



3x3 communication

The little 3x3 guide to **communication**

- Tips for effective statements,
interviews, presentations and panels -

INDEX

*Dear reader,
the second edition of “The little 3x3 of communication” retains the first edition’s proven approach, but adds a new section. This gives you visual advice on how to fine-tune your communicational stance. Always keep in mind the power of the image. The impression you make is in the eye of the beholder, as it were, and visuals often count for much more than content. Certainly, your message plays a role, and you may object that what matters to you most is putting across facts. But is that really true? After all, in offering up facts, what you are really trying to achieve is to influence your audience. So make sure the audience catches what you want them to, to feel or to see. And what they see, to coin a phrase, is what they get.*

Wishing you success in communication at all levels!

The team at 3x3 communication

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REPUTATION

The foremost goal of any corporate communication is protecting the company's reputation, that is, the public's respect for it.

Reputation will secure a company's franchise, i.e. its freedom to control its own existence and destiny. This franchise is something the public bestows on a company, but something which the public can also reduce or revoke at any time. That such a franchise is usually implicit rather than explicit, does not make it any less relevant.

Corporate communications, then, is always a **political process**, in which **facts** play only a **supporting role**. It is **perception** that plays the **lead role**!

STRATEGIC COMMUNICATION

A company's foremost aim is not profit, not gaining market share, but simply survival. The mission of corporate communications is to help ensure the company's **survival**.

This means the aim is to spell out the company's strategy and to convince the public that the company's activity is **beneficial to society** and **long-term oriented**.

FACETS OF COMMUNICATION

Communication has one single goal:
reaching your audience.

What makes up your audience's perception?



55% is visual



38% is sound



Only
7% relates to content

Communication is a bridge for your content,
so make sure you get all of it across!



55%
visual

38%
sound

7%
content

PHYSICAL PRESENCE

Your audience typically devotes **55%** of its attention to your visual appearance.

Your body speaks volumes. Do you look refreshed? Fit? Alert? Ready to engage? Or will people notice you are tense and nervous? Your muscle tone, your posture, your gaze, your gestures will tell it all.

Some aspects of your body language are within your control:

- ▲ Are you smiling?
- ▲ Are you facing your audience?
- ▲ Are you making eye contact?

Things you can do beforehand to ensure a good basic tone:

- ▲ Get enough sleep before an important event.
- ▲ On the day before, drink 2-3 liters (1/2 a gallon) of water
- ▲ Exercise will improve your posture.
- ▲ Loosen your "pivot points", see page 36/37.

How you look depends on you:

- ▲ What you wear: not too tight, not too loud.
- ▲ Your shoes: classy and well-cared for.
- ▲ Hair: schedule an appointment with your hair stylist or barber a week ahead of the event.
- ▲ Hands and nails: Look at them. Everyone else does...



YOUR VOICE

Your voice accounts for **38%** of your audience's impression.

Picture your voice as a musical instrument. Raise and lower its volume just as you would when playing music, or color its sound dark or bright, speed up your tempo or slow it down. Or fall silent. A pause inserted in the right place can generate suspense and attention.

Your voice is a “wind instrument”.

Make sure you supply it with lots of air.

- ▲ Wear comfortable clothing.
- ▲ Breathe in all the way down to your belly.
See page 34/35 for more breathing exercises.
- ▲ Do not drink milk before a public speaking appearance.
The fat in milk can gum up your vocal chords.

Exercise your voice on the days before your event:

- ▲ Sing out loud (e.g., in the shower).
- ▲ Read aloud and insert stress markers into your text.
- ▲ Loosen your jaw, see page 36/37.

Are you speaking too quickly?

Then use the **CONSONANT BRAKE**: make a point of precisely pronouncing each consonant.

Do you tend to mumble?

If so, turn your lips into a **VOWEL GATE**: Make each vowel resonate. A good way to practice this is by repeating the vowel chain A-E-I-O-U.



THE SPOKEN WORD

The actual content of what you say will receive only **7%** of your audience's attention, so choose each word carefully. Think very hard about what you are trying to say. What do you want your audience to take away?

