

Knowing Your Audience and Purpose

When we asked workshop participants once what they most wanted to learn, one of them (let's call him George) replied: "Some tips and techniques on delivery." Of course, we wanted to know what kinds of delivery tips he was interested in. After some hesitation, he admitted that he was looking for things that would make him "more lovable" to the audience.

We thought the request charming in its honesty. Who doesn't feel that way to some extent? Yet who would admit craving affection from the audience? We're all much too cool for that!

Unfortunately, though, the underlying idea, expressed pictorially in Figure 1-1, is all wrong. What works is the reverse, shown in Figure 1-2: the audience wants to know that you care about *them* and *their* interests.

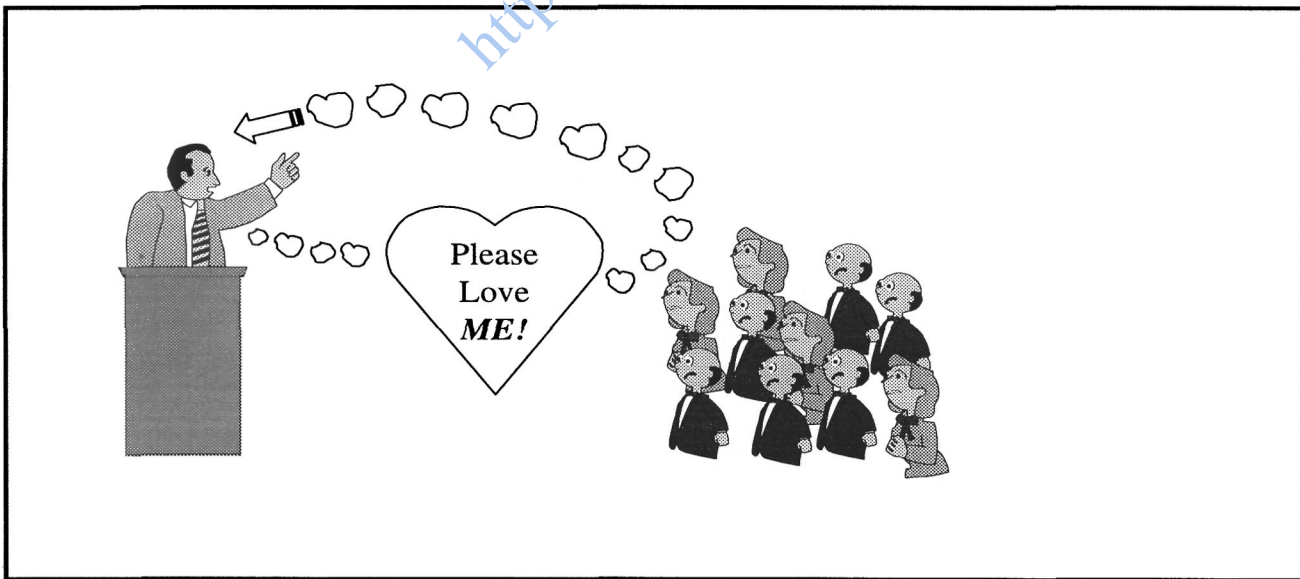


Figure 1-1. The self-directed view of presentation success — a sure recipe for failure.

