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STANDING O'S:
ASSESSING A PRESENTER'S ABILITY TO CREATE AN
ARTFUL, MULTIMEDIA, CAPTIVATING PRESENTATION

A TOOL FOR REVIEW AND ANALYSIS OF SPEAKER
PLANNING AND PERFORMANCE

DAN STOCKDALE

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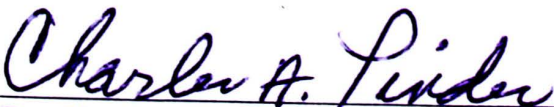


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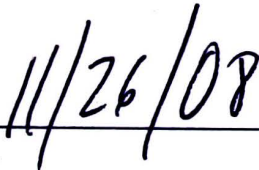
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Running Head: STANDING O'S

Standing O's:
Assessing a Presenter's Ability to Create an
Artful, Multimedia, Captivating Presentation

A tool for review and analysis of speaker planning and performance

Dan Stockdale

Austin Peay State University

Abstract

Throughout the centuries stellar speakers have compelled change in society as well as individuals. The rating scales to assess speaker competency have historically been developed in the classroom of public speaking courses in university settings. Speaking in a classroom environment, however, differs from business and professional speaking. Many factors combine to create a successful presentation: storyboarding, scripting, practice, use of technology, skills of support personnel and more. The manner in which the speaker delivers their message combined with their ability to integrate these tools into their overall performance may serve to augment the message, or may distract from the message. This missive has been designed as a comprehensive tool for assessing all facets of a speaker's talent.

Acknowledgements *... energy and passion at work in*

I have to begin by thanking my wife and son, Stacey and Daniel, for their patience as I embarked upon this journey. Without their understanding and love, this thesis would have never been possible. Too, my parents, Dr. Wayne and the late Reba Stockdale, deserve much credit. They exposed me to extraordinary orators at a young age that amazed a young, impressionable teenager with their ability to captivate an audience.

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Thank you too Dr. J. Micheal Gotcher, Chair and Mr. John Moseley for serving on my committee. I am grateful for your support and the time you have devoted to this project. Also, I must express appreciation to the rest of the faculty of the Communications Department at Austin Peay for the patience you have shown and the knowledge you have shared.

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encouragement. And finally, thanks dad for allowing me to see energy and passion at work in your sermons – and for making your congregations listen to all of those corny jokes. ... 7

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Standing O's:
Assessing a Presenter's Ability to Create an
Artful, Multimedia, Captivating Presentation

A tool for review and analysis of speaker planning and performance

“...never forget you are performing (Morgan, 2000, p. 6).”

Chapter One: Introduction

“The times cry out for leadership!” The words ring true today almost 50 years after Randall first uttered them. “...and the impact of new ideas upon others must be our index of value. A new type of business leader is emerging... (with) ideas that are both bold and original, and who dare to stand up and be counted. In the long run, whether in politics or in business, the public gives its loyalty and respect to those who are unafraid” (Randall, 1962, p. 1).

While many executives and leaders possess excellent interpersonal communication skills, few executives are able to exhibit their leadership abilities when speaking before a group (Newman, 1988).

Further, not only should speech accurately communicate a leaders message, it should be an art form that is enjoyed (Kelley, 1965) by both the sender and the receiver. The assessment of speaking skills is an exercise that improves our enjoyment as an audience member and communicator. Communication assessment must be conducted in a manner that reveals areas for improvement and also provides positive feedback.

The art of communication may be mundane, lifeless and sterile, or the art of communication can be creative, invigorating and energetic. Just as an artist may play an instrument with grace or with conflict, a talented, committed speaker can create an artful performance that inspires the soul, yields courage to the heart, and bestows strength to persevere.

Art unites us. Art bestows energy. Art engulfs the partaker in an entrancing *experience*. And there is no greater feeling than to participate in an artful performance (Stroud, 2008).

How does a leader learn to deliver an artful and captivating performance? Must one be born with great speaking ability or leadership traits? Is it possible for someone who is not born with a charismatic stage presence to develop great speaking skills? “Good speakers are made not born” says Linda Field, Principal at Fields & McKamy International Speaker Services (Newman, 1988, p. 15). Anyone can learn the skillset needed to be outstanding on platform if he or she is willing to take the time to prepare, practice, and continually hone his or her skills.

The purpose of this thesis is to examine the practical elements and performance criteria a speaker must implement and possess in order to deliver an outstanding performance. These elements and criteria have been assembled into an integrated rating scale that can be used to assess how successfully a particular speaker has implemented each individual element and criteria.

I am driven by my desire to constantly improve my personal performance on the platform as a professional speaker. This is also true for my speech coaching, consulting and advising for other speakers. I am concerned about the lack of a standardized, yet simple, easy to interpret tool for assessing speaker competency. This instrument must also take into account the simplicity necessary for use by audience members viewing the performance.

This rating scale is designed to be practical and easy to execute, yet totally comprehensive in the breadth of its assessment. It possesses four major components: (a) a thorough tool that may be implemented by those seeking detail into a speaker's ability to captivate an audience, (b) a simple tool that may be utilized by audience members to provide quick, broad-brush perspective on the audiences evaluation of the presentation, (c) a method of

measuring audience enjoyment by observing an audiences vocal and physical reactions during a presentation (Kelley, 1965) and (d) a speaker self-assessment tool.

My intent is simple. I want to provide a standardized tool for professional and business speakers to use to become even better communicators. As speakers become better communicators, their message becomes an art form that fuses structure with cadence. Speaking performance inspires the individual experiences of listeners and transforms their lives into something fresh and new (Stroud, 2004).

The assessment tool that has been developed for this thesis has its origins in alternative assessment where people, not machines, perform the task of scoring using their human judgment (Herman, Aschbacher and Winters, 1992) which is performance based.

Of course, there is a vast difference in public speaking as opposed to delivering a presentation. Public speaking implies reliance only upon the spoken word. A presentation, however, is more than just speech. It utilizes many elements to create an orchestrated event.

Not only is artful speech a performance, it is a production. A well-choreographed production includes the appropriate use of handouts, audio content, visual imaging, lighting and effects to enhance the speaker's message. "The highest and most difficult kind of inquiry and a subtle, delicate, vivid and responsive area of communication, must take possession of the physical machinery of transmission and circulation and breathe life into it..." (Stroud, 2008, p. 161). New technologies will play a significant role in this assessment tool.

What then, are the traits that a speaker must possess to deliver a captivating presentation? What is the significance of identifying these traits? In short, why does it matter? The sustenance of every business is communication with its publics. Communication only happens through two methods: what is written or seen, and what is spoken (Allyn, 1948).

How then does one hold an audience in the palm of their hand? Extraordinary communicators pique an audience's interest with colorful language that is delivered with brilliant precision, says Walter J. Pfister, Jr., President of Executive Television Workshop (Newman, 1988).

How important is delivery? Very important say the experts. Experts agree that 87% of our knowledge comes from what we observe, 7% from what we hear, 3.5% from what we smell, 1.5% from what we touch, and 1% from what we taste. Audiences listen with their eyes and ears and most of what they will remember comes from what they see. On the whole an audiences observations are directly connected to the speaker's *style*. Further, their observations generally have little to do with *substance*. Bob Kimmel, President of Audio TV Features, says that a speaker's appearance and how they speak often creates greater impact, and more lasting influence, than the actual words the speaker utters (Newman, 1988).

Newman keeps good company with his public address ideas. Aristotle would argue that delivery and style are crucial in effective communication. In Aristotle's *The Rhetoric*, he purports three ingredients for persuasive public speaking; ethos, pathos and logos. Ethos is the most important of the three elements. Ethos represents the character or persona of the speaker. It is the art of using knowledge, history and observations to illustrate a point and relating it to the audience. Ethos is not a speaker's personality in daily life but rather how their personality is projected toward and received by the audience (Clayson, 2007).

Pathos is a speaker's use of emotional appeal. Pathos is so powerful that it can produce great change in listener's minds, yet it is also a distrusted method of persuasion. Logos is the use of undeniable logic (numbers, facts, polls, etc.). The use of logos lends expert credibility to a

speaker (Clayson, 2007). The speaker's ability to achieve balance between pathos and logos greatly impacts the audience's perception of ethos.

An executive coach offers another aspect of communication. Kanter, as noted by Newman claims that style is not as important as confidence. If a speaker is apprehensive it will be apparent says Evelyn Kanter, a New York media trainer and PR consultant. Not only is confidence important, energy too is a factor in the receivers mind. The importance of energy is also emphasized by Jack Hilton, President of Jack Hilton, Inc. (Newman, 1988).

Still another perspective, offered by Allyn Keiser, on successful public speaking emphasizes the significance of the speaker having a command of the facts (logos or content) as well as placing weight on preparation (Newman, 1988).

There are many facets to a successful performance on the platform. A speaker who desires to captivate his or her audience must have full command of each of these essentials. They must also become skilled at adjusting the blend of the elements in real time on stage. By doing so the speaker will learn to manage the constant ebb and flow of energy that resonates back and forth in a perpetual cycle from speaker-to-audience and audience-to-speaker to create an artistic performance that both will remember.

Chapter Two: Literature Review

An abundance of literature exists regarding communication competence, assessment and evaluation. Much of it is not specifically related to assessing the performance of the business and professional speaker in real world circumstances. Because of the ready access to student subjects in higher education it appears that students in college classrooms comprise the basis of much of the research that has been conducted. Nonetheless, many of the assessment criteria used in the classroom environment are easily translated to the corporate environment.

For example, *The Competent Speaker* (Morreale et al., 1990) identifies eight public speaking competencies that may be used for performance standards as seen in Table 2.1. While the competencies, their standards and criteria for assessment are specifically designed for college sophomores to determine whether or not they may test out of public speaking courses, these same competencies may be applied to public speaking in the corporate environment.

Table 2.1

Eight Public Speaker Competencies

Item #	Competency
1	Topic appropriate to audience and occasion
2	Communicates the purpose of the speech appropriately
3	Provides supporting material
4	Material is organized appropriately
5	Uses appropriate language
6	Uses vocal variety to heighten and maintain audience interest
7	Uses pronunciation, grammar, and articulation that is audience appropriate
8	Uses physical behavior to support the message

Source: *The Competent Speaker*, Morreale, 1991, pg. 12, Table 3

Another relevant study that uses established criteria for evaluation is the Blue Book Criticisms at Michigan (Hildebrandt and Stevens, 1960). In this study speech instructors at The University of Michigan have implemented an evaluation tool called the Blue Book Criticisms (BBC). In short, students write one to three page "letters" of their observations of their peers performance during their peers speeches.

