



# how to sell yourself

**communication  
and presentation  
techniques**

a **CNet**  
guide for  
voluntary and  
community  
groups



**CNet**  
EMPOWERING  
COMMUNITIES

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## Part One COMMUNICATION AND PRESENTATIONS

### 1. Reasons for ineffective listening

You may begin to wonder whether there is any point in your attempting to speak if no one is likely to listen to you.

Here are some other reasons why people may not be giving you their full attention:

- ★ They anticipate what is going to be said and switch off.
- ★ They are planning what to say when it's their turn.
- ★ They may be tired or worried, i.e. they may have too much on their mind to concentrate.
- ★ They can't hear or they find your voice dull and monotonous.
- ★ The topic is too complex and difficult to follow or the topic is too simple and basic.
- ★ You lack credibility, confidence and structure, and use too much jargon.
- ★ The chairs are hard; it's either too hot or too cold; and the sound of traffic is very distracting.

## 2. Different Techniques:

### Writing versus Speaking

You should be aware of the difference between listening and reading so that you can adjust your approach and successfully reach your audience.

Writer	Speaker
<i>Writer can't see reader.</i>	Speaker can see listener.
<i>Writer can't react.</i>	Speaker can slow down/speed up/repeat and involve listeners.
<i>Writer relies on words only.</i>	Speaker can use body language and voice for emphasis, enthusiasm and emotion.
<i>Writer can carefully choose words, but cannot change them. suit the listeners.</i>	Speaker can be more flexible and relevant by modifying and altering words and phrases to suit the listeners.
<i>Writer explains topic only once and reader can reread.</i>	Speaker must have a simple, easy-to-follow structure, frequent summaries and relevant examples because listeners can't relisten.

### 3. A final thought

After a 10 minute talk listeners will have understood and retained approximately half of what was said and a couple of days later they'll only remember about a quarter.

#### Summary

- ★ Learn how to become a more effective listener.
- ★ Remember a speaker has the flexibility to alter their message for different audiences.
- ★ Create a positive impression – keep in mind that how you speak is as important as what you say.

### 4. What you need to know about your audience.

You know why you are speaking, but do they? So

ask the following questions:

- ★ Why are they there?
- ★ What do they expect?
- ★ What do they want or need?
- ★ What's their level of knowledge/
- ★ What is their attitude likely to be to you and your views?
- ★ Have they any past experiences that will influence them towards or against you?

#### Why are they there?

If you are speaking at a meeting in your own workplace it is possible your audience has no choice about attending: they are there because it is the Friday afternoon meeting.

Sometimes you have invited your audience to listen to you, for example you are making a presentation to a prospective customer. Alternatively, a client may have asked you to give a progress report on their project. At a public conference, your audience may have paid to attend.

Ask yourself whether your audience have chosen to listen to you and are there of their own free will, or whether they were sent – this can make a significant difference in their attitude towards you.

#### What do they expect?

You must satisfy your audiences expectations – if they are expecting a report on your experience with flexitime for office staff, telling them about problems you have finding a suitable garage to service the company vans will not be relevant. Beware of confusing your objective with your audience's expectations. They are not the same.

#### What do they want or need?

To achieve your objective, or reach your destination with all your fellow travellers, you must make the journey relevant to them. Your message must satisfy their needs. This doesn't mean that you change the content of your message, but simply that you put yourself in your audience's shoes and present it from their point of view.

A breakdown of needs listed below should be satisfied by your argument:

- ★ Saving money.
- ★ Increasing productivity.

- ★ Saving time.
- ★ Improving quality.

This is by no means a complete list; you'll be able to identify the needs of your own audience when you start to think about them in this way.

### **What's their level of knowledge?**

Here are some questions you must ask as part of your audience research:

- ★ How much do they already know about the topic?
- ★ How much do they think they know?
- ★ How much do they want to know?
- ★ How much do they need to know so that you achieve the result you want?

The last question is the most important, but you can only answer it when you have some idea of the knowledge they have already.

In a situation where you are aware that there will be a varied level of knowledge, you can give enough background information to enable everyone to understand your talk. For example: 'you'll probably remember that the dip in sales revenue last October was due to the cancellation of the large Australian order. I think we need to bear this in mind when looking at these figures.'

Avoid using phrases like 'for the benefit of those who don't know...' or 'for the less experienced among you...' No one wants to be identified (even to him – or herself) as one of the ignorant.

### **Proper preparation and practice prevent poor performance**

#### **What is their attitude likely to be to you and your views?**

In favour? Against? Indifferent? Open-minded? If, before you speak, you are aware of any negative attitudes you can attempt to overcome objections within your talk:

- ★ You maybe wondering how we can achieve this without taking on more staff.
- ★ If this sounds like an expensive proposal, may I suggest you look at it this way?
- ★ Many people say I look too young to have enough experience to cope with the problems of this department.

#### **Have they any past experiences that will influence them towards or against you?**

Bad experiences colour people's judgements and often create an invisible barrier that prevents your message from being received and understood. You must acknowledge and remove this obstacle if you are to reach your destination with your listeners;

- ★ I know that a similar experiment using temporary staff failed last year, but let me show you how my scheme is different.

### **5. Check list for speaking to external audiences.**

On occasion you may be asked to speak outside your own workplace as a panellist, a guest speaker or a workshop leader chairing a discussion, or as an after-lunch or dinner speaker.

The more you can discover about the audience and the location, the more confident and effective you will be as a speaker. This check list will help you.

**Who?** Find out about your audience; ask your contact all the specific questions listed below:

- ★ How many will be present?
- ★ What is their position/occupation/title?
- ★ What is their background/education/culture/race?
- ★ What is their sex, male/female/male and female?
- ★ What is their age?

**Where?** Make sure you know the exact address and telephone number, available parking, nearest railway station/airport. What type of room/hall/office/conference centre will you be in?

**When?** What is the day of the week, the date and the exact time?

**What?** What is the topic and any specific angle, as well as the reason for inviting you?

**How?** Will there be a stage? Is there a microphone and, if so what type? What equipment is available? How will the audience be sitting? In rows/ a semi-circle/with tables?

**Duration?** How long should you speak and does this include question time? When will the

questions be taken? Will there be a panel discussion?

**Other speakers?** Names and telephone numbers of any other speakers would be useful.

## 6. Start with general objectives

General objectives fall into the following categories:

- ★ To inform/teach/train.
- ★ To stimulate/motivate/inspire.
- ★ To persuade/convince/sell.
- ★ To explore/debate/negotiate.
- ★ To amuse/entertain.

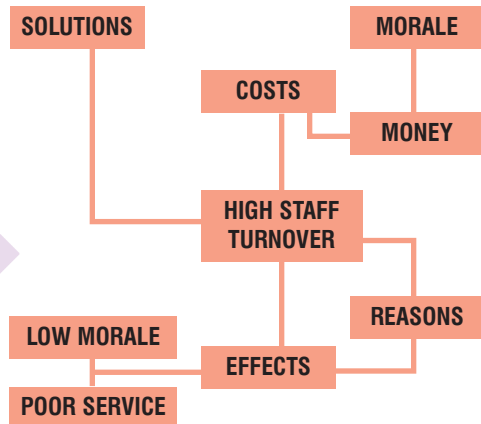
Writing down your objective in clear, precise terms is often difficult, but if you refer to the general objectives, they should help you. Remember that you will sometimes need to combine several objectives for example: my objective is to *sell* training to them. However, I also *inform* them of the content of the courses, *inspire* them with previous successes, *motivate* them by showing them how economical our training is in comparison with other companies and *persuade* them with logical arguments. Remember that one general objective should predominate; don't confuse yourself with a mixture of too many general objectives, but always aim to include some entertainment.

Do write out your objective. Remember it must be *specific*, but also *achievable*.

## 7. Mind-Mapping

So far in your preparation you've discovered as much as you can about your fellow travellers and you have chosen your destination. Your third step is to study the map. What routes will be most effective in helping you reach your destination? What material should you include in your talk to help you achieve your objective?

Draw a circle in the centre of your paper and write in it the subject of your talk and, as you let your mind free-wheel around it, jot down any ideas that come to you. Place down your ideas on lines radiating from the central topic. You'll find that each idea triggers off others so that you can continuously build on them. The advantage of this mind map (see diagram below) is that you have plenty of space to add new thoughts and you can



also expand on those you have already jotted down.

### Summary

- ★ Who is going to listen? Find out about the audience.
- ★ Brain-storm a mind map. Don't be judgemental; be creative
- ★ Select ideas. Choose a few key points to achieve your objective.
- ★ In other words, get to know your fellow travellers, choose your destination, study the map and finally choose the paths that will take you there together.

As you can see you need to spend sufficient time and effort on the body of your talk before you reach the stage where you can choose your opening sentences.

## 8. Making Your First Impression

Your opening words to your audience must be enticing, seductive and should make them want to listen to you. You need to capture their attention, stop their minds wandering and show them you're worth listening to. It's a tall order, but essential if you expect to achieve your objectives.

It's as simple as A, B, C and D:

**Attention** – capture their attention.

**Benefits** – show them what they will gain from listening.

**Credentials** – give them your credentials for speaking.

**Direction and Destination** – tell them your structure.

This may seem a lot to fit into one paragraph, but it can be covered in less than a minute.

**Ask a question:**

- ★ ‘Can you remember what you were doing on Tuesday 11 August last year?’
- ★ ‘Have you any idea how many hours you spend in your car each week?’

As you read through those questions, you may have quickly thought of your own answers and that is what the audience does, or else they listen for an answer from the speaker.

Questions engage the minds of the audience and make them concentrate. Don’t make your opening question too involved otherwise they will be working out the answer and won’t be listening to your next sentence; do make the question relevant to the audience.

