versus not stating it. The presentations used in their experiments were identical except for the stating of the conclusion to one group. The message dealt with current economic issues and the conclusion presented to one group stated that it was desirable to devaluate American currency.

The investigators found that when the conclusion was explicitly drawn, more than twice as many respondents changed their opinion in the direction advocated by the communicator.

A later study by Thistle Waite, qualified this by finding that the message with a conclusion was more effective in changing the attitudes of the less intelligent subjects than those of the more intelligent. Subsequent research has been unable to confirm the finding regarding the role of intelligence.

However, the strategy of stating a conclusion may not always be superior since a number of factors are thought to influence opinion change. **The factors that contribute to the differential effects of the conclusion drawing include:**

1. Credibility of the source
2. The intelligence, personality type, and sophistication of the audience
The Effects of Order of Presentation

The organization of the arguments in the message provides another interesting aspect of persuasive communication. Studies have focused on two questions; (1) whether the climax of the argument should be presented at the beginning or at the end, and (2) when the two different views are presented, which view has the advantage, the first view presented (the primary effect), or the second view presented (the recency effect).

After reviewing the evidence as to the difference between a climax (important arguments reserved until the end) and an "anti-climax" order (major arguments presented at the beginning and weaker ones at the end) Hovland and Mandel concluded that neither order of presentation had a substantial advantage over the other. More important, for different audiences, are other factors such as attention, learning and acceptance, which may contribute to making one order of presentation superior to the others.

With regard to the primary versus recency issue, the investigators pointed out that the law of primacy is not always superior. Primacy may occur when the audience is asked to make a public commitment in favor of the first viewpoint before presentation of the second viewpoint. Also, primacy may occur if the second viewpoint presented by the same source contradicts the first viewpoint just presented. However, primacy may not be effective if the audience is forewarned of the fallibility of the first viewpoint, or if activities intervene between the two presentations, or if different sources present the two viewpoints.

When the message contains only one viewpoint, it is desirable first to arouse the subject's needs and then to present information that may satisfy such needs. This order is more effective in inducing attitude change than presenting the information first, and later arousing the needs. Further, attitudes change more when communications highly desirable to the subject are presented first, followed by the less desirable ones, than when the less desirable ones come first. However, if attitude change is measured after a period of delay, recency is more likely to be superior due to the forgetting function. Researchers conclude that there is no universal principle of primacy in persuasion, and that either primacy effect or recency effect depends on a number of other factors. These are time of measurement, similarity of issues, earlier positive experience with the communicator, warnings against premature commitment, arouse of needs before presentation of information, ambiguity inherent in the sequence of communications.
3.2.3 Repetition, Variation and Cumulative Exposure

Communication researches assume that repetition in itself helps to make persuasion successful. However, analyses of the successful persuasive campaigns suggest that although repetition is of value, sheer parrot like reiteration may irritate the audience. Repetition with variation, on the other hand, serves both constantly to remind the listener or reader of the goal of persuasion, and simultaneously, to appeal to several of his needs and drives.

Merton believes that the success of Kate Smith's war bond marathon was due in large part to repetition with variation. Merton identifies some 60 appeals, each of them unique from any of its fellows, and all aimed at the same goal?; thus persons given more than one type of reason to buy bonds were found more likely to do so.

Regarding cumulative exposure, Annis and Meier found that exposure to seven editorials was precisely as effective as exposure to fifteen? and Hovland, Lumsdain and Sheffield found that exposure to two Army orientation films produced no consistently greater results than exposure to a single (but different) film in the same series. On the other hand Peterson and Thurston found that the effect of cumulative exposure to films on the same topic is to be, in all respects, greater than the effect of a single exposure. Klapper states that these contradictory findings regarding cumulative exposure are difficult to reconcile with the consistent findings regarding repetition with variation.

3.3 Understanding the Audience

Communicators, presenters must be aware of their audience needs levels. They may capitalize on need levels if they know that the audience has certain needs that must be fulfilled relying on this process, the persuader shapes messages directed towards particular needs. The idea of a need state is like a premise in an argument.

As persuaders, we are right to examine the current needs of those we wish to influence. If we do that, not only are we likely to succeed, but also we are more likely to render our audience a service by giving them means to satisfy their needs.

Persuaders must direct their messages towards audience needs, promising for, perhaps, hinting that by following our advice, the need can be filled or reduced. In this section we are going to discuss the main variables that have impact on audience behavior, audience or human needs and the psychological process that audience experience during receiving communicative messages.
There are many variables that combine together and form audience behavior. We can divide these variables into two set of group.

