



3x3 communication

The little 3x3 guide to **public speaking**

- For convincing speeches, statements and messaging -

INDEX

*Dear reader,
to this day, addressing an audience of any size directly is the shortest path to people's hearts. Yes, information channels have multiplied and are continuing to do so. But this makes personal speech all the more precious and powerful an instrument. It seems the more time we spend online, the more we value opportunities where people will address us directly, whether inside the same physical room or live or even on prerecorded video. So put a face to your cause and put your cause to your audience directly. Unlock the benefits of personal speech for your product, your company and your career. This manual is designed to help you succeed in this.*

We wish you many happy and enriching speaking experiences!

Susanne Pfaller Adrian Dunskus

Owners 3x3 communication

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RHETORICA REGINA ARTIS

To ancient Greeks and Romans, “rhetorica” was the art of public speaking. Arts being feminine to our elders, Rhetorica was considered the queen of liberal arts. Its roots are in the fifth century b.c., when democracy arose in Sicily and Greece. Aristotle (384-322 BC) was the first to recognize the importance of psychology in public speaking. Many of his teachings still hold today, such as the three elements he thought were essential to a speaker’s success: arguments, personal credibility and emotional acceptance.

Three hundred years later, Marcus Tullius Cicero (106-43 BC) divided rhetoric into five parts, which might be designated arguments, structure, packaging, memory and delivery, all of which serve the speaker’s goal, that is to say his intention (see page 7).

Rhetoric, queen of liberal arts



Marten de Vos (1532-1603)
'The seven arts', 1590, private collection

An important speech takes reflection, preparation and practice, step by step:

- ▲ The **aim** of the speech (intentio)
- ▲ The **arguments** you will be using to convince your audience (inventio)
- ▲ The **structure** of your speech and its elements (dispositio)
- ▲ The **packaging** of the speech's content (elocutio)
- ▲ The **memorizing** of the speech (memoria)
- ▲ The **delivery** of the speech (actio)



Marcus Tullius Cicero (106-43 BC), ancient Rome's most famous speaker, set out the elements of a speech in his work "De oratore" ("The speaker").

THE AIM - INTENTIO

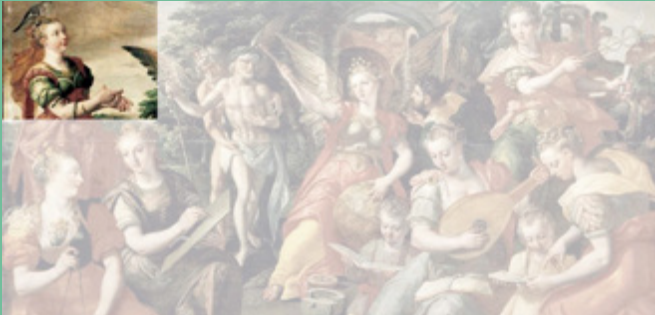


- ▲ to **warn**
- ▲ to **inform**
- ▲ to arouse **interest**
- ▲ to **give thanks**
- ▲ to **praise**
- ▲ to **prove** a point
- ▲ to **appeal**
- ▲ to **move** people
- ▲ to **take stock**
- ▲ to **entertain**
- ▲ to build **reputation**
- ▲ to **promote** products/projects
- ▲ to introduce a **strategy**
- ▲ to map out a **vision**

And:

to **gain sympathy** for your cause, your company and also for yourself as a speaker.

THE ARGUMENTS- INVENTIO



The most important points of your speech should be phrased as key messages. If you are speaking for a company, these should conform to the company's strategy and embody its values. Craft your key messages well, and they will be suitable for multiple use, making it easier for your audience to remember them. Do not be afraid of repetition (within reason)!

Key messages should be

- ▲ clear
- ▲ brief
- ▲ positive
- ▲ consistent
- ▲ credible

”

“rem tene, verba sequentur”

(engl. *“Grasp the subject, the words will follow”*)

Cato the Elder (234- 149 BC), Roman statesman



On camera:

Key messages will help you in camera appearances as they provide structure to your statements and interviews.