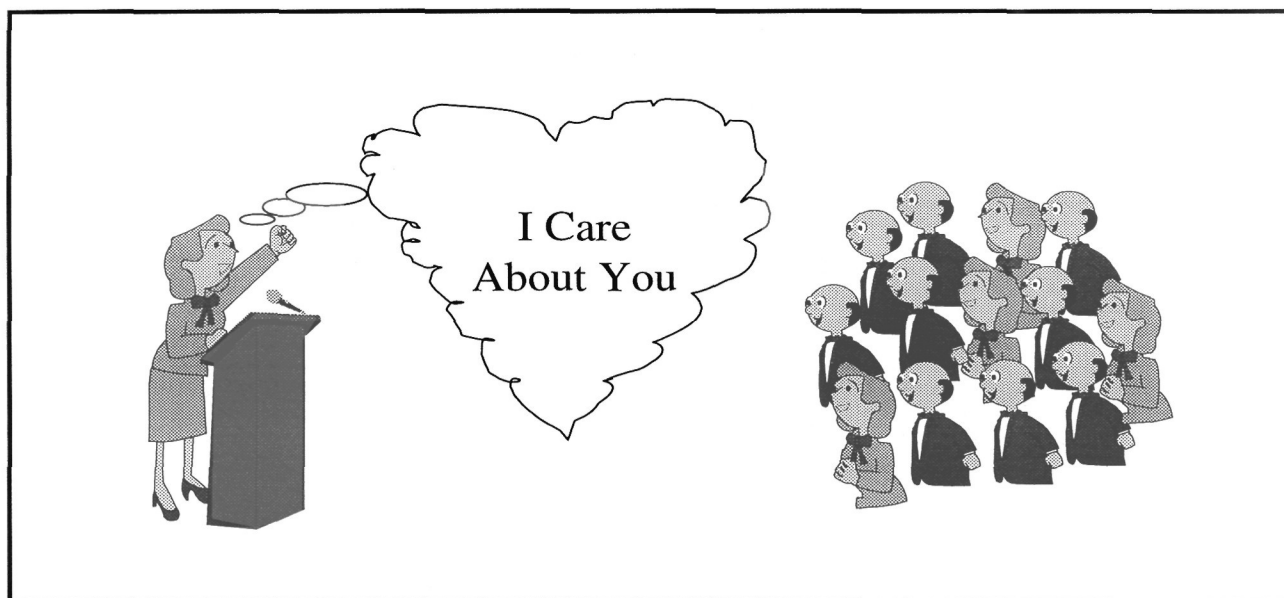


Figure 1-2. The audience-directed presentation attitude — the only one that leads to success.

Of course, it's tempting to sneak yourself back into the "beneficiary" position, as in Figure 1-3 — a creative combination of the two presentation philosophies. Unfortunately, that also does not work. It's not honest caring at all but just a deceitful form of self-love — and the audience will spot it immediately and detest it. In short, as soon as "please love me!" is in that picture, you'll get the opposite of what you crave.

There is a two-part lesson here:

1. Care honestly about the audience.
2. Do it without any notion of rewards — those will take care of themselves.

There is a second interesting point about our friend George's question. Is all this a matter of *delivery* — say, a good smile, strong eye contact, and enthusiastic inflection? No way! Just think about it. What does the audience most want from you? Something they can *use!* They want *value* from you. But that doesn't come from your smile, your eye contact, or your voice; it comes from the material you've prepared for them. So, if you really care about them, you can't just start loving them when you stand up there; ***care has to be the driving force behind all your preparation.***

This is the secret behind all great presentations: honestly caring about the audience from beginning to end, and going out of your way to tailor everything to their needs and limitations. It's more than technique — it's a basic attitude that requires a deep shift in thinking. This is not achieved at the last minute, as you face the audience, or even at one sitting in presentations training. For example, it took George quite a few workshop sessions and a bit of personal feedback to change his self-centered approach — but he finally did and became a very successful, respected presenter.

