



# Presentation & Selfexpression

# Content

Prolog.....	3
1. Third Person View.....	4
2. Deductive arrangement .....	5
3. Inductive arrangement.....	6
4. Media Design.....	7
5. Media .....	8
6. Second Person View.....	9
7. Set Up.....	10
8. Welcome.....	11
9. The Countdown.....	12
10. Stress Controlling .....	13
11. First Person View .....	14
12. Position on stage .....	15
13. Self-expression .....	16
14. Directed attention.....	17
15. Synchronization.....	18
16. Moment of Excellence .....	19
17. Questions and answers.....	20
18. Story-Line Dramaturgy .....	21
19. Don'ts.....	22
Epilogue.....	23

## Prolog

The only thing you don't need to sell in our liberal-democratic society is radar penalties. These take customers involuntarily, but without a sales process. Everything else is subject to a supply-demand ratio and the customer decides autonomously (supposedly) what he buys and what does not. Selling is one of the most important skills for the economic success of any company and for its sustainability. It is not only commercial enterprises that have to sell their products and services, but the man himself must also be able to bring his labor power, skills and knowledge to the man. It goes much deeper into the personality, also attractiveness (sex appeal) is for sale.

In the next 19 chapters, a special ability of selling is highlighted. Namely, to be able to present products and services and to present themselves in such a way that customers are willing to buy something from "YOU". A presentation does not start when it starts, but at least one week in advance. The presenter has to adapt mentally to the expected situation. Psychologists call this a third person view. This means that you imagine the presentation room, the participants and yourself in order to get a feeling of what awaits you.

The design of a presentation depends a lot on its goal. If it is a kind of course, then the inductive conclusion applies. You start to explain individual parts and then put them in context. In the case of a deductive arrangement, the overall construct is shown right at the beginning and then individual specially selected parts are presented.

Presentations always imply the use of media. Nowadays, it is common to design this multimedia. The main channel is usually visually under-stored with case-by-case acoustics. The presentation is particularly attractive, even if vulnerable media are present. The kinesthetic channel of man should not go unnoticed – not giveaways but give-instances. Technologically, the very technology that is manageable and with which one can gain access to the spectators should be used.

The most important medium is and remains man. Your own outfit, appearance and attitude decide a lot about the success of a presentation. Psychologists, on the other hand, use the term second person view, just as others see you. Not only the presenter is seen, but also the stage with all its facilities. This must be prepared in such a way that the presenter feels at home and at home.

As an allegory, we use the landlord model. The visitors come to your house and are personally welcomed by the landlord and invited into their own living room.

Immediately before the presentation (5 minutes), the presenter no longer thinks about his upcoming action. The best thing would be to process the emails quickly. We have already memorized the first three minutes. Usually, most people feel stress during a presentation. This is where Jacobson relaxation methods are available.

During the presentation, it is essential to control the attention of the audience and to synchronize your own words with the pictures shown. Whether a presentation goes well or badly is the best way to feel it yourself. Ideally, there will be a "moment of excellence". If that happens, you can lead the audience.



## 1. Third Person View

Concepts such as First, Second- and Third-Person View have known psychology under a German name for a long time. The English version was created with the advent of gaming technology. The operator in front of a computer sees himself in action.

Each presentation starts with the Third Person View. This is a mental act of the presenter who sees the presentation room, the present participants and above all themselves mentally. For the sake of simplicity, one imagines that in this room you would sit somewhere on a balcony upstairs and have a good view of everything. Admittedly, you have to learn this skill and, above all, practice it again and again. It must be possible to let this presented situation run out in front of his spiritual eye for a long time. Professional presenters do this not only once, but again and again during the preparation phase.

This gives you a feeling for the situation and you have already gone through the presentation a few times. When it really gets hot and you're on stage, you're already familiar with this situation. As is customary in learning, the better that is done, which is already repeated many times. The more precise the Third Person View succeeds, the more relaxed and even more professional the presentation becomes.

The critical time of each presentation is the first seconds and minutes. It's about what is conveyed to the audience, i.e. what the first message is, and that's what the mental presentation is for. Already at this stage, the welcome and the first sentences are repeated. You can compare it to what sounds better and what you should omit. These mental exercises should not be immediately consecutive, but one should allow one's distance of at least one day. With this method, it is ensured that you already know the audience a bit, so you hit the right introduction and know for yourself which outfit you need.



## 2. Deductive arrangement

Presentations are divided into two broad categories. These are, on the one hand, the sales presentations and, on the other hand, the teaching and learning events. A deductive approach is required for sales events, including board presentations.

