



Roads Australia 2022 Fellows

Presentation Skills for Leadership Workshop

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Presentation Skills for Leadership

“We are not thinking machines that feel, we are feeling machines that think”

— Antonio Damasio

Understand Influence

When we prepare a pitch, we tend to focus on what we want our audience to *know* and then what we want them to *do* with that information. We rarely focus on what we want our audience to *feel*. And yet people are influenced to take action because they *know* something, and they *feel* positive, or energised, or empowered by that knowledge.

Doing happens at the intersection of *knowing* and *feeling*.

To influence you must engage people’s feelings.

Jumping off from Aristotle’s Art of Rhetoric (Ethos, Logos and Pathos) and the work of Professor Robert Cialdini on influence for persuasion let’s look at 3 techniques for influence - Presence, Rapport and Generosity.

Presence and Perception

“There is no truth there is only perception” – Gustave Flaubert

And yet ... perception is a not completely true because what people perceive is subjective, influenced by their biases, their life history, their education and their capacity for insight. We can manage these perceptions by understanding how they are formed and then use that knowledge to shift our behaviour. Crucially our behaviour must always be authentic which means any techniques we learn must be practised until they become second nature.

Presence

Your Personal Presence is made up of 4 components–

- Physical Presence
- Vocal Presence
- Intellectual Presence
- Emotional Presence

We understand your thoughts and feelings as they are revealed to us by your voice and body.

Your Presence is affected by your sense of entitlement. How entitled you feel to be heard, listened to, take up space, to be successful, to have a seat at the main table etc.

EPI: Entitlement -> Presence -> Impact

You have to acknowledge and accept your sense of entitlement (lack of entitlement or over entitlement) and how it manifests in your voice and body. You need to be aware of when your sense of entitlement is affecting you negatively. When you have this awareness, you can then learn techniques to work around it.

Think of presence as **POW**.

P

O

W

Open Physical Presence

Open Physical Presence - will help you look and feel more confident, use your voice with more resonance, focus and listen more effectively, manage nerves and pressure more successfully and appear more trustworthy.

Alignment (lengthening)

Grounding

Centring

Open Body Language (widening)

Eye Contact

Tension Release

Breathing

Breathing deeply and well is a choice. There are a number of ways to teach breathing. This is one.

- Breathe down your spine toward your backside or down to your belly.
- Expand your ribcage. You open like an umbrella.
- Allow the breath time to fill your body completely.
- Make sure your shoulders are not rising – they only move because they are attached to your breathing, not instigating your breathing.
- You breathe in and the air flows out freely under your voice, as you speak.
- If you are anxious or tense it sometimes helps to breathe all your air out and then wait for it to come in. (try breathing out on ssshhh).
- Never push your breath – keep it soft and easy.

Breathing Practice Techniques

If your body is working well, everything else functions more effectively

Open Vocal Presence

Open Vocal Presence - will help you sound more confident, be easier to listen to, be clearer. Your voice carries the emotional power of your words. Your voice is a major tool for influence.

Massage, stretch, loosen and release the muscles around your voice.

- Massage.
- Stretch and loosen jaw, mouth and tongue.
- Speaking “on the breath” – you and me; hey, hee, hih, hoh, hoo.
- Clarity and managing a nerve affected voice.

“The voice is an index of the mind and is capable of expressing all its varieties of feeling”

Quintilian, rhetorician

Open Emotional Presence

Nerves can appear at any time quite unexpectedly. Accept that you may be nervous. Be prepared. If you focus on your nerves, you will feed them. Your nerves will only defeat you if you believe they will. Nerves are an emotional response and they can be managed intellectually, physically and vocally.

Focus your attention.

Actively change your thought processes.

“ Many of our fears are tissue-paper-thin, and a single courageous step would carry us clear through them.”

Brendan Francis

Rapport

- Always deliver clear, concise, relevant messages.
- Involve your listeners. The easiest way is to ask questions either real or rhetorical.

There is another layer of rapport building that comes with techniques of engagement. These techniques involve your ability to use physical and vocal presence at a higher level and to be aware of your use of language.

- Topping
- Emphasis
- Defined meaningful gesture.

Exercise in pairs: Use Topping.

“The power in this year’s project is not about the outcome and who delivered the best job redesign option. Mental health is a challenging and complex topic, the insights, reflections and learning experiences throughout this project is what will be assessed. These are of paramount importance so RA and industry can carry the mental health conversation forward supported by relevant actions and learnings for industry that can be applied elsewhere and provide the Fellows with a deep appreciation of the complexities associated with this problem we all face.”

**“What I hear I forget
What I see I remember
What I do I know”**

Chinese Proverb

Structure your Elevator Pitch to Build Rapport and Engage

- Change up your pitch depending on who is listening and where you are.
- Keep it conversational, make sure it sounds genuine and comfortable.
- Begin with difference.
- Work in 'threes'
- Know, Feel, Do
- It is not so much what you do but the impact you have on others.
- Less is more. You are 'enough'.

Generosity Creates Emotional Connection

- Be enthusiastic – enthusiasm is catching. (keep it grounded).
- Be generous - when you give of your energy to an audience they will give back.
- Use descriptive, sensory and rhetorical language. (judiciously)
- Work on the audience to get the response you want. This will affect your language and your vocal and physical expressiveness.

Work on the Audience – to get an emotional based response.

When communicating, many people just 'inform' or 'tell' or 'ask'. This does not encourage emotional connection. If the audience/listener is unresponsive you may get caught up in 'convincing' them of the value of your information. This can have a negative response.