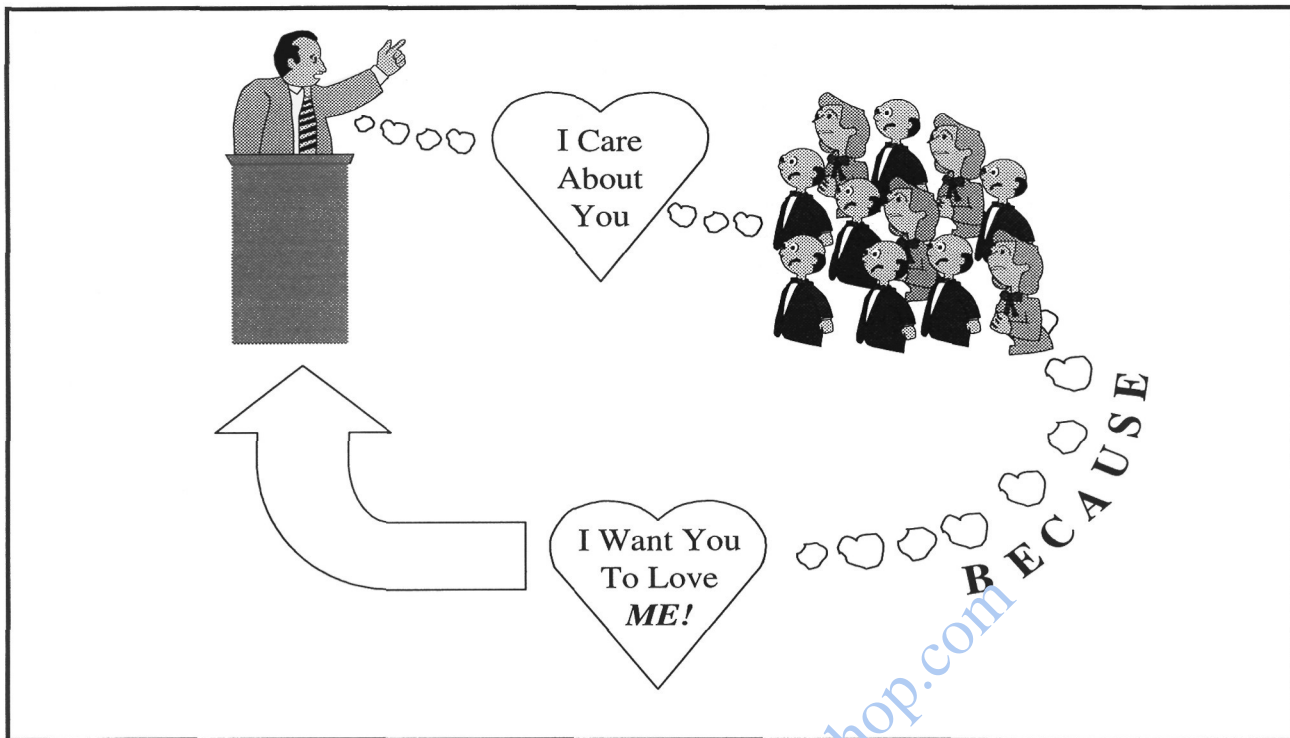


Figure 1-3. The manipulator's version of self-directed love—another guarantee of presentation failure.

That's what this book is all about: how to develop that attitude of caring about the audience, and how to *express* it through your material and your delivery. If you can do that, you will become a truly great presenter. So, remember:

**It all starts with the audience.
Your job is to *care* about them
and to *prove* that you care
by giving them value.**

HOW TO CARE ABOUT THE AUDIENCE FROM THE START

Your starting point is a good understanding of your listeners. Great presentations are radical in their focus on the audience. They address real people with real needs and ask them for a real response. Poor presentations (including many that seem quite polished) play out in thin air, removed from the audience, in an abstract space of ideas. Because they don't address real people, they rarely get a real response, either.

Your first job, then, is to understand clearly

1. Who the audience is
2. What you want them to *do* or *believe*
3. What the important audience *needs* and *interests* are

Thinking about these three things will lead to a strong **main message** and possible **key points** that matter to the audience. Unfortunately, most presenters totally omit this step —

and that is the main reason they end up with weak material and awkward delivery. You just can't feel good about a presentation when you haven't done your homework and thought about the people who have to listen to it. And you can't get a proper response when you've never thought about what you want from the audience.

Tip

To develop audience-focused material, start your preparation by writing down (1) your purpose and (2) as many detailed, realistic audience questions and objections as you can think of. Then let your ideas grow out of your answers to those questions and comments.

Many books mention the need for an audience analysis — but few make it clear that this is the key to presentation success. What's more, it will rarely be enough to do it once; you have to revisit it several times as you progress with your

preparation. Why is this? Because as we get involved in the details of preparation, our self-centered nature reasserts itself and we lose track of our audience. We may still remember our own purpose (although even that usually gets lost once we start wrestling with the visuals), but the audience intrudes only occasionally as a vaguely frightening, faceless mob that we want nothing to do with.

Remember: caring about the audience starts with preparation — and it means thinking seriously about their needs, concerns, limitations, and questions. Any minutes you invest in this thinking will be repaid handsomely in goodwill and affection from your listeners, because they'll recognize that you have done the unusual: gone out of your way to give them something of real value to them.

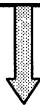
PLAYING “TWENTY QUESTIONS” WITH YOUR AUDIENCE

Your audience analysis need not be formal; in fact, the messier it is, the better it may be. The key is to make it *real* and *lively*. Have an informal discussion with the audience. As you tell them what to do or believe, let them call in their questions and comments. Let them be direct, tough, even obnoxious; let them verbalize all their private thoughts, fears, misgivings, wishes.