In this case, the entire image is shown right at the beginning of the presentation. The viewer immediately sees in a simple overview what details will come to him.

Deductive arrangement means that one first sees the whole (as in the above picture a corpse at the dissection table) and then researches the individual parts, such as organs, cells, molecules, etc. according to pathological procedure.

The presentation path is always a way from top to bottom and back again. The viewers can orientate themselves again and again on this first overall picture. This has the advantage that if a spectator loses the thread, is mentally absent or he already knows exactly this individual topic enough, he can synchronize again when he returns to the top level.

The technical structure for such a presentation is possible, for example, in the Power Point with hyperlinks. For example, on the first slide, you could arrange similar tiles, Apple icons, or beautiful images on Microsoft, which the presenter can then zoom in on by clicking on. The number of levels depends, of course, on the complexity of the content to be displayed. One should know, however, that the range of short-term memory is on average four chunks.

Dramaturgically, it is important not to show everything, but to make a selection. If questions are then asked that have already been incorporated into the dramaturgy, they can be answered qualitatively with a stack in depth.



### 3. Inductive arrangement

The inductive conclusion is a widely used methodology of the natural sciences. There are very often situations where you can see a smaller part of a larger whole and explore it. A good example of this is the exploration of space. This began with Kepler's orbits, followed by the realization that we live in a larger cluster of stars and that there are almost countless of such galaxies. So, from the little Earth to the whole universe and that's probably not all.

Learning and teaching courses are similar to what we are doing. The first small part we show the audience is directly experienced experiences. Most of the time, you take out negative situations that the customer experiences without our product and our service. So a frame is being built with various small parts that the prospective buyer has already experienced as negative. In the course of the presentation, a solution is developed, which ultimately leads exactly to the product/service to be sold.

The course of an inductive presentation is a very linear one. Spoken in the PowerPoint, a sequential sequence of presentations without any branches. It leads solely from the problem situation to the solution situation. The danger is that the spectator loses the red thread, tilts away and finds it difficult to reconnect.

The structure of the presentation must be simple, adapt to the cognition of the viewers as much as possible, and if there is something completely new, this must be prepared during the path.

The term inductive alone is important here, because it makes a difference to the viewer. For electrical engineers, this would be to move a ladder in a magnetic field or move the viewer of a presentation into an experience field.



#### 4. Media Design

The term media design mainly covers the design of visual projections. Basically, it is necessary to distinguish whether one works with still images, moving images or their combination. The most important thing in design is differentiation in two respects. For example, if you are a presenter at a congress, alongside a number of other performers, your own presentation must be significantly different from that of the competitors. Making such a distinction is very easy because most presenters use PowerPoint according to the state of the art and also usually have to take into account their own corporate design. PowerPoint can do what it can and thus the competitors in the presentation market are easy to classify.

Differentiation is so important because the viewer should only remember his own presentation. If all have beautiful pictures in color, it is convenient to have either only texts, stick figures, faded black and white photos etc. If all other presenters have a slide overload, you are well served again, perhaps only representing a single image, provided you have the possibility to act in this way within your own corporate design. Most of the time, the marketing department takes great care to ensure that only the strict rules of corporate design are presented. This has the advantage that company color, company logo and structure are hammered again and again and thus enter the subconscious of the spectator.

Another differentiation is that within your own presentation. On the one hand, the corporate design should be permeated here again, but on the other hand, each film should look as different as possible. A uniform porridge bores the spectators. Reading texts makes no sense, as in this case the viewers can also read the content themselves without needing a presenter.



## 5. Media

The technique used for a presentation also depends on the audience. A "Tupper Party" or "Thermomix Demonstration" does not require a high-resolution beamer and Dolby Surround system. The first thing to do is to check in which context and in front of which audience the screening is to take place. In particular, it is important to reach the public with the appropriate technology. If technology, hi-tech, multimedia content, etc. are to be sold, this must be taken into account.

In the following we discuss sales presentations from the technical area and business presentations. The spectators expect that the beamers/panels are large enough, that the luminosity is correspondingly high and that the sound is pleasant. Such a setting can be very expensive if you want to set up your own presentation room. For individual and larger events, you can use a medical technology company that also provides a complete service.

Beamer resolution must be 16:9 today and the associated content, videos and PowerPoints must be 16:9. With the old format 4:3 you disqualify yourself.

In most cases, sound is the bigger problem. In the case of smaller events, this can be done without a microphone. However, if microphones are necessary, great quality must be taken into account. Speakers who are not used to talking with microphones in their hands usually misrepresent them and thus have a poor quality. Holding the microphone in your hand and operating the computer is also not possible. Ideal for the presenter and presenter is the headset. This can be set correctly in advance and is at the same level throughout the presentation.