THE STRUCTURE - DISPOSITIO



Make your **most important** point at the **beginning**. This is when you have your audience's maximum attention.

”

“I never could make a good impromptu speech without several hours to prepare it.”

Mark Twain (1835 - 1910), American writer

The speech as a journey

Speaking to an audience means taking it with you on a journey, so make sure you provide the necessary guidance and entertainment along the way.

Specifically:

- ▲ **Begin** with what's **important**.
- ▲ Let your audience know **where** you are taking them.
- ▲ Provide **arguments** that this is a worthwhile destination.
- ▲ Create a **“mental highway”**.
- ▲ Use **examples** and **anecdote** for color.
- ▲ Employ **key messages** to sketch out a **mental map**.
- ▲ Turn **key terms** into **“roadsigns”**.
- ▲ Break lengthy speeches into **chapters** and **subsume** their content.
- ▲ When you reach your speech's **destination**, **repeat key points** to sum it up.
- ▲ Where applicable, mention additional **“destinations”**.

Omissions are fine!

Nobody expects you to provide encyclopaedic coverage. Instead, make selections on your audience's behalf. What might be important, interesting, entertaining to them?

PACKAGING YOUR CONTENT - ELOCUTIO



Differences between print and speech:

- ▲ A speech is **one-off**
- ▲ **It cannot be paused**
- ▲ There is **no review** and no fast-forward
- ▲ **Comprehension is immediate** - or inexistent
- ▲ **Lose** your listener, and he is gone - however:
- ▲ Your audience will generally remain **in the room**
- ▲ **Switching channels** is usually not an option
- ▲ A speech addresses your **sense of hearing**
- ▲ A speech breeds **familiarity**



On camera:

A camera is more demanding than a live audience as a video spectator does have the option of switching channels. When you speak before a camera, make sure you create an image of your audience in your mind.

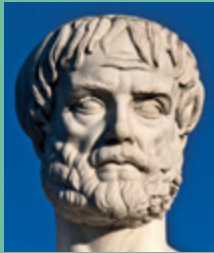
As with actual journeys, the view is important.

”

“A good speech should be like a bikini - brief enough to arouse interest, but covering all the essentials.”

Attributed to John. F. Kennedy (1917-1963), U.S. president

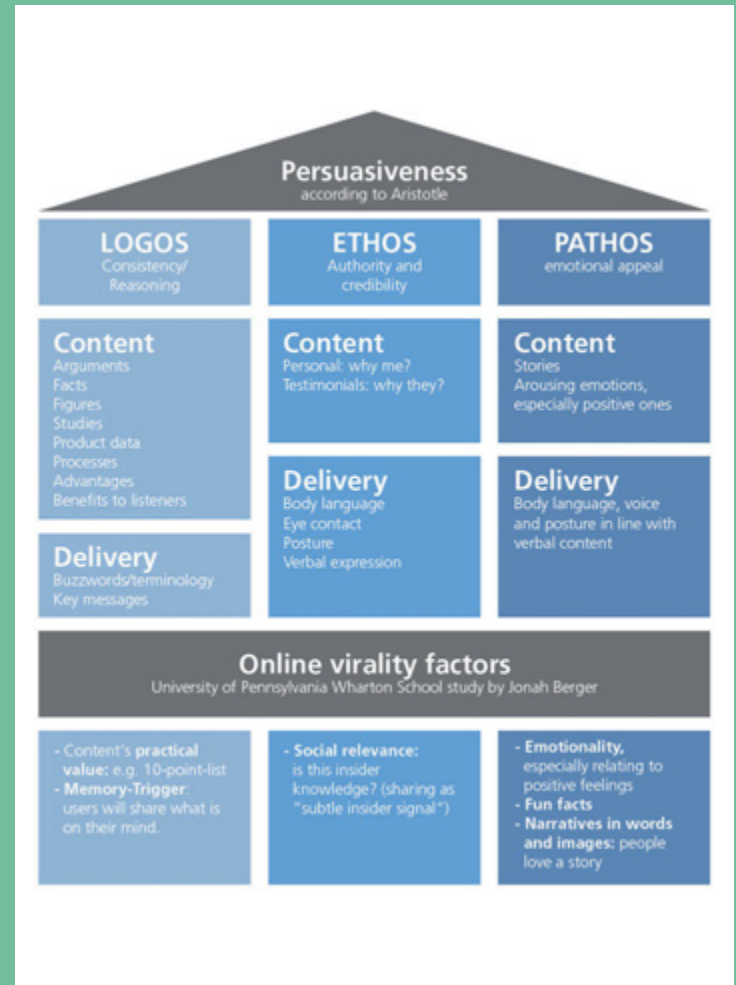
According to **Aristotle** (384-322 BC), the effectiveness of a speech depends on three factors:



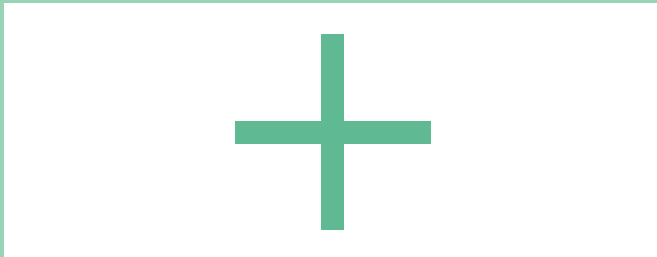
- ▲ **logos**: stringency of argument (essential from “dispositio” stage onward)
- ▲ **ethos**: the speaker’s authority and credibility
- ▲ **pathos**: the speech’s emotional appeal

Aristotle’s three-pillar model can also explain why some content will turn viral on the net, that is to say, more people will share it. A recent study by Jonah Berger of the University of Pennsylvania identifies six factors which will accelerate online propagation of content:

- ▲ **practical value**, and a strong **memory trigger** (logos)
- ▲ social **relevance**, which highlights membership in a desirable group (ethos)
- ▲ **emotionality**, especially if it is positive in tone, **fun facts** and **stories** both in words and images (pathos).



Working for an organization means having to deal with a large amount of written content. Try delivering this sort of copy in front of a camera or a microphone and you are likely to find it does not play well. This is because written language is hard to deliver in an authentic way as it seldom carries emotion. A good speech requires preparation, especially regarding grammar and choice of words. You may need to actually „translate“ it from written to spoken language, and do so consciously.



Writing for oral delivery - How you should write

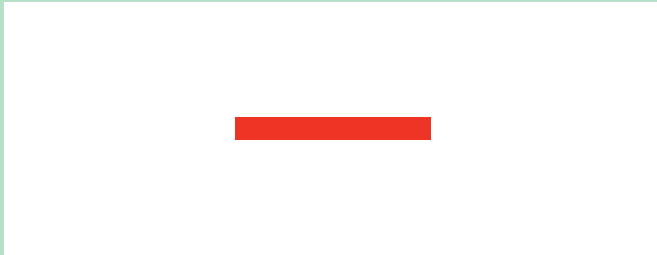
This makes speeches **easier** to follow:

- ▲ **Short sentences** hit home.
- ▲ SVO, subject, verb, object - not simplistic, but in fact clear

- ▲ **verbs**, not nouns
- ▲ **strong** verbs
- ▲ **specific**, not general terms
- ▲ **active**, not passive voice
- ▲ **direct**, not reported speech
- ▲ straight talk, **no softeners** such as “maybe”, “possibly”, “to a degree” etc.

This makes speeches easier to deliver:

- ▲ **Save** your public the thinking and the figuring
- ▲ Insert **pauses** before and after important elements of your speech
- ▲ **Round** off numbers: clarity trumps exactitude
- ▲ Compare and put in perspective
- ▲ Do not mix your units: compare percent with percent and tons with tons
- ▲ Give **facts**, not assumptions
- ▲ **Repeat** key points using variation