The scheme in Figure 1-4 summarizes the main things to consider in such an analysis. But the analysis can be as simple as a list of twenty questions and objections the people in the audience might have. If you are the kind of person who likes to work with forms, use the one in Appendix B or make up your own. If you hate forms, just jot down the questions and comments. Following a format is less important than being *specific* and *tough*.

Strong presentations grow out of a good understanding of the audience. Here are the main questions you should consider in analyzing the needs of your audience and the purpose of your presentation. In its simplest form, your analysis will be a list of audience questions and objections that you must address, plus a list of things you want to say and achieve.

<i>Questions</i>	<i>Actions/Answers</i>
1. YOU AND YOUR PURPOSE	
What do you want to tell them?	Write draft of main message.
What do you want to happen as result of your talk? - immediately - in the long run	List what you want them to - do - believe
What can you realistically achieve in your presentation?	List things they can take in and remember. List things that will need written backup (handout).
2. THE AUDIENCE AND THEIR NEEDS	
Who are they?	List individuals or groups who will attend.
What do they want to know?	List all questions different people or groups might have
What do they hate or fear? Why might they not accept what you are saying?	List all objections and emotional comments.
What do they like or need?	List likes and needs; translate into benefits that can outweigh objections.
What's unfamiliar to them? What might they have trouble understanding?	List concepts needing an explanation.
What do they already know?	List familiar concepts you can use to explain unfamiliar ones. List "old news" not to belabor.



Main Message
3-5 Key Points
Extra Questions To Be Prepared for

Figure 1-4. General scheme for a thorough Audience & Purpose Analysis.

Tip

By doing a proper audience analysis, you also take care of half the preparation for questions. The important questions should form the core of your presentation; the others are your list of additional questions for which you need to prepare answers.

This early stage of preparation is also the best time to decide the *format* of the presentation. Is interaction essential — say, because you want to reach a consensus at the end? Then you'll want to encourage questions throughout or at the end of each section (unless the audience includes some very disruptive or controlling people). Generally, to engage your audience, *use the least formal and most interactive format.*

The Importance of Being Specific in Your Questions

We said you should write down 20 questions the audience might have. Why so many? (Often, you will have trouble coming up with more than five.) The reason is that the first few questions you write down are apt to be vague, general ones: “How will this work?” or “Will this improve our quality?” Your listeners do want answers to those broad questions — but they will be much more engaged when they hear you verbalizing and answering very *specific* concerns of theirs: “How will departments A, B, and C and operations X and Y be affected while we implement this?” “What kind of training will we need, who will take care of it, and how long will it take?” “How will this lower our rejects rate?” “How will this create new marketing appeal?” “How will this open up the possibility of new product lines?” “How will this affect color uniformity?” “How can we be sure that solving this one set of problems will not cause problems in other areas, such as ...?”

Some of your listeners might be looking forward to nursing all their grudges and private concerns while tuning you out. When they hear you addressing their questions directly, it will draw them in and make them take you seriously. At the least, it will get their attention, because they're not used to dealing with mind readers!

Often, you know the detailed questions different people in the audience have, if you only think about it a little bit. Pushing yourself to come up with question 11, 12, or 13 will set that thinking in motion. So don't stop after five questions; go on until you feel you've really covered all the ground.

But what if you just don't know enough about your audience to think of detailed questions? The temptation is great to stick with generalities — and bore your listeners. The solution is obvious: *ask!* Even if you don't know people well, they will usually not resent a few targeted questions about their concerns. And if you can't ask them directly, or you are really uncomfortable doing it in a given case, you may know somebody who can help you indirectly. It can make all the difference.

For example, we once were invited to give a talk to 50 salespeople on how to give an effective presentation. We do know something about presentations, and we could have just answered a few general questions about effective presenting. However, we had never dealt with any of these people before, and we were not sure what exactly their needs and problems were. So, we started asking some questions.

First, we asked the person who had invited us, and he gave us some ideas of the problems these sales reps faced when giving sales presentations. He also sent us examples of sales “scripts” they had followed in previous years. But we wanted to get a better feel for the different people in our audience. So we talked to three sales reps in different parts of the country — and we got three very different views of presentation problems we should address! For instance, we knew there was interest in specific questions such as: “How do you present information on 20 new products and 10 product improvements without overwhelming the audience?” “How do you reach distributor sales reps who’d rather be out selling than listen to you?” “How do you stand out from five competitors also presenting on the same day?” “What do you do with the ‘script’ management gives us?”