## 9. Closing Sentences

Your listeners’ attention will always be at its highest at the beginning and at the end of your talk, so you must take advantage of this and conclude with a positive restatement of your message. Your conclusion shouldn’t come as a surprise. It should be predictable in order to allow the audience to pay maximum attention. It should be brief and not include material.

Below are some ways that you can end decisively.

**Summarise.** Use phrases like ‘in conclusion’, ‘to sum up’ or ‘finally’, to indicate that you are about to finish. Be sure to end shortly after these words – don’t continue for another 5 minutes.

## 10. Avoid Jargon and Abbreviations

Beware of speaking in terms that are unfamiliar to your audience – this can be very distracting and can cause many of your listeners to switch their energy to pondering on the meaning of a phrase or an abbreviation and so lose the thread of your argument.

Some terminology or abbreviations, which are part of your everyday vocabulary when talking to colleagues, could be misleading or even incomprehensible to many people. Carefully trim these distractions from your talk. Explain

abbreviations at the beginning of your talk. If you feel you must use shorthand because the abbreviated names are too long, remember to include the full name from time to time.

## 11. How to Design Visual Aids

Visual aids properly used, are an effective way to hold your audience’s attention.

**Adding Audience Value:**

The object of most presentations is to inform or persuade, or a combination of both, but information received by listening is retained for less time than that which is received by seeing. This means that visual aids help to make your talk more memorable. They also help to explain complex ideas in a form that is easily understood; relationships and comparisons can be shown more clearly in a visual format; statistics, figures and financial data in general are more digestible and comprehensible when presented visually.

Visuals can reinforce an idea that you have already discussed in words; for instance you could outline a cost-saving theory and then show visually what the actual savings would be in practice.

**Avoiding Aid Dependency:**

Make sure your visual is an aid and not a distraction, and make sure your aid is visual.

Beware of adding visuals to your presentation for the wrong reasons; they can take time, be difficult to use and confuse the audience. Many speakers use them as a prompt. They have most of their presentation on slides and refer to them throughout their talk. This is an insult to the audience! Such speakers are ignoring all the advantages of talking to a live audience and suffering all the disadvantages of reading. Your audience can be reminded of your key points after you have spoken them, so use a visual to summarise but not as a prompt.

Don’t use visuals to brighten up an uninteresting talk – improve your talk and only use a visual to illustrate it more vividly. Also use visuals to;

- ★ Present facts, concepts, figures, in a comparative or structured form.
- ★ Aid comprehension and prevent misunderstandings.
- ★ Reinforce your message.

- ★ Focus your listener's attention.
- ★ Maintain interest and help retention.
- ★ Motivate the audience to make a decision.
- ★ Add humour and spice.

**Keep them uniform.**

Don't use too many types of visual and don't attempt to make them too diverse. A jumble of typefaces and styles and a mixture of colours gives the impression that both speaker and company are disorganised and confused. Choose a clear, simple font like **Arial** or a classic font like **Times New Roman**, and a type no smaller than 28 point, and use it throughout your slides with a bold background colour to create a smart effect. Maintain a consistent style throughout for borders, headings and company logo position. If you are using transitions, ensure they are uniform and only use the special effects sparingly for impact.

**12. Considerations for Visual Aids**

Once you have decided that your talk would benefit from the inclusion of some visual material, choosing how to display it can be difficult. The table below shows the advantages and disadvantages of the various types of visual aid and you'll see that not one of them is perfect. However, here are some of the considerations for you to bear in mind, when selecting a visual style.

**Visual Aids**

- ✓ *Advantages* ✗ *Disadvantages*

**Blackboards:**

- ✓ No mechanisms to go wrong; flexible; mistakes easily corrected; can be quickly erased
- ✗ Chalk is messy to use; creates a classroom atmosphere; difficult to erase well if old; suitable for small groups only; not portable

**Whiteboards:**

- ✓ Similar advantages to blackboards; also presentation clearer with special pens; easy and cleaner to use.
- ✗ Limited to small groups; generally only available in training rooms; not portable.

**Flip Chart:**

- ✓ Easy to use; not much can go wrong; readily available; cheap; versatile – can be used pre-written or constructed during the course of the talk; portable.
- ✗ Can be difficult to write on quickly; only suitable for small audience of less than 25.

**Overhead Projector:**

- ✓ Transparencies easily and economically produced on PowerPoint; flexible; possible to change order or omit slides during presentation; build up of information possible with several slides; screen is bright and clear in normal room light; suitable for small or large audiences; can be used like the flip chart with a continuous roll of acetate so that the speaker can write calculations or notes on to it.
- ✗ Can break down or suffer bulb failure, usually fan cooled so produces background noise that can be distracting; must be constantly switched on and off so as not to leave irrelevant material or blank screen showing; speaker has to be careful not to obscure audience's view of the screen with the projector.

**Laptops/Data Projectors:**

- ✓ Have all the advantages of overhead projector and 35mm slides; available to most presenters; smooth transitions between slides; looks professional; use of special effects and sound adds impact and interest; can check visual by looking at laptop, not over shoulder to screen.
- ✗ Maximum of two people can see laptop screen so usually a data projector is required; extended set-up time and technical failure can reflect badly on the presenter; presenter can be tied to laptop unless remote control is used; colour on PC may change when projected.

**Video Clips:**

- ✓ Can be incorporated into laptop presentation or played on monitors; adds movement and external presenters.
- ✗ Sound reproduction on laptop can be low quality so use external speakers; use sparingly or the video will dominate your presentation.

**33mm Slides:**

- ✓ Very sharp, bright image; focuses attention of audience; wide variety of material can be shown; easily stored and carried; projectors readily available; fast and smooth operation; suits any size audience; useful for more formal method of presentation.
- ✗ Low light makes it difficult for audience to make notes and for the speaker to maintain eye contact; less flexible than overhead projector; cannot change order or omit slides; artwork can be expensive largely replaced by data projectors.

**Physical Objects:**

✓ Can save a lot of unnecessary description; ensures everyone has uniform idea of what speaker is talking about; members of the audience can handle them – direct contact is always useful; versatile; models; objects and props often easily available.

✗ Passing round objects is time consuming and distracting; small groups only, holding up article unsuitable for small objects or large audiences; models can be expensive to prepare.

**Available Equipment**

Most organisations have either a data projector or an overhead projector and flip chart, but if you are presenting a talk off site, check the specifications of the data projector.

**Size of Audience**

If the audience can't see what's on the visual, you are likely to antagonise them and lose their attention. Certain aids aren't suitable for groups of more than 25 people. I.e. flip chart, blackboard, whiteboard. This is a rough estimate, and the size and layout of the room may allow you to increase or decrease that number. If you are presenting to a small group of five or six people, don't dismiss the idea of visuals as inappropriate; a large screen is not always necessary as you can easily project on to a blank wall.

**Size and layout of room**

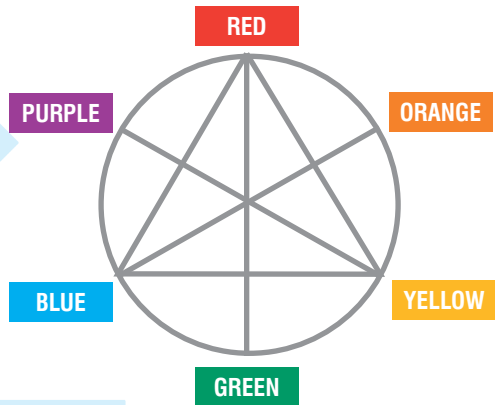
Long, narrow rooms with poor lighting are not suitable for the smaller aids such as flip charts. Sometimes conference facilities are located in rooms with pillars or asymmetric walls that can make it difficult to set up a screen, which is visible to all the audience. If you are sitting on a platform you may have to rearrange the speakers' chairs so that they don't obstruct the screen.

**Lighting**

You may have to darken the room, as some offices may not have blinds at the windows. Overhead projector slides can be shown in natural light, but occasionally you will need to block out sunlight directly on to the screen. Also, 35mm and low power data projectors need dimmed lights. Avoid shadows on the flip chart if possible and don't place it against a window or another source of bright light as this will make it difficult to read. Seating arrangements.

Make sure you arrange the seating so that everyone has a clear view of the screen.

**The Colour Wheel**



If you want vibrant colours use the ones from opposite sides for example, orange and blue or yellow and purple. An image stands out strongly when a warm colour is combined with a cool colour. A common example of this is yellow on a blue background.

However, some colours change or lose their intensity when they are projected. Always avoid white letters on a yellow background or vice versa and pink on red, as they become invisible. You can use a primary background colour to indicate the various sections of your talk, i.e. the sales manager could use blue on the slides when illustrating her section on key accounts, and change to red when she moved on to new business. Avoid combinations of green and red, as these will be indistinguishable to people who are colour blind. The key to using colour successfully is to keep it simple.

**13. How to look professional when using visual aids**

It is one thing to have excellent visuals to hand, but it's important to use them competently. Here are some tips to help you look professional.

**Flip charts:**

★ Always carry your own marker pens as they can dry out quickly and those supplied may not write well; also, you can be sure that you have the right thickness and colour for your purpose.