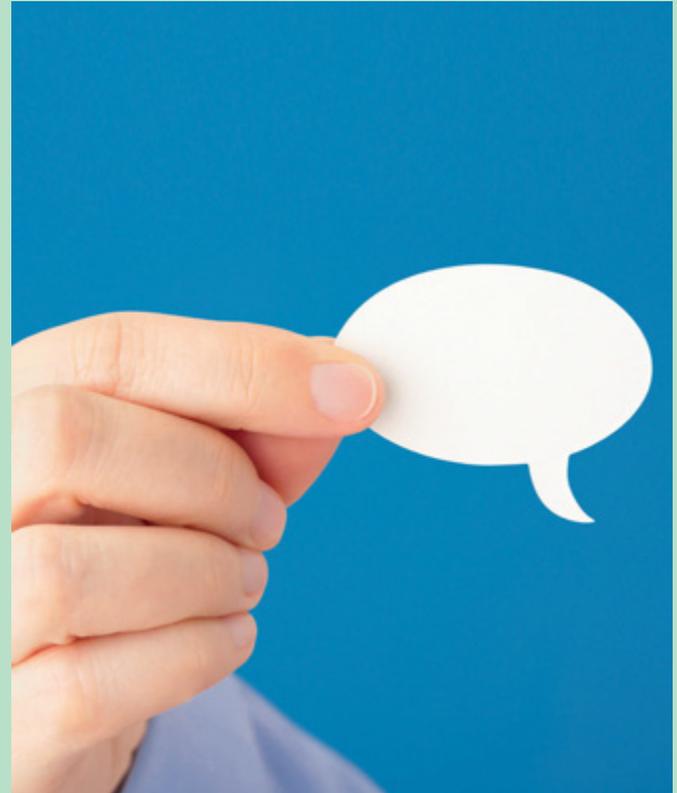
At the heart of any communication is a key message. A key message is your whole story in just one sentence.

Key messages need to be:

- ▲ Clear
- ▲ Concise
- ▲ Positive
- ▲ Conclusive
- ▲ Credible

Key messages will structure statements and presentations. They will help you successfully conduct interviews and any other kind of conversation.

Key messages refer to the core, in other words the heart of the matter. This is why they need to be elaborated carefully and formulated in writing – as well as stated loudly and from memory.



STATEMENT

KISS. Keep it short and simple:

A statement should be less than one minute in length.



A classic statement will consist of five “units”:

- ▲ One key message
- ▲ Three arguments, facts, or figures
- ▲ One wrap-up line re-evoking the key message

You may also use more than three arguments to back up your key message; however, anything over five arguments will probably exceed your time frame.

It’s a good idea to wrap your message in a story.

People will easily remember images, emotions and real-life comparisons. We also eagerly soak up human-interest narratives just as we do apparent contradictions. All of these will help you get your message across.

For example:

“When my grandpa wanted to see movies, he had to go to a theater. Today, you can put a movie in your pocket thanks to the VideoCard.”

WORKING WITH JOURNALISTS

Caution! Whenever a journalist contacts you, be sure to involve your press department. Speak to them before you answer any questions from the press.

Protect your company's confidential information!

Preparing for an interview:

- ▲ Always do your homework before facing the media: consult with your press department to prepare an agenda.
- ▲ Ask your press department, ask the journalist, ask yourself: what is the journalist looking for?
- ▲ Visualize the conversation and walk through it in your mind: What issues might have news value? What issues might constitute risks for your company or, conversely, opportunities to improve its standing? What issues might concern confidential information? What stories might have news value?
- ▲ Construct key messages.
- ▲ Create an agenda: Define one or two key messages you are sure to insert into the interview.

- ▲ Make room for fresh air: breathe out deeply and forcefully several times.
- ▲ Stretch your muscles in your jaw, neck, shoulders, chest, elbows and hands, see page 36/37.
- ▲ Make sure you look forward to the meeting.

During the Interview

- ▲ Make sure you acknowledge the journalist's presence and take him seriously. Do not let your answer to the first question be too short. Give the conversation a chance to start flowing.
- ▲ Speak for the company, stay within your remit.
- ▲ Tell the truth, but don't necessarily tell the whole truth.
- ▲ If the subject and the company line leave you no choice, it's fine for you to bore.
- ▲ An interview is an exercise in propaganda. It is fine for you to not answer questions in order to avoid hurting your company or exceeding your remit.
- ▲ If you make a mistake, correct it immediately. If the journalist makes a mistake, do the same thing.
- ▲ Fend off hypothetical and speculative questions.
- ▲ Don't be funny, don't be smart.
- ▲ By all means stay "on message"

**The public can tell if you are phony.
Be forthright and authentic!**

WHAT MEETS THE EYE

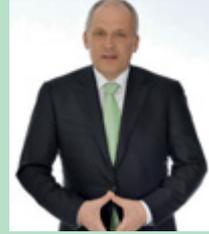
Creating a favorable impression.