- I interest you (with something unexpected)
- I intrigue you (to hold your attention)
- I involve you (to build rapport)
- I impress you (with the depth of my knowledge, my willingness to understand your challenges)
- I inspire you (about what is possible)
- I invite you (to change your viewpoint)
- I confront you (with the current state of play)
- I challenge you (with a new idea)
- I reveal to you (the detail of my plan)
- I amuse you
- I nurture you
- I excite you
- I empower you
- I motivate you
- I applaud you

Exercise in pairs – “Would you like a cup of coffee?”

'Best thing' and 'Ready to try'

After a presentation or meeting or even a networking event, ask yourself;

*“What was the **best thing** about my presentation?”*

and then - *“What am I **ready to try** next time?”*

There is always a 'best thing'. Sometimes just getting through it is the 'best thing'.

**“No one is self-sufficient. And it's not a one-way thing-
-the generosity of spirit from one side provokes a response in kind from the other side”**

Desmond Tutu

Mariette Rups-Donnelly – BIO.

Mariette Rups-Donnelly has taken her years of experience as a leading actor and teacher of actors and combined it with an astute business understanding to create programs that go to the core of presence, presentation skills and business performance.

Her company Powerhouse Presentation runs a wide range of one-on-one programs, and customised workshops for executives and corporations across all sectors.

Clients include:

Finance, Banking: CBA; CBA UX team; CBA Transaction Banking Solutions; CBA Digital; CBA Social Enterprises; CBA Customer Advocacy; CBA Group Marketing & Strategy; Rabobank; BlackRock Investments; Rothschild Australia; Macquarie Bank; NAB; ANZ; WIBF; 180group; Equitas Partners; Perpetual; Conexus; Chartered Accountants Aust and NZ; FPA; Unified Financial Services.

Construction, Infrastructure, Planning, Architecture, Design: UDIA; AECOM; AltusPageKirkland; Hilti Australia; Ventia; CARDNO; ROADS Australia: Futurespace; MudgeCorp; AIPM; DivaWorks; StillSpace Architecture; Craig & Rhodes; Arcadis.

Government: NSW Dept of Planning Infrastructure & Environment; NSW Dept of Premier & Cabinet; ABS; DADHC; NSW Dept of Communities; UrbanGrowth NSW Development Corporation; Defence Housing Australia; Women's Leadership Initiative DFAT; Penrith City Council.

Property, Real Estate: Hycorp Property Group; PRD Nationwide; SPACE; Response Real Estate; Sydney Property Group.

Utilities, Communications, Transport: AGL Macquarie; Macquarie Generation; Vodafone; Australia Post; Caltex; QANTAS.

Mining: SACOME; Davey Bickford.

Cyber Security, Tech: DELL; Penten; Finder; Twitter Aust; Tech Ready Program.

Hospitality: ACCOR; Hunt Hospitality.

Professional Services: Women on Boards; The CEO Institute; Executive Women Australia; Parents on Leave; Great Managers; The Gravitas Project.

University: UTS; Macquarie University; Macquarie Business School; Macquarie Property; Macquarie ECRs; University of Newcastle; La Trobe University.

Law: Colin, Biggers & Paisley; DibbsBarker; Michael Law Group.

Manufacturing: Fonterra Australia; Mars/Wrigleys; Terumo; LivaNova; Total Image Group; Hyundai Motors Australia.

Events, PR: Ogilvy PR; Sydney International Convention Centre; Global Summit of Women; Professional Speakers Association.

Recruitment: Futurepeople; Moir Group; Talent Web Recruitment.

Medical: Konekt; RANZCR; West Moreton Health; Eastbrooke Medical Centres; GenesisCare.

Retail: Westfield; NARTA; Federation Centres.

Not for Profit: Standards Australia; Careflight; CanAssist; ANZGOG; Equestrian Aust; Ability Links; LEEP NGO; Uniting; SKWAD; Women for Election Oz; Ronald McDonald House Charity.

She draws her expertise from a 34-year career as an Actor/Singer/Dancer and 30 years of teaching in Australia's leading acting institutions including NIDA, WAAPA, UWS, ACA, EORA and ACTT. Her teaching expertise covers such diverse areas as Voice, Movement, Acting, Music Theatre, Performance Technique, Acting for Camera, Script Building, Drama Pedagogy and various aspects of Theatre History and Corporate Performance.

Her professional acting work is both national and international and includes theatre, television, film and cabaret with leading roles in *A Chorus Line*, *Annie*, *Big River*, *Company*, *The Seagull*, *Hamlet*, *Emerald City*, *Away*, among others, and the title role in *Evita*, twice.

She has sat on academic and course advisory boards for the NIDA Open Program, WAAPA and UWS and on an advisory board for the Sydney Eisteddfod. A language specialist, her BA from Sydney University included French, German, Italian, Dutch and Indonesian and she has furthered her studies in the psychology of performance and performing comedy.

With her background in performance, she has developed an enthralling speaking and training style that is full of information and packed with interaction and fun.

With her experience both in the performance world and the business world she has a wealth of knowledge to share.

“Already being a very experienced and skilled presenter, I did not believe I would get a great amount from these workshops – I could not have been more wrong. The insights provided, the approach and the content are truly unique and of considerable value to all people who may have cause to speak in public or to present internally within their business. HIGHLY RECOMMENDED!!” Jason Murray, VODAFONE