The written observations are completed in an anonymous fashion so that the speaker does not know the identity of the individual who wrote the comments, and evaluators are encouraged to be completely frank and honest in their evaluations. The instructor gathers the letters from each evaluator, grades them, and then assembles the BBC's into a packet for the speaker. The speaker is then asked to summarize in a simple chart the comments he or she has received with both positive and negative comments being included. The instructor then meets with the students individually to review their charts.

The class is given instructions both orally and in writing in regard to the criteria for evaluations. The criteria are outlined in Table 2.2.

Table 2.2

Blue Book Criticism Criterion – University of Michigan

Item #	Criteria
1	Platform Delivery – Vocal
2	Platform Delivery – Physical
3	Speech Organization – Types of idea movement
4	Speech Organization – Clarity of movement
5	Evidence – Variety of support employed

6	Evidence – Fallacies in usage
7	Reasoning – Variety of reasoning employed
8	Reasoning – Fallacies in usage
9	Language – Vocabulary
10	Language – Grammar
11	Language – Clarity
12	Language – Interestingness
13	Style – Formal v. Informal
14	Style – Appropriateness to Speech Topics
15	Ethical Appeals
16	Emotional Appeals
17	Audience Adaptation

Source: *Blue Book Criticisms at Michigan* (Hildebrandt and Stevens, 1960)

Mainstream sources of assessment are available, however, many tools such as those utilized by Toastmasters or Dale Carnegie lack scholarly review. Toastmasters utilizes tools that are criticism based. Its members view the Toastmasters use of frank evaluation by peers as the best methodology to achieve competence in public speaking. The Dale Carnegie courses on the other hand use a positive reinforcement approach. Dale Carnegie courses emphasize affirmation in their evaluations (Boyd, 1975).

Not to discount Toastmasters and Dale Carnegie, while formal evaluation is most productive, informal evaluation is better than having no evaluation at all (Barger, 1995). Of course, historically, the analysis of rhetoric has centered around text of speeches as opposed to actual live presentations (Keith and Keith, 1988). By focusing primarily upon texts it is easy to

conduct an objective analysis, however, there is more to speech assessment than evaluation of scripts.

The spoken word is not the only element that goes into contemporary speech design. Individuals who make presentations in business and corporate environments must also realize that their presentations must be augmented by technical enhancements such as PowerPoint (Ganzel, 2000). It has even been purported that it would be irresponsible to attempt to teach public speaking without paying attention to visual meaning (Cyphert, 2007).

The benefits of adding multimedia support are many. Visuals added to the spoken word improve retention, persuasion, learning, and motivation (Carrell & Menzel, 2001; Mantei, 2000; Porter, 2001; Simons, 2000) as well as the speaker's credibility (Schrodt & Witt, 2006). In addition, visuals that are well designed increase the audience's interest in the presentation and make the information clearer and easier to understand (Cyphert, 2007). Sometimes a picture really is worth a thousand words.

While the rudiments of public address have remained essentially the same for centuries, there exists a heightened awareness of, and need for multimedia in business presentations. The implementation of multimedia tools to blend with the spoken word to create a better performance is the dawning of a new era in public discourse. Not surprisingly, the expectations of audiences have changed with advancing technology, not just with the 'bells and whistles' that may be used to create these events, but in regard to a cultural shift and understanding of what it means to deliver an eloquent public address (Cyphert, 2007).

The difference in the criterion for multimedia in the classroom versus the boardroom is vast. Many believe that use of multimedia does not enhance learning in academic settings (Ahmed, 1998; Blokzijl & Naeff, 2004; Creed, 1997; Rankin & Hoaas, 2001; Teaching Learning

and Technology Group, 2001). Even so, there is no question that multimedia when used properly may augment the spoken word and make presentations more fascinating.

Whether multimedia improves learning or not, contemporary audiences *expect* visual images and multimedia. Visual images add clarity, generate interest, make the verbal content memorable, and enhance source credibility (Lucas, 2004). However, most speakers are not doing a good job utilizing the tools they have at their disposal. For example, Microsoft estimates that speakers only utilize ten to twenty percent of PowerPoint's capability (Simons, 1998).

What's more, a speaker's ability to use multimedia tools does not guarantee that they will be an eloquent speaker. To the contrary, speakers may develop "creative complacency" whereby their presentations are boring or monotonous. Thus, being an eloquent speaker has little to do with the technology whatsoever (Cyphert, 2007).

Chapter Three: Method

The assessment tool that I have developed uses a 5-point Likert Scale for purposes of rating. The assessment tool encompasses five general areas, each with more specific sub-categories for more specific detail and feedback. The five areas are: Preparation, Presentation & Delivery, Speaker Self-Assessment, Audience Assessment and Post-Event Audience Analysis.

The role of preparation cannot be denied. A speaker must always add to their repertoire of performance skills, must engage in practice, and must be committed to preparation. All of these actions must obviously be done in advance of the performance (Morgan, 2001).

Preparation is *vital*. Once you're at the podium, it's too late (Rogers, 2000).

I will examine preparation analysis from the SHAVE perspective (Script, Handouts, Audio, Visuals, Effects) – Today's professional business presentations touch many, if not all, of a person's senses. These presentations include handouts, sound, actual demonstrations, color graphics and designs, and more (Cyphert, 2007). "The more senses you connect with during a presentation, the more your audience will remember" (Endicott, 1999c, p.28). The goal is to blend all of the components into a moving, integrated, multimedia performance. (Ben, 2008).

Storyboard and Script

In the fast paced, able world of business and professional speaking, 'winging it' is not an option. The preparation for a presentation cannot start the morning of the speech. It will take days, if not weeks or months of planning and preparation.

Storyboarding is one method of designing a speech. In contrast to traditional methods that follow specific sections of a speech, the storyboard approach allows the speaker to visualize the presentation as the audience will see it as opposed to the rigid structure of an outline. Too,

the speaker is free to move cells of the storyboard around to see how they flow together and to visualize the best manner in which to present their material.

This preparation will likely include the “speaker” becoming an author and writing out the entire script for their speech. Writing must precede speaking (Randall, 1962). A businessperson must write in addition to speaking (Fisher, 1967).

In analyzing a script, the evaluator must dissect the document and look for a logical flow. The script and subsequent delivered speech must take audience members on a logical journey with clear, memorable milestones. When a speaker fails to follow a logical trail, or when substance is mundane or poorly organized, the speaker's message will lose its impact even if it is well presented (Newman, 1988).

Not only must a speaker create a storyboard and write their script, they must actually stick to the flow of the storyboard and the words of the script while delivering their presentation. This is sometimes easier said than done because there are actually three presentations in every speech. There is the speech you intend to give (the script). There is the speech that is actually delivered (the speech). And there is the speech the audience actually heard (Gorden, 2008).

Table 3.1

Script & Other Pre-Event Assessment Criterion

Item #	SCRIPT ASSESSMENT CRITERIA	Likert Scale
1	Storyboard – The speaker begins their preparation with a storyboard to craft their presentation.	5 4 3 2 1
2	Storyboard – The speaker arranges the storyboard in such a manner as to provide a logical flow to the story (their presentation).	5 4 3 2 1

3	Storyboard – The storyboard creates excitement for the topic and uses appropriate imaging to develop the story.	5	4	3	2	1
4	Storyboard – The storyboard is easy to visualize and understand for an individual who is unfamiliar with the subject.	5	4	3	2	1
5	Outline – The speaker writes an outline with well-thought key message points.	5	4	3	2	1
6	Script – The speaker writes a well-thought script.	5	4	3	2	1
7	Script – The script contains signature phrases, actions or sounds.	5	4	3	2	1
8	Script – The script employs special devices such as callbacks.	5	4	3	2	1
9	Script – The script flows logically.	5	4	3	2	1
10	Script – The script contains production notes for audio, video, and lighting.	5	4	3	2	1

Handouts

Handouts serve to augment and reinforce the presenter's message. A handout may be as simple as a single piece of paper that is copied on a copy machine, or it may be a complete, full-color handbook with scores of pages and resources that support the spoken presentation. Either way, handouts must continue and uphold the theme or brand exhibited throughout the speaker's other collaterals and media.

Criteria for assessing handouts may be as wide-ranging as outlined in Table 3.2.

Table 3.2

Handout Assessment Criterion

Item #	HANDOUT ASSESSMENT CRITERIA	Likert Scale
11	Cover – The handout cover is aesthetically pleasing and appealing as well as displays appropriate layout, color selection and color balance.	5 4 3 2 1
12	Cover – The handout cover is printed using full color or creative use of black and white.	5 4 3 2 1
13	Contents – The contents are aesthetically pleasing and appealing as well as displaying appropriate layout, color selection and color balance.	5 4 3 2 1
14	Contents – The contents are printed using full color or creative use of black and white.	5 4 3 2 1
15	Contents – The contents of the handout flow in a logical manner.	5 4 3 2 1
16	Contents – The contents are interactive requiring the participant to write on or interact with the documents as appropriate.	5 4 3 2 1
17	Design – The overall design (including use of logos) is consistent with the speaker's or meetings overall brand.	5 4 3 2 1
18	Contingency Planning - The speaker has a backup plan in place in case handouts are not printed, shipped and available as expected.	5 4 3 2 1

Audio

The correct use of appropriate audio is one of the most effective methods of setting the mood and providing texture for a presentation. In rating the audio content the evaluator is reviewing the overall, general quality and feel of the audio content as well as the quality of the actual sound produced. Factors that contribute to this analysis include the type of audio equipment being utilized for the room being used for the performance.

Audio quality may vary greatly depending upon the type of amplifiers being employed for the event; the type, size, angle and location of speakers; the quality of lines (wiring) used; the quality of connectors used on lines; the training and ability of the audio technician(s); the acoustics of the room; the construction of the venue including ceiling height, finishing materials (type of ceiling, wall covering, floor covering); and ambient noise levels from ventilation systems, wait staff, production staff interaction, and other noises not related to the formal production of the event.

Table 3.3

Audio Assessment Criterion

Item #	AUDIO ASSESSMENT CRITERIA	Likert Scale
19	Audio Quality – The audio content is the best available professional quality.	5 4 3 2 1
20	Production Quality – The audio is professionally produced and edited.	5 4 3 2 1
21	Audience Appropriateness – The audio content is appropriate for the audience.	5 4 3 2 1
22	Content Appropriateness – The audio content is appropriate for	5 4 3 2 1

	the section of the speech that is being presented.	
23	Enhancement – The audio content serves to enhance the message of the spoken word.	5 4 3 2 1
24	The audio content is synchronized appropriately with the spoken word.	5 4 3 2 1
25	Sound Quality – The sound quality is the best possible given the venue.	5 4 3 2 1
26	Contingency Planning - The speaker has a backup plan in place in case of failure of the primary audio content.	5 4 3 2 1

Visual Images

Image, color, graphics, and motion can have powerful effects on an audience, and the eloquent speaker does not use them arbitrarily (Wilder, 1998 from Cyphert). Speakers must pose “a sophisticated communication experience in which spoken words and visuals blend together into a seamless integrated media experience” (Atkinson, 2005, p.10). Visual content includes all images projected on screens or other mediums in the room. They may include PowerPoint slides, IMAG (image magnification), video images, still images, live Internet imaging or streaming, or any other projected images.