- ★ You can prepare the flip chart in advance, but if the paper is thin, only write on every other page, otherwise some of your audience will attempt to decipher what is written on the next page. Use block capitals in a variety of colours to ensure that your visual is easy to read and attractive to look at. Remember to hide your prepared flip chart until it is relevant so that it creates maximum impact. Flip chart pads are usually 60cm by 80cm, but they are also available in larger sizes and a smaller variety for use with desktop easels. If you are drawing graphs or working out calculations seek out paper printed with faint squares – they are invisible to the audience but make it easier to write in a straight line.
- ★ The heights of some easels are adjustable. Practice turning the pages over and if there is any difficulty, lower the easel or arrange for one of your listeners to help you at the appropriate time.
- ★ Use a paper-clip or fold over the corner of the page to indicate your next visual or a visual to which you want to refer back during the course of your talk.
- ★ Flip charts are not suitable for large audiences so their use is limited to informal groups of approximately 25 people or fewer, and are used most effectively during the course of a presentation to note information given by members of the audience, to calculate, to show organisational change, to illustrate a management model or to highlight and summarise essential points. This can serve as a visual reminder and a listener who has been distracted can tune back in by glancing at the flip chart. Your main points on the flip chart can help you to summarise at the end of your talk.
- ★ Consider using two flip charts so that one can display the key ideas, while the other is used as a scribbling pad.
- ★ Using a flip chart in mind-mapping sessions is helpful as it enables all the points to be visible to your group. As each sheet is completed you can tear it off and stick it onto the walls around the room so that you can make up a complete picture.

- ★ Writing clearly and quickly in front of an audience is not easy and, if you're planning to use it frequently, find time to practise as it's a skill that can be learnt.

#### **Hints on using the flip chart:**

- ★ Always remove the previous speaker's chart.
- ★ Stand to one side of the easel, on the left if you're right-handed and on the right if you're left-handed, so that as you write you are not obstructing the audience's view; this position allows you to glance over your shoulder occasionally, to keep eye contact with your listeners. Also stand to one side of the easel if you are indicating points on the flip chart.
- ★ Don't hang on to the easel for support.
- ★ Never write and speak at the same time. This is one of the most difficult rules to follow but remember that anything that you say while you are writing will not be heard by your listeners; they will be concentrating on what you are writing and not listening, and your voice will be muffled as it will be directed at the flip chart and not at your audience.
- ★ Don't hold a marker pen in your hand when you're not writing.
- ★ Look at the audience and not at the flip chart. Speakers break this rule more often than any other because eye contact with the audience is difficult and looking at a familiar flip chart is comforting. Learn to overcome this problem and stand square to the audience and not half turned to the flip chart.

## **14. The Overhead Projector**

This visual aid is suitable for large and small audiences, and slides are easy to make. The smaller desk version can be carried to locations that don't have suitable equipment.

Most overhead projectors are used to project slides on to a screen, but when a roll of acetate film covers the top it can be used in a similar manner to a flip chart, i.e. to note down audience contributions, to summarise decisions, to show calculations or to use as a scribbling block for the speaker to illustrate theories and suppositions visually.

You can use pre-drawn diagrams or outlines and then complete them in front of the audience while

explaining the significance of the additional material. Alternatively you can place an incomplete transparency under the acetate roll and draw on the finishing lines without marking a transparency you may want to use on another occasion.

As the speaker sits alongside the projector facing the audience, he can continue to make eye contact as he writes, which he can't do while using the flip chart. This secondary use of the overhead projector is generally more suited to lectures and informal training sessions.

**Hints on using the OHP:**

- ★ Always switch off the projector before removing your transparency. The speaker who waves her transparency over the projector is providing a minor distraction and a blank screen is unpleasant to look at. If you have a series of slides simply move the next slide into place without switching off.
- ★ Point at the transparency and not at the screen to indicate any vital information.

**15. Laptop Computers**

Laptop presentations have become very common. If you are wanting help in this sort of presentation, contact Bradford CVS or Keighley CVS for advice.

The advantage of using laptop visuals are:

- ★ New material can be incorporated e.g. up-to-the-minute accurate sales figur.
- ★ Presentations can be customised easily.
- ★ The transition between slides are smooth.
- ★ Text builds are hassle-free and key points can be highlighted.
- ★ Video clips can be added.
- ★ Colour, backgrounds and professional templates add impact.

The disadvantages are also all the points listed above. Presenters (and their audiences) can get carried away with the technology, so instead of adding value, the visuals hijack the presentation.

**Screen:**

If you are presenting to a couple of people you can do it directly from the laptop. Ensure that the screen is not catching any reflected light and that the image is visible to your listeners.

In the absence of a screen, or in a small space, you may wish to project directly onto a plain wall; however, you should expect a reduction in the quality of the image.

Where you position the screen will depend on how dominant you want your slides to be. If you are illustrating 80 percent of your presentation, place the screen centrally; if only 20 percent of your talk has visual support, you should be centre stage. Place the screen to your left, which makes it easier for the audience to look from you to the screen and read visuals from left to right.

For larger, more formal presentations you may wish to use rear screen projection. The projector is placed behind the screen and is invisible to the audience. A special opaque screen is needed for back projection, together with a projector with a reverse image feature.

**Projector:**

Data or LCD projectors are portable and usually used with a laptop. It is possible to download your presentation on to a memory card (PCMCIA) and eliminate the need for a laptop. However, some functions such as transitions will not be projected.

DLP (Digital Light Processing) projectors, particularly the three-chip design, give a better, clear picture, but you should aim for 750/800 ANSI lumens (which is the brightness measurement) for an audience of approximately 20. Be sure to have an appropriate stand for the projector – an OHP trolley is too low.

Plasma screens are installed in some boardrooms and used as a n alternative to a projector, and also double up as a monitor for video-conferencing. They are not portable so cannot replace the data projector for offsite presentations. Although the picture quality is very high, they can only be used for audiences of under fifteen because of their size.

**Laptop:**

The rule of thumb for laptops is simple – get the fastest you can lay your hands on and always run it from the mains.

Ensure you have a video display card if you want to show clips and a video card so that you can input from TV, video or from your own camcorder. You will also need a sound card. Be aware of infringing on copyright laws if you use audio or

video that is not in the public domain. Video is very memory hungry and you will need a CD-ROM (and drive) and not a floppy disk for this type of presentation.

You could even fire up Netscape Navigator or Internet Explorer to show off your company's website. You would obviously need a phone line or a mobile phone if you wish to do this.

**Hints on using a laptop with a data projector:**

- ★ Always make a hard copy of your visuals, i.e. handouts and acetates in case of equipment failure.
- ★ Put your presentation on two separate disks or CDs in case one of them has a fault.
- ★ If possible put your presentation on the hard drive of your laptop to save time and hiccups with downloading the disk.
- ★ Ensure that you have an extension lead if your presentation is away from your home base.
- ★ Print out your visuals six to a page and number them as they appear in the slide sorter. This will enable you to locate a specific slide rapidly, perhaps in order to answer a question from the audience. This aide-memoire will also help should you need to omit slides due to shortness of time. On your keyboard you simply press the number of the slide followed by Enter to project the slide.
- ★ Allow double the time you think is sufficient to set up.
- ★ Ensure that the laptop is connected to your projector and switch on the projector before you start up the computer.
- ★ When you switch on your laptop you will notice that the presentation is only projected on the screen. In order to have them showing on both the screen and laptop, press Fn and F5 (on some laptops F4) again and it will appear on both. This function is particularly useful if by accident you come out of your presentation or there is a technical hitch. You will be able to sort it out on the laptop without the audience seeing your frantic efforts.
- ★ Run through your presentation at least once with a data projector, as colour that works on the PC or laptop may change when projected.

- ★ Experiment with the colour and contrast controls on the projector to get the best picture and, if necessary, switch off any overhead light in the room that shines directly on the screen.
- ★ Switch off the screen saver on your laptop.
- ★ The projected image should fill the screen and not overlap onto the wall or ceiling behind- use the zoom control on the projector for adjustment. If necessary, place a book under the projector if the legs are insufficient to raise it to an adequate height.
- ★ Check the volume of your speakers
- ★ It is unnecessary to show a continuous stream of slides. Some areas of your presentation may require you to be the sole point of focus. Alternatively, you may be asked a question and wish to remove a slide while you answer. Press the B key on your keyboard and the screen will go black. Press it again and the image will reappear.
- ★ Use a remote control if possible, so that you are not tied to the laptop when you want to advance slides.
- ★ If you switch off the projector when it is not needed, for instance, over lunch, remember to allow one minute for it to warm up before you can project your next slide.

**16. 35mm Slides**

It is important to remember that 35mm slides are not flexible. Once the carousel is loaded, it is impossible to change the order or omit slides during your talk. However you can project 35mm slides more quickly and more smoothly than using an overhead projector.

They have the disadvantage of needing a darkened room, making it difficult for the audience to take notes or for the speaker to see the audience; you arrange for a spotlight to shine on during the slide show so that your listeners can see you and also to help you read your notes. Because of the need to change the lighting, your slides should not be sprinkled throughout your talk but shown together in one section.

If you are arranging a meeting or conference using 35mm slides, here are some of the equipment you will need.

**The Screen:**

Place the screen in the centre of the room and use a remote control to change slides. If this is not available you will need to work in close harmony with the projectionist to indicate the moment to move from one slide to another. For informal groups, you may choose to project the slides on to a suitable blank wall.

**The Projector:**

Place the projector directly in front of the screen; making sure that it doesn't obstruct the audience's view. The focus adjustment is generally located on the front of the projector around the lens, and you should ensure that there is a spare bulb and enough extension cable to reach the socket. Consider using two projectors to avoid the unprofessional blank screen at the point where the slide changes over. A twin-dissolved unit adds an efficient touch to the presentation, and can be hired at a relatively low cost.

**Slides:**

A carousel holds 80 slides, so try to avoid having 85 and have your slides mounted professionally in hinged cases with glass that can be easily cleaned. These ensure that the slide stays in focus, whereas the cheaper type tends to move in the projector.

