

A close-up portrait of Dr. Louise Mahler, a woman with blonde hair, smiling and wearing a black top, a large pearl necklace, and pearl earrings. Her hand is resting near her chin.

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PRESENCE, INFLUENCE AND VOCAL INTELLIGENCE

PRESENCE AND INFLUENCE

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BREATH

INFORMATION SHEET

THE GOAL OF THIS EXERCISE

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

In novel by Russian writer Leo Tolstoy spawned what is known as the Anna Karenina Principle. In this, it states that a deficiency in any one of a number of factors dooms an endeavour to failure. For Anna Karenina it was the choice of a partner. For presence, it is the breath. While successful presence is one where every possible deficiency has been avoided, if the breath is playing up, everything else is rendered ineffective. It is critical to get it right!

1. KNOW WHAT YOU ARE DOING NOW

We all breathe all the time, but we allow our unconscious to take control. The reason for this, referencing Emotional Intelligence, is that the animal/primal mind is faster, stronger and unconscious. Making, what it believes are the right decisions, it does not differentiate between being chased by a bear and standing in front of colleagues. Left to its own devices, the unconscious mind then builds patterns that, while keeping us alive, are not effective choices for our everyday work or play activities.

Being unaware of this and breathing ineffectively under pressure can literally tear you apart.

The negative consequences are many. For instance, if your breath becomes a stress breath:

- You look stressed
- You don't get enough oxygen, so your brain doesn't work
- You will appear to speak too fast
- Your voice may raise in pitch
- Your throat may become squashed and be squeezed and aggressive in tone.

BREATH



2. KNOW WHAT YOU COULD BE DOING

What we need to do is take control of the critical controllable elements of breathing. We need to physiologically understand how breath responds under stress and know exactly what it is you can do to change it for the positive. That most critical element in all this is the diaphragm.

Our diaphragm cuts us around our middle. Normally, the diaphragm is flexible and moving up and down. There are many Youtube videos to show this in action and one of my favourites is accessed by clicking on the image below.



Under stress, however, that diaphragm (which normally allows for extra space, massages your internal organs and gives you life) goes stiff.

Our challenge is not necessarily to stop the diaphragm from having a stress response - these things happen - but to know how to undo it.

The most common exercise to achieve this is relaxation and if this works for you, then that is excellent. This may involve taking a low slow deep breath in.

Problem: many people just simply can't relax.

Often when I ask people to take a deep breath in, they take an unusually tense breath in. Keeping the diaphragm jammed, they actually breathe into their upper chest, mostly without even realising they are doing it. They just get more and more tense.

There is, however, an alternative exercise.

I have enormous success using a breath called Kapalbhati, which rather than relaxing is an energising exercise to kick the diaphragm from underneath.

Kapalbhati

Although many of these wonderful examples are not in English, the video is a clear depiction of what is required.



This breath is a fast, deep, outward whoosh of breath that impacts the diaphragm hard and fast. It is important to note that the chest is not engaged.

This breath is a fast, deep, outward whoosh of breath that impacts the diaphragm hard and fast. It is important to note that the chest is not engaged.

3. PRACTICE WHAT YOU COULD BE DOING

If you have the privacy, a few repetitions of kapalbhati breath will kick your diaphragm free.

If you are in company, a cover cough or two, will almost achieve the same thing. This is a a kapalbhati breath disguised by your hand over your mouth, giving the impression you are coughing – the 'cover cough'.

There is, of course, endless opportunity practise. Try it before you order coffee.

One idea is to create stressful situations for yourself and practice the skill to see that. You can keep your breath under control.

One such situation may be to walk into a clothes shop and ask if they serve coffee. You know they don't. You know they will respond poorly, but. You keep your composure.

Another idea is to try singing. Go on, give it a go.

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

What's going to stop you from doing that is that there's a secondary gain you feel by breathing high into your chest. When we breath high it's like a great big cuddle. We feel fabulous, we feel defended. We feel secure. The repercussions, however, are negative.

A high breath is a breath of protection. In performance I have known it to be called a 'reward breath'.

It is like a cuddle. That is hard to give up.

5. KNOW WHY YOU NEED TO BOTHER

There are some excellent reasons to un-jam your diaphragm and get your breath back down.

- You look more professional
- Your brain works more effectively
- You free your body to move
- You free your gestures
- Your voice works

Practice this often and when you're under stress the technique will be there for you.

If your breath is not under control, nothing is under control.

This is your one most important skill.





THE CREATIVE LINK

INFORMATION SHEET

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

We just aren't clever enough at what we present to others.

We have trained audiences to disengage rather than engage, and the creative link is a way to re-engage our audiences, be that in meetings, conferences or just handling emotional situations one-on-one.

The creative link may be: a joke, a story, a min, a quote, a metaphor, a fairy tale, an odd voice use, a question, a controversial statement or an activity. The key thing is 'how' you use it.

1. KNOW WHAT YOU ARE DOING NOW

The creative link is the ability to creatively link your message to something your audience will remember.

This has a psychological effect of capturing the mind of the people we're with. How we do this is misunderstood.

Your creative link actually has to link to a message. It is different to an ice-breaker, which is just an raising exercise with no link.

For example: Let's say, a CEO from Hawaii was presenting to an Australian audience.

He said to one side of the room: "Can I hear you all say Aloha." They all said Aloha.

He turned to the other side of the room and said: "Can I hear you all say Aloha?" And they all said Aloha.