The look and feel of visual content must establish a theme with backgrounds, templates, images and color schemes that are coordinated and consistent with the theme of the presentation (Endicott, 1999b). Also, an audience’s visual perception must be considered as well as the psychology of color selection (Phillips, 1994 from Cyphert).

Visual images should provide a smooth transition from point-to-point as well as setting the visual theme for the overall presentation. Of course, the performance and delivery must be fully integrated with the visual content (Cyphert, 2007).

The content presented visually must also support the performance, rather than the speech supporting the projected content (Hanke, 1998; Heimes, 1997; Schatz, 1997).

Finally, the hurdle of technical problems must be considered. Speakers must have backup systems in place, and must also be capable of and willing to speak with the same authority and impact with or without supporting technologies (Endicott, 1998 from Cyphert).

Table 3.4

Visual Image Assessment Criterion

Item #	VISUAL IMAGE ASSESSMENT CRITERIA	Likert Scale
27	Video Quality – The content is the best available professional quality.	5 4 3 2 1
28	Production Quality – The video is professionally produced and edited.	5 4 3 2 1
29	Audience Appropriateness – The video content is appropriate for the audience.	5 4 3 2 1
30	Content Appropriateness – The video content is appropriate for the section of the speech which is being presented.	5 4 3 2 1
31	Enhancement – The video content serves to enhance the message of the spoken word.	5 4 3 2 1
32	Synchronization – The video is synchronized appropriately with the spoken word.	5 4 3 2 1

33	Transitions – The slides or video invoke appropriate (non-distracting) use of transitions.	5	4	3	2	1
34	Aesthetics – The use of color in the slides or video is appropriate, consistent and balanced.	5	4	3	2	1
35	Branding – Visual images, templates, photos & backgrounds are consistent with the theme of the presentation, the meeting, and the brand.	5	4	3	2	1
36	The amount of wording on the slides is appropriate for the presentation.	5	4	3	2	1
37	Integration – Key message points are reinforced with handouts, audio, visual or other non-spoken mediums.	5	4	3	2	1
38	IMAG – The quality of the IMAG (image magnification) is excellent.	5	4	3	2	1
39	Camera Angles – The camera angles are appropriate to display the visual images in the best possible manner.	5	4	3	2	1
40	Camera Operation – The cameras are operated in a manner to display the best possible visual images in the best possible manner with no distracting zoom, focus or framing.	5	4	3	2	1
41	Screen Visibility – All audience members can view projected images from all areas of the room.	5	4	3	2	1
42	Lighting – The lighting of the stage and venue is appropriate for the presentation.	5	4	3	2	1
43	Lighting – There are no lighting distractions in the room such as	5	4	3	2	1

	ballast issues creating random flashing of lights or other lighting issues that may distract an audience member.	5 4 3 2 1
44	Contingency Planning - The speaker has a backup plan in place in case of failure of the primary video content.	5 4 3 2 1

Effects

Special effects may play a role in some performances. For example, presentations may include special lighting, fog, trap doors in the stage, elevators, special rigging for fly lines, laser effects and an innumerable multitude of imaginable, and not yet conceived inspirations. Due to the variation in the type, quantity, variation, and complexity of these effects it is not possible to include a comprehensive list of criteria in this tool, yet, I have included the most popular in Table 3.5. It is important, however, for the individual using this comprehensive assessment tool to realize the importance and impact that effects may have upon a performance. At the very least, these effects when used should be included with footnotes to the comprehensive assessment noting the type of effect, where it occurred in the performance, as well as the audience reaction and impact.

Table 3.5

Effects Assessment Criterion

Item #	EFFECTS ASSESSMENT CRITERIA	Likert Scale
45	Special Effects – Appropriateness – All special effects are appropriate for the overall presentation.	5 4 3 2 1
46	Special Effects – Integration – All special effects are effectively integrated into the overall presentation.	5 4 3 2 1

47	Special Effects – Transitions – The transitions into and out of all effects are seamless, not distracting, smooth, appropriate and they serve to augment the impact of the overall presentation.	5	4	3	2	1
48	Special Effects – Type – The presentation includes the use of intelligent lighting.	5	4	3	2	1
49	Special Effects – Type – The presentation includes the use of other lighting effects (gobos, etc).	5	4	3	2	1
50	Special Effects – Type – The presentation includes the effective use of laser effects.	5	4	3	2	1
51	Special Effects – Type – The presentation includes the effective use of smoke or haze effects.	5	4	3	2	1
52	Special Effects – Type – The presentation includes the effective use of live animals.	5	4	3	2	1
53	Special Effects – Type – The presentation includes the effective use of illusions.	5	4	3	2	1
54	Special Effects –Type – The speaker incorporates costume changes into their performance.	5	4	3	2	1
55	Special Effects – Type – The presentation includes the effective use of other types of special effects.	5	4	3	2	1

Performance and Delivery

Performance and delivery are the soul of magnificent presentation. They are the heartbeat, the pulse that quietly beats in the background or that thunderously crashes through the fourth wall.

Performance and delivery are varied; they are not the same for every audience. The manner in which a speaker delivers their presentation is likely to change every time they take the stage. This is because every audience is different. The people are different. The room is different. The prevailing mood of the event is different.

With no two presentations being exactly alike, a speaker must be capable of adjusting on a moment's notice based upon the type of verbal and nonverbal feedback the speaker is receiving from the audience. Studies show that a speaker's ability to read audience feedback will greatly affect their delivery on stage in the form of eye contact, fluency, and body movement (Amato & Ostermeier, 1967).

Crucial within the context of impactful public speaking is the speaker's storytelling ability. An accomplished keynoter is an accomplished storyteller. Stories give audiences something to 'hang their hat on'. It gives them a frame of reference for the information the speaker is going to provide. It provides them with a memory device so they are more likely to remember the speaker's core message.

A speaker has to be a master storyteller to stand out in today's business climate. Stories help bring significance and rationale to the message being delivered (Morgan, 2000).

Those who create extraordinary experiences for their audiences are *storytellers*. Hollywood knows that great movies are a succession of moments (scenes) that are all

choreographed to a great plot. Impressive movies pay attention to the details and transitions as they absorb the audience into their newly created and developing world (Livera, 2005).

Table 3.6

Performance and Delivery Assessment Criterion

Item #	PERFORMANCE and DELIVERY CRITERIA	Likert Scale
56	Appearance – Clothing – The speaker's clothing is appropriate and professional.	5 4 3 2 1
57	Appearance – Posture – The speaker's posture is appropriate and professional.	5 4 3 2 1
58	Appearance – Gestures – The speaker's use of gestures is appropriate and professional.	5 4 3 2 1
59	Communication Skills – Confidence – The speaker projects an aura of confidence.	5 4 3 2 1
60	Communication Skills – Confidence – The speaker's aura of confidence is sincere and not contrived.	5 4 3 2 1
61	Communication Skills – Confidence – The speaker has a command of the room.	5 4 3 2 1
62	Communication Skills – Confidence – The speaker does not appear over-confident or arrogant.	5 4 3 2 1
63	Communication Skills – Confidence – The speaker is someone who I would respect.	5 4 3 2 1
64	Communication Skills – Confidence – The speaker is someone who I would trust.	5 4 3 2 1

65	Communication Skills – Rate – The rate of the speaker's speech is appropriate and makes the presentation easy to hear.	5	4	3	2	1
66	Communication Skills – Pace, Rhythm and Breathing – The pace and rhythm of the speaker's speech is appropriate and makes the presentation easy to hear.	5	4	3	2	1
67	Communication Skills – Texture - Vocal Variety and Pitch – The vocal variety and pitch in the speaker's voice is appropriate and makes their presentation easy to hear.	5	4	3	2	1
68	Communication Skills – Emphasis – The speaker's use of emphasis on particular words or phrases is appropriate and makes the speech easy to hear.	5	4	3	2	1
69	Communication Skills – Dialect – The speaker's dialect is appropriate and makes the speech easy to hear.	5	4	3	2	1
70	Communication Skills – Volume – The speaker's volume is appropriate and made the speech easy to hear.	5	4	3	2	1
71	Communication Skills – Nonverbal – The speaker's use of nonverbal communication is not distracting, nor is it incongruent with their spoken words.	5	4	3	2	1
72	Communication Skills – Nonverbal – The speaker does not stand with his or her arms or legs crossed.	5	4	3	2	1
73	Communication Skills – Nonverbal – The speaker does not use rapid, distracting hand or arm movements that interfere with their spoken word.	5	4	3	2	1

74	Communication Skills – Nonverbal – The speaker does not use facial expressions that are incongruent with their spoken word.	5	4	3	2	1
75	Communication Skills – Nonverbal – The speaker does not use eye movement that is distracting or incongruent with their spoken word.	5	4	3	2	1
76	Communication Skills – Nonverbal – The speaker does not use mouth or tongue movement that is distracting or incongruent with their spoken word.	5	4	3	2	1
77	Communication Skills – Nonverbal – The speaker does not have leg movements that are distracting or incongruent with their spoken word.	5	4	3	2	1
78	Communication Skills – Nonverbal – The speaker does not turn their back during their presentation in order to read from the screen.	5	4	3	2	1
79	Communication Skills – Nonverbal – The speaker does not have any nonverbals that are distracting, overwhelming, or that impede his or her message.	5	4	3	2	1
80	Communication Skills – Nonverbal – Proxemics – The speaker makes appropriate use of the space between themselves and their audience without invading the personal space of others.	5	4	3	2	1
81	Communication Skills – Nonverbal – Eye Gaze – The speaker makes appropriate use of eye contact with audience members without holding the gaze for too long.	5	4	3	2	1

82	Communication Skills – Passion – The speaker is genuinely passionate about their topic.	5	4	3	2	1
83	Communication Skills – Passion – The speaker conveys their passion for their topic throughout the presentation.	5	4	3	2	1
84	Communication Skills – Passion – The speaker is speaking from their heart out of a love for their topic.	5	4	3	2	1
85	Communication Skills – Passion – The speaker's passion creates an aura of energy in the room for their topic.	5	4	3	2	1
86	Communication Skills – Energy – The speaker conveys a sense of energy throughout their presentation.	5	4	3	2	1
87	Communication Skills – Energy – The speaker varies the energy level throughout their presentation to create texture throughout the presentation.	5	4	3	2	1
88	Communication Skills – Emotion – The speaker conveys an emotional connection throughout their presentation.	5	4	3	2	1
89	Communication Skills – Eye Contact – The speaker maintains excellent eye contact with the audience throughout their presentation.	5	4	3	2	1
90	Communication Skills – Audience Interaction – The speaker engages the audience in their presentation.	5	4	3	2	1
91	Communication Skills – Use of meaningless sounds (um, uh, er) – The speaker does not use meaningless sounds during their presentation.	5	4	3	2	1

92	Communication Skills – Word usage (you know, I mean) – The speaker does not use inappropriate words during their presentation.	5	4	3	2	1
93	Communication Skills – Syntax – The speaker's syntax (formation of sentences) is appropriate for spoken language and makes the speech easy to hear.	5	4	3	2	1
94	Communication Skills – Handles Q&A Time Appropriately – The speaker provides adequate answers and does not get defensive if challenged or shown wrong.	5	4	3	2	1
95	Ability to Read Audience and Adjust – The speaker is able to read the audience and adjusts his or her presentation appropriately based upon his or her interpretation of the audience.	5	4	3	2	1
96	Storytelling – The speaker tells stories in a compelling and interesting manner.	5	4	3	2	1
97	Storytelling – The speaker draws me into their stories with his or her voice.	5	4	3	2	1
98	Distractions – The speaker has ensured that all possible distractions are eliminated from the environment (open windows, ambient light that interferes, ambient noise that is distracting, etc).	5	4	3	2	1

Style, Charisma and Connection

“Substance without style is like a Mercedes without a motor. It sure looks nice, but it won't go anywhere” (Newman, 1988).