Those were the questions that formed the core of our interactive presentation — and they turned it into an enjoyable, productive event, with people participating vigorously. They knew the material was relevant to them — because they had told us so beforehand. Answering general questions such as “How do you prepare and deliver a good presentation?” could never have produced the same response.

So, push until you get to the specific questions that reflect what’s really on the audience’s mind — and if you don’t know what those questions are, do the leg work and find out!

Asking the Tough Questions — If Necessary, with Help

One of the things that makes presenters fearful is the dread of tough questions. Well, they will be much easier to handle when you have thought about them beforehand and worked out some convincing answers, perhaps backed up by visuals that show your data, process details, or the like.

Here are some tough questions you should *always* be prepared for:

- Why do we need this?
- How much does it cost?
- How much do we save?
- What are the *real* costs — including all the downtime, extra trials, etc.?
- Will it really work? How do we know?
- Who has done this before? Has it worked?
- How long will this take? (Why not shorter?)
- Why don’t we do something else?
- How can we be sure all reasonable alternatives have been considered?
- How reliable are the data? How well do they correspond with other data from previous work or the literature?
- Can we trust you (or others) to *implement* this without problems?
- What troubles can we expect as we go along with this?
- How will other processes, departments, etc. be affected?
- When problems develop, who will take care of them and how?

Some of these are things you really don't want to think about. The trouble is, the audience probably *will* think about them — and then you'll have to answer without proper preparation. If you can't get tough enough with yourself, ask a friendly colleague to do it for you.

Don't forget tough comments or thoughts like "Leave me alone — I'm just here because I *have* to be here. (Wake me up when this is over.)" If you've been involved in mandatory safety talks, you (and everybody in the audience!) will have watched thinkers of these thoughts luxuriously snoozing through your presentation. How are you going to reach them? Are you going to think about that only at delivery time, or are you going to address it from the start? Perhaps you could have a straight talk with such people beforehand and figure out some ways to involve them. The point is, answering these irreverent comments, hurtful as they are, is the best way to lift your talk above the usual boring, repetitive mandatory presentation.

EXAMPLE 1-1: AUDIENCE AND PURPOSE ANALYSIS

In one of our seminars, an engineer gave a presentation on a certain computerized system intended to replace error-prone manual control. The intended audience was a group of operators who were expected to work with the new system. The speaker began with a comprehensive flowchart of the system that showed how all the parts worked together. He then discussed each of the control screens people would see for different parts of the operation. He concluded by inviting suggestions for improving the system.

This presentation seemed built on the assumption that the audience had just one major question: "How does this new system work?" In answer to that question, the speaker had developed a complete "information" talk. But was this appropriate? Or did the audience have some other needs, questions, and objections? And did the speaker have some purpose other than giving his listeners the information they needed?

The answer to both questions was yes. First, the audience could be expected to be hostile, skeptical, and afraid. The speaker had no trouble imagining their questions and objections; in fact, he had heard the operators say some of them:

- So how many people are going to lose their job because of this new system?
- New stuff never works; this won't either.
- When it doesn't work, who will get the blame? I will!
- When things go wrong in the middle of the night, who will help me? Nobody!
- This newfangled computer stuff is too complicated to understand.
- Even if I understand it, how am I supposed to *remember* all this?
- I liked the old system: I knew what I was doing.
- Keep it simple: What buttons do I push? Then what happens?
- Suppose I do get things to work well. Who'll get credit? Not me!
- I don't want to be here; wake me up when it's over.

Second, the speaker had two urgent goals that had little to do with "giving information." Goal 1 was to overcome the operators' resistance to the new system and

make them excited about it. Showing them schematic slides of all the control screens was not going to achieve that. Goal 2 was to get the operators to participate in fine-tuning the system by contributing what they knew about controlling each part of the process. That was why he had asked for suggestions at the end of his talk. The fact was, the new system was not yet really useful: at this point, it was set up to monitor every conceivable variable, regardless of importance. To give efficient control, the system had to be much more selective in the variables and ranges it highlighted at different stages of the production process. And the people who knew best which were the relevant variables and ranges were the operators.

The audience analysis that emerged from this looked something like this:

1. PURPOSE

What do I want to tell them?

The new computerized material control system is a great tool that will make work easier, safer, and more pleasant for you. However, I need your support and input so we can fine-tune it.