Writing for oral delivery - How you should not write

This makes speeches boring or impenetrable

- ▲ **Long introductions** and acknowledgements
- ▲ **Irony** - prone to being **misunderstood**. When in doubt, leave it out.
- ▲ **Acronyms** and abbreviations. Spell them out at least the first time you use them.
- ▲ **Jargon** and inside talk
- ▲ Empty words and **clichés**: “going forward”, “at the end of the day” etc.
- ▲ **Fancy words**: „leitmotiv“, „ennui“, „dolce vita“
- ▲ Crooked **metaphors**
- ▲ Metaphors from **different fields** in a single context
- ▲ **False modesty** and mock fairmindedness: „I certainly am no racist, but...“

▲ **Hyperbole**

▲ Too many **quotations**

▲ **Overused** quotations

▲ Too many **numbers**

▲ **Parentheses**

▲ **Stories within a story**

”

„For an effective speech, use ordinary words, but say extraordinary things.“

Arthur Schopenhauer (1788-1860), German philosopher

Entertain your audience! Surprise them with

- ▲ Surprising/extraordinary items
- ▲ Records
- ▲ Stories
- ▲ Details: this is where life happens
- ▲ Examples
- ▲ Clear images and metaphors
- ▲ Humor/self-deprecation
- ▲ Human/personal aspects
- ▲ Variation

Ask your audience!

- ▲ What, do you think, happens, if...?
- ▲ Have you ever had it that...?
- ▲ What do you think is bigger/smaller...?
- ▲ Can anyone tell me if...?

Interact, connect to your audience directly!

- ▲ In a small setting, address your listeners by name
- ▲ Set topics
- ▲ But: do not provoke and do not let yourself be provoked



On camera:

Rhetorical questions work on and off camera.
Address the journalist as a representative of the audience at large.

STORING YOUR SPEECH - MEMORIA



It is best to speak without notes. That way, you will be making eye contact with your audience instead of looking down at your cue cards. But speaking without notes takes practice.

”

“Speaking is the only way to learn how to speak.”

Marcus Tullius Cicero (106-43 BC),

Roman politician, lawyer, writer and philosopher, ancient Rome's most famous orator

Classical mnemotechniques

Loci technique – the oldest one, practiced by Cicero himself

Walk around a familiar room or space. Locate distinctive points and designate them as stations. Then, assign sections of your speech to the stations in the sequence you would pass them on your walk.

Memory palace – the extension

Construct a building in your mind, then walk through it and assign sections of your speech to stations in the building as you would using loci technique. Be aware, however, that picturing an imaginary building in your mind takes a lot more mental energy than picturing a real one!

Visualizing – a general approach

Images will help you whenever you need to memorize abstract points. Images have an additional benefit as they will also help your audience follow your argument. See if you can craft a series of images which you can then run by your mind's eye like a movie when you hold your speech.

Emotionalization – charging up

Our brain processes emotions in what is known as the limbic system, which also, as it happens, makes up a central portion of our long-term memory. This is why you may find

it helpful to mentally associate content with emotions. This will also make your speech more effective.

How do you remember what to say?

Our perspective is what guides us, so when you are on a journey, look to where you want to go. This is true of a speech, too, meaning it makes sense to visualize your as a speaker.

- ▲ Prepare your speech as you would prepare a journey.
- ▲ Map out your thoughts as thought you were assembling a travel route.
- ▲ Read your manuscript aloud several times.
- ▲ Highlight key messages and key terms as road signs.
- ▲ Winnow your text down to the key words.
- ▲ Deliver your speech referring only to the key words.
- ▲ Disconnect from your manuscript.
- ▲ Realize that what matters is not the wording, but the route.

Remember:

Keep your goal “front of mind”

Memorize the conclusion of your speech. This will let you know when it is time to stop talking.

If you do need to base your speech on a manuscript:

- ▲ Print out your manuscript on cue cards with three to four sentences on each.
- ▲ Use a 14 font or larger.
- ▲ Read only the first section to begin with.
- ▲ Now, lift up your eyes from the manuscript and look at your audience.
- ▲ Deliver the first section from memory.
- ▲ Pause for a moment while maintaining eye contact with your audience.
- ▲ Now read section 2.
- ▲ Look at your audience again and deliver the three to four sentences in section.
Repeat for the remaining sections.

Collateral benefit: you will automatically create pauses, thus making it easier for your audience to follow.