Lecterns are increasingly disappearing from the setting of presentation stages. Sometimes a standing table is available a good effect can be achieved if you take the stage alone as a person. In order to keep eye contact with the audience throughout, a rear monitor makes sense.



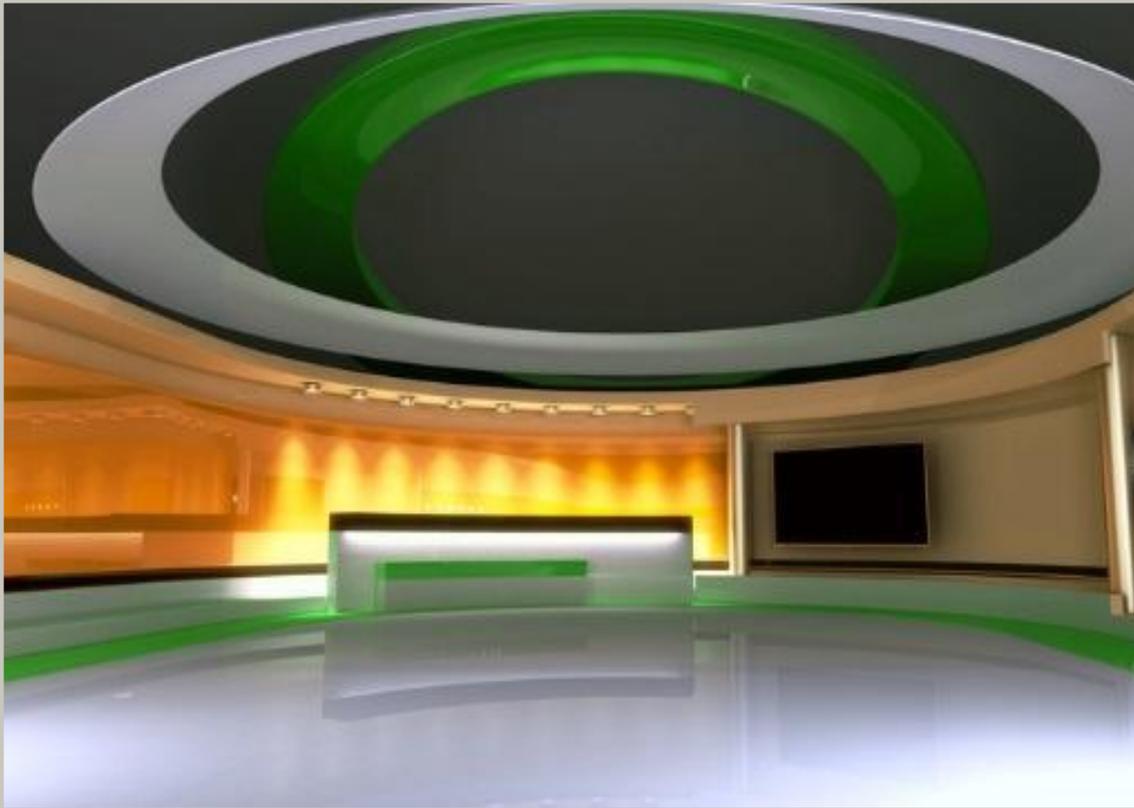
## 6. Second Person View

The idea of how we see ourselves can be quite different from how other people perceive us. That's why you need the "Second Person View". This, in turn, is a mental state that you can take and with which you can look at yourself. So, you go into the presentation room in front of your spiritual eye, sit in the front row and look at yourself. This watching is a willing mental act that needs to be practiced and trained. You have the opportunity to reflect on your own outfit. To try different clothing's - variants, to listen to yourself in the first five movements and also to feel for yourself how one feels.

Of course, this second person view is not objective, but determined by its own filters. In addition, it is necessary to get feedback from the audience after active presentations. This feedback has to be specifically asked for, even for those who have sent rather negative signals during the presentation. Positive feedback should not be overstated. There could also be other interests in this.

Basically, the clothing should correspond to the culture within which the presentation runs. The presenter should set his dress code one nuance higher than the audience dictates. So, if the ladies and gentlemen with jacket and trousers without a tie are inside, then suit with tie is provided. So, the rule is in the business area. If you lead presentations from the teaching field or even from the psychotherapeutic field, then the same level of clothing is more important.

Of course, we want to present ourselves in the best possible appearance. This is also part of "self-expression". But it shouldn't happen that we wear clothes or artifacts that distract the audience.