What do I want them to DO as a result of this talk?

Immediately:

Give input on appropriate control variables, ranges, etc.

Voice all concerns, objections, questions so we can address them.

In the long run:

Support the new system; get involved in optimizing it.

What do I want them to BELIEVE as a result of this talk?

Nobody will lose his or her job.

I'm on your side and appreciate your support and any information you can give.

The system will make things easier and safer.

Successes will be shared.

You'll get training and help on any problems you may run into.

What can I realistically achieve in this presentation? What can they take in and remember?

Benefits; importance of participating in optimizing system.

General nature of system; rough function of a control screen; major problems to watch out for.

How to get help.

Written support/handouts/follow-up:

Phone numbers and names for help.

Overview of system; system manual with detailed instructions for each control screen.

See them on the job: train, observe, get reactions and more input.

2. AUDIENCE

Who are they?

Operators.

What do they want to know?

What's in it for me?

How does it work, in general terms?

What do I do if I have questions?

What do I do if things go wrong?

What do they hate or fear?

Anything new.

Complicated things; things that don't work.

Not getting credit.

Not being consulted or taken seriously; being treated as stupid.

Not getting help.

Getting blamed for failure.

Losing the option of overtime.

What do they like or need?

Feeling important, needed, appreciated.

Getting help promptly.

Things that are easy, safe.

What benefits could outweigh objections?

Easier (objection: "new").

Training; help hotline; clear manual (objection: "complicated computer stuff").

Challenge; promise of credit and glory (objection: "won't work").

What do they already know? History of system.

What's unfamiliar to them?

Total integrated computer control for this work area; programming and system detail.

Theoretical issues in process control.

Difficult details to skip:

Details of control screens, theoretical control issues, equations, etc.

Familiar concepts to use to explain important unfamiliar ones:

Valves, levels, visual inspection, gauges.

From that kind of analysis, it's easy to choose a main message and a few key points that will get results with this audience. The stress should be on benefits, answers to objections, and the help that will be available; technical details should be presented in

small chunks, with immediate chance for questions and discussion so the audience isn't asked to remember complex material for a long time. Here is a possibility:

Main Message: *We have a great new system for automatically monitoring all the levels and properties of our process materials. This system will make work easier, safer, and more pleasant for you. However, I need your support and input so we can fine-tune it, and that's what I hope to achieve with you today.*

Key Point 1: *The system will save you work, hassle, worry, errors, downtime, and friction with management — and you'll have a good chance for personal credit and glory if we can make it work as well as expected.*

Key Point 2: *It poses no threats or costs to you: nobody will lose his job, nobody will have to work harder, there will be no effect on overtime — and if you run into problems, you have access to round-the-clock help.*

Key Point 3: *The system is really simple — just like the gauges, visual levels, and valves you're used to. I'll explain it section by section, and at the end of each section I'll stop to get your suggestions and answer any questions. Of course, you'll also get plenty of training and a good manual.*

The analysis also suggests some nice details of approach, such as playing benefits off against objections in order to bring them to life. For instance, the speaker might say:

You may be thinking "I liked the old system." But did you really, always? How about in the rain? Did you like climbing up high storage vessels to check the level? What about downtime when you forgot to check? Did you enjoy the yelling, the threats of getting fired and all that? Did you enjoy the "bad press" your whole department got for the poor production or quality records? All these things will disappear with the new system.

All in all, a few minutes of realistic, caring thinking about the audience would have produced material for a very successful talk to a difficult audience. As a bonus, the speaker would have immediately made good decisions on how and when to handle questions and done half the preparation for question-and-answer. That's what it means to take the short road to a great presentation!

EXAMPLE 1-2: AUDIENCE AND PURPOSE ANALYSIS

A controller addressed a group of engineers with a talk on financials. His chosen main message was: "Controlling costs is *everybody's* job — and you can't do that properly unless you understand financials." After noting that most engineers lacked even the most basic understanding of financial terms and theory, he went on to describe 15 financial measures commonly used to monitor the performance of the company.

Tip

Whenever you have a choice, make your main message positive. The audience will find it easier to like you when you say “I would like to help you with X” than when you tell them “You’ve been doing everything wrong; here is what you’ve got to do.”