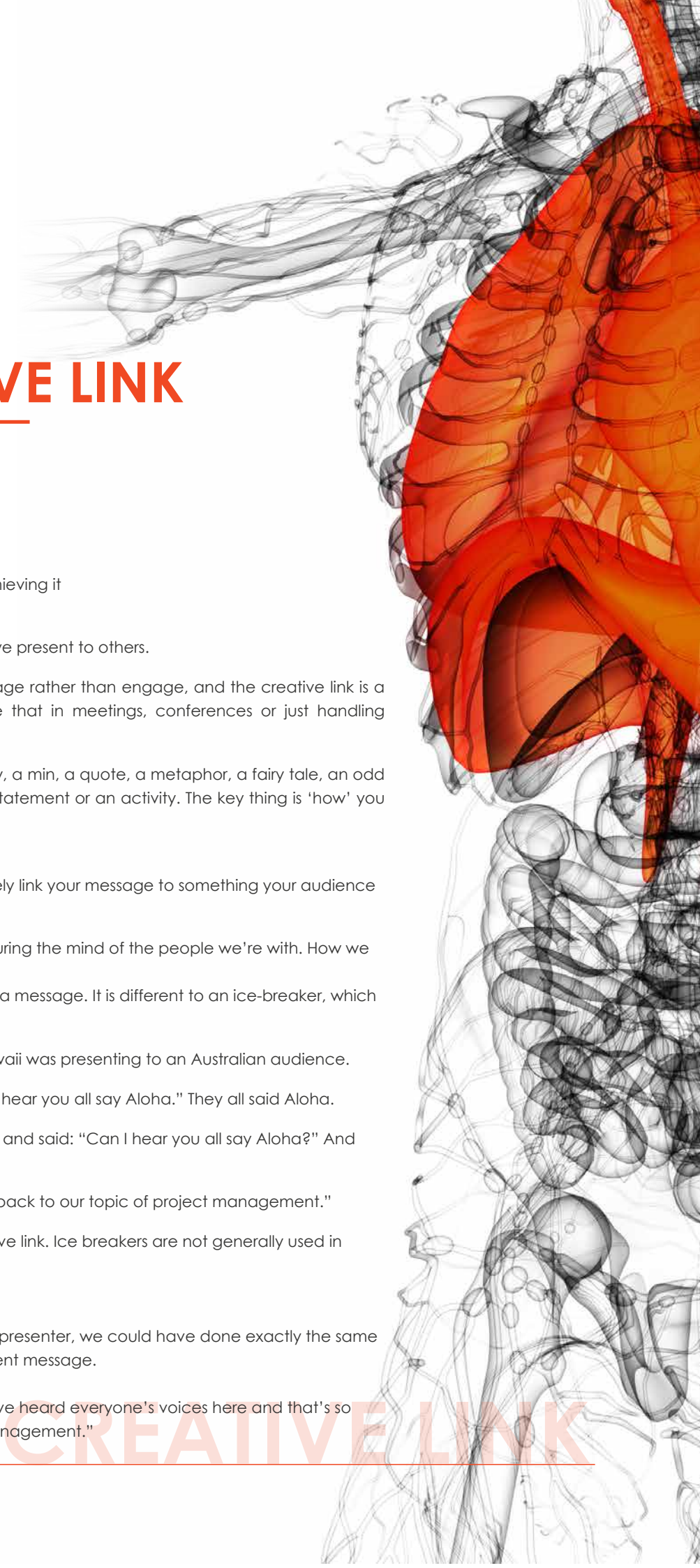
Then he said: "Enough of that let's get back to our topic of project management."

This is an ice breaker. This is not a creative link. Ice breakers are not generally used in presentations.

2. KNOW WHAT YOU COULD BE DOING

Working with the case of the Hawaiian presenter, we could have done exactly the same thing but creatively linked it to a pertinent message.

For instance he could have said: "We've heard everyone's voices here and that's so important when it comes to project management."



In this way he's linked his ice breaker to an important message within his presentation.

One of my favourite techniques is the metaphor. I will take a contemporary event in the news and work with that as a metaphor for the situation at hand in the presentation.

What is a metaphor? Generally speaking, it's a story or an idea that parallels another pattern or situation. So if I say, "This car is a dream to drive," I'm using a metaphor. The car isn't a dream, of course, but everyone understands what I mean.

We dream in metaphor and we all use metaphors when we communicate – even if we don't know we are using them.

In therapy, approaching a problem metaphorically is helpful on several levels. Because a metaphor seems different from the conscious concern or problem preoccupying the client, it allows the conscious mind to relax. But at the same time, the pattern perceiving unconscious mind can make the match and use the metaphor for therapeutic change.

Since we dream in metaphor, it can be said that metaphor is the 'language of the unconscious', and so all metaphor is hypnotic because it appeals to the unconscious mind. Anything that appeals more to your unconscious mind is a naturally hypnotic way of communicating.

Now, if we really think about it, all language is metaphorical. Why? Because all words 'stand in' for reality. The word 'chair', for example, is not itself a chair, but your mind has learned that this sound is a metaphor for an actual chair. All words require the brain to make a match to the reality they describe.

The decision to continue with metaphor has gone through some debate, some claiming that 'the use of metaphor – perceived to be ineffectual fantasy – was obsolete, because science had provided accurate descriptions of the processes occurring during tone creation' (Dunbar-Wells 1997, p. 52). To overcome this, it is now suggested that we need to define metaphor and describe its nature:

The term used for a symbolic language that instigates a metaphor process (subsuming categories like simile and analogy). The 'metaphor process' is that which transforms understanding by comparing known information with unknown concepts, in order to create new comprehension, with resultant new beliefs influencing behaviour (Dunbar-Wells 1997).

This is done with the proviso that metaphor be unambiguous, within the life experience of the student and explained as a metaphor rather than a reality. The difference now as compared with two hundred years, or even thirty years ago is the recognition of metaphor as metaphor, distinct from any physiological knowledge of the process. For instance, rather than asking a student to 'make tone in the sinuses', the student would be asked to sing as if the voice was created in the sinuses.

3. PRACTICE WHAT YOU COULD BE DOING

Practice creative links. A creative link can be:

- A story about something you've just done
- A joke
- Some sort of metaphor on something that's happening

Link the story, joke or metaphor to your main message.

If you can get that message to three words, that's brilliant. Don't labour the point.

Do not deliver your creative link from a power position – front and centre of your stage.

Move to another place on stage to deliver your creative link, then return to the power position when you deliver your message.

4. KNOW WHY YOU NEED TO BOTHER

A creative link is very important to capture the hearts and minds of the people you are speaking to. You'll find that people in leadership do it all the time.

It is the skill that sorts out the sheep from the goats, and it is a great skill to get onboard.



CREATIVE LINK

PROXEMICS

INFORMATION SHEET

Anchoring your story in space

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

Proxemics means the position of people in relation to each other onstage. It works closely with characterisation and a relatively new science known as kinesics, which is the study of movement and gestures, and the meanings these can have in terms of personality or character.

Whether you call it proxemics, kinesics or just spatial awareness, this is an awakening to the impact of what you are doing and where you are going in everything you do.

1. KNOW WHAT YOU ARE DOING NOW

Proxemics is the space around us

What do we tend to do during a meeting or presentation now?

- We often think we're two dimensional and just stand still
- We can contaminate our space
- We can block our body

Standing still

This dramatically waters down our message.

Contaminating your space

Something else that hinders audience comprehension is when we contaminate our spaces.

For example: let's say we originally gestured with our left hand when we said, "Horses are good," and our right hand when we said, "Dragons are bad." Audiences remember where you have anchored each of these points in space.

Use to following table to avoid contaminating your message, during later references to horses and dragons:

Reference	Left Hand	Right Hand
Horses	Correct	Contaminate
Dragons	Contaminate	Correct

Blocking Your Body

When we move to the right, we naturally lead off with our right foot.

But sometimes, when we're under public scrutiny, we want to block ourselves by crossing our left leg across our right to move to the right. A better practice is to keep yourself open when we move.

2. KNOW WHAT YOU COULD BE DOING

What's important is that you can anchor various components of your story, or the points of your presentation, in space.

You do this by gesturing or moving to a position in space around you to anchor that component or point in that particular space. People will then associate that space with that point, and remember its location. Surprisingly, some locations or spaces, are already associated with existing psychologies.