## 7. Set Up

If a presentation isn't about anything, then you don't have to put any effort into the set-up and then you wouldn't really need to hold the presentation. However, when it comes to something, everything must be right and consistent. The presenter is responsible for everything here, if something goes wrong you can't say that you couldn't do anything for it or that the graphic designer or sound engineer etc. would be to blame. The same applies to the furnishing of the presentation space.

From a certain size (about 40 participants) the construction of a stage is required. This stage should not be too high – 20 cm to a maximum of 1.5 m. For this, there are also cascading stage elements. The increase of the presenter only serves to ensure that it is seen by all participants and vice versa, so that the eye contact can be maintained well. The stage should definitely fit into the interior of the entire room, the technology – including beamer sound system, lighting – must be coordinated with each other. Multicolor studio lights are not expensive and can have a good effect here. Everything that is not part of the presentation must be removed. Attention to vampires – these are relics from the previous speaker's presentation, e.g. pinboards, flipcharts, logos, advertising materials, etc., which would then be visually anchored with their own presentation. The presenter is responsible for ensuring that such remains are removed in any case, with the vote of the organizer.

Unfortunately, you can't always choose a presentation room for the ambience yourself. When you are invited to a congress or hearing, all presenters have the same framework. In the case of sales presentations held by the customer, the customer can intervene very controllable. For example, the customer could have a supplier present in the company's best presentation room and the other supplier in the "too narrow" office. If such a situation occurs that one cannot change, then one only has one's own personality to express and present oneself accordingly.



## 8. Welcome

As a presenter, you should establish a relationship with the viewers as early as possible. One of the best ways is to personally welcome guests during the coming in at the door. At the eye contact and the facial expressions, you can already see with what mood the viewers are today and what you might achieve during the presentation.

It is particularly important to remember those people who give a positive impression and also to register where they sit down exactly to find good anchor points.

The basic setting of each presenter must be that there is only one authority during the presentation and that is himself. Authority is, of course, generated by expertise, rhetorical skills, etc. A very strong means is also the feeling of the landlord. Therefore, as a presenter, you are definitely clearly in front of the spectators in the presentation room – "in the living room". This opportunity is used to acclimatize in the room, to adjust the presentation facilities and to do all setting checks. You should have integrated yourself so well in the presentation room until the beginning of the performance that you feel comfortable in your workplace – in front of the audience.

In the case of congresses, where you are the 15th speaker, you do not have the opportunity to welcome the guests as well as the organizer/host, so you have to use break conversations to establish contact. Nevertheless, it is highly recommended to attend the event as long as possible beforehand, so you get a feeling and can also refer to the previous speakers and respond to it.



## 9. The Countdown

That's the five minutes before the presentation starts. Regardless of whether experienced presenters or beginners there is a more or less degree of nervousness. During the preparation phase we prepared ourselves both mentally and in terms of content, we know the first five movements by heart. Attention not in the sense that we have memorized them, but that they are preconceived present in our brain. Preconceived means that the sentence actually predicted then reflects what one means in terms of content, but not exactly syntactically as one has said.

Many moderators and presenters try to think through the introductory sentences again in the last five minutes and that is completely wrong. Just before the presentation, ideally you should do something completely different with the highest concentration. It's best to browse Facebook, view emails, have challenging conversations with a participant, etc. We don't think about the presentation again until we're on stage and then you can absolutely rely on everything you need to be back.

If you are one of several moderators during a congress, you can be called up. Even if you know that it's your turn next. It shows sovereignty when you don't go on stage until one of the presenters has introduced you and you're asked to take to the stage. You have to endure this time, it's only a few seconds anyway.

The presentation documents must no longer be converted. Whisperers, too who quickly give you some hints as to what you should say, are ignored. Such short messages don't get along so well anyway. What you can do are use quotes from the prefaces. But this too must be done very carefully. If you quote a good speaker, if you refer to him again, if you quote a bad one, you could be associated with you.



## 10. Stress Controlling

Stress before presentations arises because we are afraid of something. Fear of speaking to an audience that has no natural cause. An audience is neither life-threatening nor dangerous in our culture, so you wouldn't have to be afraid of it. The only genetic way to get rid of this fear is either run away or die. Both are not possible in a presentation. Running leads to muscle exertion and everyone knows that after an intense exertion, a relaxation phase occurs. Consistently from this in the last five minutes hidden muscle exercises – tighten thighs and upper arms and/or clench fists. A very effective remedy against presentation stress is exercise on stage. Unless there is a lectern, it is often necessary to change the position.