It may not surprise you that this presenter felt stiff and removed from the audience throughout his whole talk. First, he had chosen a *negative message*. Of course, there are situations where you have no choice but deliver a negative message — but this was not one of them. Listeners don’t like to be told that they *have* to do things and that they are *incompetent*. They’d rather be told that you can help them do some exciting things, and that they’ll benefit from it —

and such an approach was perfectly possible in this case.

Second, these engineers probably were not interested in a detailed run-down on 15 financial measures; that was more than they could possibly absorb, let alone remember. On the other hand, they did have some important questions and objections that should have been addressed in this talk. Here are some of them:

- Isn’t it *our* job to do outstanding engineering, and *your* job to worry about finance? Why not let everybody do the things they do best?
- I’m tired of cost cutting. What about quality and technical excellence?
- Finance is boring.
- What’s in it for me?
- I don’t have a head for finance. Isn’t this beyond me?
- What’s the best way for me to learn these things?
- Would an MBA program give me the right information, or is the company using special methods? (The latter turned out to be true.)

An effective audience/purpose analysis for this presentation might then look as follows:

1. PURPOSE

What do I want to tell them?

You can make a big difference to the company as well as to your career by taking financial factors into account as you do your engineering work.

What do I want them to DO as result of my talk?

Immediately:

Start learning about financials, through books and discussion.

In the long run:

Integrate financial thinking into their work; contribute to cost control.

What do I want them to BELIEVE as result of my talk?

Finance is challenging, not boring.

Finance is a friend and career helper, not an enemy.

Finance is much easier to learn than people assume.

What can I realistically achieve in this presentation?

Persuade them to keep an open mind about financials; to start learning more about financials and to consider them in their projects and daily work.
Explain the concepts most important to the company (kick off the learning process).

What will need written or other support?

Details, equations on most financial factors.
Basics of financial control (article and references).

2. AUDIENCE

Who are they?

Mostly young engineers; some older engineers.

What do they want to know?

What are the benefits to them?
Where can they get more information — if possible, quickly, easily, cheaply?
Just how can they apply such knowledge on the job? (Examples)

What do they hate or fear?

Being restrained by financial people or financial controls.
Feeling insecure about financial theory and practice.
Being overwhelmed with lots of numbers, derivations, and equations.
ANY talk about cutting costs.

What do they like or need?

Ways to further their career.
Challenging work.
Getting credit for achievement.
Learning new things.
Doing things well.

What's unfamiliar to them? What might they have trouble understanding?

Details: equations; relationships between variables.

What do they already know?

Company wants everybody to cut costs.
Some basic financial terms: ROI, productivity, cost, sales, inventory, etc.
(general idea only).

Looking at that analysis, you would come up with a very different presentation — say:

Main Message: *You can make a big difference to the company as well as to your career by taking financial factors into account as you do your engineering work. My staff and I will be happy to help you with that.*

Key Point 1: *Some technical people in the company have been very successful because they treated financial performance as an exciting challenge — and you can do the same.*

Key Point 2: *It's much easier than you'd think; I'll start the learning process by explaining the three most important concepts.*

Key Point 3: *Once you get started, there are plenty of resources available to help you deepen your knowledge, including people in the company, books, and some articles and other handouts I'll give you at the end of this talk. [Bulk of original talk to be handled by a handout explaining all the financial measures that routinely appear in company reports]*

You would probably also see that an interactive, informal setting would work best, because it would help get the listeners involved and diminish the hostility toward finance. After explaining a key financial factor, you might stop to take questions and discuss some of the listeners' projects, to show them ways to integrate financial control into their work.

EXERCISES

Exercise 1-1. Choose one of the following topics and do an Audience and Purpose Analysis, using Examples 1-1 and 1-2 in this chapter as guidance. That is, define your purpose, note likely audience questions and objections, and use the result to develop a strong main message and 3–5 key points.

Topic	Audience
a. A hobby of yours	A group of retirees
b. Loyalty	Disillusioned employees
c. Loyalty	Managers under continuous performance and cost-cutting pressure
d. The urgent need to deliver more to the customer, at lower cost, in order to stay competitive (You are the manager of a production facility.)	Employees who already feel stretched to the limit and are afraid to lose vacation time, travel budgets, etc.

Exercise 1-2. Self-assessment of presentation skills

Use the following self-assessment to decide which areas of presentation skills you should concentrate on as you work through this book. In the first column, put a number from 0 to 10 to indicate the improvement need. The second column lists some ideas for making progress in each area, including chapters to study in depth. In this column, you can also add notes describing your problem in more detail, plus your own ideas for making progress.