Existing psychologies already set in place	The role of this space	How it can be used
Centre	Power	To make a point
Side	Facilitation	To be more casual
Amongst the group	Partnering	To be part of the group
Facing with the group towards the front	Coaching	To help guide the group forward

3. PRACTICE WHAT YOU COULD BE DOING

Create a fantasy area around where you.

Create your own meaning by anchoring different things in different spaces.

Imagine for instance that your business is involved in copper, iron and zinc. Imagine three separate areas in front of you, each representing one of those elements.

Gesture to those things in a very congruent way without contaminating those spaces.

Now place the future a few feet to your right and the past a few feet to your left.

Walk to your left and talk about what you did with these elements in the past.

Now walk to the future and speak about how you will be dealing with them in the future.

As you speak about each element, gesture to its place in space.

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

We're unaccustomed to moving as part of our communication, be it on stage or one-on-one, but when we start to move it's not that difficult. It's just a matter of practice.

1. Know what your material is.
2. Know where it's anchored in space.
3. And then practice it so it's natural to move between the two.

5. KNOW WHY YOU NEED TO BOTHER

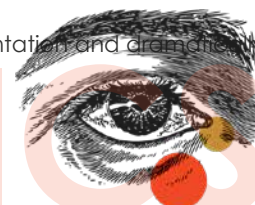
Your objective is to engage with your audience and impart knowledge.

Trying to achieve these two objectives by talking at your audience, just isn't going to cut it.

You need to make the most of the tools you have on hand. One of the most important of these tools is Proxemics – the space around you.

Exploiting pre-existing psychologies associated with proxemics will add power to your presentation and dramatically elevate audience engagement and comprehension.

And guess what, it's good for you as a memory tool and as a way to keep breathing!



EYES - Theory of Eyes

INFORMATION SHEET

The Goal of this Exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Understand how you can practice it
5. Know what's going to stop you achieving it
6. Know why you need to bother

It is attributed to Shakespeare that the eyes are the window to the soul. Even earlier the great Roman philosopher Cicero said, "The face is a picture of the mind as the eyes are its interpreter."

From the earliest times the connections of mind of body were firmly understood and further, it may be understood that the eyes have a direct correlation with voice. The management of eyes is a critical component of professionalism and can be the making or destruction of a career.

1. KNOW WHAT YOU ARE DOING NOW

Eye contact is governed by our:

- Emotional state
- Cultural upbringing
- Thinking styles

Emotional State

Our eyes move to reflect our thinking. Most of us have a pattern of eye movement that takes us to areas with our gaze for different types of thinking. When we are emotional, it is very common to throw the eye gaze downward, close the eyes or even weep.

Our blink rate is affected not so much by the environment around us, but by our emotional state. When we are uncertain we tend to blink faster and when we are furious we stare. Staring, is often misunderstood as held eye contact. Rather, it is an infrequent rate of blinking and facial movement.

Here is why you may want to hold your eyes;

- Your voice may move inappropriately in pitch with your eyes, ie the eyes go up, the voice goes up
- Your throat may become squashed and be squeezed and aggressive in tone

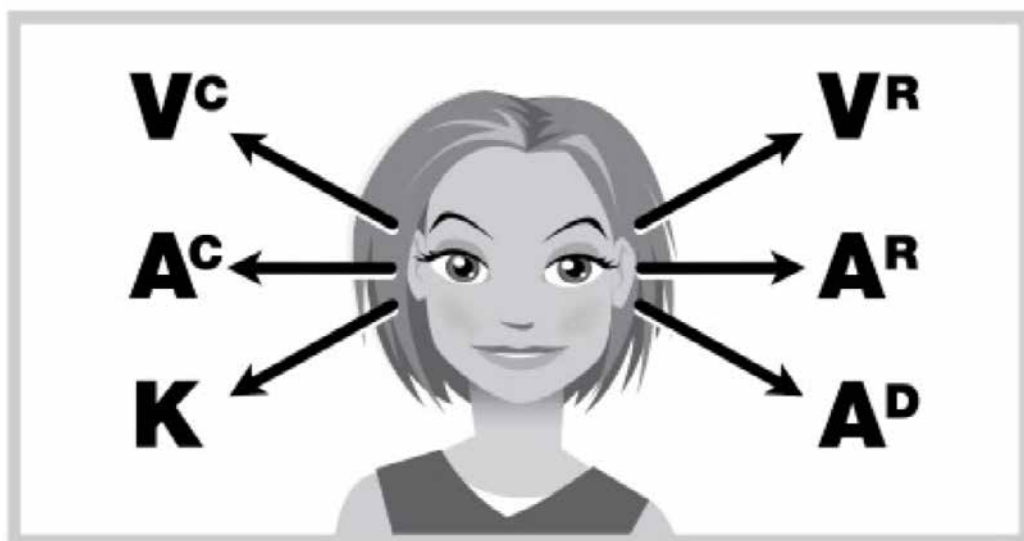
Cultural Upbringing

While we are all born with definable eye patterns that are not specific to culture, different cultures develop norms. Examples of these are:

	Western Culture	Aboriginal Culture
Look Away	Disrespect	Respect
Look at People	Respect	Disrespect

Thinking Styles

It is a premise of Neuro-Linguistic Programming, that we have definable patterns of eye movement. These are seen below:



Eye Patterns

Up and to the left for remembered visual thinking
Up and to the right for constructed visual thinking
Sideways and to the left for remembered auditory thinking
Sideways and to the right for constructed auditory thinking
Downwards and to the left for kinaesthetic thinking
Downwards and to the right for auditory internal dialogue (also known as digital)

Variations

There may be vast variations on these patterns, but many people follow just that. Some common variations are:

- Looking out of focus
- Closing your eyes
- Or if you are left-handed, your preferences might be a reverse image



2. WHAT COULD YOU BE DOING?

The critical element is 'eye control'. If you can get in control of your eyes, you can then adapt them as required to any situation.

3. PRACTICE WHAT YOU COULD BE DOING

When you begin to control the eyes it seems almost unachievable and yet research shows it can take as little as two minutes practice to gain control forever.

Another adage important with eyes is that the amateur practices until they get it right and the professional practices until they can't get it wrong.

Softening

Staring at someone is the skill of a psychopath. We don't want to look like a psychopath.

So how do we soften our gaze? The answer is face and head movement - but not the eyes

- Smile – although that might not always be appropriate
- Nod
- Blink.
 - o Approximately 15 blinks/minute – listening blink rate.
 - (That's approximately one blink every 4 seconds.)

Eye Escapes

There are two eye escapes for those times when you cannot continue holding someone's eyes.

1. Redirect your attention to a thing.
 - It might be something over there, a PowerPoint slide, a book or something on your hand.
2. Ask permission to break contact.
 - You can say, "Oh, I need to think about that" and go to your thinking area.

4. UNDERSTAND HOW YOU CAN PRACTICE IT

There are unlimited opportunities to practice in social situations and in networking. Your goal is to extend that time you can hold and then practice holding under stress.

5. KNOW WHATS GOING TO STOP YOU ACHIEVING IT

Eye contact is a habit.