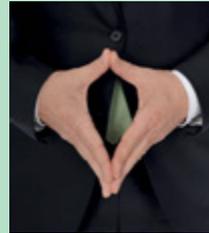
Here is how you make your entrance: engaging, relaxed, your eyes to the audience.



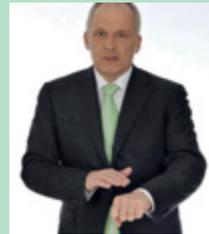
Loosely rest one hand in the other one when pausing your gestures.



The “diamond”, by contrast, can look wooden.



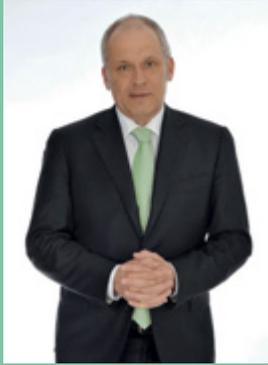
Too much pressure on your hands will cramp your natural gesturing.



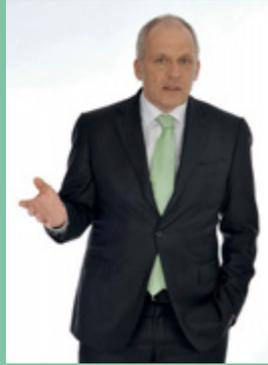
Overly forceful gesturing can make you look threatening.



A clenched fist can signal decisiveness, but sometimes, it will look violent.



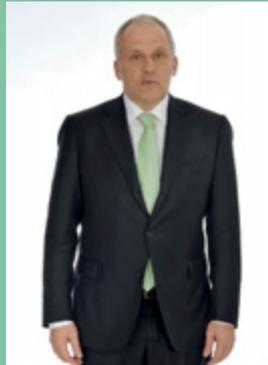
Hands clasped together will keep you from engaging the audience.



One hand in your pocket is ambivalent: it can radiate confidence, but also insecurity.



Both hands in your pocket: Both arms hanging imply almost always too nonchalant. down convey: "I'm helpless".



Moderate, relaxed gesturing will underscore your delivery. Keep hands roughly between chestbone and navel.



In presentations, use your writing hand to point. That way, you will retain an open posture towards the audience.



When you smile, smile with your eyes. If you don't, your smile will look dull.



A badly positioned display, by contrast, may force you to turn away from your listeners.



"Smiling through your eyes", by contrast, will make your smile contagious.

3x3 TECHNIQUES FOR INTERVIEWS AND TALKS

Three classics



- ▲ **Bridging** - easing the transition to your key message.
Examples: "What's important is...", "It is true is that...", "What I can say is..."



- ▲ **Flagging** - announcing a key message.
Examples: "An important aspect is...", "The crucial issue is whether...", "What I'd like to stress is that..."



- ▲ **Hooking** - laying out bait for the journalist.
Examples: "There is one aspect that the media has strangely not seized upon," "This isn't official yet, but I can at least tell you...", "There is one thing nobody has really figured out yet..."

Three "no"s



- ▲ **Stopping** – "Not at all"/"No"/"Certainly not"
- ▲ **Blocking** – "We ask for your understanding, but..."
- ▲ **Ignoring**

Three extras



- ▲ **Jibing** - doing a half turn.
Examples: "Precisely because...", "If you look at it from another angle,..."
- ▲ **Headlining** - supplying a title.
Examples: "The real news is: key message...", "XYZ protects/creates jobs..."
- ▲ **Countering** - turning the tables.
Examples: "Well, what would you do in our place?", "As a media person, what is your take on this issue?"