These are, of course, only symptom treatments. To really do something about presentation stress, two preventive measures help: one is very good physical condition. Muscles are definitely more stress-resistant than a hanging skeleton. It also boosts self-confidence. A high pulse at the beginning of the presentation means that the body needs to be supplied with sufficient blood. This is where the brain comes to the back.

It is also not true to rely on a possible experience deficit. It is well known that highly successful actors, presenters and entertainers are nervous after many years before the performances. They themselves have made their own fault and nothing to prevent it. Reducing the resting pulse by 10 beats does not require much effort and you have exactly this reserve on stage.



## 11. First Person View

With the First Person View you are now sitting in the hot chair. Especially in the first few seconds you will be closely watched by all spectators. Some psychologists and communication theorists believe that the first few seconds decide the success or failure of a presentation. First Person View means the mental state I'm experiencing right now. And here again it is the visual impression, what do I see and where do I look. This brings us to eye contact.

The key to the success of any presentation is eye contact with the audience. Starting a presentation by looking into a screen and reading something is the worst thing you can do. It is right and indispensable to stand in front of the audience and to look at it. Depending on whether you are speaking in front of a large or small auditorium, this is different.

With a few participants, it is also possible to make eye contact with each participant at the time of the welcome. In fact, every spectator is greeted personally, at least then he has this impression. To put it bluntly, eye contact means looking into the other's eyes and not just looking at it.

With large and very large auditoriums, it is no longer possible to look someone in the eye and yet the participants should feel that they are being looked at. You just help yourself by really looking at people in the front rows and looking at groups in the back rows as if they were individual people. An absolute must is to have eye contact with your patrons again and again. Looking for people who agree with you, nod, are friendly. That gives strength.



## 12. Position on stage

If you present yourself in a context that is recruited from a lectern or a talk round, you hardly have a room for maneuver on stage. If you can arrange something in advance with the organizer, you should definitely do without a lectern. Then you have the opportunity to move on stage.

With clear movement on stage, the spectators must at least follow you with their eyes. Movement in the eyes protects against fatigue. A speaker who has been on the same point for a long time is focused and could have a trance-like effect in "fader" voice. The spectators tip away at best, or if they want to do something good for themselves, they sleep a little.

The key ability of a presenter is to move around the stage while maintaining eye contact. This allows you to keep the audience awake.

Walking and standing on a stage are two separate behaviors. Either you go, then you go. When you stand, you take a firm position. Dancing or wobbling around on one leg is the worst thing you can do.

Men stand firmly on the ground in light trenches with both legs. Women don't do that, they stand with slightly offset legs, but also firmly on the ground. Every model on the catwalk finishes their tour just as well. Look at this as an example.

Even if you are standing behind a lectern, really with both feet firmly on the ground. This gives stability and strength.

Different positions on the stage can also be used as anchors. For example, when you present your theoretical considerations at the lectern. For anecdotes and practical examples, you could leave the lectern briefly and do so on the opposite side of the stage. When talking about such experiences, you should approach the audience.



### 13. Self-expression

Self-expression is something completely different from self-expression. The latter is prohibited for a presenter, but the former is mandatory. The expressiveness is a composition of language, voice, gesture, facial expression and posture. No one is able to use these bodily functions in a controlled manner, with the exception of good actors (Kalisi /GoT). There is only one way to do this.

The more convinced you are of the presented content, the more authentic and therefore the more expressive you reach the audience. Now, unfortunately, it often happens that you have to present content that does not correspond to one's own thoughts or values. Managers in particular have to pass on orders from time to time that do not originate from their own world. The audience immediately recognizes if they are not authentic. No trained gestures or eye contact, etc. Self-expression only works if you agree emotionally and cognitively with the contents.

Especially in a sales presentation, the presenter must be convinced of his product without any ifs and buts, must use it himself and use it. A sales organization must therefore make its own products available to the presenters and moderators. Moderators arranged by corporations for events usually have little or no idea about the product or service. They therefore present and moderate only via moderation cards.

A presenter who presents his own content convincingly does not need keyword notes. Such a disqualifies itself only. If, as an expert, I do not know by heart what I have to say, then I should rather leave it. Self-expression is achieved through emotional attachment to the content. Unless this is given by the house, it must be simulated. Even if you don't use an electric toothbrush and you have to present it, you can speak of the years of experience.



#### 14. Directed attention

During a presentation, the audience can think of nothing else but this presentation. The continuous possible attention span in most people is only a few minutes, then they tilt away. Depending on the interests, however, they are quickly back with us. But you can't prevent that in general. From one's own experience, however, one knows that one does not experience a deviation in a particularly exciting film. So, tension is something that controls attention. In real time, very little can be done to this, with the exception of anecdotes and personal experiences.