We get defensive about holding onto our habits. We convince ourselves that we can't think. Actually, you can.

Our minds can also convince us you have to move my eyes, or it will say, it looks stupid to keep holding eye contact. It does not. You may think it makes others uncomfortable. When done properly, it does not. You may think you can not think. You can.

6. KNOW WHY YOU NEED TO BOTHER

Why bother? Eye contact is a sign of professionalism. If you don't have eye contact:

- it's difficult to be considered professional
- it looks like you are lying
- you don't look trustworthy

The amateur practices until they get it right and the professional practices until they can't get it wrong.



GESTURES

INFORMATION SHEET

Personality is an unbroken series of successful gestures

The Goal of this Exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

We live in a visual world. While there are enormous benefits, with a visual culture come repercussions. The dominance of the visual developed alongside the dominance of patriarchy; it was associated with yang energy, the sun and with masculinity. Gesturing is associated with yin energy, the moon and femininity. There was a growing suspicion of gestures, borne out particularly in the intimation of danger in poetry, and in darkness and the feminine.

Gestures over the last 50 years have become unbecoming.

On the other hand, we are all born gesturing and reawakening gestures is returning to some state of openness with which we are all born, an openness that may be partially caused by the imposition of a language impoverished in vocal tone and bodily movement. It is time to reawaken the art of gesture.

The critical aim with gestures is twofold:

1. To communicate congruently with others
2. To free the body to breathe and express

GESTURES



1. KNOW WHAT YOU ARE DOING NOW

Each of us develops over time a single repetitive gesture, usually conducted simultaneously with both hands. This gives us protection and comfort. Some of the most common I have identified are:

Tyrannosaurus Rex	Upper arms clamped to the sides of your body	Hands gesticulating around the front of your chest
The Seal	Upper arms clamped to the sides of your body	Lower arms and hands pumping up and down like pistons
Flashing Fig Leaf	Arms hanging down in front of your body, with your hands clasped in front of your groin	One hand flaps up and down, in front of your groin
Windscreen Wiper	Start with both arms crossed under your chest	Your top arm flaps up and down, while your other hand remains supporting its elbow
The Claw	Arms by the side immobile	Fingers moving in and out like a claw

You will have your own individual variation. The key is to identify it and know that is where you 'want' to retreat, most likely as a form of protection

Points to avoid

Keep the body open. In other words, don't gesture to the right with your left hand because it will cause your left arm to move across the front of your body, thus blocking your body. This is not good.

The area of the body to leave unblocked is sometimes called 'the Bermuda Triangle'. It extends across the shoulders and down to the groin. The Bermuda triangle is not flat. It has three dimensions and extends approximately one hand distance away from the body.

Gestures (which occur outside the Bermuda triangle) follow two rules:

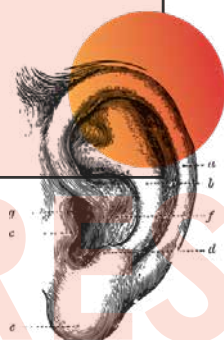
1. They need to be congruent (see below) and
2. They are never repetitive. Gestures may be repeated twice in a row and no more or they become meaningless.



2. KNOW WHAT YOU COULD BE DOING

We need to look at some congruent gestures.

Gesture position	Example of an actual gesture	This gesture suits this statement....
Up for visual thinking - raise your hands above your head if you want people to imagine or visualize something	Point to 2 o'clock position above your head	Let's have a look at [insert topic of conversation here...]
Auditory – gesture at the same level as your ears	Bring your hands and fingers into your ears	I'd love your feedback on
Kinaesthetic - Gesture downwards	Make a washing machine motion in front of your waist	How do you feel about....?
The future	Gesturing up and to the right	In the future our company will be double the size
The past	Gesturing behind you to the left	In the past we struggled with
The present	Gesture downwards in front of your body	Right now we're in a good position...
Lessons from the past	Pretend you are carrying a suitcase on your hip	We can learn a lot of lessons from the past
Numbers – one, two or three	Should be demonstrated in a pretend movie screen beside your head. Face your hand out Gestures stay upright To gesture "1, 2 or 3" - hold 1, 2 or 3 fingers up in the pretend movie screen To gesture more than 5, do a jazz hand – hold your hand up in the pretend movie screen, and shake it from side to side, fingers open	There are three good reasons why need to take this action



Gesture Size

Size of gestures is also important. The more conservative the audience, for instance, the less large the gesture. Gestures, however are always congruent and part of that congruence is their size. If a message talks of 'large' or 'big' it would be appropriate to have fully extended arms.

3. PRACTICE WHAT YOU COULD BE DOING

Practice gestures everywhere and in every way.

For example, when you go into a lift at work, practice guiding people in before you.

Practice when you greet people or talk to someone.

- "Are you having a great day?" - Put your hand up with palms out and paint a vision of a great day
- "What was that you said?" - Point in to your ear

See what other opportunities you can find to practice your gestures. Then just do it.

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

As with most of the skills, the blockage to gesturing is discomfort in extending the arms, especially moving the elbows away from the ribcage. This is because, psychologically, we are removing a comfort blanket. The arms help you hold your breath.

You may find yourself making excuses such as "it isn't appropriate for the audience" or "it looks stupid". I say, stop listening to your unconscious mind and give it a go.

5. KNOW WHY YOU NEED TO BOTHER

When I think of gestures I think of flowers. It's like you're the vase, but without flowers which are your gestures, it's a little bit dull.

Why are we doing this?

1. People need gestures to guide their eye
2. Gestures make your conversation or presentation more interesting
3. Gestures capture your audience's attention and they actually follow your thinking
4. Without gestures you can't breathe effectively, so gesturing is good for you as well as your audience



GESTURES

ENTRANCE

INFORMATION SHEET

Master making a powerful entrance

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

One thing we do repeatedly throughout the day is make an entrance. We enter a meeting, we enter a lunch room, we enter a cafe, we enter a bus.

YOUR PRESENTATION IS YOUR CAPABILITY

Nothing drives me more bonkers than people making a poor entrance.

What exactly is a poor entrance?

A poor entrance is where someone walks onto the stage with short steps and with their eyes cast down. They might be buttoning their coat as they walk to a far corner of the stage, then seemingly absent mindedly stand and fidget there, with one hand in their pocket while the other rubs their chin nervously. With a quick glance up from examining their feet they'd say, "Hi. My name is Barney."

Well Barney. I'm afraid you've just sent me a ton of negative psychological messages, about who you are, and how much control you have.

Let's modify Barney's techniques and see what happens.

Now when Barney enters the room, he is looking straight at the audience. His eyes calmly yet boldly hold their gaze. There is no unnecessary clothes adjustments. His arms swing naturally, his body is upright, his heels hit the ground, and when he reaches the dead centre of the stage, he stops.

Opening his arms wide, with his palms facing towards the audience, he smiles and says, "Hi. My name is Barnaby Joyce."

How wide does he open his arms? Well, that depends on the size of the room and audience he is facing.