SPEAKING BEFORE THE CAMERA

- ▲ Smile, smile,smile!
- ▲ Check your position: the lens should be level with your eyes, your feet should be flat on the floor and positioned vertically between your hips and your shoulders. Your hands should be unclasped at a height between your navel and your belt buckle. Make sure you have no solid objects in your trouser pockets.
- ▲ Wait for the cameraman to say “We’re rolling!”
- ▲ Visualize the audience you are trying to reach via the camera.
- ▲ Concentrate on the good news you are bringing.
- ▲ Keep in mind your organization’s benefit.
- ▲ Flirt with the camera.
- ▲ Keep smiling when you have finished speaking until the cameraman thanks you, indicating that the recording has stopped.

How to make a good impression:

- ▲ Using finishing powder is nothing new to women, but men need powder, too, to prevent their skin from shining, thus distracting the audience. Ask the camera man if you look good or whether you should take one last look at your hair and your skin. He or she will be glad to help!
- ▲ Ladies should avoid wearing too much makeup, jewelry and accessories. A business suit or a skirt that is not too short will always look good, especially if the colors are not too glaring.
- ▲ Men should avoid jewelry altogether except for a watch, a wedding band and/or a signet ring.
- ▲ For men, the suit is what makes the most important fashion statement. Shirts should always have long sleeves, ties should have a subdued pattern and be tied straight. Button your jacket when you stand up, unbuttoning it when you sit down. Always leave the lowermost button undone.
- ▲ Men and women should wear knee-length stockings or the like for seated camera shots to avoid baring their (possibly hairy) shins.
- ▲ Schedule a hairdresser appointment a week before your camera date.

GET THE PICTURE?



The camera can make you look good or bad. Ask the operator to let you look at the display if you are unsure of the setup.

Watch out for:

- ▲ Back light - do not be filmed in front of a window. If the camera's aperture is set too low, your face will be dark.
- ▲ Reflexions in the background - walls clad in wood or stone may show a sheen, which can distract your audience.
- ▲ A "safe wall" - best to select a backdrop that is uniform and not too bright, a grey wall, for instance.

WHERE TO LOOK

In an interview: look at the other person

If the camera records you giving an interview, always look at the journalist and never at the camera.

In a standalone statement: look into the camera

If what you are recording is not a conversation, then deliver what you are saying directly to the lens. The same is true in a remote interview.

Above all: stay with one choice

Where you look is important, but what matters even more is that you keep your gaze steady. Do not let it wander or switch back and forth.

Have your communications department verify

- ▲ your on-camera stance
- ▲ the fit of your clothes
- ▲ whether your forehead is glistening and needs powder
- ▲ if you are looking friendly
- ▲ that you stay back in front of the camera for a moment after the recording is over.

3x3 RAPPORT

Relate to your audience!

Ask yourself:

- ▲ Who are they?
- ▲ Why are they here?
- ▲ What motivates them? What keeps them awake at night?
- ▲ What can I do for them?
- ▲ What language do they best understand?
- ▲ How can I best reach them?
- ▲ What is my job?
- ▲ What do I want from them?
- ▲ What might be an obstacle?

Each answer to one of these questions helps you build rapport, that is to say a bridge, between yourself and your audience.



ON SPEAKING

Prepare early!

Write for oral delivery: your audience has only one chance to catch your speech.

- ▲ Short sentences
- ▲ Strong verbs
- ▲ As little jargon as possible
- ▲ Clear structure: concise texts are easier to understand
- ▲ Repeat key points: State your central message at the beginning and return to it toward the end.

Try to speak from memory as much as possible.

- ▲ Underline key terms in your manuscript.
- ▲ Memorize “road signs.”
- ▲ Practice your speech several times before a test audience.
- ▲ Refer to your test audience’s reaction for a final edit. Sort out confusion, cut lengthy passages, and highlight areas of special interest.

Tip

Remember Martin Luther’s advice to speakers:
“Take a firm stand, speak clearly, be brief.”

On the eve of your speech

- ▲ Drink sufficient liquid to strengthen your organism.
- ▲ Get exercise.
- ▲ Go over your speech one more time, aloud, if possible. See page 30.
- ▲ Memorize “road signs” one more time.
- ▲ Examine your outward appearance, see page 8/9.
- ▲ Get enough sleep.