Another way to focus attention is to watch the audience over and over again. Whoever is looked at is pulled out of his thoughts and is again spiritually present again, at least for the next short time. When the viewers have the impression that they are directly addressed by eye contact themselves, the feeling arises of having to give an answer, which is not actually expected and is not necessary. However, this means that you are always on alert, because one would be expected to respond. This works very well for small groups (up to 40 people).

With larger auditoriums, of course, this does not work, because the individual can hide in the mass. In this case, only the rhetorical dramaturgy and the visualization remain. Presentations in such contexts need a well-considered sequence of content. Eyecatchers are prepared by marketing agencies and should be used dramaturgically in the right place.

The game for attention begins in the first seconds. These few moments must be well used. The professional presenter already starts with the core message. "... if you have the product...". A self-presentation, an idea of the company or words of thanks to the organizer may be necessary, but do not belong in the first words, but you can do it later.



## 15. Synchronization

Synchronization is a special form of attention control. The audience must always know exactly where the presentation is. Viewers only get two alternatives: either they look at the beamer image, or they look at you as a speaker. This must be managed. A very effective way to do this, but very little used, is to darken the screen. The "B" button in PowerPoint is little known and is definitely not used very much. This allows you to switch the screen to "Black". If I want to make myself interesting as a person (self-expression), then only by the viewers looking at me. At this time, however, they should not look at the beamer image. This is very often the case when the flow of speech and rhetoric is poor. Then people try to get their information off the wall, so they read the Power Point, which often has a lot of text on it. When you, as a speaker, force yourself to use the B-key more often, you immediately feel the attention being directed at oneself. That is exactly when you have the opportunity to position messages.

In today's media overloaded time, less time should actually be spent on the slides, but more time should be spent on addressing the audience directly. If slides are already presented, it must be ensured that the audience always knows exactly what point they are talking about on the slide. This is understood by synchronization: the viewer must always know exactly which point and which image one presents on the slide. For this purpose, it is necessary to show exactly and not to use the shadow cast of the projector light. Either at the desk with a presenter mouse – this has the advantage that one can maintain eye contact with the audience well – or with the laser pointer directly on the screen – this has the disadvantage that one has to turn away from the audience. A good presenter never does that.



## 16. Moment of Excellence

Everyone has experienced this before, but probably not when he speaks in front of hundreds of spectators or gives his exam or application speech to a jury. But for a truly convincing and sustainable presentation, this is exactly what is needed. Unfortunately, even with the most professional approach, you can't force it. Of course, with increasing experience, one knows how to trigger or evoke such a status in oneself. It is also difficult to time the time when exactly this should happen.

In reality, it is not only dependent on one's own person, but also on the status of the audience. Surely you can prepare your own state, that's a lifelong task. But you can also influence the status of the audience. The trivial method is to present culinary delights before the start of the event, to give small gifts, etc. But it is mainly up to the presenter himself to change the status. The better the constitution, the better it succeeds. Before you think about how to get to a moment of excellence, you should know what you can do with it. If something like this appears, which we sometimes experience in sporting or creative activities, we should use it. Using Moments of Excellence for the following presentation is the most important thing. You're just fine with it, you dare to say more, it's more convincing and sustainable. Through such a moment of excellence, the presentation begins to run like a river.

How can such a status be consciously brought about? A simple method is to make eye contact again and again with those viewers who give you immediate positive feedback and nod us, give us thumb-to-top signals and the like. If I keep going to that kind of anchor points, my state will change because I feel like I'm on the right track. People who shake their heads or give other negative signals are not even allowed to register; it does not change anything anyway.