Paramount to the success of a speaker is their ability to connect with their audience (Cyphert, 2007). A presenter may have great style and stories but they can fall flat if the speaker fails to connect with the audience. When a speaker connects with one audience member, they have connected with the entire audience. The concept of connection is what allows the audience to become one in the presentation with the presenter. Connection, however, is bidirectional. Therefore I also discuss the audience response to connection as well. As such, connection is rated not only in Performance and Delivery but also in Audience Assessment.

Related to the concept of connection is the concept of authenticity where the speaker gives an authentic performance. Authenticity springs forth in the speaker's relationship with the audience (Cyphert, 2007).

Table 3.7

Style, Connection and Charisma Assessment Criterion

Item #	STYLE, CONNECTION and CHARISMA CRITERIA	Likert Scale
99	Connection – The speaker connects well with the audience and makes audience members feel as if he or she is talking directly to them.	5 4 3 2 1
100	Authenticity – The speaker comes across as authentic and real.	5 4 3 2 1
101	Charisma – The speaker comes across as likeable.	5 4 3 2 1
102	Style – I like the way the speaker handles himself or herself on stage.	5 4 3 2 1

103	Attractiveness – The speaker is physically attractive.	5	4	3	2	1
104	Trust – I trust the speaker.	5	4	3	2	1
105	Smile – I like the speaker's smile.	5	4	3	2	1

Content

Content is a fundamental part of any speaking performance. Although style is critically important, substance (content) too is vital. Content is the meat of the presentation. It is the points, the memorable phrases, the process, procedure, notion or idea a speaker is presenting to their audience.

A compelling opening may be the appropriate place in the presentation for a nugget of content that will grab the attention of the audience. Gaining the audiences attention from the start, hooking the audience, is the speakers primary concern in the first 60 seconds of a presentation. If a presenter fails to hook the audience, no one is likely to pay attention to the rest of the speech (Ballaro, 2003).

Ballaro provides six examples of openings that a speaker may desire to use in order to gain the attention of their audience: 1) tell a personal story about adversity, victory or reminiscing, 2) quote an unusual fact, 3) craft suspense, 4) develop an imaginary situation, 5) link a series of vignettes that appear at first blush to be unrelated, 6) state a quote (preferably one of the speakers own).

Stories are essential to the development of a performance. Does the speaker apply relevant, compelling stories within the presentation, even to the point of building the entire presentation around them? All stories must have a setup, confrontation, and resolution (Morgan, 2001).

Use of humor keeps an audience engaged. The more fun you create, the more "Wow!" effect you will generate for your audience. Audience members learn when they laugh (Livera, 2005).

Does the presenters overall knowledge level demonstrate mastery of the content? Does the speaker have source credibility? Do audience members perceive the speaker as competent? (Bock & Saine, 1975).

Table 3.8

Content Assessment Criterion

Item #	CONTENT ASSESSMENT CRITERIA	Likert Scale
106	Opening – The speaker uses a compelling opening.	5 4 3 2 1
107	The content of the presentation is appropriate for the audience.	5 4 3 2 1
108	The content is presented in a logical sequence.	5 4 3 2 1
109	The speaker includes facts, statistics and/or other corroborating evidence.	5 4 3 2 1
110	The content facts, statistics and/or other corroborating evidence are verifiable.	5 4 3 2 1
111	The speaker provides the source for facts, statistics and/or other corroborating evidence presented.	5 4 3 2 1
112	Quotes – The speaker uses relevant, impactful quotes of famous historical individuals during the presentation.	5 4 3 2 1
113	Quotes – The speaker uses relevant, impactful quotes by himself or herself during the presentation.	5 4 3 2 1
114	Stories – Relevant, compelling stories are used within the	5 4 3 2 1

	presentation.	5	4	3	2	1
115	Stories – The stories emphasize key points in the presentation.	5	4	3	2	1
116	Stories – The story introduces the key characters in the presentation in an appropriate manner at an appropriate time.	5	4	3	2	1
117	Stories – The characters are introduced with enough detail to create a believable image in the audience's minds eye.	5	4	3	2	1
118	Stories – The story paints a verbal picture with colorful descriptions which enables the audience to see the plot and story in their minds eye.	5	4	3	2	1
119	Stories – The story furnishes enough detail to provide texture throughout the story.	5	4	3	2	1
120	Stories – The story maintains the interest level by not providing too many details.	5	4	3	2	1
121	Stories – The story effectively concludes and applies a lesson to a key message point or overall theme of the presentation.	5	4	3	2	1
122	Humor – Humor is used in the presentation as needed to draw the audience into the presentation or to emphasize key points.	5	4	3	2	1
123	Humor – The humor used is appropriate for the audience and occasion.	5	4	3	2	1
124	Humor – The humor is well written, rehearsed, and makes effective use of timing.	5	4	3	2	1
125	Key message points are repeated more than once during the presentation.	5	4	3	2	1

126	Key message points summarized at the end of the presentation.	5	4	3	2	1
127	Closing – The speaker uses a compelling closing that brings the entire presentation to an appropriate, complete ending.	5	4	3	2	1
128	Source Credibility - The speaker is competent on the subject matter, has an overall knowledge level and mastery of the content.	5	4	3	2	1

Speaker Self-Assessment

A speaker must force himself or herself to review every talk that they have just given while it is fresh in their mind. This will enable the speaker to make note of what went well and what didn't work. "Few of us have the energy to do this once the adrenaline has left our systems and all we want to do is recover from the stress, but it is the best time to capture the lessons the presentation has given us, no matter how painful" (Morgan, 2001).

"If the audience has to sit there and endure watching you, then you should have to watch yourself too!" (Craig, Multimedia Technician at Dollywood, 2008).

Table 3.9

Speaker Self-Assessment Criterion

Item #	SPEAKER SELF-ASSESSMENT CRITERIA	Likert Scale				
129	Style – I was well received by the audience and perceived as genuine and effective at communicating my message.	5	4	3	2	1
130	Connection – I was talking directly to the audience members.	5	4	3	2	1
131	Content – The information I presented was relevant and applicable for the audience.	5	4	3	2	1

132	Overall Effectiveness – I was effective.	5	4	3	2	1
133	Multimedia Effectiveness – The multimedia was effective.	5	4	3	2	1

Audience Assessment

Audience Assessment – In most public speaking situations... reactions to a speaker are more often non-verbal rather than verbal (Blubaugh, 1969).

Table 3.10

Audience Assessment Criterion

Item #	AUDIENCE ASSESSMENT CRITERIA	Likert Scale
134	Style – The speaker is likable and I feel that he or she is genuine and effective at communicating their message.	5 4 3 2 1
135	Connection – I feel like the speaker is talking to me.	5 4 3 2 1
136	Content – I feel like the information is relevant and applicable to me.	5 4 3 2 1
137	Overall Effectiveness - The speaker was effective.	5 4 3 2 1
138	Multimedia Effectiveness – The multimedia was effective.	5 4 3 2 1
139	Please list one item you liked most about today's presentation: _____	N/A
140	Please list one item you liked least about today's presentation: _____	N/A

Post-Event Audience Analysis

A speech or performance is a dance of sorts, a conversation between speaker and audience both individually and collectively. Although lacking many of the assumptions and conventions common in analysis of 1:1 conversation (such as spontaneity), nonetheless we can adopt a conversation analytic perspective on public speaking (Keith & Keith, 1988).

Too, different types of nonverbal actions or reactions from audience members can have a predictable effect on the speaker and their performance (Jensen, 1970).

Yet, we are warned by Morgan (2001) to be cautious in interpretation of a lack of audience response. "...don't be so sure that you are not connecting. If you're used to getting big laughs and you do some other kind of appeal that's deeply emotional or thought-provoking, people are going to be silent and you'll think you've bombed because you're used to playing for laughs", says Morgan. Thus, in assessing an audience's response to a speaker, the response must be analyzed within the context of the moment and not simply upon the vocal or emotional response observed.

One overt display of an audience's approval of a speaker is the audience's action of applause. Max Atkinson (1983, 1984) considers the speaker as contributing one side of the speaker / audience interaction. One of the audience's contributions, however, is applause (Keith & Keith, 1988). Applause is generally found at the conclusion of one of two scenarios which enable an audience to anticipate the conclusion of the speaker's utterance: a) The antithesis or two-part construction that contrasts the first and second elements (e.g. "Ask not what your country can do for you but what you can do for your country"), or, b) the tricolon, or three-part list (e.g. "blood, sweat, tears"). A speaker creates conditions that seem to create applause by using these mechanisms.

Regardless of the circumstances it is the speaker's responsibility to "manage" the exchange with the audience (Keith & Keith, 1988).