This technique is referred to as "movement followed by static". Like everything, you can only perfect it with practice.

So practice it at work when walk into a simple meeting or presentation, or you can practice it when you're just ordering a coffee.

"Walk up to the counter, stop, open your arms, palms facing outwards, and say, "May I order a cappuccino please?"

It's all about making an entrance. It's part of everyday life. Get practicing.



1. KNOW WHAT YOU ARE DOING NOW

When we make an entrance often:

- Our eyes will go down
- We will make unnecessary clothes adjustments
- We will look away from the audience
- We will stand in a weak place on stage
- We fidget
- We shorten our step
- We touch our face
- We tighten our body
- We keep our arms tight to our body
- We keep our teeth sealed
- We withhold breath
- We wriggle when we speak

2. WHAT COULD YOU BE DOING?

None of this is effective. Why? It sends tons of negative psychological messages.

You can't perform unless your body is in control.

1. When you start to walk onto the stage, immediately have your eyes on the audience.
2. Maintain eye contact
3. Swing your arms as you walk to the centre of the stage
4. Keep your body upright
5. Allow your heels to hit the ground
6. Come to a place of most power in the room, front and centre, and then stop
7. Lift your arms above your waist in a welcoming gesture, open palms facing forwards
8. Take a breath and say, "Hi my name is...."

3. PRACTICE WHAT YOU COULD BE DOING

Practice this when you enter a room for a meeting.

How wide do you open our arms? It depends on the size of the room, and who's in the room.

Practice when you are ordering a coffee. Walk up to the counter, open your arms, palms facing outwards, and say, "Hi can I have a cappuccino please?"

It's all about making an entrance. It's part of everyday life. Get practicing.

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

Habitual patterning makes life easy. It is also hard to change.

Your unconscious mind will be loathed to take on a new pattern that it believes may be against years of experience of success with the old pattern.

5. KNOW WHY YOU NEED TO BOTHER

Old patterns are often ill informed. They send poor messages and often reinforce a sense of protection.

Changing the pattern can change your mind and confidence.



PRACTICE

INFORMATION SHEET

How to practice everyday

PRACTICE:

One of the keys to practice is to practice with real life living, breathing beings. These beasts may be colleagues or friends, but funnily it may be equally effective to work with babies or animals.

Practice is unusual places: ie in cars and lifts. For instance in life you may practice Touch/ turn/talk by asking "Would you like to go to the third floor."

DON'T PRACTICE WITH:

Videos or mirrors – it gives you false third party feedback

TECHNIQUES AND EXAMPLE SCRIPTS YOU CAN PRACTICE:

Breath

- Practice using a Kapalabhati breath—fast, deep, outward whoosh of breath that impacts the diaphragm hard and fast, to release stress

Eye contact

- Smile, nod or blink
- Eye escapes
- Redirect your eyes to an object
- Ask permission to break contact – Oh I need to think about that

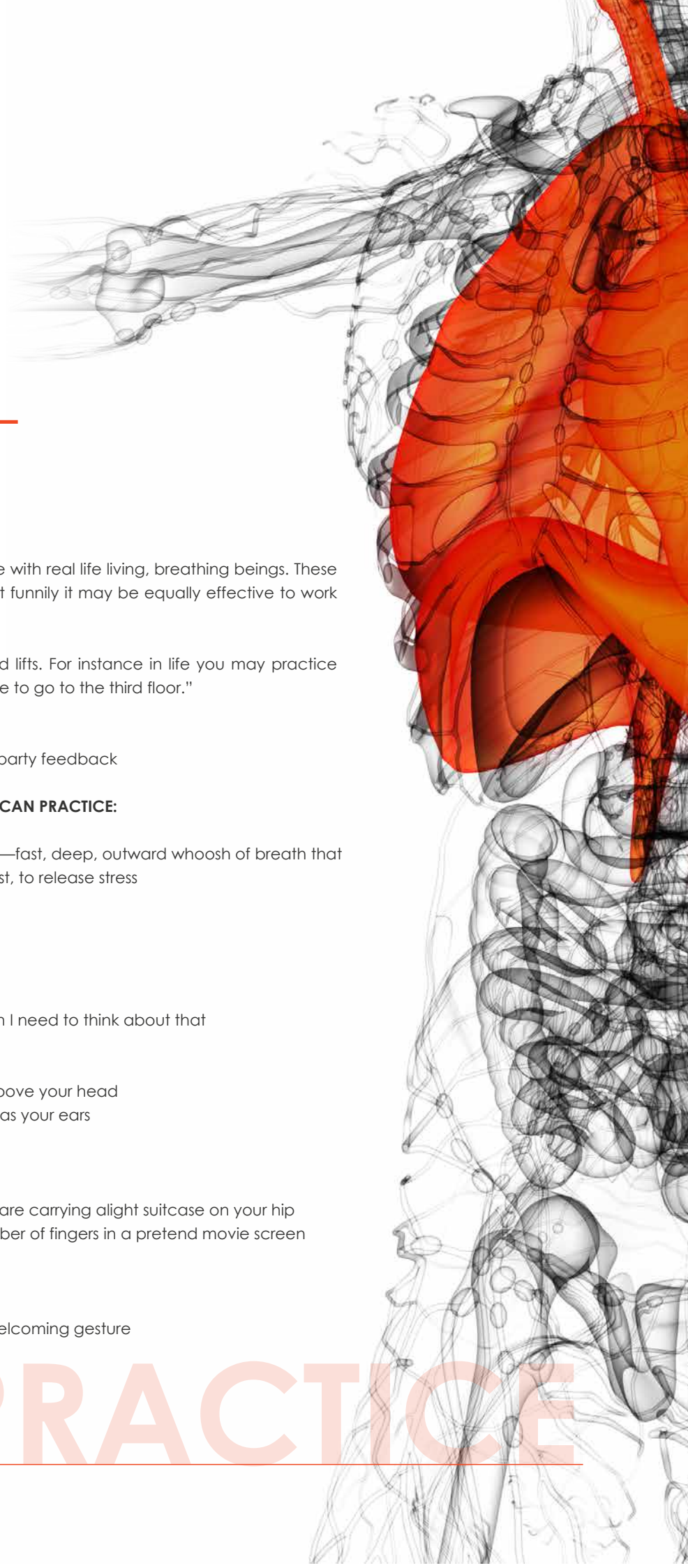
Gestures

- Visual – point to 2 o'clock position above your head
- Auditory – gesture at the same level as your ears
- Kinaesthetic – gesture downwards
- The future – gesture away and up
- The past – gesture behind you
- Lessons from the past – pretend you are carrying a light suitcase on your hip
- Numbers – hold up appropriate number of fingers in a pretend movie screen beside your head

Making an entrance

- Lift your arms above our waist in a welcoming gesture
- Open palms facing forwards
- Say, Hi my name is...