On the day of your speech

- ▲ Stop drinking lots of liquid a few hours before your appearance.
- ▲ Do not drink any milk (gums up your vocal chords).
- ▲ Visualize your speech as a journey: What is my goal? Where are my “road signs”? Who is my audience?

5 minutes before you go on stage

- ▲ Breathe out hard several times in quick succession to make room in your lung for fresh air.
- ▲ Loosen your lower jaw.
- ▲ Additional relaxation exercises, see page 34/35.
- ▲ Embrace the situation; look forward to reaching out to your audience!

BREATHING EXERCISES

Clear out your lungs to make room for fresh air. Fold your hands in front of your chest and breathe out in six short bursts. This will stimulate your abdominal breathing, which will both flush your lungs in depth and loosen your diaphragm, releasing tension and enabling your voice to resonate better.

- ▲ Stretch your arms out forward and move them outward in a horizontal quarter circle as you breathe in, then back as you breathe out, repeat **6 x**.
- ▲ Start with your arms at your side. Turn both of them up in a lateral vertical semicircle skyward as you breathe in, then bring them down again into a hanging position as you breathe out, repeat **6 x**.
- ▲ Start with your arms at your side. Turn both of them up in a vertical semicircle skyward through a horizontal forward position as you breathe in, then bring them down again into a hanging position as you breathe out, repeat **6 x**.
- ▲ Start with your arms at your side. Pull one of them up skyward past your ear as you breathe in, then bring it

down again into a hanging position as you breathe out. Repeat with your other arm, repeat **6 x**.

- ▲ Hold up your arms vertically, then slowly drop them forward, taking your upper body with them as you breathe out. Pause briefly when you reach the lowest possible position, then slowly reverse the exercise as you breathe in, repeat **6 x**.

Shake your arms, hands and upper body gently to loosen them. Shake your legs.

Tip:

Another way to stimulate abdominal breathing is to lie down on your back and lay your hands flat on your stomach. Then breathe deeply in and out. Can you feel your belly rising and receding? How far up and down can you make it go?

As a general rule, the better your abdominal muscles are trained, the better your abdominal breathing will be, and the less likely you are to suffer shortness of breath.

3x3 PIVOT POINTS

- ▲ Jaw, neck, shoulders
- ▲ Chest, elbows, hands
- ▲ Hips, knees, feet

The more relaxed you are, the better you will communicate. Your physical presence will be more likeable, and your voice will have a fuller sound, creating a more lasting impression. To make sure this happens, take time to loosen your body's "pivot points" before you speak.

- ▲ Jaw: yawn; make chewing motions; press your lips together and release them again; with your mouth close, push your jaw back and forth and sideways.
- ▲ Neck: tilt your head to one side, then gently let it drop down, then gently pull it up to the other side until it is sideways in the other direction, repeat a slow, swinging motion of your head. Do not bend backwards.
- ▲ Shoulders: alternate lifting and lowering each of your shoulders: make them move in circles; pull each shoulder down as far as possible, then pull it back up, then repeat.
- ▲ Chest: breathe in deeply, using your arms to accentuate the motion.

- ▲ Elbows: with your elbows at your side, pull them up in a vertical semicircle, then down again and up backwards in a quarter circle or as far as you can go.
- ▲ Hands: twist your hands around your wrists; let your fingers dance; pretend to conduct an orchestra.
- ▲ Hips: rock from side to side; rotate your hips as in a "Hoola Hoop" motion; draw a horizontal figure "8."
- ▲ Knees: press your knees together to crack an imaginary nut.
- ▲ Feet: twist your feet around your ankles; stand on the balls of your feet; stand on your heels.

Perform these exercises standing or sitting. Choose the motions that best let you relax.



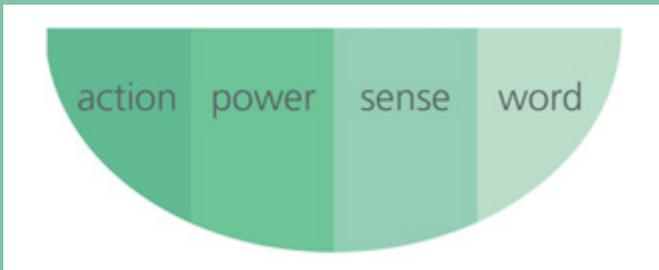
COMING FULL CIRCLE

Done right, communication is a circular process.