Table 3.11

Post-Event Audience Analysis Criterion

Item #	POST-EVENT AUDIENCE ANALYSIS CRITERIA	Likert Scale
141	Engagement – The audience is engaged with the speaker with their eyes.	5 4 3 2 1
142	Engagement – The audience is engaged with the speaker with the physical orientation of their body.	5 4 3 2 1
143	Engagement – The audience is not engaged in conversation with other audience members.	5 4 3 2 1
144	Engagement – The audience is not engaged in other activities requiring their attention (reading, texting, iPods, etc).	5 4 3 2 1
145	Engagement – The audience is taking notes as appropriate.	5 4 3 2 1
146	Affirmation – The speaker affirms the audience for their participation and engagement.	5 4 3 2 1
147	Affirmation – The audience affirms the speaker with applause throughout the presentation where appropriate.	5 4 3 2 1
148	Affirmation – The audience laughs where appropriate.	5 4 3 2 1
149	Affirmation – The audience affirms the speaker with applause at the end of the presentation as appropriate.	5 4 3 2 1
150	Affirmation – The audience affirms the speaker with a standing ovation at the end of the presentation.	5 4 3 2 1

Chapter Four: Results

The presenter assessment tool offered below uses a five point Likert scale. Each criteria is ranked on a scale of one to five with the following standards with each individual assessment criteria carrying the same weight:

- 5 Strongly Agree
- 4 Agree
- 3 Neutral
- 2 Disagree
- 1 Strongly Disagree

Obviously, the higher the score, the better the speaker's performance as assessed by this instrument. The same evaluator should appraise the entire process as outlined in this tool to ensure consistency in the application of the assessment criterion. Variability in the results may occur due to the fact that humans who are subject to various intentional or unintentional influences score this instrument. Also, it should be noted that the results might differ based upon external influences beyond the control of the speaker, the meeting organizer or the venue. For example, a presentation I gave several months ago fell flat even though it was well rehearsed. My manager and my assistant were both present and we sensed something wrong with the room during rehearsal. We learned several months later that the meeting organizer's spouse had suffered a personal tragedy a few hours before I went on stage. The audience, who were not only business associates but also friends with the meeting planner and their family, had just heard the news. Needless to say, the situation affected the mood of the room.

This tool is intended to be implemented in phases. The first phase deals with the presenter's ability to prepare for their presentation. This section of the tool may be summarized as follows; should a speaker fail to prepare, the speaker should be prepared to fail. Preparation should begin with a storyboard so that the speaker may visualize the various components of his

or her presentation and how each component of the speech will flow into the next component.

Too, by developing a storyboard using a resource such as PowerPoint, sections can easily be rearranged to obtain the maximum impact for the audience.

After the storyboard has been developed the speaker should then begin writing their script including carefully crafted, well-thought key message points. It is important to point out that the speaker himself or herself should develop the script. Delivery of someone else's material by its nature causes the script to not flow from the speaker's personal experiences and thoughts. The script should contain signature phrases or notes of signature gestures that the speaker will use to establish or maintain brand imaging. Devices such as callbacks and humor should also be incorporated in the script to ensure the speaker's presentation is capable of maintaining the audiences attention. Finally, the script should include technical notes for support personnel who will be assisting in the production of the event.

A second area of pre-event assessment includes the review of handouts to be distributed at the event. Handouts, if used, must be well conceived and must represent the brand and image of the meeting, speaker and organization in a consistent, informative manner that augments the speaker's spoken and supporting message. Cover design should be well planned and make appropriate use of available logos to identify the speaker, the presentation and the meeting. In addition, balance in design and color coordination is mandatory to ensure a professional visual presentation. Also, the quality of the print process used to produce the cover will impact the quality of the image being presented to audience members who receive the materials.

Of equal importance, the contents of the handout must be well designed and must flow logically and consistently with the presentation. The printing process is just as important for the contents as it is for the cover. Copies made on an old copier with poor image quality will present

a far different image than copies produced by a professional printer on commercial grade equipment. Other considerations are the type of paper that will be used as well as the selection of binding options for the documents.

The next five sections: Audio; Visual; Effects; Performance and Delivery; and Style, Connection and Charisma, should be rated by the evaluator “live” as an observer in the audience is perceiving the event as well as reviewed on the video recording made during the presentation. It must be noted that the physical location of the evaluator may cause the experience (and therefore, the ratings revealed by this tool) to vary greatly. The experience of an individual who is sitting front and center in a venue will be far different than the experience of an individual sitting in the back of the room by the doors who is reading a book. For purposes of implementing this tool it is recommended that the evaluator sit in the middle of the room.

In addition, this study requires the use of video recording for post event analysis. As a minimum it is recommended that four cameras be used for recording and analysis of the presentation and audience response. Camera one will be used for a waist high shot of the talent. Camera two will be a full-length shot of the presenter. Camera three will be a wide-angle shot of the audience. Camera four will be a close up shot of approximately ten audience members who are sitting in the middle portion of the room.

Assessing audio content should include the evaluator's analysis of several factors. First is the quality of the content. If the speaker is playing a segment for a speech recorded fifty years ago, the quality of the audio recording will likely be less superior to a speech segment recorded recently with state-of-the-art audio devices. In evaluating the quality of audio content the term used in the assessment tool that states “best available” is intended to allow for accommodation of inferior recordings which may have been recorded with older or less complex recording devices.

The audio content is also rated in regards to the quality of any pre-production or editing that has occurred. Audio must also be reviewed for its appropriateness for the audience and specifically in regard to age and type of audience members. It must also be rated in terms of appropriateness for the section of the speech where it is included as well as its synchronization to within the overall program (are there any unintended delays, etc).

Finally, the sound quality must be assessed given the venue, the type of audio equipment being used, and all other factors that affect overall sound quality.

The assessment of visual imaging covers many of the same parameters as does the section on audio assessment including the quality of images, the quality of production and editing, and the appropriateness of visual content for the audience. In addition, visual images in particular must be evaluated to ensure that they compliment the message of the spoken word without detracting from the speaker's presentation. Images must appear at the appropriate time in the speech and transitions between images should compliment the presentation as opposed to serving as a distraction. Also, the amount of content presented on the slides must not distract from the overall presentation and must not take the focus off of the presenter.

Visual images must also be assessed in terms of their color balance, consistency and branding. Another factor for evaluating visual images is their overall integration throughout all aspects of the presentation. The ability of the audience to see the images is also of importance. Therefore, an assessment of the quality of the projected images must be made as well as evaluating the visibility of the images from all areas of the room. Finally, the role of lighting and how it enhances or detracts from the projected image must be rated.

The technical elements of a speaker's presentation are subject to many variables. The analysis of these variables provides a baseline parameter for the evaluator to quantify the

effectiveness of these tools. By reviewing the scores obtained from this portion of the instrument a speaker will be able to determine the overall effectiveness of the audio and video content they have chosen to integrate into their presentation.

The next section of the evaluation tool titled Performance and Delivery assesses the speaker's personal ability, personality, practice and experience in front of an audience. The first set of criteria relate to the speakers appearance. In this section the evaluator reviews the presenters clothing and its appropriateness for the event as well as the overall appearance and image presented by the clothing. Also, the physical movement of the presenter is evaluated making note of the posture of the speaker throughout the performance as well as the gestures used by the speaker while he or she is presenting their material.

Communication skills are the foremost segment of the section analyzing the assessment of Performance and Delivery. Communication Skills refers to the nuances of language, all of the elements that join together to form the overall delivery of the content. Of these, confidence is first and foremost on the list. Other factors include the rate of delivery, or how fast or slow the speaker is talking. The speaker's ability to pace their speech, and develop a consistent rhythm and breathing are the next items reviewed. In addition, the texture of the spoken word, its vocal variety and pitch, must be evaluated in terms of its comfort as well as how enjoyable it is to listen to.

The presenter's use of vocal emphasis for key points in the presentation will also be analyzed. Dialect refers to the speaker's accent and regional pronunciation that may be evident in his or her speech. The rater must review dialect in terms of its appropriateness as well as its ability to interfere or detract from the message of the speaker. The volume too must be assessed in terms of the speaker's ability to project their voice appropriately given the acoustics of the

room in which they are speaking as well as the efficiency and volume settings of the audio system used to amplify their voice.

The use of nonverbal communication must also be assessed. Does the presenter speak with arms folded? Does the speaker sit with their legs crossed? Is their body oriented toward the audience? All of these factors must be analyzed to determine their appropriate use of intended and unintended nonverbal communication.

How does the speaker use energy to communicate their message? Are they excited about their topic and message or does their energy level reflect that they would rather be somewhere else discussing another topic? How do they manage their energy level? Is the energy the same throughout or is it varied as appropriate throughout the duration of the event. Also, how do the speaker's emotions exhibit themselves? Does the evaluator view the presenter as having emotional buy-in or passion for their topic?

The next area of evaluation relates to the eye contact between the speaker and their audience. Does the speaker make eye contact with individual audience members and hold the eye contact for an appropriate amount of time, or does the speaker avoid eye contact with audience members?

Does the presenter involve the audience in the presentation or is the speech a spectator event? Does the speaker solicit audience feedback? Does the speaker ask the audience to indicate their agreement by a raised hand? Does the speaker react to verbal interjections made by audience members? Is there a sense of bi-directional communication? Does the energy flow back and forth from presenter to audience and back again?

In regard to fluency, does the speaker use meaningless sounds or inappropriate words during their presentation? If so, how frequently are they used? Are they used in excess to the point of being a distraction to the message points or core message of the presenter?

If a question and answer (Q&A) session is employed during the presentation, does the speaker answer the questions asked or do they offer an answer that does not directly respond to the question? Does the speaker become defensive if proven wrong? Do they utilize the time effectively and efficiently? Does the presenter manage the Q&A session appropriately flowing into and out of the Q&A session as a part of the integrated presentation?

How well does the presenter read the audience? Does he or she adjust their presentation based upon the reaction of the audience? Is the speaker meeting the needs of the audience in the moment?

Does the speaker tell stories as a method of communicating key points? If so, how appropriate are the stories to the audience and how applicable is the story to the message point of the presenter? Is the speaker capable of telling the story in an interesting manner providing enough detail to paint a verbal picture the audience can see? Do the stories have appropriate amounts of texture without an excess of irrelevant details? Do the stories flow naturally into the framework of the holistic presentation?

The next section of assessment relates to the presenters style, charisma and their ability to connect with their audience. As the evaluator experiences the live presentation, do you feel a connection with the speaker? Do you feel as if the speaker is talking directly to you? Also, do you feel that the speaker is authentic and real in the manner in which they relate to the audience? In addition, does the speaker possess a charismatic, likable persona from the platform? Do you feel yourself drawn to the person? Do they possess an energy that attracts the audience to them?

In regard to style, the evaluator should rate their perception of the speaker's style and the way he or she handles himself or herself on stage. Is the presenter physically attractive? Are they enjoyable to watch or does their physical appearance get in the way of their message? Based upon the evaluators overall view of the speaker, does the evaluator find the presenter to be trustworthy? Does the evaluator feel comfortable being in the presence of the speaker? Too, does the speaker smile in an appropriate, genuine manner when fitting?

The final section of evaluation for the live assessment reviews the area of content analysis. This section may be evaluated from the live presentation, however, the evaluator will likely find it necessary to refer back to the recording of the event for portions of this section of analysis.

First, does the speaker grab your attention from the beginning with a compelling opening? Does their opening statement draw you in and cause you to want to hear more?