PRACTICE



Rest position

- Feet – Shoulder-width apart
- Knees – loose not locked
- Pelvis – strong
- Upper body – straight and in line
- Head – straight and in line
- Hands - Lightly clasp one wrist with your other hand in front of you, forming an asymmetrical triangle across the front of your body

TTT

- Guide the eye of your audience to your material. That's touch
- Turn towards your audience
- Then talk facing the direction of your audience

Creative link

- The creative link is the ability to creatively link your message to something your audience will remember.

Difficult situations

1. Acknowledge
2. Reflect
3. Answer

Example: Oh that's interesting. So you're excited to see me home. Well let's go and get some food.

Giving Feedback

1. Say something positive
2. Use a linking phrase
3. Describe the situation
4. Express emotion
5. Give a reason for your feeling
6. Offer an alternative behaviour
7. Say something positive

Example: You have such a beautiful bark, Fido. On the other hand, when you bark at every visitor, I feel annoyed, because its too noisy. Would you mind not barking and know we love you when you just wag your gorgeous tail.

Practice every day and you have them in your hand for when you need them in real life.



FEEDBACK

INFORMATION SHEET

How to give World Class Feedback

The Goal of this Exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

Giving feedback is a major skill of assertion.

It is a critical skill for performance review, facilitation, presentation, leadership and just about any avenue of life where we want to play a part, including sports teams and family.

1. KNOW WHAT YOU ARE DOING NOW

What do most of us do now?

- Many people are silent. They don't give feedback at all
- We sometimes give feedback to the wrong people ie tell everyone else instead of giving feedback to the people involved
- We become aggressive and accusatory
- We are not explicit on that one which we are feeding back

2. KNOW WHAT YOU COULD BE DOING

There is a process for giving feedback that covers four bases. These are:

- Describe the situation
- Express your feeling
- Give a reason
- Offer an alternative behaviour

FEEDBACK



What are the key words?

- When...
- I feel...
- Because...
- I would prefer.... or Maybe

Words to use or not to use

The critical word to say in this script is 'I'

The word to avoid at all costs is 'you'

The Sandwich

To soften the experience, you can use what is known as the sandwich. This is where you add a positive statement before beginning the feedback and afterwards.

What gestures do we use?

Point to four spots next to you, one below the other as you move through your four processes. This is a mnemonic to aid memory.

3. PRACTICE WHAT YOU COULD BE DOING

Practice. Practice. Practice:

- When you're driving your car
- With people around you
- With children
- With babies
- With animals

If you don't have the process by the time you're in a real life situation, it's too late.

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

Where does it go wrong?

- We don't describe the situation
- We use the word, 'you'
- We concentrate on the negative, instead of sandwiching a positive statement at the beginning and end

5. KNOW WHY YOU NEED TO BOTHER

Psychologically if people don't hear these steps they actually don't get the feedback they need to change their behaviour.



REST POSITION

INFORMATION SHEET

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

Rest position is a term from acting where you bring your most neutral self to the engagement. It is not a speaking position, but a listening position. It is the safe place, like 'bar' in the child's game of 'chasey'.

In the professional world, it is the position where you send the strongest message of professionalism.

1. KNOW WHAT YOU ARE DOING NOW

Rest position holds almost no part in today's professional training in business. In fact, most people I meet have never thought about it. The time has come.

Without seeing you I know that if you were standing in a rest position you may be doing the following:

Over-powered	Too aggressive	• Legs apart • Your hands in your pocket or on our hips
Under-powered	Too weak	• Standing with your weight on just one leg • Your arms crossed or tight and high

This not only sends messages of aggression or non-assertion, but it is not great for your perceself-expression. Basically you can't breathe.

REST POSITION

2. WHAT COULD YOU BE DOING?

There are ways you can stand that not only block negative perceptions, but help the body breathe and be ready to express.

Feet	Shoulder-width apart and parallel
Your knees	Loose, not locked
Your pelvis	Tipped under with the small of the back flat
Your upper body	Upright
Your head	The neck needs to be long and the head on straight
Your hands	Lightly clasp one wrist with your other hand in front of you, forming an asymmetrical triangle across the front of your body

Issues are the area to avoid, which I call the Bermuda Traingle. This is the area across your shoulders and down to your groin.

3. PRACTICE WHAT YOU COULD BE DOING

Stand with your feet shoulder-width apart. It's important to get this distance accurate.

What is shoulder-width?

- Some people measure shoulder width by placing the heel of their right foot against the instep of their left foot. Where their right toes are, marks shoulder width.
- Another reliable measurement is to place your feet either side of your two fists. However, doing that in the office might be problematic.

Your knees should be loose but not locked, and your pelvis, torso and head lined up.

Don't put your hands behind your back. It indicates that you have something to hide.

You could hang them by your side but watch that your palms face outward, not inward, and watch for the 'claw' which sometimes has a habit of scratching your thigh.

A better solution is to lightly grasp your wrist with your hand, in front of your body, outside what's called the danger zone – the Bermuda triangle.

What is the Bermuda triangle?

- That triangle formed between your two shoulders and navel.

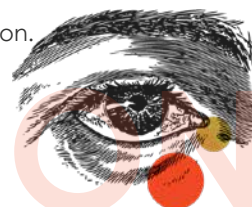
So that's rest position. Where could you practice it. You can practice it any where. In queues, standing, you don't walk in rest position, you break to move and then come back to rest position again.

You can also practice it in any listening engagement, where you're listening to people.

You can practice it anywhere:

- in queues
- in any listening engagement when you are just listening to people
- just standing

You don't walk in the rest position. You break from movement, and then return to a rest position.



REST POSITION

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

You will have a set pattern that you will see as being comfortable.

It's not comfortable.

There is nothing more comfortable than just standing up straight—not sending psychological messages that you don't want to send, but remaining natural by occasionally nodding your head.

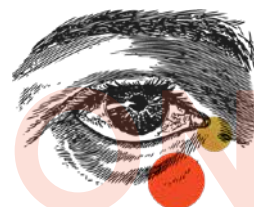
5. KNOW WHY YOU NEED TO BOTHER

Standing in a rest position in the office is something we do every day. Despite it sending powerful signals to those around us, it's usually something we just don't think about.

Standing in an under powered position is not good for you, or for the perceptions you wish to project to others. If someone can physically push you over because you are resting on one leg, you are figuratively a push over.

This is something you do many times a day. Start doing it consciously so you always know you are sending the right signals.

REST POSITION



TOUCH, TURN, TALK

INFORMATION SHEET

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

1. KNOW WHAT YOU ARE DOING NOW

When we are presenting to an audience, most of us:

- Hide behind the props we share the stage with
- Block ourselves by crossing our arm over our body
- Flick, hit or abuse the material we are presenting, or ourselves
- Confuse our audience with mixed signals

2. WHAT COULD YOU BE DOING?

There's nothing that says professionalism better than how you manage the eye movement of your audience.

We do that with a little skill called touch, turn and talk.