**The Carousel:**

When you load your slides, stand by the carousel, looking towards the front of the room, following the beam of the projector's light, and hold the slide above the tray in a position so that you can read it. Place the slide in the carousel upside down, so that the top of the slide enters first. Many speakers make the mistake of turning the slide over before loading, which causes it to be projected back to front.

**Hints on using 35mm slides:**

- ★ Number all your slides and make sure your script is marked so that you know where each should appear.
- ★ Double check that the carousel is correctly loaded.
- ★ Practise your entire presentation at least twice, with the projectionist or by using a remote control.
- ★ Mark on the floor the exact position of the projector in case it is moved after the rehearsal.

- ★ Use a pointer to indicate particular areas of interest, but put it down when not in use and resist the temptation to use it as a walking stick, or to conduct the audience like an orchestra.

**General hints on using projectors:**

- ★ Never switch on the projector without a visual in place. A blank, bright screen attracts everyone's eyes.
- ★ Allow enough time for your audience to absorb the content of your slide.
- ★ Prior to showing a complex visual, explain what it is intended to illustrate.
- ★ Allow a few moments silence before commenting on the slide.
- ★ Explain the visual when appropriate
- ★ Never look at the screen yourself.
- ★ Never walk between the projector and the screen.
- ★ On an OHP use a pen, not your hand, to indicate.
- ★ Remove the visual as soon as it is no longer relevant.
- ★ Use transitions with a laptop so that your information only appears when it is relevant. Fade down bullet points as you move on.
- ★ Never assume equipment will not be touched, moved or adjusted if you leave the room.

**Summary:**

- ★ Familiarise yourself with the equipment.
- ★ Rehearse in situ, including setting up and closing down.
- ★ Have a back-up plan in case of equipment failure.

## Part Two

### Presentation

#### 17. Reading a Paper

Reading from a paper is the worst method that you can choose and you should try and avoid it. It is particularly ineffective for small groups, but there are many disadvantages whatever the size of the audience.

An impressive speaker has sincerity, enthusiasm and vitality, and unless you are a professional actor you will find it difficult to express these emotions when you are reading.

Consider some of the other disadvantages:

- ★ You can't keep good eye contact – one of the essential elements of effective speaking.
- ★ Your body language is restricted – your script is like a ball and chain limiting your movements.
- ★ You will sound unnatural and therefore insincere.
- ★ Script dependence will mean you will never learn to be a convincing speaker or develop self-confidence.

**Memorising your script:**

Memorising your script is another method to be avoided because all your energy will be directed inwards instead of outwards to your audience. They will feel an invisible barrier and a lack of warmth, even if they don't understand the reason for it. Your talk will sound mechanical and will lack the vital ingredients of enthusiasm and spontaneity.

**18. Planned Improvisation**

This is the most effective delivery style as it has all the benefits of impromptu speaking and none of the drawbacks of reading. Your talk is prepared carefully, with a punchy beginning, a logical structure and a conclusive ending; it's well rehearsed and you can use brief outline notes to give you the confidence to sound enthusiastic, behave with vitality and look at the audience with sincerity.

**Using your mind as a safety net:**

You will recall that on the mind map you put all possible facts and details about the subject of your talk and you didn't attempt to evaluate them or fit them into a structure. At the next stage you studied the map to choose the ideas most appropriate for helping you achieve your objective in regard to your practical audience.

If you are using the mind map as your safety net you'll find the original map contained many fruitful ideas that were later discarded, so you will need to draw a second map that shows only the essential arguments and material. Draw the ideas in a

logical sequence following a clockwise direction so that when you are delivering your talk you can simply glance occasionally at the map to reassure yourself that you are including all the salient points.

A mind map has the advantage of being visual and displays your talk in its entirety. This is helpful if you need to cut or condense during the course of your presentation. The details of your talk should be well known to you, so you will only need a prompt of a few words if your memory fails you. Sometimes your mind may go blank between ideas; you finish one point and suddenly realise you can't remember what comes next. The mind map can put you back on track when this happens.

**Your script as a safety net:**

In your preparation, you will have moved through the following stages:

- ★ Researching the audience.
- ★ Setting an objective.
- ★ Drawing a mind map.
- ★ Choosing a path.

Use a coloured pen to underline the key ideas so that they are conspicuous. As you rehearse, you should aim to describe each idea and link it with the next one without reading or memorising the words on your script. Simply glance at it from time to time to check the next point. Using a script in this way increases your ability to speak fluently and decreases your dependence on the prepared text.

The key ideas are highlighted to assist you to follow your predetermined structure but you have the freedom to use your own choice of words to travel from one point to the next. Practice speaking round each point and don't be tempted to rely on the script; you should only use it as a guide to your destination and not as a vehicle to take you there.

**Using confidence cards as safety net:**

You can prepare confidence cards directly from your mind map, or from your full script. Remember that confidence cards should never contain full sentences as you don't read the cards - you only glance at them in moments of uncertainty.

**How to write confidence cards:**

Look at your script or mind map and mark the key points in red; next check the links you have used to move from one point to another and mark these in blue. If you have included anecdotes and illustrations, mark these in green. This will provide the skeleton of your talk.

Using 102mm by 152mm index cards write out in capital letters your key points, your links and your illustrations in the order in which they appear in your talk. Write on one side of the cards only.

If you are working from a full script, you must be very self-disciplined to avoid including all your persuasive phrases and scintillating sentences. Only single key words will help you.

Remember it's your speech with your ideas so you don't have to absorb and learn a host of alien concepts that you might forget. You only need learn the sequence of ideas and the links between them to give a good talk.

The test for effectiveness of your confidence cards is how few words you have on them, not how many.

**Why cards?**

I suggest you use 102mm by 152mm cards, because they are less distracting than paper. You can hold them in your hand, or rest them on the lectern or table and you will look professional. Should you suffer from trembling hands, cards won't reveal this as much as a flapping piece of paper.

**What's on them?**

As well as reducing your talk to key words and ideas, on your confidence cards you can add instructions to yourself such as 'smile', 'look at the audience', 'stand still', etc., and you can mark the point where you want to use a visual aid or write on the flip chart.

**Only two full sentences:**

Although it's essential to mark key words on your cards, there are two exceptions to this rule. To give a strong framework you can write out in full the opening and closing sentences of your talk. You will probably find that your anxiety is at it's highest point immediately before you speak and it's reassuring to see in front of you the exact words with which you'll begin. Similarly, you will

need a clear end to your talk and if the final sentence is written out in full, you will be able to resist the temptation to run past the finishing post.

Memorising the opening and closing sentences can also be a boost to your confidence and will enable you to make positive eye contact with your listeners at the two periods in your talk when you know you are likely to have their maximum attention.

You should also write out in full any quotations you intend to include as it's essential to use the exact words.

**Remember to number them:**

If your confidence cards are untied, be sure to number them, because dropping unnumbered cards moments before you speak would be a calamity.

**What are the advantages?**

Using confidence cards will help you to:

- ★ Sound natural – because you will be choosing your own words as you speak.
- ★ Be confident – because you will have a safety net in the event of a blank mind.
- ★ Look at the audience – because you won't need to read a script.
- ★ Use expressive body language – because you will be free to move.

**Show sincerity, enthusiasm and vitality:**

If you have to give the same talk several times confidence cards will allow you to use a different vocabulary and even different illustrations for each audience. This will help you to remain fresh and spontaneous and prevent the material from becoming repetitious for you.

**Pitfalls to avoid with confidence cards:**

Using confidence cards effectively will allow you to be an enthusiastic and sincere speaker but beware of these pitfalls:

- ★ Don't shuffle or play with them during your talk.
- ★ Don't keep staring at them to avoid looking at the audience.
- ★ Don't use fillers, e.g. 'eh, umm, you know, I mean' etc., as you choose your words – remember the power of the silent pause.

**Visual aids as a safety net:**

Provided you plan to stand or sit close to the projector, you can write prompts to yourself on the

notes pages of your PowerPoint presentation. A few key words should be sufficient to provide a structure that you can follow easily.

Visual aids themselves can also act as a prompt but beware of using unimaginative and wordy slides simply to provide cues for yourself during your talk. Using words on the visual aid merely as a prompt is a misuse of it and an insult to the audience. During a talk, words are for speaking not for reading.

Using a combination of creative visuals and confidence cards provides you with an effective safety net, which won't prevent you from looking at your audience and using appropriate gestures.

### 19. Why is body language important?

However you look or move, you will be giving off signs to your audience as to your inner feelings – you cannot not communicate. Being aware of your particular mannerisms and nervous gestures enables you to correct them and present a confident unselfconscious image.

#### ***The perils of bad body language:***

If your inner panic shows itself in your fidgety feet and fiddling fingers, your audience will feel uncomfortable because they want and expect you to be in control. In addition, they will not have confidence in you, your ideas or your product or service. They will not believe in you, they won't listen well and will quickly forget what you have said. If you look confident and believe in yourself, you will have credibility and your listeners will be eager to hear what you have to say.

### 20. Eye Communication

Looking at someone demonstrates that you are interested in them. Eye contact also denotes authority. Powerful people give more eye contact than those who are less confident.

#### ***Where is the audience?***

Some speakers follow the ludicrous advice, sometimes given to novice public speakers, to find a friendly face in the audience and speak to it. After a few minutes of continuous scrutiny, the poor victim in the audience is asking, why me? The rest of the audience is feeling excluded from what appears to be an exclusive monologue; finding a friendly face is unfair both to the 'face' and to the rest of the listeners present. Avoid speaking only to the most powerful or influential

person present for the same reason.

Speakers tend to look at their notes, at the back of the room, at their visual aids or even at a blank flip chart – anywhere but at the audience.

#### ***Why is it difficult to look at the audience?***

You know instinctively that you express your emotions through your eyes, so if you don't look at them, they won't be able to see how nervous you are.