3.3.1 Individual Variables

Figure 3.2 illustrates the individual variables

A) **Physiological variables**: This refers to basic needs for individual like thirst, hunger.

B) **Psychological, Social variables**: Those variables are classified into three categories:
   1- Motives that includes desires and needs.
   2- Attitudes including emotions.
   3- Personal characteristics.

C) **Cognitive variables**: Which include concepts that refer to his frame of reference that individual rely upon in understanding and reacting to his environment. The second aspect is thinking, and deciding and the third aspect is learning meaning the ability to utilize from previous experiences.

The model of individual's behavior

<table>
<thead>
<tr>
<th>Individual variables basic</th>
<th>Environmental variables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psychological needs – psychological needs – social needs.</td>
<td>- Impact of environment on individuals, norms, attitudes, behavior.</td>
</tr>
<tr>
<td></td>
<td>- Communication methods.</td>
</tr>
<tr>
<td></td>
<td>- Social, geographical environment.</td>
</tr>
</tbody>
</table>

Figure 3.2: model of individual's behavior

3.3.2 Environmental variables

These variables include:

A- **Correlation between local community and the people and their impact on individual attitudes** (values sources of communication, sources of effect).

B- **Communication methods in the environment**.

C- **Characteristics of communication messages** in the environment individual.
   - Geographic environment.
   - Individual social environment.
   - Nature of individual community (liberal, conservative).
   - Economic standard.
Human needs

Maslow’s Pyramid

*Abraham Maslow*, a noted psychologist, developed a clear and understandable model of human needs which organizes and lists, in a pyramid form, various levels of needs which are a part of all of us. Some are weak, others strong, but various ones must be met from time to time to keep us alive and growing. The important thing is to identify these needs, for they often serve as the first premise in persuasive argument, for example, a person dying of thirst can be easily persuaded to take drastic action in order to get water to fulfill the need for liquid.

Maslow argues that these needs have a prepotency, that is, they are tied together in such a way that weaker needs, like self-respect, emerge only after strong needs, like the need for food, have been fulfilled. He arranges the various needs in a clear and understandable model. He says that needs are arranged in a pyramid style with lower levels having the stronger needs, and the higher levels having the weaker needs.

Further, it should be noted that higher needs are not any better than lower ones. They are just different and likely to emerge until stronger needs are met.

---

**Figure 3.3: The Maslow Pyramid Of Needs**

A) Basic Needs

**A) Basic Needs**

On the bottom level of the strongest needs we have are basic needs. They are usually taken as the straight points for motivation theory and are also called 'psychological drives'.

The body makes automatic efforts to maintain a constant, normal state of the blood stream. **Hunger, thirst, sleep, etc..., are part of these needs.** It is possible to satisfy the hunger need in part by other activities such as drinking water or smoking cigarettes.
Therefore, these psychological needs are only relatively isolable. Until basic needs are met, we cannot concern ourselves with other, higher needs. They are too strong to be forgotten in favor of other needs.

B) Security Needs
The second level of Maslow’s pyramid contains our needs connected with security and safety. If the first set of needs is relatively gratification, then there emerges a new set categorized roughly as safety and security needs.

Adults have been taught to inhibit reaction to threat or danger whereas children express it freely. A child who, because of some bad food is taken ill to the hospital, may for a day or two, develop fear, look at need for security.

If we feel that our job may end shortly, we have a strong need to get income security. We might want to get another more secure job, or we might want to save money for hard times. In other words, this need for security emerges and reemerges as various threats to our security become evident and must be met. Once the need is met, it redefines itself and thus is always present to some degree.

C) Belonging Needs
The third level of needs is belonging needs. We become aware of them once our security and safety needs are satisfied. Usually the individual seeks groups with which to fill this need. Many people relate to no group other than at their jobs or families. Cities are filled with persons who seem to have a strong need for belonging. They are joiners of societies. Usually, we keep the number of groups we join small, and though we may be members of a number of groups, we are active members in only a few. We continue to join groups throughout our lives, for this need is also a reemerging one.

D) Love And Esteem Needs
If the belonging needs are satisfied, we will start wanting other needs. This is level four of Maslow’s model, the need for love and esteem. As human beings we want to be wanted and valued. We are happy when our families understand and admire the things we do. However, this need is never fully satisfied, and we try to seek other circumstances in which we can achieve status and rank that will help meet our need for love and esteem by others.