1. Guide the eye of your audience to your material. That's touch
2. Turn towards your audience
3. Then talk facing the direction of your audience

3. PRACTICE WHAT YOU COULD BE DOING

Touch turn and talk three times. Then alter it next time for a bit of interest. Talk, turn and touch.

There are many other alternatives. The critical thing is that you separate the gestures of guiding the eye, turning your body and talking.

Be very hypnotic with your hand. Stretch your arm towards your audience, then draw your hand back towards your material. Take the eyes of the people you are speaking to, along a trajectory to a point in your material.

TOUCH, TURN, TALK

4. KNOW WHAT'S GOING TO STOP YOU ACHIEVING IT

It's psychologically hard to make yourself the centre of attention, rather than the prop you are sharing your stage with. Get over it. You're on stage to do a job. That requires being the centre of attention.

5. KNOW WHY YOU NEED TO BOTHER

It's not good to hide yourself.

You confuse your audience when you say look at this and look at me at the same time.

You send hidden psychological messages, that you reject the material you are talking about, when your hand and head movements are not in sync.

Nothing makes you more professional than touch, turn and talk.



TOUCH, TURN, TALK



THE CREATIVE LINK

INFORMATION SHEET

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

We just aren't clever enough at what we present to others.

We have trained audiences to disengage rather than engage, and the creative link is a way to re-engage our audiences, be that in meetings, conferences or just handling emotional situations one-on-one.

The creative link may be: a joke, a story, a min, a quote, a metaphor, a fairy tale, an odd voice use, a question, a controversial statement or an activity. The key thing is 'how' you use it.

1. KNOW WHAT YOU ARE DOING NOW

The creative link is the ability to creatively link your message to something your audience will remember.

This has a psychological effect of capturing the mind of the people we're with. How we do this is misunderstood.

Your creative link actually has to link to a message. It is different to an ice-breaker, which is just an raising exercise with no link.

For example: Let's say, a CEO from Hawaii was presenting to an Australian audience.

He said to one side of the room: "Can I hear you all say Aloha." They all said Aloha.

He turned to the other side of the room and said: "Can I hear you all say Aloha?" And they all said Aloha.

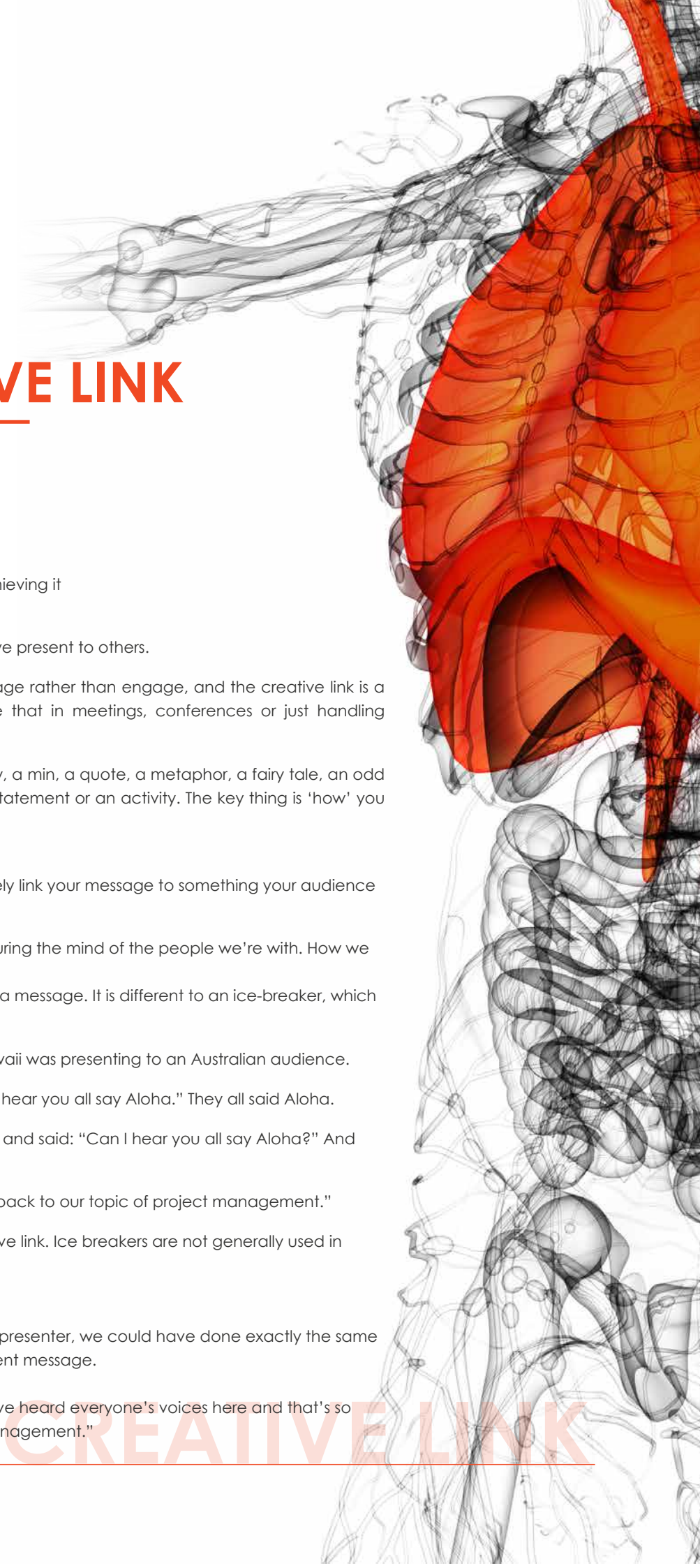
Then he said: "Enough of that let's get back to our topic of project management."

This is an ice breaker. This is not a creative link. Ice breakers are not generally used in presentations.

2. KNOW WHAT YOU COULD BE DOING

Working with the case of the Hawaiian presenter, we could have done exactly the same thing but creatively linked it to a pertinent message.

For instance he could have said: "We've heard everyone's voices here and that's so important when it comes to project management."



In this way he's linked his ice breaker to an important message within his presentation.

One of my favourite techniques is the metaphor. I will take a contemporary event in the news and work with that as a metaphor for the situation at hand in the presentation.

What is a metaphor? Generally speaking, it's a story or an idea that parallels another pattern or situation. So if I say, "This car is a dream to drive," I'm using a metaphor. The car isn't a dream, of course, but everyone understands what I mean.

We dream in metaphor and we all use metaphors when we communicate – even if we don't know we are using them.

In therapy, approaching a problem metaphorically is helpful on several levels. Because a metaphor seems different from the conscious concern or problem preoccupying the client, it allows the conscious mind to relax. But at the same time, the pattern perceiving unconscious mind can make the match and use the metaphor for therapeutic change.

Since we dream in metaphor, it can be said that metaphor is the 'language of the unconscious', and so all metaphor is hypnotic because it appeals to the unconscious mind. Anything that appeals more to your unconscious mind is a naturally hypnotic way of communicating.