Action:



Reaction:



Goethe, Faust I

= Interaction

The better you master the facets of communication (body, language, content), the better you will be able to understand your audience's message and react to it. The smoother this circular process, the more intensive and empathetic your exchange with your audience will be and the better for mutual understanding.

This is true of a dialogue, an interview, a panel talk or a Q&A session following a presentation – or any situation in life.

Good communication breeds success – both in business and in private relations.

Good luck getting your message across!

The team at 3x3 communication

NOTES

EXCELLENCE IN COMMUNICATIONS

3x3 communication is an experienced provider of coaching services to international company executives. Specialized training sessions prepare company representatives for appearances in case of crises. Personalized coaching sessions serve to optimize the content, delivery and personal appearance in presentations, whether in English, German or other major business languages.

Here is what customers are saying:

"...by far the best training I have attended in this century."

Stefan Brungs, head of sales and board member
Bugatti Automobiles S.A.S.

"We appreciate the way Adrian Dunskus brings together competencies from three areas, namely journalism, corporate communications and coaching."

Andreas Meurer, head of corporate communications
Volkswagen Commercial Vehicles

"3x3 communication has been coaching members of our board on a regular basis to prepare them for on-camera appearances. We value the systematic approach and also the ability to hone messages for spoken delivery."

Götz Wenker, CEO
Swiss Life Select Deutschland GmbH

"We have been working with Adrian Dunskus for years. What we value is the way he combines journalistic expertise and personal experience as a corporate spokesman. In addition, our international customers appreciate his multilingual ability, which is an important asset in preparing coaching participants for successful on-camera appearances in German, English and French."

Julia Schäfer, vice president
Emanate Relevance Marketing & PR, Munich, Germany

"Adrian Dunskus is very good at creating wording that is crisp yet still fits a company's key messages and its communications culture."

Silvio Schindler, head of Audi Consulting
a unit of Audi AG

ABOUT THE AUTHORS



Adrian Duskus is co-owner of 3x3 communication. He was born in Urbana, Illinois in 1959 and spent his childhood and youth in France, Great Britain, Germany and Japan. Following a formalized training as a banker, he earned a degree in economics at Munich University, going on to work as an economics and business editor at German Public Radio for ten years, which was followed by five years in the communications department at Viag Interkom (now Telefonica O2), a major mobile communications company. He has been a freelance PR consultant since 2002, mainly serving clients from the automotive, telecommunications and finance industry.



Susanne Pfaller, co-owner of 3x3 communication, was born in Eichstätt, Germany in 1965. She was trained as a newspaper and broadcast journalist, and went on to earn a law degree from the University of Regensburg, Germany. She has been working for German Public Radio since 1996, first as a travel editor and anchorwoman and since 2007 as German Public Radio's correspondent for the Ingolstadt, Germany area. In 2012, she was certified as a PR professional by DPRA, Germany's public relation industry association.

THE RIGHT KIND OF COACHING

How can I make sure my message gets across? To staff, investors, journalists, customers? This is the question you are facing because you need to present your company every day. But this is a question we, too, deal with because 3x3 communication wants to help you.

The team at 3x3 communication has a deep understanding of the world of PR and the media. It also brings years of experience in consulting. We offer coaching for video, audio and print messaging in German, English and French. Let us work with you to prepare interviews, statements and presentations. 3x3 communication's coaching ensures that you can reach out and touch your audience personally. Beyond basic training sessions, we also offer specialized formats to fit your individual needs:

- ▲ Strategy-oriented crisis communications
- ▲ Writing for spoken delivery
- ▲ Preparing for a panel
- ▲ Change management – communicating evolution
- ▲ Communicating as a team

TEAM BUILDING

Are you restructuring your organization? Do your teams need to create a new identity? We can help make sure that this can be seen and heard. Our team building services will let your staff view each other as part of group with a common purpose and to find the right words to express this.

Your staff will learn how to:

- ▲ Combine the right choice of words, vocal tone, body language, facial expression and gestures to create a convincing appearance
- ▲ Develop messages that conform to your strategy and work well on camera
- ▲ Communicate within a team and as a team

Individual sessions for top-level executives

Board-level managers and company representatives with special communications responsibilities can benefit from totally customized individual sessions held by our senior trainers.



3x3 communication

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