Having people looking at you is unnerving, you feel put on the spot, cornered and trapped, so you distance yourself from the situation by looking out of the window. You feel, quite illogically, that if you don't look at them, they will be able to see less of you.

#### ***What happens when you don't make eye contact.***

People who are interested in each other make eye contact when they are talking because they want to know how their listener is receiving their message. When you don't look at the audience, they feel (probably unconsciously) that you are not interested in them, or in their reaction to your talk; they feel the same way as you do if someone at a party talks while looking over your shoulder; they feel you don't care whether they listen or not; because they do not feel involved by you their concentration lags.

#### ***How is your eye contact?***

During the course of your everyday life, pay attention to the eye contact other people make with you, and try and note how easy or difficult you find it to look at people when you are talking in a variety of different situations. Ask friends for feedback on you own eye contact. Practise maintaining contact for longer than usual without it becoming uncomfortable.

### 21. Hands

When a speaker is fairly accomplished, it is often their hands that reveal apprehension.

#### ***What not to do with your hands:***

- ★ Fiddle with rings, watch, cuff links, buttons, pens, elastic bands, paper-clips, spectacles, cuticles and nails, confidence cards, coins in pocket, pointers.
- ★ Touch and pat face, hair, pockets, desk, table.
- ★ Clutch back of chair, notes, side of lectern.

- ★ Scratch any part of the body.
- ★ Hide them behind back, in pockets, in lap, by folding arms, or by sitting on hands.
- ★ Point at the audience.
- ★ Rub them together in enthusiasm.
- ★ Wring them in despair.

**What can you do with your hands:**

Your hands do not have a separate identity – they are part of your arms and, in general, only need to move if you are making a gesture, and should only hold your confidence cards.

**Arm gestures:**

Remember that your arm begins at the shoulder – always use your entire arm. Don't tuck in your elbows to your waist or make jerky, half-hearted, meaningless gestures. Useless gestures, as opposed to those with a purpose, reveal nervousness and become a distraction to the audience. Don't be afraid to use your arms, though, because standing rigid like a wooden soldier is as unnatural as waving your arms about unnecessarily.

**What can you do with your hands when you are not using your arms.**

Keep your hands empty and still by the sides of your body. This will feel odd, but it looks natural. But don't keep your arms glued to your sides, because when a gesture is required, your hands will only make little waving movements somewhere down by your thighs.

If you are holding confidence cards, be sure to gesture with the other hand. Remember you can change hands so that you are able to use both during your talk.

**22. Position and Posture**

**Avoiding barriers:**

Facing an audience, whether it is of five, 50 or 500, is difficult and speakers like to hide behind desks, tables or lecterns. If you want to be a good speaker, you must learn to stand totally exposed in front of your audience. Always stand in front of all the barriers.

**Pitfalls of lecterns:**

Try to stand to one side of the lectern so that you can refer to your notes and your listeners can see all of your body. This will also make it easier for

you to make natural gestures and to move around. If the lectern is fixed with a microphone, you have no choice but to stand behind it. Stand on a box if you are short so that your upper body can be seen. Ask for a radio microphone if you want to move away from the lectern.

**Standing and sitting:**

Standing gives you authority, enables you to breathe properly and project your voice, and to make better eye contact. The disadvantages of sitting are:

- ★ Your chest is restricted and it is difficult to use your lungs effectively.
- ★ Your eye contact may be limited and you may be tempted to look down at your notes too much.
- ★ Your listeners may not be able to see you.
- ★ It will be very tempting to play with pens and paper-clips on the table.

**The advantages of standing are:**

- ★ You are more visible and have more authority.
- ★ Your voice projection will be better.
- ★ You will have room to make gestures (don't lean on the table or clutch the back of the chair if you are standing behind it).

**Stand tall:**

Act confidently, even if you are quivering inside. Push back your shoulders and open up your chest as if you are about to begin the first day of your yourself, your listeners will accept and retain what you say.

**Finding your feet:**

Like hands, these creatures on the ends of our legs seem to be stimulated by nerves to act very strangely. I have seen otherwise normal men and women:

- ★ Hopping from one foot to another.
- ★ Taking two steps forward and two steps back.
- ★ Standing on one leg.
- ★ Crossing their legs in the 'I want to go to the toilet' stance.
- ★ Rocking to and fro.
- ★ Swaying from side to side.
- ★ Flexing at the knees.
- ★ Rising up on their toes on every third word.

- ★ Rising up on their toes on every third word on a squeaky floor board.
- ★ Sticking out one foot and ‘boring for oil’ with the heel.
- ★ Going on little, undirected walkabouts.
- ★ Tracking the pattern of the carpet with the curve of their shoe.
- ★ Walking up and down like a caged animal.
- ★ Standing on the sides of their shoes.

If you can identify any of these traits in your own performance, imagine that you are standing in weighted boots, so that it is impossible to move without a conscious decision. You should be aiming for steady, relevant movements, not cat-on-a-hot-tin-roof jerks. You don’t have to stay nailed to one spot, but you should be consciously deciding when to move to another spot - to the flip chart, towards a questioner in the audience, to pick up a visual aid – and you should not be at the mercy of your fidgeting feet.

Stand upright on two feet a few centimetres apart, so that your hips are balanced over them and your shoulders and the rest of your body are balanced over your hips. Don’t slump or lean on one foot with your hip sticking out.

#### **Summary:**

- ★ Use your eyes to make contact with your audience and show that you are interested in their reaction to you.
- ★ Your face should say, ‘I am happy to be here and I’m glad you’re here too’.
- ★ Your hands should be empty and still.
- ★ Gestures start from the shoulder.
- ★ Don’t hide behind barriers.
- ★ Stand tall, don’t sit.
- ★ Balance on both feet and wear imaginary lead weighted boots.
- ★ Let the beam of calm confidence shine out from your chest.

### **23. Why should you practice?**

Rehearsing helps you to:

- ★ Become familiar with the flow of your material.
- ★ Conquer the blank mind syndrome.
- ★ Feel more confident and control nerves.

- ★ Develop an effective speaking voice.
- ★ Use positive and appropriate body language.

You’ve probably spent sufficient time planning the content and choosing the words, but fail to allocate enough time to what will make the difference between a mediocre and a memorable talk – practice. Remember, if you can get up an hour earlier you gain an extra hour in which to practise.

#### **The three-step approach:**

Take it one step at a time – practice, rehearsal and dress rehearsal. Practising is done by yourself, rehearsing in front of one or several people and a dress rehearsal is on site with props. All your practising and rehearsing should be spoken aloud.

#### **Guidelines:**

Your first run through will probably help you to add examples and even anecdotes that you hadn’t thought of in your original preparation. Also, if you are reading it out for the first time, you may find that some sentences are too long or complicated, your choice of words may sound clumsy or you may feel some ideas could be expressed more clearly. You must set yourself a time limit for changes otherwise you will always be rehearsing new material and the main purpose of your practice, to become familiar with your talk, will never be achieved.

#### **Don’t forget your body language:**

You’re practising to familiarise yourself with the ideas in your talk and words that convey them: you are also practising your body language and your voice.

Always stand when you are practising, so that you can use gestures and become used to holding your cards. Look around the room as if you were making eye contact with the audience. A full-length mirror helps at this stage, although there is nothing to beat recording yourself on video.

#### **Using a tape recorder:**

If you can’t video yourself, the next best thing is to record yourself on a tape recorder. Listen critically to your voice. Is it clear? Are you varying the pitch, volume and speed? Are you using powerful silent pauses or are you filling up the spaces with non-words? Above all, is there enthusiasm and vitality in your voice? Does it sound interesting? If not, analyse how you can improve it and

practice again and again. If you know that you will be addressing a large audience without the help of a microphone, place your tape recorder at the far side of the room and project your voice to it. Make sure you are not straining your voice. Remember if you have lungs full of air, your voice will carry further and you won't need to force it.

**Rehearsing with feedback:**

Use colleagues or friends, but be sure to give them the background to your talk – who the audience is, what they expect, what your objective is and what you hope to achieve. Make eye contact, use gestures and sound enthusiastic. Use your cards and if you lose your place, don't make any comment, simply continue as you would in front of a real audience; this will give you practice in overcoming fluffs.

Be sure to ask your audience to give you positive feedback as well. Not general praise, but specific instances of good performance – you need to know what to keep.

**Guidelines for feedback:**

These are some questions your rehearsal audience can use in order to assess whether or not you are presenting a successful talk.

You can use this checklist to evaluate your own talk.

**Introduction:**

- ★ Is the first sentence attention grabbing?
- ★ Have you shown why you are qualified to speak on this subject?
- ★ Have you announced your structure?
- ★ Have you revealed understanding and knowledge of the listener's attitudes and possible problems in the first minute or two?
- ★ Have you shown the benefit to the audience in listening to you?
- ★ Have you identified with the audience early on?

**Body talk:**

- ★ Have you announced your first point clearly?
- ★ Have you used facts, examples, anecdotes, comparisons and statistics to support your main points?
- ★ Have you summarised regularly?
- ★ Have you recapped on the previous point before moving on to the next one?

- ★ Have you used rhetorical questions to guide your audience along your path?
- ★ Have you avoided jargon and abbreviations?
- ★ Have you use visual aids in order to explain complex material or to add interest at a dull moment?
- ★ Are the links between each point clear and logical?

**Conclusion:**

- ★ Have you indicated that the end of your talk is coming?
- ★ Have you summarised your key points?
- ★ Have you asked for action?
- ★ Have you ended on a high note?