Now, if we really think about it, all language is metaphorical. Why? Because all words 'stand in' for reality. The word 'chair', for example, is not itself a chair, but your mind has learned that this sound is a metaphor for an actual chair. All words require the brain to make a match to the reality they describe.

The decision to continue with metaphor has gone through some debate, some claiming that 'the use of metaphor – perceived to be ineffectual fantasy – was obsolete, because science had provided accurate descriptions of the processes occurring during tone creation' (Dunbar-Wells 1997, p. 52). To overcome this, it is now suggested that we need to define metaphor and describe its nature:

The term used for a symbolic language that instigates a metaphor process (subsuming categories like simile and analogy). The 'metaphor process' is that which transforms understanding by comparing known information with unknown concepts, in order to create new comprehension, with resultant new beliefs influencing behaviour (Dunbar-Wells 1997).

This is done with the proviso that metaphor be unambiguous, within the life experience of the student and explained as a metaphor rather than a reality. The difference now as compared with two hundred years, or even thirty years ago is the recognition of metaphor as metaphor, distinct from any physiological knowledge of the process. For instance, rather than asking a student to 'make tone in the sinuses', the student would be asked to sing as if the voice was created in the sinuses.

3. PRACTICE WHAT YOU COULD BE DOING

Practice creative links. A creative link can be:

- A story about something you've just done
- A joke
- Some sort of metaphor on something that's happening

Link the story, joke or metaphor to your main message.

If you can get that message to three words, that's brilliant. Don't labour the point.

Do not deliver your creative link from a power position – front and centre of your stage.

Move to another place on stage to deliver your creative link, then return to the power position when you deliver your message.

4. KNOW WHY YOU NEED TO BOTHER

A creative link is very important to capture the hearts and minds of the people you are speaking to. You'll find that people in leadership do it all the time.

It is the skill that sorts out the sheep from the goats, and it is a great skill to get onboard.



CREATIVE LINK

THE POWER OF THREE

INFORMATION SHEET

The goal of this exercise

1. Know what you are doing now
2. Know what you could be doing
3. Practice what you could be doing
4. Know what's going to stop you achieving it
5. Know why you need to bother

The 'Rule of Three', or 'Power of Three', suggests that things that come in threes are funnier, more satisfying, more effective, and/or more memorable, than other numbers of things. Hence, in listing examples of things, three are usually provided

The Power of Three is symbolized by a "triquetra", a Celtic pattern that shows the center of three connected circles



The Welsh Triads and Irish Triads suggest the use of three's was also a mnemonic device—easy-to-learn verses that were pointers to other information also committed to memory by Druids.

The Latin phrase "omne trium perfectum" (everything that comes in threes is perfect, or, every set of three is complete) conveys the same idea as the rule of three.

The rule of three in writing and speaking suggests that this principle also applies. Again, a trio of events or characters is more humorous, satisfying, or effective than other numbers in execution of the story and engaging the reader/listener. The reader or audience of this form of text is also thereby more likely to remember the information conveyed. This is because having three entities combines both brevity and rhythm with having the smallest amount of information to create a pattern. It makes the author or speaker appear knowledgeable while being both simple and catchy.

Slogans, film titles and a variety of other things have been structured in threes, a tradition that grew out of oral storytelling. Examples include:

- the Three Little Pigs
- Three Billy Goats Gruff
- Three Musketeers.

Similarly, adjectives are often grouped in threes to emphasize an idea.

POWER OF THREE

Martin Luther King Jr., the civil rights activist and preacher, was known for his uses of tripling and the rule of three throughout his many influential speeches. For example, the speech "Non-Violence and Racial Justice" contained a binary opposition made up of the rule of three: "insult, injustice and exploitation", followed a few lines later by "justice, good will, and brotherhood".

The appeal of the three-fold pattern is also illustrated by the transformation of Winston Churchill's reference to "blood, toil, tears and sweat" (echoing Garibaldi and Theodore Roosevelt) in popular recollection to "blood, sweat and tears". [20][21] Similarly, Thomas Hobbes' Leviathan describes the importance of community, without which life would be "solitary, poor, nasty, brutish and short". This has been reduced to the commonly heard triad "nasty, brutish and short".

1. KNOW WHAT YOU ARE DOING NOW

We know that when it comes to communication, 'The power of three' is the golden rule.

It works in many ways. It works in the succession of three words together. It works in the phrases that are repeated three times and it works in overall structure. It also works if you are speaking or writing and is essential if you are speaking in public.

Instead, most of us adopt a structure where we do not benefit from the rhythm of three. We use 4 or 8 or some other set of words in succession and lose interest or, in structure, we dive straight into our content.

For example, *"Good morning everyone. We started this project in 1990..."*

We then rabbit off an overwhelmingly long list of topics.

For example, we might say,

"What we covered today is, why we got involved in this project, the project, what came out of it, your feedback, what the quality initiatives are and what the costs are amongst other things."

This is a perfect way to lose your audience.

2. KNOW WHAT YOU COULD BE DOING

You can use the rule of three in so many ways. Examples are:

1. Three individual words
2. The overall structure of your presentation into 3
3. Never repeating gesture more than 3 times

In structure this is often seen as the pattern:

- Tell them what you are going to tell them.
- Tell them.
- Tell them what you told them.



POWER OF THREE

Face-To-Face Communication

The power of three is not just a useful tool when you're speaking, it's also a useful way to structure your presentation.

1. Tell them what you are going to tell them	1. Introduce yourself	1. Who are you
		2. How long are you speaking
		3. What's your topic
	2. Message	1st word of a three word message
		2nd word of a three word message
		3rd word of a three word message
	3. Agenda	1. Why we got involved
		2. What we are doing
		3. What are the outcomes
2. Tell them	1. First point	
	2. Second point	
	3. Third point	
3. Tell them what you told them	1. Summary (called the agenda in the 1st section)	
	2. Message	
	3. Follow-on action, also known as a closing out introduction (called the introduction in the 1st section)	



POWER OF THREE

Gestures

When it comes to gestures different rules apply.

- People will tolerate two repetitions of gestures.
- Once you get to three it becomes meaningless.
- You can't repeat gestures or you'll actually disconnect people.

3. PRACTICE WHAT YOU COULD BE DOING

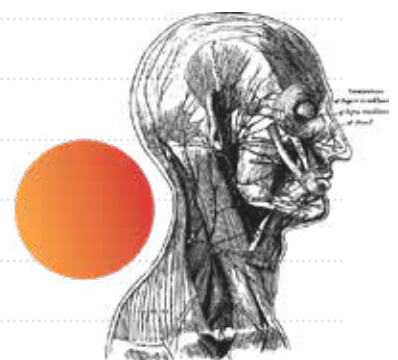
The rule of three becomes part of you once you know the rule.

When with casual groups or friends, try to speak in list of threes. For instance, you may say "Would you like coffee, tea or water?" Just become aware and do it!

You will find opportunities to practice, practice, practice.



NOTES





PRESENCE, INFLUENCE AND VOCAL INTELLIGENCE

PRESENCE AND INFLUENCE