E) Self Actualization
At the peak of the pyramid is the need for self-actualization. Stated in another way, this need might be called the need to live up to what we think is our true self-potential. Although this need is weaker than the other need levels, yet in some cases lower needs are
displaced to fulfill the need for self-actualization. Some artists have
gone cold and hungry just so they could continue painting or
composing music. These persons define their self-actualization
level as a basic need. To those artists, creative activity is as basic
as breathing or eating or sleeping. Some of these needs are truth,
goodness, beauty, individuality, perfection, justice.

Packard’s Emotional Needs:
In his bestselling book "The Hidden Persuaders", Packard identified
emotional needs that are still considered a description of the kinds
of appeals we see on T.V., in magazines, and in the world of
politics and ideas.

Selectivity Model

1. Selective Attention: it refers to audience trends to pay attention
   by hearing or reading only the messages they prefer or select that
   matches with their needs interest, culture and attitudes.
2. Selective Perception: Referring that audience may expose to the
   message but they select only codes or ideas or messages as
   analyzed by frame of reference.
3. Selective Retention: Referring to audience ability to either
   remember or forget specific messages according to their values,
   interests and variables explained before.
4. Selective Decision: According to all that differences in variables
   and factors audience differs in their reaction to messages and their
   response to various appeals. The lost decision on reaction to
   everyone of the audience is affected according to many social,
   psychological, economic variables as shown in the comprehensive
   behavioral model.

3.4 Feedback

Feedback is very important to the communication. It tells us if we
are on course or off-course. The least powerful position in the
world is to keep doing the same thing over and over without knowing
its impact. Sometimes criticism will hurt our feelings but our
success in the workplace and in life is directly correlated with
our ability to hear criticism. That is how we learn, feedback gives
us indications to what extent did receivers understand our
messages. Communicators are always asked to stimulate the
audience and encourage them to provide their feedback during the
communication process. This is why communicators should be
aware with different types of questions.
3.4.1 Types of Questions

There are two classifications under which types of questions are identified. Traditional classification of questions is divided into three categories.

A) Closed: It is identified by the dead-end questions because these questions limit the answer to yes or no.

B) Open ended: It is called the finishing questions that type of questions let people respond as extensively as they please.

C) Direct questions: Or shooting question that ask very specific information. Of course, while seeking feedback you mainly depend on the open-ended questions. Such questions require answers and can be considered as very good indicators of the reaction to your message.

Some types of those smart questions are:

1. Questions seeking information: they are the type of questions that can obtain information for receivers such as: what was the result of the meeting yesterday?

2. Questions encouraging discussion: These questions can open discussion on many aspects of the messages such as: what was your feedback about this meeting? How do you think we should improve this process?

3. Probing questions (Follow-up): These questions are designed to follow-up another question for additional information.

4. Hypothetical: These are questions which present a hypothetical situation to stimulate creativity.

5. Questions stimulating thoughts: These are questions that can be used to reveal opinion such as: What in your opinion? What do you think?

6. Questions showing interest or expressing feelings: Such questions are used to reveal attitudes such as: what do you feel about this decision? What was the employees' reaction on the change of policy?

All of these questions can stimulate many responses that can help you modify your message or emphasize it. There are different styles of responses such as paraphrasing, enriching, judging, analyzing supporting or withdrawing, see Figure 3.4.
Communicator should not be annoyed by interruptions but he should always be prepared for them and ready to modify his messages accordingly.

There are many productive interruptions such as: clarification, elaboration, bringing to focus reinforcement and encouragement. All of these types can facilitate the flow of the messages. On the other hand, communicator should be aware of non-productive interruptions such as put-downs, objection, joking, corrections, judgments, jumping to conclusion and changing the subject. The communicator receiving that type of interruptions should be ready to modify his message and gain audience attention once more.

**Productive Interruptions**
- Clarification.
- Elaboration.
- Bringing to focus.
- Feedback.
- Reinforcement, encouragement.

**Non-Productive Interruptions**
- Put-Downs.
- Objection.
- Joking.
- Corrections.
- Judgments.
- Jumping to conclusions.
- Changing the subject.
At that point, communicator should be fully aware of the verbal and non-verbal clues of feedback from his audience.

### 3.4.2 Verbal Clues of Feedback

These clues are divided into two categories.

**A) Positive Feedback**: It can be recognized by having reinforcing, productive constructive feedback or a balanced feedback from your audience. That kind of indicators will help you proceed with your ideas.