How does the overall content rate in its appropriateness to the audience? Is the content applicable to their needs? Does the content flow in a logical manner? Does the speaker use facts and statistics to corroborate his or her statements? Are facts and statistics verifiable through legitimate sources? Does the speaker cite the sources?

When stories are used, are they relevant and compelling? Does the speaker use the story to build their presentation? Is appropriate humor used in well-placed locations throughout the presentation? Is the presenter adept at delivering humor?

Are key message points repeated throughout the presentation and summarized at the end of the presentation? Finally, how do you view the speaker's credibility? Do you perceive the speaker as competent, reliable and as a master of their subject?

A speaker's ability on the platform is comprised of scores of evaluation criterion as highlighted in this assessment tool. Proper evaluation of the speaker's live performance as well as additional review of the recorded performance will be necessary in order to achieve a comprehensive analysis of a particular speaker's specific performance.

The remaining three assessments are intended to be brief tools to add supplemental information to the core review presented above. The additional assessments are the Speaker Self-Assessment where the speaker evaluates his or her performance, as they perceive it, and the Audience Assessment, which is intended to provide a glimpse of how the audience perceives the speaker. The final assessment is the Post-Event Audience Analysis, which reviews recorded video of a section of the audience to assess the manner of reaction as well as the audience's receptivity to the speaker's message.

The Speaker Self-Assessment asks the speaker to rate him or herself on three specific criteria. First, the speaker should rank their perception of how likeable and genuine the audience perceived him or her. The second parameter is the level of connection the speaker felt with the audience. Finally, the speaker is asked to evaluate their perception of the relevance of their content for the audience.

The Audience Assessment asks the same questions as the Speaker Self-Assessment but from the perspective of the audience. The questions are intentionally the same so that a comparison may be made on these three broad parameters to determine how the speaker's perception and the audience's analysis concurred or varied.

The final assessment is the Post-Event Audience Analysis, which is performed by reviewing recorded video of the audience and interpreting their level of engagement and affirmation in the speaking process. The criteria used for evaluation include an assessment of the

level of engagement of audience members with the speaker with their eyes. Are the audience's eyes focused on the speaker and the stage or is the audience visually elsewhere engaged? In addition, the physical orientation of audience members is analyzed to see if their bodies are physically oriented toward the speaker and the stage. Also, are audience members participating in behaviors that indicate a lack of engagement such as talking with others, reading, texting or listening to iPods, or alternatively, are audience members engaged in note taking and other behaviors that indicate interest and engagement?

The final assessment criteria for the Post-Event Analysis relate to the audiences' affirmation of the speaker. Does the audience smile, applaud and laugh where appropriate? And finally, does the audience provide affirmation at the end of the presentation with applause and a standing ovation?

Assessing a speaker's performance along with evaluating the audience's behavior will provide a comprehensive analysis of a speaker's ability to deliver an artful, captivating presentation.

Chapter Five: Discussion

The Stockdale Comprehensive Review Instrument for Presenter Talent (SCRIPT) provides the business and professional speaking industry with a uniform method of assessing speaker competency. The tool also integrates the implementation of multimedia tools in live production into the overall speaking experience by including the mediums of audio, visual and special effects.

This tool will provide those individuals who desire to rate business and professional speakers a means by which they may accomplish this task. Many tools have been developed in the past but have primarily arisen from university classroom settings. Indeed, the basics of most speeches follow the same pattern; an opening, the body, and the closing, possibly with a story thrown in the mix. Yet there is more to the delivery of a creative, artful presentation than simply three or four elements.

The Stockdale Comprehensive Review Instrument for Presenter Talent (SCRIPT) should not be viewed as a purely academic instrument. It has been deliberately designed for practical application in the real world. It is intended to make a difference in the world by helping speakers deliver their message with their best possible technique.

Using this tool will help new and accomplished speakers alike as they embark on their journey toward betterment. For the new speaker, you may boil the implementation of this tool down to its most basic form and have a friend watch your presentation and rate it. Or better yet, record your presentation and rate it together, analyzing each moment and scripting better ways to say what you were feeling in your heart. Do not feel as if you must deliver an hour-long oration in order to use this tool. The beauty of it is that you can do a sixty-second vignette and you will be able to rate almost every criterion on the assessment tool.

It is also vital that speakers and performers develop the callous capacity to objectively observe and review themselves on video. It is difficult at first for most of us to do so, however, by observing one's own performance with the flexibility of reviewing it repetitively, an individual will quickly learn what is successful and what needs to be changed in order to enhance their message. I have heard speakers say that, when they were able to begin seeing themselves as a commodity instead of a person, they were able to improve their performance dramatically. This is logical because the purchaser of a speaker's services is buying a commodity. Frankly, meeting planners don't care much about feelings. They care about what a presenter can deliver from the platform. Yes, it's a lot of pressure and is likely the reason 'fear of public speaking' is viewed by many to be scarier than death.

It is understood that this tool will be expensive to implement if applied as instructed in this treatise. In its optimal use, it is intended for analysis of high end, multimedia presentations by business and professional speakers. In corporate and political environments it is important to note that more than one audience is likely to exist. The individuals in the room are obviously one audience, however, if the event is televised or accessible online, there exists an audience that must be considered differently in regard to preproduction, use and size of images, as well as camera angles and more.

If the event is communicated in different cultures or countries additional languages and customs must also be considered. What works for the live audience may not work for the television or online audience. Conversely, what is effective on the screen may not play well in the room where the live presentation is occurring. Therefore, it is imperative that the presenter answer the question "who is my audience?" and ensure adequate availability of resources to reach their audience(s).

Also, incorporation of this tool is not a solitary endeavor. It takes a professional team who is dedicated to absolute perfection and flawless timing to ensure the performance is as seamless as possible. The importance of communication within the team cannot be underestimated. All team members must fully understand their individual role and open, efficient communication between all individuals must exist on every level without regard to personal agendas and egos. Individual team members are responsible for specific tasks, however make no mistake, the presenter is ultimately responsible for every aspect of his or her presentation and performance.

For the accomplished speaker this tool will enable you to improve. You will discover subtle nuances that you likely never knew existed and you will now have the opportunity to correct them. Do not, though, become so absorbed in becoming a perfect speaker that you lose who you are – your brand. If you are successful and accomplished, whatever you are doing is working. Use this tool to learn but don't let it change your persona and style.

One can conclude, whether identified in this instrument or not, that there are many, many traits that come together to create a successful speaker. Based upon my experience having taken the stage hundreds of times, in addition to the research I have conducted, I can construe two things. First, there is a subset of traits, a skillset, which every business and professional speaker must develop, whether intentionally or intuitively, in order to be perceived as successful on the platform. The second requirement, however, is less structured. Although there is a basic skillset needed by all successful speakers, all of the other variables are just that – variables. These remaining traits come together in a cacophony of variables that, when combined with our passion for the subject, create our individual, distinctive, inimitable stage presence.

I am disappointed to say that there is not a cookie cutter approach to becoming a captivating speaker. A basic skillset? Yes. A magic formula? No. The beauty of this discovery is that, with rare exception, great speakers are not born, they are made. That means there is hope; hope for everyone who is determined and who is willing to pay the price. There is hope for those who will cast their ego toward the alter of humiliation in pursuit of a dream.

Further research may be conducted to further refine the list of attributes that are measured with this tool. Although I measure one hundred fifty parameters, it is not a magic number. The number of variables could be more or could be less. I believe much more research needs to be performed, specifically in live, business and professional speaking environments, where successful and unsuccessful presentations are analyzed to identify variables that were not included in this tool.

Additional areas of research include the proper weighting of variables. It may be that certain variables consistently carry more weight regardless of the speaker or the venue. Conversely, it could be that certain variables carry less weight or importance on a consistent basis. We will only discover the relative importance of specific variables in business and professional speaking through extensive, focused, genre-specific research.

Another area of research that will be highly intriguing is the discovery of personality traits of highly successful business and professional speakers. The 'nature versus nurture' question will be of particular interest to determine how accomplished speakers acquire the traits that meld together to create their ethos.

Also, the use of a focus group with different backgrounds to analyze a planned presentation, even utilizing a stand-in for the presenter if necessary, would be beneficial to discover as many issues as possible prior to the live event.

One limitation of this study is the abbreviated instrument that has been developed for audience response. The intent is to make the tool simple and easy to complete so that a greater number of audience members will finish the task. Yet, this simplicity in and of itself creates a barrier to comprehensive audience evaluation. If the purpose of public oratory is to impact and compel the audience, it would be beneficial to have a more in depth method of measuring audience impact. This is an area of further study that could and should be pursued.

Another limitation of each tool presented is that they rely upon subjective human judgment as opposed to objective, systematic criteria. Therefore, ratings are subject to human error as well as each individual's prior experience and personal interpretation of the rating scales.

More specifically, limitations of individual evaluators date back decades. "The individual evaluator is a significant variable in speech ratings. One of the most significant problem areas associated with ratings was discussed by Wells as early as 1907 and was termed the "halo effect" by Thorndike in 1920" (Barker, 1969). People have a tendency to think good of others, especially peers, and will allow this tendency to affect their subjective evaluations of speaker performance.

This tool is further limited by the fact that it has not been tested. This is not a longitudinal study and there currently exists no long term follow-up of this tool. A comprehensive evaluation of this instrument is necessary to ensure its validity. It is recommended that the testing be conducted in various environments with differing speakers in divergent geographic regions.

An additional limitation is the fact that the Effects section is largely undefined. Several examples have been listed in this tool, notwithstanding, technology is ever-changing and new effects will most certainly be designed and available. Further, there is a breadth of options

currently available under the category of Effects. In fact, this area of evaluation is so broad that it would be impossible to identify every special effect possible.

Another limitation of this tool is its lack of weighting of the various criteria. As presented in this thesis, the tool represents a weighting of approximately forty percent of its value in presentation (Performance and Delivery, and Style), twenty percent in content (Script and Content), and forty percent in production (Multimedia). Depending upon the intended use of the results an evaluator may wish to give additional weight to specific areas of the tool. For instance, in a presentation that is planned to educate more than entertain, an evaluator may wish to give double weight to the Content section to create a rating scale that yields an approximate one-third proportion for presentation, content and production.

The final, yet most important limitation of the Stockdale Comprehensive Review Instrument for Presenter Talent (SCRIPT) is as follows. This tool does not possess any method for measuring the single, most important, intangible and yet incalculable element of any presentation. Call it what you will. It is the spirit, vibe, energy, atmosphere, feel, ambiance, mood, or environment of the room. It is that unexplainable element that exists in every hall in every performance, no matter how big or how small, religious or secular, in every country in the world. Whatever you call it, every seasoned performer knows when it is 'off'. It is part preparation, part inspiration, part performer confidence (which is partially derived from preparation), part audience, part venue, and that special 'something else' that unites the collective disposition of audience and performer. Somehow it all coalesces into an energy that ebbs and flows throughout the room, throughout the presentation. It engulfs and releases as it reveals and increases. It is a powerful, yet delicate energy that can be destabilized by the most insignificant or trivial thought or action. When the energy is off, it is a Herculean challenge to

reclaim it. When the energy is perfect, there is no greater feeling. And although I wish I could measure it, I am at a loss to do so with this tool.