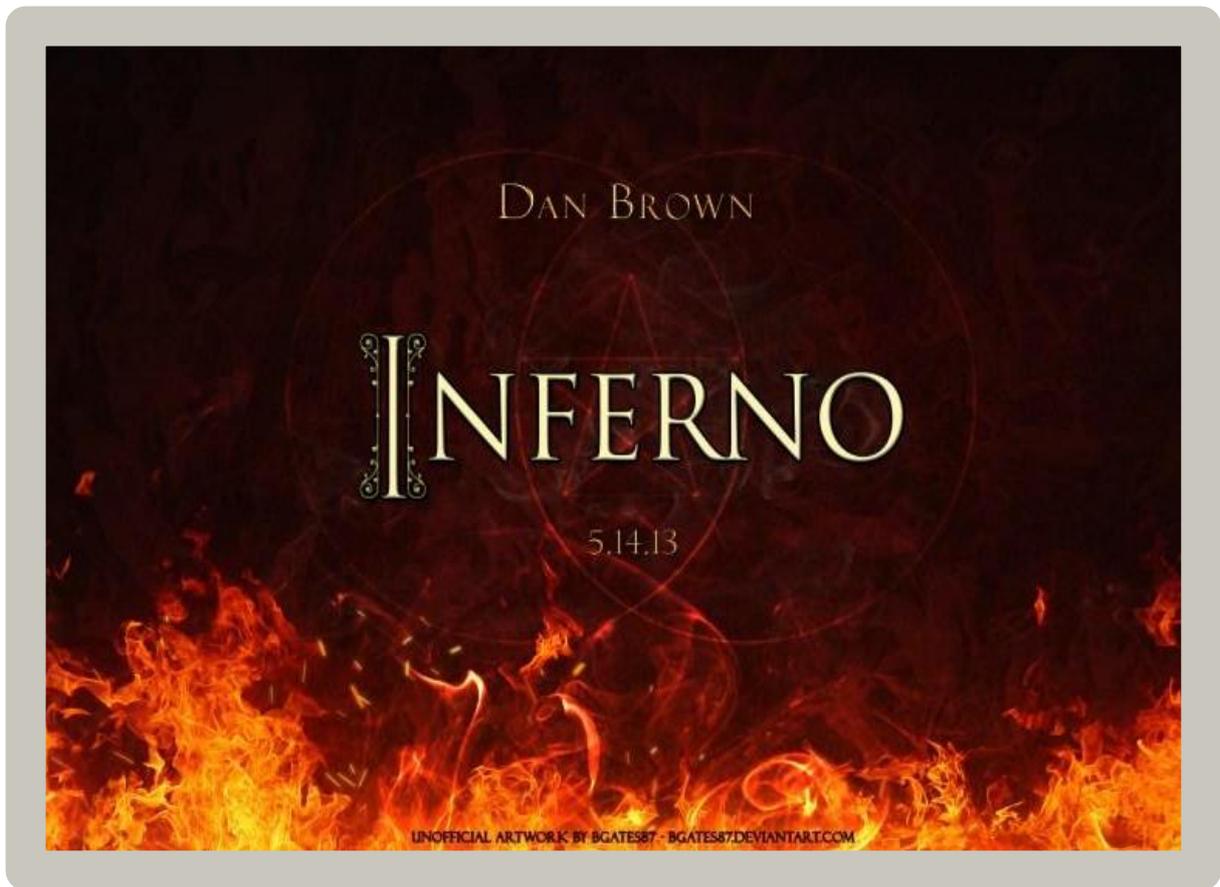


## 17. Questions and answers

The more interactive you can design a presentation, the easier it is to control attention. Questions interrupt the normal process, the viewers turn their heads to the questioner, thus getting out of their possible trance. If questions are desired, the following procedure is recommended with a small auditorium: A question is registered and accepted by the presenter, i.e. listen and try to really understand the question asked. If this has been successful, then an answer must be given. However, this is not given to the questioner, but is distributed to the entire audience. As a lecturer, one does not hammer at the questioner until he has "finally" understood it. This creates an environment that is not open to questions. Anyone who has ever experienced this, received a question most force fully and embarrassingly, will never ask again.

If you are interested in involving the audience as much as possible, then this interaction is needed already during the presentation. The disadvantage of this is that you no longer have time under control, and you may have to do without content. Most of the time, however, the interaction is more sustainable than ten additional slides. There could also be 20 that would not have been shown anyway.

With large auditoriums, questions in this sense are no longer possible. However, new technologies enable interaction – such as electronic voting, submitting questions via social media, etc. Electronic voting generates attention, as the viewer is interested in what his own opinion looks like compared to the other participants. Questions could be perceived as disruptions, but they are the most important communication tool and guarantee strange points. However, this means that you lose time for your own presentation. Here the audience is more important than you. Good pre-senators are always able to find a good end. Especially at congresses, this is rewarded by the organizer and the audience. Stop when it's time. Even if the previous speaker had already stolen time.



## 18. Story-Line Dramaturgy

In an increasingly complex world, the desire for simplicity is growing. One would like to know for different events, their causes. But that is what is becoming less and less possible. A presentation must therefore move between simplicity and complexity in the field of tension. The listeners want to receive information in portions that they can understand and want to be entertained at the same time.