**B) Negative Feedback**: It can be recognized by having one of the audiences attacking you or other people or their behavior.

**Positive Feedback**:
- Reinforcing.
- Providing constructive feedback.
- Providing balanced feedback.

**Negative Feedback**:
- Attacking people.
- Attacking behavior.

### 3.4.3 Non-Verbal Feedback

**The Eyes Have It**: The first clue you want to be aware of is the eyes of each audience member. It may be hard to see the eyes of people more than 20 feet away, so start with them. **First, check to make sure there eyes are open!** Unless you give instructions to close your eyes and imagine, shut eyelids mean a bored crowd. **Check to see if the people are following your actions with their eyes** that they are focused on your actions and that folks are making a conscious effort to see the presentation. In other words, those eyes aren't wandering about the room. Questions about not being able to see your slide text, for instance, are a good sign of audience interest, although it means your visuals are improperly prepared. "That's a whole different article.

**Actions Speak Louder Than Words**

Look for critical body language from the crowd. **People ducking out the back door is never a good sign**, because it means you're not interesting enough to keep them around or you're too long between breaks and they have to go to the bathroom. Even how people sit in their seats is important. **You want to see people leaning forward with erect posture, not leaning back getting comfortable enough for a catnap.** Watch out for crossed arms that are a clear portrait that this person is resistant to what you are saying. Purposeful
positive head movement is an excellent signal, like nodding indicating agreement or that a person has just had an "Ah-hah!" experience. **Shaking heads** are not necessarily bad, depending on other signals. **It's OK** to be controversial and get the audience thinking, but not complete disagreement on all points, it is a bad thing.

**The Engagement Factor**

The level to which your audience participates in your presentation is a critical factor in determining how well they are **receiving you**. This is the engagement factor. Even if you have told them to save questions until the end, in every crowd there are always **one or two ham-actors who start asking questions during the show**. You have to deal with them and direct them to the conclusion of your talk, but this is a great signal. They are telling the rest of the audience that your subject matter, that you are engaging. **Are they laughing at your well-placed and relevant humor?** Good sign. **Do you get a lot of questions during the Q&A? Excellent!** What about your audience involvement bits? It is good to see people who play along and have answers when you ask them questions. During group exercises you want to see people who actually did what you asked them to do. They're engaged. **If you stick a microphone in front of someone's face and ask her opinion on what she just heard, or ask her what she has learned so far, "I don't know" is not a good answer. This lady is disengaged.**

We can summarize the clues that audience might be giving in the following table, along with what these signals mean and how can you make adjustments in your presentation.

Notice how often in the adjustments that some form of humor can be an appropriate remedy. People, even in the stuffiest of business presentations like to laugh at you, at themselves, at life. Well-placed and timed, tasteful, and relevant humor is something every presenter should have in his arsenal of speaking weapons.

If you read the audience's eyes, **watch what they do as you are presenting**, and check their engagement factor you'll be able to make minor adjustments throughout any talk that will ensure it turns out to be a home run event every time.
### Clues that audience might be giving

<table>
<thead>
<tr>
<th>The Audience Clue</th>
<th>What it Means</th>
<th>How to Adjust</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shut eyelids</td>
<td>Boredom, tired crowd</td>
<td>Change pace, volume, and subject matter get them laughing with humor</td>
</tr>
<tr>
<td>Wandering eyeballs</td>
<td>Fidgety, distracted</td>
<td>Dramatic action, call attention to an important point and ask for audience focus, humor</td>
</tr>
<tr>
<td></td>
<td>Boredom, they've heard it before</td>
<td>Change tactics, pointed humor (not stupid), do something dramatic to re-connect</td>
</tr>
<tr>
<td></td>
<td></td>
<td>move on to the next point, work on content for next time, add controversy</td>
</tr>
<tr>
<td>Leaning bad in seats</td>
<td>Apathy, waiting for something better</td>
<td>Dramatic action, insert an exercise to involve them, humor</td>
</tr>
<tr>
<td>Shaking heads</td>
<td>Disagreement</td>
<td>Confront a selected head-shaker (&quot;You disagree? Tell us why?&quot;), offer an alternative viewpoint that others embrace (even though you do not)</td>
</tr>
<tr>
<td>No questions during Q&amp;A</td>
<td>Disinterested, confused, hesitant</td>
<td>Plant seed questions with several people in the audience ahead of time to get the ball rolling, directly call on people who you read as being most engaged during the presentation</td>
</tr>
<tr>
<td>People aren't doing your exercises</td>
<td>Disconnected, your exercises need work</td>
<td>Better explain your exercises, have other speakers check your material to make sure exercises are relevant to your points, walk around during the time they are doing the tasks and help those who are inactive</td>
</tr>
<tr>
<td>&quot;I don't know&quot; response</td>
<td>Disconnected, drafting, shy</td>
<td>Self-deprecating humor, lightening tension, try again once, move on to someone else</td>
</tr>
</tbody>
</table>