An individual who masters his or her ability to create an artful, captivating presentation is indeed an artist in the truest sense of the word. No less an artist than Mozart or Rembrandt, the artful, captivating speaker is an inspiration to the masses, orchestrating a chorus of thought and revelation onto the canvas and staff of expectant and approachable minds.

In this world there can never be too much art. Speak. Give us art. Create your masterpiece.

Competitive Review Instrument for Preschool Talent (SCRIPT)

SCRIPT ASSESSMENT CRITERION		Likert Scale				
1. The speaker begins their preparation with a storyboard and to craft their presentation.		5	4	3	2	1
2. The speaker arranges the storyboard in such a way as to provide a logical flow (their		5	4	3	2	1
Appendix A						
Stockdale Comprehensive Review Instrument for Presenter Talent (SCRIPT)						
3. The Storyboard ensures excellence for the topic.		5	4	3	2	1
4. Appropriate imaging to develop the story.		5	4	3	2	1
5. The storyboard is easy to visualize and understand		5	4	3	2	1
6. The storyboard is easy for someone who is unfamiliar with the subject.		5	4	3	2	1
7. The speaker writes an outline with well-thought key		5	4	3	2	1
8. The speaker writes a well-thought script.		5	4	3	2	1
9. The speaker includes signature phrases, actions or		5	4	3	2	1
10. The speaker places special delivery such as callbacks.		5	4	3	2	1
11. The speaker includes a strong key point.		5	4	3	2	1
12. The speaker includes a strong key point and audio video.		5	4	3	2	1
		Likert Scale				

Stockdale Comprehensive Review Instrument for Presenter Talent (SCRIPT)

Item #	SCRIPT ASSESSMENT CRITERION	Likert Scale
1	Storyboard – The speaker begins their preparation with a storyboard to craft their presentation.	5 4 3 2 1
2	Storyboard – The speaker arranges the storyboard in such a manner as to provide a logical flow to the story (their presentation).	5 4 3 2 1
3	Storyboard – The storyboard creates excitement for the topic and uses appropriate imaging to develop the story.	5 4 3 2 1
4	Storyboard – The storyboard is easy to visualize and understand for an individual who is unfamiliar with the subject.	5 4 3 2 1
5	Outline – The speaker writes an outline with well-thought key message points.	5 4 3 2 1
6	Script – The speaker writes a well-thought script.	5 4 3 2 1
7	Script – The script contains signature phrases, actions or sounds.	5 4 3 2 1
8	Script – The script employs special devices such as callbacks.	5 4 3 2 1
9	Script – The script flows logically.	5 4 3 2 1
10	Script – The script contains production notes for audio, video, and lighting.	5 4 3 2 1
Item #	HANDOUT ASSESSMENT CRITERION	Likert Scale

11	Cover – The handout cover is aesthetically pleasing and appealing as well as displays appropriate layout, color selection and color balance.	5	4	3	2	1
12	Cover – The handout cover is printed using full color or creative use of black and white.	5	4	3	2	1
13	Contents – The contents are aesthetically pleasing and appealing as well as displaying appropriate layout, color selection and color balance.	5	4	3	2	1
14	Contents – The contents are printed using full color or creative use of black and white.	5	4	3	2	1
15	Contents – The contents of the handout flow in a logical manner.	5	4	3	2	1
16	Contents – The contents are interactive requiring the participant to write on or interact with the documents as appropriate.	5	4	3	2	1
17	Design – The overall design (including use of logos) is consistent with the speaker's or meetings overall brand.	5	4	3	2	1
18	Contingency Planning - The speaker has a backup plan in place in case handouts are not printed, shipped and available as expected.	5	4	3	2	1
Item #	AUDIO ASSESSMENT CRITERION	Likert Scale				
19	Audio Quality – The audio content is the best available professional quality.	5	4	3	2	1

20	Production Quality – The audio is professionally produced and edited.	5 4 3 2 1
21	Audience Appropriateness – The audio content is appropriate for the audience.	5 4 3 2 1
22	Content Appropriateness – The audio content is appropriate for the section of the speech that is being presented.	5 4 3 2 1
23	Enhancement – The audio content serves to enhance the message of the spoken word.	5 4 3 2 1
24	The audio content is synchronized appropriately with the spoken word.	5 4 3 2 1
25	Sound Quality – The sound quality is the best possible given the venue.	5 4 3 2 1
26	Contingency Planning - The speaker has a backup plan in place in case of failure of the primary audio content.	5 4 3 2 1

Item #	VISUAL IMAGE ASSESSMENT CRITERION	Likert Scale
27	Video Quality – The content is the best available professional quality.	5 4 3 2 1
28	Production Quality – The video is professionally produced and edited.	5 4 3 2 1
29	Audience Appropriateness – The video content is appropriate for the audience.	5 4 3 2 1
30	Content Appropriateness – The video content is appropriate for	5 4 3 2 1

	the section of the speech which is being presented.	5	4	3	2	1
31	Enhancement – The video content serves to enhance the message of the spoken word.	5	4	3	2	1
32	Synchronization – The video is synchronized appropriately with the spoken word.	5	4	3	2	1
33	Transitions – The slides or video invoke appropriate (non-distracting) use of transitions.	5	4	3	2	1
34	Aesthetics – The use of color in the slides or video is appropriate, consistent and balanced.	5	4	3	2	1
35	Branding – Visual images, templates, photos & backgrounds are consistent with the theme of the presentation, the meeting, and the brand.	5	4	3	2	1
36	The amount of wording on the slides is appropriate for the presentation.	5	4	3	2	1
37	Integration – Key message points are reinforced with handouts, audio, visual or other non-spoken mediums.	5	4	3	2	1
38	IMAG – The quality of the IMAG (image magnification) is excellent.	5	4	3	2	1
39	Camera Angles – The camera angles are appropriate to display the visual images in the best possible manner.	5	4	3	2	1
40	Camera Operation – The cameras are operated in a manner to display the best possible visual images in the best possible manner with no distracting zoom, focus or framing.	5	4	3	2	1

41	Screen Visibility – All audience members can view projected images from all areas of the room.	5	4	3	2	1
42	Lighting – The lighting of the stage and venue is appropriate for the presentation.	5	4	3	2	1
43	Lighting – There are no lighting distractions in the room such as ballast issues creating random flashing of lights or other lighting issues that may distract an audience member.	5	4	3	2	1
44	Contingency Planning - The speaker has a backup plan in place in case of failure of the primary video content.	5	4	3	2	1

Item #	EFFECTS CRITERION	Likert Scale				
45	Special Effects – Appropriateness – All special effects are appropriate for the overall presentation.	5	4	3	2	1
46	Special Effects – Integration – All special effects are effectively integrated into the overall presentation.	5	4	3	2	1
47	Special Effects – Transitions – The transitions into and out of all effects are seamless, not distracting, smooth, appropriate and they serve to augment the impact of the overall presentation.	5	4	3	2	1
48	Special Effects – Type – The presentation includes the use of intelligent lighting.	5	4	3	2	1
49	Special Effects – Type – The presentation includes the use of other lighting effects (gobos, etc).	5	4	3	2	1
50	Special Effects – Type – The presentation includes the effective	5	4	3	2	1

	use of laser effects.	
51	Special Effects – Type – The presentation includes the effective use of smoke or haze effects.	5 4 3 2 1
52	Special Effects – Type – The presentation includes the effective use of live animals.	5 4 3 2 1
53	Special Effects – Type – The presentation includes the effective use of illusions.	5 4 3 2 1
54	Special Effects – Type – The speaker incorporates costume changes into their performance.	5 4 3 2 1
55	Special Effects – Type – The presentation includes the effective use of other types of special effects.	5 4 3 2 1
Item #	PERFORMANCE and DELIVERY CRITERION	Likert Scale
56	Appearance – Clothing – The speaker's clothing is appropriate and professional.	5 4 3 2 1
57	Appearance – Posture – The speaker's posture is appropriate and professional.	5 4 3 2 1
58	Appearance – Gestures – The speaker's use of gestures is appropriate and professional.	5 4 3 2 1
59	Communication Skills – Confidence – The speaker projects an aura of confidence.	5 4 3 2 1
60	Communication Skills – Confidence – The speaker's aura of confidence is sincere and not contrived.	5 4 3 2 1

61	Communication Skills – Confidence – The speaker has a command of the room.	5	4	3	2	1
62	Communication Skills – Confidence – The speaker does not appear over-confident or arrogant.	5	4	3	2	1
63	Communication Skills – Confidence – The speaker is someone who I would respect.	5	4	3	2	1
64	Communication Skills – Confidence – The speaker is someone who I would trust.	5	4	3	2	1
65	Communication Skills – Rate – The rate of the speaker's speech is appropriate and makes the presentation easy to hear.	5	4	3	2	1
66	Communication Skills – Pace, Rhythm and Breathing – The pace and rhythm of the speaker's speech is appropriate and makes the presentation easy to hear.	5	4	3	2	1
67	Communication Skills – Texture - Vocal Variety and Pitch – The vocal variety and pitch in the speaker's voice is appropriate and makes their presentation easy to hear.	5	4	3	2	1
68	Communication Skills – Emphasis – The speaker's use of emphasis on particular words or phrases is appropriate and makes the speech easy to hear.	5	4	3	2	1
69	Communication Skills – Dialect – The speaker's dialect is appropriate and makes the speech easy to hear.	5	4	3	2	1
70	Communication Skills – Volume – The speaker's volume is appropriate and made the speech easy to hear.	5	4	3	2	1