On camera:

When recording a video message, you will sometimes be able to use a Teleprompter. This is a device that projects the text of your speech onto the camera lens so that you can read off the lens. While this may seem convenient, the danger is that your speech may sound monotonous.

Using a Teleprompter takes practice!

When you should not speak from memory:

- ▲ on matters of policy
- ▲ when every single word counts
- ▲ on extremely complex topics
- ▲ in an acute corporate crisis

DELIVERY - ACTIO



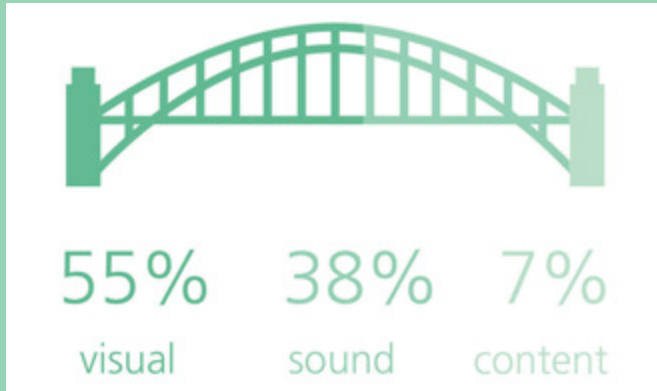
It's not what you say, it's how you say it.

”

“Better to see once than to hear 100 times.”

Vitali Klitschko (*1971), boxing world championship and Ukrainian politician, addressing German foreign minister Guido Westerwelle at a demonstration demanding Ukraine's opening to the West, December 5th, 2013

**Emotions are more powerful than words.
They propagate mainly via sight and sound.**



„To convince an audience, a speaker needs to commit to his cause.“

3x3 communication

Here is how to create emotional acceptance in a listener (Aristotle: pathos).

American psychologist Albert Mehrabian (*1939) found that more than 90 per cent of an audience's perception of a speaker depends on visuals and acoustics, that is to say on the non-verbal elements of his performance. Content accounts for only 7 per cent and will reach the audience only if the speaker's performance is consistent overall.

The communication bridge rests on trust. The more secure you are, the more authentic you will be for your audience.

Familiarize yourself... ...with your audience

- ▲ Who are they?
- ▲ Why are they here?
- ▲ What is on their mind? What keeps them awake at night?
- ▲ What can I do for them?
- ▲ What language do they understand?
- ▲ How can I best reach them?
- ▲ What is my job?
- ▲ What do I want them to do?
- ▲ What might keep them from doing it?
- ▲ Engage you listeners. Make contact with them. Show your audience that you enjoy speaking to them, that you are glad people are listening to you and making time for you.

Familiarize yourself... ...with your own appearance

Prepare for your speaking date at home in front of the mirror or using a video camera.

Familiarize yourself... ...with your own voice

- ▲ Practice your speech aloud.
- ▲ Become at ease with your language.
- ▲ Is your text easy to deliver?
- ▲ Is this the way you normally speak?
- ▲ Do you need a microphone?
- ▲ Will you have time to do a sound check and so become familiar with the sound of your voice via loudspeaker?

Exercise:

Pronounce the following sentence in different tonalities:

“This has been a difficult decision, but there was no alternative.”

Convey the following:

I am so sorry!

That's the way it is.

What is so hard to understand?

Are you getting this, already?!

Familiarize yourself... ...with the setting.

Go to the room where you will be speaking.

- ▲ What is the backdrop like?
- ▲ Is it a shiny wall?
- ▲ Is there any unflattering counterlight?
- ▲ Is the room too hot or too cold?
- ▲ How far will you be from your audience?

Familiarize yourself...

...with the content, especially with the key messages.

They are the stepping stones in your speech.

- ▲ Are your key messages in a logical sequence?
- ▲ Are you starting out with the key point?
- ▲ Is your speech easy to deliver?
- ▲ Do you stand behind this first message?
- ▲ And how about the other messages?

Familiarize yourself...

...with your time budget.

How much text can you deliver in 30 seconds (3-4 lines), in one minute (7-8 lines), in ten minutes (about two pages)?