**Check your timing:**

Always time every practice so that you know whether you need to add or amend your talk. If you overrun on time, avoid what so many experienced speakers do – either ignore it and continue to the end of the talk or speak faster in order to include every precious point. Running over is a discourtesy to everyone and shows lack of professionalism. Speaking faster means that your audience will not be able to follow and may stop listening. If you have too much material for the time cut or condense.

Write the timings on your cards, so that when you are delivering your talk, you will know how much time you have left at any given moment. This is particularly important with longer speeches or on the occasions when you have to deal with unexpected questions that use up the time allocated to your talk.

**Summary:**

- ★ Make time to practice, aloud and standing up.
- ★ Use gestures and vary your voice.
- ★ Use a tape recorder and/or video recorder.
- ★ Practice in front of friends and colleagues and ask for feedback.
- ★ Remember you are the most important visual aid to your talk. Make sure that even before you open your mouth the audience feels that you are an enthusiastic and interesting speaker.

## 24. Checklist for Conference Appearances

- ★ **Introduction.** Make sure that the chairperson has a couple of paragraphs so that you can be introduced appropriately.
- ★ **Delegates' Pack.** If your paper or presentation is to be given to the delegates, make sure that the actual talk has different examples and anecdotes to bring it alive. You don't want the whole audience reading your script along with you.
- ★ **Timing.** Always aim to speak for less time than your time slot; for a 20 minute slot aim for 15 minutes. Most speakers overrun in the heat of the moment and the conference organisers will be delighted if you underrun.
- ★ **Other Speakers.** Contact them in advance so that you don't overlap in your subject material. Also check that your clothes don't colour clash. It is advisable to find out the background colour of the stage setting for the same reason.
- ★ **Microphones.** Find out what is being provided. Are they fixed on the lectern, or radio mikes with power packs?
- ★ **Visual Aids.** How will the visuals be projected? Who has control of them? Are they operated by the speaker or by a technician?
- ★ **Question Time.** Find out in advance how questions are going to be handled. Are they through a chairperson or will each speaker select questions from the floor? Will there be questions for individual speakers or a panel discussion at the end of each session?
- ★ **Rehearsal.** Check when you have entry to the venue and ensure that you have a complete run-through in situ with your visual aids and using the microphone. Practise crossing the stage if necessary from your seated position to the lectern.
- ★ **Lights.** Often you can't see the audience because of spotlights on your face. You may be able to ask for the house lights to be turned up so the audience is not in total darkness.
- ★ **Audience.** Mix with them before the talk if possible. Ask them what they are interested in. Encourage them to ask you questions at the

end. If you can identify a few faces when you begin, it will help to calm your nerves.

- ★ **Speaking from the lectern.** It is better to come out from behind the lectern if possible, even if only for a minute or two. In advance check that the audience can see more than the top of your head when you are behind the lectern.
- ★ **Body language.** The bigger the audience the bigger the gestures and facial expressions need to be.
- ★ **Voice.** With a slide presentation you will be looked at less so your voice has to be more interesting.

### Summary:

- ★ Don't worry excessively about the grammar.
- ★ Use simple but precise words. And keep your sentences short.
- ★ Abbreviate words like cannot, do not, should not, and so on.
- ★ Read the script aloud several times to test its naturalness and until it is very familiar.
- ★ Practise reading aloud from newspapers or from a book.
- ★ Learn to read ahead and look up at the audience.

## 25. Where are you speaking?

Whether you've planned to give your speech to delegates at a conference or a small gathering of your colleagues it is important to check out the venue for your presentation.

Business talks are usually given in one of the following situations:

- ★ Round-the-table meetings on your own premises, for example, board meetings, sales meeting, departmental meeting, formal and informal.
- ★ Clients/customer meetings in your offices or on their premises, generally a group of less than twelve.
- ★ Regional meetings in hotels, such as a sales meeting with a medium-sized audience of 20 or more.
- ★ Conferences in hotels or conference centres with large audiences of over 50.

**The visit:**

Always attempt to visit the site where you will be talking, allowing sufficient time to change or rectify any details that might prevent you from presenting well and efficiently.

Here is a list of points that you should bear in mind when you are visiting sites of different sizes.

**Small venues:**

Check list for small venues.

- ★ Ask yourself how you want the audience sitting. Do they need tables? Would a semi-circle without tables facing the speaker be a better arrangement? Are there any members you want sitting together or separated or close to you? Can everyone see each other, you and the screen (if you are using visual aids)?
- ★ Is there adequate space for your notes, visual aids, handouts? Can you escape from the barrier of a table between you and the audience, or will you be trapped behind it? Where will you position your flip chart and projector?
- ★ Where are the sockets for the equipment? Will you need an extension lead?
- ★ How do you dim the lights if you need to? Is a pointer available to you to identify details on the screen? How can you adjust the heating or air conditioning? Can you open the windows?
- ★ Who is providing tea/coffee and at what time? Imagine how your entire presentation could be jeopardised by the appearance of refreshments at a critical moment!
- ★ Is there a clock in the room or should you take your own? It's often easier to read a small clock than your wristwatch, even if you remove it and place it in front of you.
- ★ Who is providing pens, pads, drinking water?
- ★ Is it to be a smoking or non-smoking meeting?

**Medium sized venues:**

Check list for medium-sized venues.

- ★ Check everything on the list for small venues.
- ★ If you are using a hotel, check the name of the manager in charge of hiring the room you are to use.
- ★ What time will you be able to get into the room?

- ★ Are you operating your own visual aids and, if not, what cues will you give to the technician?
- ★ Check where the lighting switches are and who will operate them. Can only half the room be dimmed if necessary? Do the windows need to be covered?
- ★ Where are the toilets and telephones; will you need a phonecard or loose change to make a call?
- ★ What facilities does the hotel offer for taking messages?
- ★ When and how will tea/coffee be served? Will it be served in the meeting room or in an adjacent room? If it is in the same room, ensure that the cups are laid out before the meeting. You don't want to give your talk to the accompaniment of rattling china.
- ★ Who will be in charge and who will be on duty?
- ★ Are the chairs comfortable? Can they be substituted by better one if your meeting is long? Ensure that surplus chairs will be removed. Remember to provide a seating layout plan.
- ★ Make sure that no telephones in the meeting room will ring and disturb you.
- ★ Ask to see the visual aids equipment. Are you familiar with the projector? Do you know how to focus this particular model? What type of screen will be provided?
- ★ If you are using a lectern, how high is it? Can it be powered or can they provide something for you to stand on if this is necessary? Does it have a light so that you can read your notes if the main lights are dimmed?

**Large venues:**

For large conferences, most of the details should be organised by the conference co-ordinator. If that happens to be you, you will need to buy another book, because this is not the place to list everything you need to know. As a speaker your responsibility is to consider every aspect of your own talk and how you can ensure that your presentation will be professional and trouble free. Here are some points to consider:

Check list for large venues.

- ★ How will you approach the platform/stage?

- ★ Where will you stand?
- ★ Will there be other people on the stage with you?
- ★ Is there a teleprompter?
- ★ Can you see the audience or are the lights shinning into your eyes?
- ★ How are the visuals cued up?
- ★ What type of microphone is provided? Is it fixed or will you be able to move around?
- ★ Is the text of your talk being distributed to delegates and, if so, when?

## 26. Familiarity Breeds Confidence

These are probably the most important three words in the booklet and if you only follow this advice, you will become a better speaker.

Most of our worries about speaking in public are based on the fear that we will make a fool of ourselves, or worries about what people will think of us. We want the audience to respond and react and our biggest fear is that they won't. In fact it is unlikely that the audience will fail to respond, but in order to realise this, we need confidence.

Unfortunately you can't conjure confidence out of the air; it will only come with practice. You audience will believe in you if you believe in yourself. Practising gives you confidence and enthusiasm – a winning formula.

### Summary:

- ★ Find out where you will be doing your presentation.
- ★ Check the venue to make sure everything you need is there.
- ★ Try to book time for a rehearsal at the site before the big day.
- ★ Remember knowing about the site and its facilities will help you feel more confident.

## 27. How to use interest prompts

There is frequently a low period in the middle of the concentration span and it's up to you to include interest prompts in your talk to keep the audience's attention. Here are some useful interest prompts.

### Change your position:

Move from behind a lectern to centre stage; and in a smaller room, move from a flip chart to stand

closer to one of the listeners. If you have been sitting, stand; and vice versa. In an informal setting, consider perching on the edge of a table in order to vary your position.

### Use a visual aid:

Be careful not to use a visual aid only as an interest prompt. Write on the flip chart, show a slide or pass round a table a sample.

### Do something unexpected:

Take off your shoe and bang it on the desk to make your point.

### Ask a question:

Involve the audience by asking one of the following kinds of questions:

- ★ Rhetorical – the listeners will be prompted to give a mental response, e.g. 'where can we find the solution to this problem?'
- ★ General question - answered by a show of hands: 'who has installed a new computer system in the last year? Put up your hand.'
- ★ General question - answered by one or two people with a direct answer: 'who here can give me the details of a problem that they have encountered?'
- ★ Direct question: Mr Smith, what did you do when the fire destroyed all your records?'

### Involve the audience in action:

- ★ Ask them to work out a calculation, using their own situation as a base and applying the theory which you have just presented.
- ★ Ask the small/medium audience to move to a demonstration table to see a model in action and, better still, get involved in some way.
- ★ Ask for a volunteer to write on the flip chart.
- ★ Ask them to turn to the person sitting next to them and discuss a point raised in your talk.

### Summary:

- ★ Bear in mind that different-sized audiences behave differently.
- ★ Research your audience.
- ★ Watch their body language.
- ★ Use comprehension questions in small groups.
- ★ Control the interruptions.
- ★ Use interest prompts.