### 3.5 Reception Skills

#### 3.5.1 Listening

**How to Prepare for Listening:** In order to prepare yourself for listening you should follow these guidelines:

a) **Determine your purpose.** We have said that the chief difference between hearing and listening is that listening involves both the
mind and the ears. Another way of expressing this difference is to say that listening has a purpose. This point is important because different purposes in listening imply different kinds of listening.

Your purpose in listening may be to act friendly and sociable as would be the case in a party conversation; to obtain or to analyze critically, as in listening to a political debate.

Listening in each situation calls for different skills and for different degrees of attentiveness. In each situation the demands are different because the purpose is different so you must decide on your purpose for listening in every listening situation. You will be a better listener as a result of knowing why you are listening.

b) **Get ready to listen:** good listening implies a readiness to listen. This requires that you prepare yourself for listening—physically, mentally and emotionally. Literally, turn your back on distracting sights and sounds, if necessary and always give yourself maximum opportunity for listening by sitting near enough to the speaker to see and hear easily. 'If possible, read about a topic in advance, because the more you know about a topic the more interested you will be in what the speaker has to say about it. Mental preparation, because it invariably supplies you with a purpose for listening, automatically leads to emotional involvement, and this in turn, increases your readiness to listen.

**Listening and Job Success:** Habits of efficient listening contribute greatly to one's success in all areas of life, but particularly in business.

a) **Supervisors must know how to listen.** They listen to their employees to find out what they think so that management can help to settle grievances and establish good employee relationships. They also listen to their employees because they know that their employees often contribute time-and-money-saving ideas to those employers which prove to be sympathetic and appreciative audiences.

b) **All employees must know how to listen.** Listening is also extremely important at all levels of employment. Many employees in business rely on listening skills to help them carry out their daily assignments. The employees working, in travel and tourism must listen just as carefully to determine the wishes of customers. One large retailing-organization found that two out of every three former customers had taken their business elsewhere because its sales personnel were indifferent to customer's needs. Moreover, the organization found that much of the indifference was expressed through poor listening. Among others who are greatly dependent upon effective listening for success in their jobs are service department managers. When a customer brings a car into an automobile service department, the service manager must listen and record what the customer thinks is wrong with the automobile.
All employees who provide service of any kind and that include most are partially, if not mainly dependent upon their listening ability to carry out their duties,

A person listening will express his attitude to other people as surely as the way in which he speaks to them. Indeed, writes Robert T. Oliver, “for the real master of communication... listening and talking.

Nine Symptoms of Poor Listening:

1- Condemning the subject as uninteresting without a hearing. There is no such things as an uninteresting subject there are only uninteresting people. A variation on this symptom is to prejudge a speaker as uninteresting for some reason or another.

2- Criticizing the speaker's delivery or aids. One way of expressing ones non-listening ability is to fasten on the speaker's delivery or the quality of his audio-visual aids. Some trick of pronunciation, involuntary movements or mannerisms, all these can be sized upon as excuses for not listening to the meaning.

3- Selective listening. Selective listening should not be confused with listening in waves of attention which is in fact characteristics of the good listener. Selective listening means that you are programmed to turn a deaf ear to certain topics or themes. Adolf Hitler achieved a unique mastery in this field: he only wanted to hear good news. Those who brought him bad news, or told him the truth, encountered a personal insult. The danger in selective listening is that it can become habitual and unconscious, we become totally unaware that we only want to listen to certain people or that we are filtering information. But our friends and colleagues know better and they start predigesting the material for us, omitting vital pieces, you can't tell him the truth he doesn't want to know.

4- Interrupting. Persistent interrupting is the most obvious signs of the bad listener. Of course, interrupting is an inevitable part of everyday conversation, springing from the fact that we can think faster than the other person can talk.

The interrupter, however, either gets it wrong or else-even worse-he allows in with a remark which shouts out the fact that he has not been listening to the half-completed part of meaning. He may often be working on his own next piece of talk, and therefore be literally too busy to listen. Once the remark is ready, he lets it fly and starts winding up for the next one.