Test your sense of time when you are sitting in your doctor's waiting room or when you take a train or a plane.

Add diversity

- ▲ to the pace of your delivery
- ▲ to the pitch of your voice
- ▲ to the loudness of your speech
- ▲ by inserting pauses into your delivery

The power of the pause

Key messages make the most impression when they stand free, that is, the speaker inserts a pause before and after the message, rather than introducing the message with too many words.



The “dunce cap”

To highlight important or unexpected terms, lower your voice (and your speed), pause briefly, then utter the term, then pause briefly again before bringing your voice and your speed back up to normal.



Golden rules for public speaking:

- ▲ Brief sentences
- ▲ Speak slowly
- ▲ Speak distinctly
- ▲ Repeat and vary important points for emphasis

Avoid:

- ▲ Opening with a subordinate clause
- ▲ Repeating yourself too often (more than four times)
- ▲ Laughing at your own jokes
- ▲ Patronizing: “As I have repeatedly mentioned...”

What can tire and irritate your audience:

- ▲ Droning
- ▲ Speaking in too low a voice
- ▲ Speaking in a monotone
- ▲ Speaking too quickly
- ▲ Mumbling
- ▲ Anything longer than half an hour!

Body language: looking good on stage

- ▲ Stance
- ▲ Gestures
- ▲ Hands
- ▲ Arms
- ▲ Eyes
- ▲ Mimic
- ▲ Laughter (use both your mouth AND your eyes!)
- ▲ Physical presence

Tip:

For more on body language, see the 2nd edition of “The little 3x3 of communication”.



On camera:

Remember that whether you speak on camera or before a live audience, you will be under observation. To cope with the pressure this brings, make sure you are on solid ground.

Basic rules:

Standing is usually preferable to sitting.

When you stand, stand comfortably. Place your feet at hip to shoulder width in good shoes. If you speak from a rostrum, its height should be adjusted so that you can rest your forearms on it. If possible, it should also be covered in front so the audience cannot see your legs.

When you sit down, choose a solid chair, not a swivel chair, and make sure that it does not wobble.

Do not constrain your hands.

Keep your arms relatively still.

Avoid trepidating or shaking your legs.

”

“What you would inflame in others, must first burn inside yourself.”

Augustine of Hippo (354-430), Latin church father and philosopher

What matters is a speaker’s credibility (Aristotle: ethos).

Only outstanding actors can use their body language to express something that is different from what they are actually feeling, and even they do this only very rarely. Mostly, they go the opposite way, putting themselves into their role and striving to be one with the figure they are to represent. If as a speaker, you are dissatisfied with your outward appearance, work on your inner, not your outward posture.

Condition yourself:

If you can make yourself look forward to your audience, this will be evident in your physical appearance.

- ▲ Arrive early at the venue
- ▲ Embrace the situation
- ▲ Check if everything is the way you want it to be
- ▲ Visit your inner “power founts”
- ▲ Bring to your mind your most important message
- ▲ Look for supporters among your audience

If you actually burn for your cause, people will sense this. If you seriously intend to be about being open and honest, you will automatically seek to connect with your audience, and this will make you look at them and perceive them.

This way, you will create a bridge to your audience, and this bridge will let your audience's interest and sympathy flow back to you.

Always be authentic! And sincere!

- ▲ **If you are inconsistent, you will be found out.** Press archives will store speeches and statements for decades.
- ▲ **Your voice betrays if you lie:** Many people will speak more slowly and accentuate strangely when they stray from the truth. Studies show that audiences will notice this (e.g. work by English psychologist Aiden Gregg).
- ▲ **Micromimics and body language will give away an occasional liar:** Many people will swallow more often, touch their nose or hold a hand in front of their mouth when they fib. "Micro-expressions" are a particularly potent give-away: for fractions of a second, a liar's facial expression will repeatedly switch and show his true feelings, i.e. whether he is sincere or not. The journal *Psychological Science* quotes a 2008 study by Stephen Porter of the Forensic Psychology Lab at Dalhousie University in Halifax, Canada, as reporting that some facial muscles cannot be consciously controlled. It is these muscles that betray what we really feel.