## Part Three. Writing for the Newspapers: Press Releases, Stories and Letters

### 28. Publicity can be the lifeblood of a community group.

Effective publicity might help you gain more members or lead to better relations with others in the community.

Effective publicity might help ensure that your group is seen as more legitimate by local authorities and others and might even help your funding. Perhaps most importantly, it will help to motivate your group. There is nothing so motivating as when someone else recognises your efforts. Effective publicity does not happen by itself. There are a number of things that you need:

#### **Publicity and Promotion Officer:**

Does your group have one? Even very small groups should consider making sure there is someone who can take the lead on generating publicity. Ideally, this person should be well-informed about the group's work and have access to a phone and even a computer.

#### **A Plan or Strategy:**

This shouldn't be terribly complicated or long winded, but it is well worth half an hour to sit down and discuss what you are trying to achieve with your publicity and how you will go about it. The approach you need to take for a recruitment drive will be very different to the approach you need to boost the reputation of your group.

#### **Imagination:**

Let your imagination run riot. The most effective publicity campaigns are the ones that stand out from the crowd.

First decide on your audience. If you want to increase your membership in a local area – say a village or estate – then perhaps posters and leaflets might be effective. If you want to increase your membership across a county then perhaps getting articles in newspapers or magazines would be a better idea. Think about the resources you have available. A large residents group might well have enough members to push leaflets through everyone's letterbox. A small group will be pushed even to put up a few posters and place leaflets in the doctors surgery.

#### **Posters:**

Make sure you have enough, they are the appropriate size and that they stand-out. Most people don't stop to read posters, they expect to see instantly what they are about. Make them short and snappy, with eye-catching artwork and give a telephone number for more information. Colour posters are very noticeable but they are expensive to copy. By using clever design and coloured paper, single-colour posters can be just as eye-catching. Computers can produce very high quality posters but so can artistic humans.

#### **Leaflets:**

Leaflets can give more information than posters and if they are left in places like libraries and community centres then people will only pick them up if they are interested. The cover of a leaflet needs to be eye-catching and attractive and the text inside needs to be crisp and to the point. Bear in mind that the question anyone reading your leaflet will be asking themselves is 'what's in it for me'. If you are looking for new members for example then the first paragraph might read: *'Hiddleswick thingamajig Group is a local group for local people who care about thingamajigs, If you or any of your family cares about Widgets, then you should join now and help us in our important work'.*

These days, most people will expect leaflets to be produced on a computer and so it probably is not worth hand-writing them. Leaflets should always give the name and address of the person producing them.

#### **Local Media:**

People are often mistrustful of journalists but in general, journalists on local papers and radio stations are interested in good news story about successes in their local area. These days journalists tend to be very busy and often never leave the office, contacting everybody via phone. They will get a great number of their stories from news releases issued by local authorities, hospitals and switched-on voluntary groups.

On the other hand, some journalists find that they are swamped with badly targeted and uninteresting stories from organisation large and small. A few quick checks should help to ensure good relations with your local media and good coverage for your group.

Is the story you have appropriate for that publication? A regional daily paper will concern itself with crime, politics and scandal, it won't be interested in a tree-planting day at your local school. The local weekly paper might well be really interested.

Are there any good pictures? It is pictures that sell newspapers, will your tree-planting take place in a dramatic setting. Will there be lots of people there? Will the newspaper be able to photograph something unusual and interesting? Even if the newspaper doesn't send a photographer, they might be happy to print photographs that you have taken. Have you written a good news release? A news release need not be long, in fact the shorter the better but it should answer the journalist's key questions: Who? What? When? Where? And Why?

A good example might be:

*'Kettle Bridge villagers, will be planting bulbs, this weekend around the village in their bid to win a Britain in Bloom competition.'*

In the first paragraph, the journalist has everything they need to know. If you give a little background to the story, that will help them write the story. You must include contact details for your group on the news release, preferably with the telephone number of someone who can be contacted, by phone, during the day.

With a little effort and thought, you could find that news articles concerning your group could become a regular feature of local media coverage. If at the same time, you distribute leaflets and posters widely, you could increase your membership and your standing in the local area very easily.

## 29. Creating a Newsletter

***Anyone can write a simple newsletter - can't they?***

Newsletters are one of the fastest growing methods of communication. The ability to produce limited print runs from simple desk top publishing systems has increased their growth further. Any one of us can look around and spot several newsletters or local magazines that are visited upon us both in our community and at work. This often leads to the false conclusion that newsletters are a 'good thing'.

Newsletters can be a 'good thing' but they can also contribute to the ever-growing pile of junk

mail on our mats and desks. The ability to publish from your desk doesn't mean you'll publish well. Even if you write brilliantly, your message can all too easily be lost in poor presentation on the page. This article aims to make you think about some of the hurdles you'll encounter – design, editing, presentation – asking first:

### ***Do we need a newsletter?***

Newsletters are most successful when providing regular information to a specific audience with a common interest. Normally related and informed in style, they will contain a number of short articles – most are dipped into for short periods of time over a few days or a week or two – and end up in the waste paper basket. A good newsletter should be a welcome, regular visitor that can be relied upon for accurate, factual information not readily available from any other source.

Ask yourself two, brief questions:

- ★ What is the purpose of the newsletter?
- ★ Does the newsletter contain news?

### ***What is news?***

News is events, developments, decisions that affect the reader, outcomes of meetings, new policy decisions, changes in council and government strategy, fund-raising success, the progress of a campaign or lobby... what isn't news? Personal tidbits about community members – marriages, birthdays and so on. Not only does this not truly interest your existing readership, but if circulation widens, it excludes others, who don't know those involved, from an interest in the newsletter. And remember it is your readers who will say, 'do I care about this?' You must pick topics that your readers will want to learn about.

People will read what they want to read... not what they ought to read.

### ***Perfect prose and gorgeous grammar:***

Probably the best writing style for a newsletter would make your old English teacher's hair stand on end. You're aiming to get information across to the reader during brief dips into the publication. You're competing with a mass of other publications, plus all the usual distractions of noise in the home.

Newsletter writing must be fast, informal, crisp and simple. It should reflect the best and most natural spoken language. When you talk to a friend

you tend to use simple language and easy, familiar images. So it is with the best newsletters.

Do understand how difficult this can be. It's debunking the habits of a lifetime. Since we learned to write our name at school through school essays, college exams, to office memoranda – we are encouraged to write to impress the reader. We want to show not only our grasp of the subject matter, but also our knowledge of the jargon.

Please forget it all. Write to express your thoughts in the simplest way you can.

- ★ Are you writing stories the readers want to read?
- ★ Have you included three short stories for each long one?

### ***Sprucing up the pages:***

There are two main items that attract readers to particular pages or stories. First, there is a photograph or drawing.

Good photos are worthwhile – but they must be good. Locals newsletters are all too often full of pictures of buildings, groups waving vaguely at some point to the left of the photographer – or, worst of all, grips and grins (cheque handovers!).

The best are of eyes, faces and action – remembering to study the background for conflict of interest. Think caption! A photo without a caption looks unfinished and you miss a chance to grab reader's attention.

Secondly, attention is grabbed by good headlines. Make no mistake, the craft of writing good headlines probably causes more anguish among newsletter editors than most other parts of the job. Here's a practical tip – a headline writing formula. Start with a simple story heading – how about:

*Man            bites            dog*

Jot them in columns on a piece of paper and fill in each column with alternative words, i.e. for dog you could have pooch, pup, poodle, spaniel, mutt, bitch; for man you ask: what sort of man? Vicar, pensioner, postal worker etc; for bites, try tears, devours, sucks, savages, mauls etc.

When you have filled a page turn it over and ask the 5Ws – who, what, why, when and where. Who and what are already in the headline; Why – starving? Angry? Revenge? Training? When – yesterday? Monday? Etc. Where – church?

Obedience class? Street? Then go and create. Don't try to include all the information in the headline, distil the most interesting bits. 'Man bites dog could become 'Angry pensioner mauls poodle' – or something equally factually correct! I promise your readers will love it!

### ***Creating character:***

Giving your newsletter a touch of character is surprisingly easy. Of all the building blocks used for identity, the nameplate (or masthead to use the common newspaper term) of the publication is probably the most important. When you first meet someone you make instant judgements on appearance, hairstyle, facial expression, enthusiasm, handshake and so on.

So in the newsletter, the first impression is the nameplate. 'Dormantown Shout,' the name taken by the community paper for part of Redcar, is another strong title that immediately lets you know that you are dealing with some forthright people.

Think carefully about a title and a nameplate – most importantly don't use the word newsletter. Anyone publishing something called 'the newsletter of...' is bound to be boring. In a nameplate, focus, briefing, bulletin, spotlight, update, issues, strike a much more interesting and positive image.

Many writers and editors spend hours of energy and effort on the first lines of an article – then aren't quite sure how to finish. Here are five alternative finishes for you:

- ★ **1. On a challenge:** ...so now you've got my guidelines for basic editing, can you do better? Tell us your best editorial tips for publication in a future issue!
- ★ **2. On a hook:** ...and that's all we've space for today, more tips to follow in a regular column in the... issue
- ★ **3. On a fact:** ...more of this information that improves your editing skills is available at just 11p per page.
- ★ **4. On a quote:** ...which is why Simon Smith, the editor, said, 'Thank Goodness this article is coming to an end!'.
- ★ **5. When all else fails – repeat the lead** ...now you know how easy it is, you understand why newsletters are one of the fastest growing methods of communication.

### 30. How to present Copy and Layout

The copy (wording) should be typed. If this is not possible, make your handwriting clear.

Whether typed or handwritten, double space your lines.