<p>Improvement Areas <i>(Degree: 0 = OK, 1= minor, ..., 10 = big problem)</i></p>	<p>Possible Approaches <i>(Also note details of problem & own ideas for improving)</i></p>
PREPARATION ISSUES	
<p>Preparation takes too long __</p>	<p>Follow process outlined in App. B; study all of Part 1 of book, & esp. Chs. 1, 3-4, and 7.</p>
<p>Material scattered, poorly organized__</p>	<p>Study Chs. 1-5.</p>
<p>Material often too complex, high-level__</p>	<p>Do audience analysis (Ch.1); leave some details for Q&A and handout.</p>
<p>Material often too detailed for audience__</p>	<p>Do audience analysis (Ch.1); leave some details for Q&A and handout.</p>
<p>Material often incomplete: important points missing__</p>	<p>Do thorough audience analysis (Ch. 1).</p>

Exercise 1-2. Self-assessment of presentation skills (continued)

PREPARATION ISSUES (continued)	
Material heavy, dry; no relief for audience__	Start with lively introduction (Ch. 3); use <i>variety</i> in the body (Ch. 4).
Boring visuals__	See Ch. 6; also, vary between visuals and <i>other</i> support.
Unclear visuals (hard to read/understand)__	See Ch. 6.
Too many visuals__	Use <i>varied</i> means to support points; see Ch. 6.
Need more imaginative approaches to encourage interaction with the audience__	See Ch. 3 (Introduction) and 4 (Body).
Not enough examples or other evidence to persuade listeners__	See Ch. 4 (Body).
Bad notes (small, disorganized, etc.)__	See Ch. 7; also, wean yourself from notes.

Exercise 1-2. Self-assessment of presentation skills (*continued*)

DELIVERY ISSUES	
Losing point__	Use clear visuals & notes; practice as discussed in Ch. 7.
Dependent on notes__	See strategy in Ch. 7 for weaning yourself from notes.
Not much audience contact: tend to stay far away__	Work on attitude (Ch. 9) & body (Ch. 10).
Not enough eye contact__	Study Ch. 12; face people squarely while making eye contact.
Trouble moving around the room__	Study Ch. 10; work on <i>motivated</i> movement.
Finding audience interaction hard__	<i>Prepare</i> for it (see Chs. 1, 3, 4); work on <i>connecting</i> — esp. eye contact (Ch. 12); also see Ch. 15, Handling Questions.
Speaking too softly__	Work on voice projection (Ch. 11); lessen problem by moving into audience (see Ch. 10).
Rushing uncontrollably__	Make strong eye contact to get into “conversational mode”; slow down by <i>articulating super-clearly</i> .
Hesitation signals: “uhm,” “and...,” etc.__	Replace with <i>silence</i> ; also, slow down by articulating clearly.
Tending toward monotone__	Use eye contact and moving into audience to get into conversational mode; develop strong message to get <i>enthusiastic</i> about.

Exercise 1-2. Self-assessment of presentation skills (continued)

DELIVERY ISSUES (continued)	
Articulation not always clear__	See Chapter 11 for special simple exercises.
Too serious or negative — no smile__	Have lively material, incl. attention getter (Ch. 3); improve attitude (Chs. 8 & 9).
Nervous at start__	Rehearse first minute thoroughly; have simple, lively attention getter.
Nervous throughout__	Put focus on <i>audience</i> (Ch. 1); practice strong eye contact; work on general attitude (Ch. 9); have good notes/visuals & practice from them.
Easily thrown off by interruptions__	Prepare thoroughly for questions (Chs. 1 & 7); improve Q&A skills (Ch. 15) and skills for handling surprises & difficult audiences.
Unsure what to do with hands__	Improve body language (Ch. 10); use energized upper body to support & illustrate your points.
Fiddling with hands, pointer, etc.__	Improve body language (Ch. 10).

Exercise 1-2. Self-assessment of presentation skills (*continued*)

HANDLING QUESTIONS	
Uncomfortable handling any questions__	Prepare thoroughly for Q&A (Chs. 1, 7); learn to <i>slow down</i> ; work through Ch. 15.
Trouble answering concisely __	See Chapter 15.
Trouble answering hostile questions__	See Chapter 15.
Trouble handling complex or multiple questions__	See Chapter 15.