On camera:

The garment makes the man

Avoid checkered or thin-striped patterns as they tend to blur on screen and cause irritation in the audience.

Opt for single-colored shirts and blouses.

Knee-length stockings, no socks, no hairy legs.

Good-quality, clean shoes.

Clothing that fits comfortably.

Clean eyewear

Check your teeth for traces of food (parsley!) and lipstick

Cut back on jewelry

Apply powder to shiny facial areas

Switch off your cell phone

WHAT YOUR HANDS SAY ABOUT YOU



The “cramp” betrays tension.



One hand in your pocket is ambivalent.



Both hands in your pockets: too relaxed for most situations.



Both arms hanging limply at one's side: helplessness.

Sparing gestures will highlight your message. Your hands should move in the area between your sternum and your navel, regularly coming to rest loosely inside each other.



For more on this subject, see the second edition of “The little 3x3 guide to communication” which we will be glad to send to you.

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 more strongly.

- ▲ 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.

STRESS: STAGEFRIGHT AND BLACKOUTS

”

“The human brain is great. It will work perfectly until the moment when you get up to give a speech.”

Mark Twain (1835-1910), American writer

Stress will change a person, both physically and mentally. Stress hormones such as adrenaline and noradrenaline will quicken your pulse and increase your blood pressure as your heart pumps more blood to your muscles. For our stone age ancestors, this was vital as it made them faster on their feet and thus more likely to escape predators. This mechanism has survived to this day even though what causes stress now is less likely to be a sabre-tooth tiger and more likely a speech you are about to give.

The bad news: the blood that goes to your legs will sometimes be unavailable to your brain.

The result: blackouts.

The good news: your audience is not a sabre-tooth tiger, and it is familiar with stress.

The result: owning up to tension and stumbling will endear you to your audience. No one expects you to be perfect!

The solution: be open about stress. Your public will be understanding.

Tip:

If your memory fails you:

Try to remember your speech's **destination**. If you need to, leave out a few stages of your speech-journey, but stay **on course** overall.

Accept the situation. Embrace your audience and the job at hand. Work up strength by identifying “moments of excellence”.

- ▲ Remind yourself of your strengths and your successes.
- ▲ Generate warmth and pour it out to your audience.

POWERFUL PRESENTATIONS



Start early when preparing a presentation. Your slides should be ready three days before your speaking date to give you time to familiarize yourself with them.

- ▲ If you plan to hand out a document after your presentation, say so immediately.
- ▲ Choose a large font. For an audience of 200 or more, 30 pt is the minimum (!).

- ▲ Avoid having more than three (!) lines of text per slide.
- ▲ What matters is not the number of slides, but the total amount of text they carry. Your slides should be „wall-paper“ for your speech, not a distraction from it.
- ▲ Make slides, not „sliduments“. Use speaker notes, not your slides, for lengthy text.
- ▲ The less text on a slide, the more impressive it will be.
- ▲ Break the rhythm of your presentation using the W and B keys in PowerPoint.
- ▲ Always face your audience, even when pointing out something on the screen behind you.
- ▲ Use a presentation monitor to keep track of the slides on display.
- ▲ A Teleprompter can help you maintain eye contact with your audience, but will require practice.

For further reading:

Marcus Tullius Cicero: "On the Ideal Orator", translated by James M. May and Jakob Wisse, Oxford University Press, 2011

Aristotle: "Rhetoric", Stanley Frost, 2013

Anthony Weston: "A Rulebook for Arguments", 4th ed., Hackett Pub Co., 2008

Jay Heinrichs: "Thank You for Arguing", Three Rivers Press, 2013

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

"Adrian Dunskus produced keynote speeches for Konica Minolta top management at our 2013 European Leadership Conference. People have been quoting from these speeches ever since, which is something special."

Olaf Lorenz, General Manager
International Marketing Division, Konica Minolta Business Solutions Europe

"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

Adrian Duskus
Schleiferweg 8
85276 Pfaffenhofen an der Ilm
Deutschland

Tel +49 (0) 84 41/400 91 30
info@3x3communication.com
www.3x3communication.com