For press releases, letters to the editor or news stories:

- ★ Use half A4 sized paper (A5) – it matches their system
- ★ Be sure all pages are numbered
- ★ Use only one side of the page
- ★ End the message with the word ‘end’
- ★ Leave plenty of space and big margins. Editors and subeditors need this (...page at the top of the first page and 5 – 7 cm margins are good guidelines)

If you have an idea for a heading, use it – though it may be changed.

### 31. Writing Copy

*Clarity* is all-important. Use straightforward language and short sentences.

*Keep* paragraphs short.

*Make* your major points early e.g. date, time, location, name of events, who it is for.

*Give* special thought to attention getting first section.

*Check* you have given all essential information – e.g. headline acts, venue, dates, where to buy tickets.

### 32. Some other hints

Provide a contact number and person who can give further information or clear up any ambiguity.

Find out the paper’s policy on proofs. Proofing might be done formally (a copy of the typeset material) or informally (the reporter shows you a copy of what he or she has written).

Where possible develop personal media contacts.

Provide supporting material – e.g. your programme, bio’s on performers etc.

Circulate your press releases as widely as possible. Send a copy to:

- ★ Radio.
- ★ TV.
- ★ Weekly newspapers.
- ★ Other publications that cover your area of interest, e.g. farming, youth, motoring magazines.

### 33. Advertisement Layout and Design

#### **Avoid the boring:**

Regularity is not interesting, but a logical sequence of ideas is important.

#### **Eye direction:**

- ★ The natural movement is from left to right.
- ★ Faces and eyes and illustrations should face the main idea. Outward facing leads the eye away from your message.
- ★ Arrows and lines can lead the eye through desired sequences.

#### **Use borders with care:**

- ★ Many believe borders stop the eye moving easily to your advertisement.
- ★ But they can tie together loose ideas.
- ★ If you use a border don’t crowd text against it.

#### **Coupons/Entry Forms:**

- ★ Always position coupons or entry forms at the base of your advertisement and ask the paper to position your ad on the outside of the page. People do not like “spoiling” printed material by cutting into it.

#### **Use your logo and name:**

- ★ This has long term advertising value.
- ★ But the logo shouldn’t be larger than your main heading.

#### **Give directions for the newspaper staff:**

- ★ Present the advertisement in the layout you would prefer – e.g. where the logo, photos, etc, should go. Typesetters and layout artists have wide experience and may change this to make it more effective.
- ★ Indicate:
  - The size of the advertisement.
  - Which classified section or run-of-paper (displays ads).
  - Special instructions (e.g. borders).
  - Dates the ads need to appear.

### 34. Timing your Advertisement

Remember you can never have too much advertising – cost is only a restraint.

A series of advertisements are often worthwhile. Different sizes can save money while maintaining a constant awareness of your event. Instead of running the big, full-message as everytime,

consider running alternate smaller ads with just the main message. Or, have a series of ads with different messages. Variety will freshen the alert to your event each time.

BUT the timing of the advertisement has to be decided together with all publicity approaches.

### 35. Six Classic Rules

#### 1. *Gain attention, arouse interest:*

- ★ Use shape, colour, size, layout
- ★ Use catchy words
- ★ Aim to make the intention clear at a glance

#### 2. *Promise benefits:*

- ★ Self interest is a powerful motivator
- ★ Make the gain clear
- ★ Make the gain desirable

#### 3. *One theme should predominate:*

- ★ The heading should flash this idea
- ★ Supporting ideas should follow a logical order

#### 4. *Don't drown the message:*

- ★ A sea of words does not help – keep them to the minimum.
- ★ In general, the sooner and the bolder the main idea the better. If it is a long advertisement, repeat the main idea more than once.

#### 5. *Induce conviction and action:*

- ★ Be believable, sincere, factual.
- ★ Encourage the reader to do something.

#### 6. *Keep the goal in sight:*

- ★ What exactly do you wish to promote.
- ★ Make the advertisement relevant to reader's needs.

### 36. And some other hints

*Truth is essential* – slickness without substance is bad publicity.

*Customer satisfaction* is the best advertisement.

*Negative approaches* (e.g. criticism and sarcasm) seldom help.

#### *Language should be:*

- ★ Pertinent ★ Clear ★ Concise ★ Enthusiastic
- ★ Direct ★ Honest ★ Lively

#### *Headlines may be:*

- ★ Provocative ★ Commands ★ Curious
- ★ Promising ★ Questions ★ News

### 37. Poster Design and Production

All over town you can see posters advertising all kinds of events. They tell you about concerts, exhibitions, or bands playing at the local pub.

Most posters are also aimed at specific audiences. They are trying to communicate the right information to the right people, like the street posters produced by local rock bands.

A poster is poorly designed if it fails to communicate, when design elements – words, images and empty space – compete for attention.

But a well designed poster leaps out at you, demanding your attention. Why does such a poster work? It's not just a matter of making the poster look good. The information must be accessible, and arranged in order of priority.

What is being advertised? Where is the event to be held? When? Is there anything else important to say?

**Image:** What kind of image should you use on your poster? It can be a logo or symbol, a photograph, a line drawing or a random squiggle. But keep it bold and keep it simple – it will reproduce better, and look better from a distance.

**Typography:** The words you use must also work for you. Type has to be big, bold and readable at a distance.

Sometimes, the words themselves are the image. Handwritten or in a specific chosen typeface a particular event, message or idea. And in looking for the right combination, it's useful to know a few basic rules of design.

**Balance:** Each image or block of type has a certain "weight" (size and impression). A well-designed poster balances the design elements against each other.

**Shape:** Shapes should be used with caution. While they catch the eye, they can also set up barriers or distant the viewer from the main message. The circle, for example, may act as a focussing device, but written information should be kept outside the shape, avoiding unnecessary visual 'clutter'.

**Contrast:** Contrast adds excitement and movement to poster design. You can have contrast in moods, space, colour, dark against light, large against small. These are contrasts in value.

If you are using colour in your poster, you might want to employ chromatic contrasts – muted

colours against colours of high intensity, cool colours (blues, greens) against warm colours (red, yellows). You might even try deliberately clashy colours!

Colours of the same visual weight, for instance primary colours – red, blue and yellow – are often used together successfully.

**Perspective:** Illusions of depth and perspective are commonly used in poster design. By overlapping the edge of a frame, an image can seem closer to the viewer. And because of the way we see foreground and background in everyday life, with things nearest us occupying the lower third of our vision, the bottom part of the poster always seems closer to the viewer than the top.

Some posters work in spite of the rules. The image itself may make such an impact that it carries the other information along with it. The main job is to get your information across the best

way you can.

**Production schedule:** If you want to produce your paper on a certain date – and it is a good discipline to have a target date, and to stick to it – you need to plan all the tasks that lead up to that day to ensure that everything gets done at the right time.

Your production schedule will have to take in all the local peculiarities of your system but here is a model schedule that indicates the things you should be including. You can lengthen or shorten the time it will take to accomplish these tasks according to your own experience of the time it has taken you in the past.

Allow more time than you think if there is any doubt.

The chart below shows how the whole job is done in five weeks, the kind of schedule you would probably need to work to on a publication that comes out once every two months.

<b>Date and Job</b>	<b>To be accomplished by</b>	<b>People involved</b>
<i>Feb 1:</i> Create Schedule	Make up this table, decide size of issue based on budgets, news values and ad potential (if relevant). Notify printer your print plans and confirm price.	
<i>Feb 7:</i> Planning Meeting	Decide / discuss contents of next issue, and people to be involved. Commission people where possible. Writers, illustrators, photographers, puzzle compilers should all be notified what is required of them, and when.	
<i>Feb 17:</i> Copy Chasing	Check that everybody is keeping their promises, take action now to secure alternatives if anyone looks as if they will fail to deliver.	
<i>Feb 21:</i> Copy Delivery Date	The editor should have all the copy, pix etc, promised by now. Take urgent action to plug gaps – like raiding other editorials.	
<i>Feb 21:</i> Ads Deadline	Deadline for confirmation that people will take out advertising space, so that you know what space is left for news and features. If new ads arrive after this, it is up to you whether you bend the rules for the sake of the money.	
<i>Feb 25:</i> Notify Printer	Ring your printers to let them know that you will be delivering your job to them in five days. Reconfirm delivery date, print run and any details which are different from previous issues.	
<i>Feb 28:</i> Plan Distribution	Alert your delivery team, and arrange for them to start work in 10 days.	
<i>Feb 28:</i> Finish Production	Some pages should be completed before this date, but the last one should now be ready for the printer, including proof-reading.	
<i>Mar 2:</i> Job to Printers	Deliver the job to printers and reconfirm delivery dates	
<i>Mar 7:</i> Delivery	Organise someone to take delivery of the issue and then get it delivered to to readers as fast as you can,	

# CNet, Bradford and District Community Empowerment Network

## *What we do:*

### **CNet**

CNet is a Community Empowerment Network. We work with agencies across Bradford to ensure that the views of voluntary and community groups and individual advocates are heard on key decision- making partnerships.

### **Partners**

We work with a number of partners across the District to help plan and improve the delivery of services.

### **Individuals**

- ★ We offer support and training for individuals who want to engage in community advocacy and public decision making.
- ★ We promote the benefits of getting involved in groups and networks.

### **Groups**

- ★ We support groups by providing small grants to enable them to fund an idea or project which will benefit the community.
- ★ We link groups to networks and encourage them to share information and good practice.

### **Networks**

- ★ We work with existing networks and get actively involved in the development of new ones.
- ★ We distribute a wide range of information for networks to share with their members.
- ★ We provide meeting facilitate and resources.

### **How to find us**

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Check our website: [www.cnet.org.uk](http://www.cnet.org.uk)

You can also download a copy of this booklet and others in the series by going on our website.



**CNet**  
EMPOWERING  
COMMUNITIES

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