Ideally, the presenter contemplates a self-contained story that sounds like a fairy tale. In this way, attention is also maintained well. In addition to this linear form of narrative, there is also the possibility of loops and even more complicated forms of nested loops:

The presenter begins to tell a story. Shortly before the climax, he interrupts himself and begins to tell a new story. He also interrupts these just before the climax. At this or even deeper level there is then the reversal point and the highlights are then presented in a sequence in a short sequence. Actually, the listener finds this unpleasant when the speaker interrupts, because he has to remember the story and hopes that it will continue. And that is a must, nothing should remain open. With deep nesting, the listener resigns, turns off his critical filters and is then perhaps reachable for a message.

The topic of complexity can be used very positively in the sales and business sector. The presenter presents his company and his product in the highest complexity. This exactly prevents the competition from trying the same, because he believes that the entry hurdle is very large. At the same time, however, it must be made clear that this is precisely the simplest solution for the consumer with the greatest convenience. Increase complexity inside, give the audience an impression of it and be as simple as possible to the outside world.



## 19. Don'ts

- No self-expression: neither personally nor from the company.
- No statements that could touch the sense of value of the spectators: religion, politics, tradition.
- Others (people, companies) do not present badly. If there is nothing positive, then it is better to keep quiet.
- Don't dance around on stage. No question marks take stance and look at the beamer image.
- There is no situation in which the presenter turns his back on the audience.
- The presenter has no excuse, let alone for being there as a substitute for someone else.
- All text on the slides must be easy to read, otherwise omitted.
- Do not use poor quality photos and images.
- Participants may not be asked if it is not ensured that they have an answer.
- Only make jokes if you really can.
- Do not stand in the beamer image.
- In case of lack of time, do not speak quickly and frantically, but rather omit parts. Don't exceed the given presentation time - not at all.
- Answer questions asked focused on the questioner.
- Do not focus on individuals in the audience.
- Do not produce a film overload.
- Pay attention to the color scheme of the presentation, so that the slides are still easy to read from further back.
- Avoid hissing on the microphone.
- Avoid longer dialogues with individual participants.

## Epilogue

The only thing that counts during a presentation is as a presenter. The viewers see you first and not the product and not the company. Therefore, it is essential to work on one's own self-expression. You can only be authentic, convincing and powerful if you are convinced of the presented content. If this is not the case, because it is not always the case, one has to condition only so strongly that one is convinced not only during the presence time, but already beforehand. Viewers just have to believe what you're telling. This requires a good story that oscillates between technical and factual topics and emotional touches.

In a complex world, people yearn for simplicity and want to have solutions to their problems. It does not matter in what situation and for what purpose. In the business sector, decision-makers also want to be presented with solutions where they only need to say yes at the end. It's the same with sales presentations, where the customer just needs to say "Yes, I'll buy that".

The presenter is held responsible for the success or failure of a presentation, even if he can't do anything about it. Much of the success lies in preparation. What is often not done is mental preparation and the three mental states have to be taken. In the Third Person View you get a feeling for the whole event, the environment, the audience and how you act in it yourself. This mental position is well suited to test the introductory text. In the Second Person View, you look at yourself with your spiritual eye. You can change the outfit here and check the personal means of action. In any case, you know better how to experience on stage. In the First Person View we really experience the presentation live and there is nothing else to think about but exactly this presentation.

A powerful presentation, as the name suggests, needs strength. These include good physical condition, mental balance and intellectual performance. None of this can be acquired two hours before the presentation. It is a way of life and also requires lifelong practice. Whether these are very formal presentations or whether this is perhaps a presentation in a job application, one is always confronted with selling oneself and one's thoughts. From this point of view, you should always work on your presentation skills.

Once again for preparation. Even professional moderators prepare for every presentation. Nothing comes of itself. For very demanding presentations, it is necessary and effective to carry out one or more samples. What you have done before, you can definitely better the second time.

In a digital world, the use of technological tools is required. Actually, it is a hygiene factor with which one can no longer score particularly. But if it's missing, you're in a state of disadvantage. Rapid technological change must be taken into account. Old beamer, bad resolution, old screen format and much more. must no longer be used. But if you rely on the latest technology, you have to master it. The operation of such new media requires a lot of attention, which one then lacks for the audience. Unfortunately, you can't train it in the black box in its entirety. New technologies are therefore tested in presentations that are not so critical.

Some things must not be done at all. This includes taking a negative view of others, telling lewd jokes or expressing religious, political, cultural opinions. Conferences have a predetermined time. This must be adhered to, even at the risk of not getting your own contents through in its entirety. The appreciation for the spectators must be raised to the maximum, under no circumstances should anyone be exposed or embarrassed by asked questions or the like. Once you make a mistake in a presentation, the world doesn't go down. It shouldn't happen a second time.