5- Day Dreaming. Day dreaming may be a natural escape from an intolerable situation but it can also be a symptom of poor listening. It is difficult to think two things at the same time. The day dreamer has switched off and his attention is given to an inner television screen. Some in her agenda has gained precedence over what is being said to him.
6- **Submit to External Distractions.** Uncomfortable chairs, noise, heat or cold, sunlight or gloom: the situation can master the listener and drown the speaker and the content. The good listener will try to deal with the distraction in some helpful way; the poor one allows it to dominate his mind and rob him of attention.

7- **Evading the difficult or technical.** Such is our addiction to the clear simple and vivid that none of us cares for the difficult. The lazy listener gives up at the first obstacle.

8- **Submitting to emotional words.** Symptom of the poor listener is his vulnerability to trigger words. Words enter the atmosphere carrying certain associations, pleasant or unpleasant.

9- **Going to sleep.** Sleep can be a symptom of a poor listener for the art of listening requires a background. Sufficient sleep is a fact which the poor practitioner habitually ignores. His late nights and impressive tiredness may be signs that he has not understood the importance of listening. Tiredness does affect our listening.

### Guides to Good Listening

#### Ten guidelines for good listening

1. **Find Area of Interest:** It is a rare subject which does not have any possible interest or use for us; we naturally screen what is being said for its interest or value.

2. **Judge content, not delivery:** Many listeners lose attention to a speaker by thinking to themselves: "who would listen to such a character? What an awful voice! Will he ever stop reading from his notes?" The good listener moves on to a different conclusionary thinking "But wait a minute... I'm not interested in his personality or delivery. I want to find out what he knows. Does this man know some things that I need to know?"

3. **Hold Your Fire:** Over stimulation is almost as bad as underestimation and the two together constitute the twin evils of inefficient listening. The over stimulated listener gets too excited or excited too soon by the speaker.

4. **Listen for Ideas:** The good listener focuses on the main ideas. He does not focus on the peripheral themes or seize of some fact or other which may block his mind from considering the central ideas.

5. **Be flexible:** The good listener should be flexible and moderate not biased to certain ideas or color facts to his own interest.

6. **Work at Listening:** Good listening takes energy. Attention is a form of directed energy. We ought to establish eye contact and maintain to indicate by posture and facial expression that the
occasion and the speaker's effort are a matter of real concern to us. When to express himself more clearly and we in turn profit by better understanding the improved communication we have helped him to achieve.

7. **Resist Distractions:** A good listener instinctively fights distraction. Sometimes the fight is easily won by closing a door, shutting off a radio moving closer to the person talking, or asking him to speak louder. If the distractions cannot be met that easily then it becomes a matter of concentration.

8. **Exercise Your Mind:** Good listeners regard apparently difficult or demanding presentations or speakers as challenges to their mental abilities.

9. **Keep your mind open:** Effective listeners try to identify their own prejudices. Instead of turning a deaf ear, they seek to improve upon their perception and understanding precisely in those areas.

10. **Capitalize on thought speed:** Most persons talk at a speed of 125 words per minutes. There is good evidence that if thought were measured in words per minute, most of us could think easily at about four times that rate. The good listener uses his thought speed to advantage; he constantly applies his spare thinking time to what is being said.

3.5.3 Active Listening

**Requires listening to all verbal and the nonverbal interact with the feeling behind the message.** Active listening means the search for the real meaning of the message.

We can focus on four listening categories:

1) **Selective Listening:** When you prepare your self to select certain topics of your interest to concentrate in listening to it avoiding other topics of less interest.

2) **Comprehensive Listening:** This refers to listening with concentration to information, opinion, emotions and feelings. The comprehensive listening include listen to verbal and watching non-verbal clues of the presentation.

3) **Critical Listening:** This refers to listening with analyzing to the presentation in order to conclude positive negative aspects of the presentation.

4) **Appreciative Listening:** This type of listening is linked to type of information and the credibility of the communicator where you appreciate the kind of information and the communicative skills of the communicator.
3.5.4 Strategies for Improving Listening Skills

There are several strategies we should bare in mind for improving our listening skills:

- Prepare to listen.
- Limit your own talking.
- Be patient, provide the time needed.
- Concentrate.
- List interjections.
- Clarify and confirm your understanding.
- Rephrase in your own words.
- Avoid jumping to conclusion.
- Practice listening.
- Listen to verbal, watch non-verbal.
- Listen for emotions and feelings.