71	Communication Skills – Nonverbal – The speaker's use of nonverbal communication is not distracting, nor is it incongruent with their spoken words.	5	4	3	2	1
72	Communication Skills – Nonverbal – The speaker does not stand with his or her arms or legs crossed.	5	4	3	2	1
73	Communication Skills – Nonverbal – The speaker does not use rapid, distracting hand or arm movements that interfere with their spoken word.	5	4	3	2	1
74	Communication Skills – Nonverbal – The speaker does not use facial expressions that are incongruent with their spoken word.	5	4	3	2	1
75	Communication Skills – Nonverbal – The speaker does not use eye movement that is distracting or incongruent with their spoken word.	5	4	3	2	1
76	Communication Skills – Nonverbal – The speaker does not use mouth or tongue movement that is distracting or incongruent with their spoken word.	5	4	3	2	1
77	Communication Skills – Nonverbal – The speaker does not have leg movements that are distracting or incongruent with their spoken word.	5	4	3	2	1
78	Communication Skills – Nonverbal – The speaker does not turn their back during their presentation in order to read from the screen.	5	4	3	2	1
79	Communication Skills – Nonverbal – The speaker does not have	5	4	3	2	1

	any nonverbals that are distracting, overwhelming, or that impede his or her message.	5	4	3	2	1
80	Communication Skills – Nonverbal – Proxemics – The speaker makes appropriate use of the space between themselves and their audience without invading the personal space of others.	5	4	3	2	1
81	Communication Skills – Nonverbal – Eye Gaze – The speaker makes appropriate use of eye contact with audience members without holding the gaze for too long.	5	4	3	2	1
82	Communication Skills – Passion – The speaker is genuinely passionate about their topic.	5	4	3	2	1
83	Communication Skills – Passion – The speaker conveys their passion for their topic throughout the presentation.	5	4	3	2	1
84	Communication Skills – Passion – The speaker is speaking from their heart out of a love for their topic.	5	4	3	2	1
85	Communication Skills – Passion – The speaker's passion creates an aura of energy in the room for their topic.	5	4	3	2	1
86	Communication Skills – Energy – The speaker conveys a sense of energy throughout their presentation.	5	4	3	2	1
87	Communication Skills – Energy – The speaker varies the energy level throughout their presentation to create texture throughout the presentation.	5	4	3	2	1
88	Communication Skills – Emotion – The speaker conveys an emotional connection throughout their presentation.	5	4	3	2	1

89	Communication Skills – Eye Contact – The speaker maintains excellent eye contact with the audience throughout their presentation.	5	4	3	2	1
90	Communication Skills – Audience Interaction – The speaker engages the audience in their presentation.	5	4	3	2	1
91	Communication Skills – Use of meaningless sounds (um, uh, er) – The speaker does not use meaningless sounds during their presentation.	5	4	3	2	1
92	Communication Skills – Word usage (you know, I mean) – The speaker does not use inappropriate words during their presentation.	5	4	3	2	1
93	Communication Skills – Syntax – The speaker's syntax (formation of sentences) is appropriate for spoken language and makes the speech easy to hear.	5	4	3	2	1
94	Communication Skills – Handles Q&A Time Appropriately – The speaker provides adequate answers and does not get defensive if challenged or shown wrong.	5	4	3	2	1
95	Ability to Read Audience and Adjust – The speaker is able to read the audience and adjusts his or her presentation appropriately based upon his or her interpretation of the audience.	5	4	3	2	1
96	Storytelling – The speaker tells stories in a compelling and interesting manner.	5	4	3	2	1

97	Storytelling – The speaker draws me into their stories with his or her voice.	5 4 3 2 1
98	Distractions – The speaker has ensured that all possible distractions are eliminated from the environment (open windows, ambient light that interferes, ambient noise that is distracting, etc).	5 4 3 2 1
Item #	STYLE, CONNECTION and CHARISMA	Likert Scale
99	Connection – The speaker connects well with the audience and makes audience members feel as if he or she is talking directly to them.	5 4 3 2 1
100	Authenticity – The speaker comes across as authentic and real.	5 4 3 2 1
101	Charisma – The speaker comes across as likeable.	5 4 3 2 1
102	Style – I like the way the speaker handles himself or herself on stage.	5 4 3 2 1
103	Attractiveness – The speaker is physically attractive.	5 4 3 2 1
104	Trust – I trust the speaker.	5 4 3 2 1
105	Smile – I like the speaker's smile.	5 4 3 2 1
Item #	CONTENT ASSESSMENT CRITERION	Likert Scale
106	Opening – The speaker uses a compelling opening.	5 4 3 2 1
107	The content of the presentation is appropriate for the audience.	5 4 3 2 1
108	The content is presented in a logical sequence.	5 4 3 2 1

109	The speaker includes facts, statistics and/or other corroborating evidence.	5	4	3	2	1
110	The content facts, statistics and/or other corroborating evidence are verifiable.	5	4	3	2	1
111	The speaker provides the source for facts, statistics and/or other corroborating evidence presented.	5	4	3	2	1
112	Quotes – The speaker uses relevant, impactful quotes of famous historical individuals during the presentation.	5	4	3	2	1
113	Quotes – The speaker uses relevant, impactful quotes by himself or herself during the presentation.	5	4	3	2	1
114	Stories – Relevant, compelling stories are used within the presentation.	5	4	3	2	1
115	Stories – The stories emphasize key points in the presentation.	5	4	3	2	1
116	Stories – The story introduces the key characters in the presentation in an appropriate manner at an appropriate time.	5	4	3	2	1
117	Stories – The characters are introduced with enough detail to create a believable image in the audience's minds eye.	5	4	3	2	1
118	Stories – The story paints a verbal picture with colorful descriptions which enables the audience to see the plot and story in their minds eye.	5	4	3	2	1
119	Stories – The story furnishes enough detail to provide texture throughout the story.	5	4	3	2	1
120	Stories – The story maintains the interest level by not providing	5	4	3	2	1

	too many details.	
121	Stories – The story effectively concludes and applies a lesson to a key message point or overall theme of the presentation.	5 4 3 2 1
122	Humor – Humor is used in the presentation as needed to draw the audience into the presentation or to emphasize key points.	5 4 3 2 1
123	Humor – The humor used is appropriate for the audience and occasion.	5 4 3 2 1
124	Humor – The humor is well written, rehearsed, and makes effective use of timing.	5 4 3 2 1
125	Key message points are repeated more than once during the presentation.	5 4 3 2 1
126	Key message points summarized at the end of the presentation.	5 4 3 2 1
127	Closing – The speaker uses a compelling closing that brings the entire presentation to an appropriate, complete ending.	5 4 3 2 1
128	Source Credibility - The speaker is competent on the subject matter, has an overall knowledge level and mastery of the content.	5 4 3 2 1
Item #	SPEAKER SELF-ASSESSMENT TOOL	Likert Scale
129	Style – I was well received by the audience and perceived as genuine and effective at communicating my message.	5 4 3 2 1
130	Connection – I was talking directly to the audience members.	5 4 3 2 1
131	Content – The information I presented was relevant and	5 4 3 2 1

	applicable for the audience.	
132	Overall Effectiveness – I was effective.	5 4 3 2 1
133	Multimedia Effectiveness – The multimedia was effective.	5 4 3 2 1

Item #	AUDIENCE ASSESSMENT TOOL	Likert Scale
134	Style – The speaker is likable and I feel that he or she is genuine and effective at communicating their message.	5 4 3 2 1
135	Connection – I feel like the speaker is talking to me.	5 4 3 2 1
136	Content – I feel like the information is relevant and applicable to me.	5 4 3 2 1
137	Overall Effectiveness - The speaker was effective.	5 4 3 2 1
138	Multimedia Effectiveness – The multimedia was effective.	5 4 3 2 1
139	Please list one item you liked most about today's presentation: _____	N/A
140	Please list one item you liked least about today's presentation: _____	N/A

Item #	POST-EVENT AUDIENCE ANALYSIS (from recording)	Likert Scale
141	Engagement – The audience is engaged with the speaker with their eyes.	5 4 3 2 1
142	Engagement – The audience is engaged with the speaker with the physical orientation of their body.	5 4 3 2 1
143	Engagement – The audience is not engaged in conversation with	5 4 3 2 1

	other audience members.	
144	Engagement – The audience is not engaged in other activities requiring their attention (reading, texting, iPods, etc).	5 4 3 2 1
145	Engagement – The audience is taking notes as appropriate.	5 4 3 2 1
146	Affirmation – The speaker affirms the audience for their participation and engagement.	5 4 3 2 1
147	Affirmation – The audience affirms the speaker with applause throughout the presentation where appropriate.	5 4 3 2 1
148	Affirmation – The audience laughs where appropriate.	5 4 3 2 1
149	Affirmation – The audience affirms the speaker with applause at the end of the presentation as appropriate.	5 4 3 2 1
150	Affirmation – The audience affirms the speaker with a standing ovation at the end of the presentation.	5 4 3 2 1

Appendix B

Speaker Self-Assessment Tool

SPEAKER SELF-ASSESSMENT TOOL		Likert Scale				
I was well received by the audience and perceived as		5	4	3	2	1
effective in communicating my message.						
I was talking directly to the audience members.		5	4	3	2	1
The information I presented was relevant and		5	4	3	2	1
to the audience.						
My message - I was effective.		5	4	3	2	1
My multimedia - The multimedia was effective.		5	4	3	2	1

Item #	SPEAKER SELF-ASSESSMENT TOOL	Likert Scale
129	Style – I was well received by the audience and perceived as genuine and effective at communicating my message.	5 4 3 2 1
130	Connection – I was talking directly to the audience members.	5 4 3 2 1
131	Content – The information I presented was relevant and applicable for the audience.	5 4 3 2 1
132	Overall Effectiveness – I was effective.	5 4 3 2 1
133	Multimedia Effectiveness – The multimedia was effective.	5 4 3 2 1

AUDIENCE ASSESSMENT TOOL

Likert Scale

Appendix C

Audience Assessment Tool

The speaker is likable and personable or she is genuine

5 4 3 2 1

I feel like the speaker is talking to me.

5 4 3 2 1

I feel like the information is relevant and applicable

5 4 3 2 1

Effectiveness - The speaker was effective.

5 4 3 2 1

Effectiveness - The multimedia was effective.

5 4 3 2 1

What did you like most about today's presentation:

N/A

What did you like least about today's presentation:

N/A

Email: _____

Item #	AUDIENCE ASSESSMENT TOOL	Likert Scale
134	Style – The speaker is likable and I feel that he or she is genuine and effective at communicating their message.	5 4 3 2 1
135	Connection – I feel like the speaker is talking to me.	5 4 3 2 1
136	Content – I feel like the information is relevant and applicable to me.	5 4 3 2 1
137	Overall Effectiveness - The speaker was effective.	5 4 3 2 1
138	Multimedia Effectiveness – The multimedia was effective.	5 4 3 2 1
139	Please list one item you liked most about today's presentation: _____	N/A
140	Please list one item you liked least about today's presentation: _____	N/A

Name: _____

Email: _____

Appendix D

Post-Event Audience Analysis Tool

Post-Event Audience Analysis (from recording)	Likert Scale				
The audience is engaged with the speaker with	5	4	3	2	1
The audience maintains eye contact with the speaker	5	4	3	2	1
The audience maintains posture of their body	5	4	3	2	1
The audience is not engaged in conversation with others	5	4	3	2	1
The audience is not engaged in other activities (e.g., checking phones, reading, texting, iPods, etc.)	5	4	3	2	1
The audience is taking notes as appropriate	5	4	3	2	1
The speaker affirms the audience for their participation	5	4	3	2	1
The speaker affirms the speaker with applause	5	4	3	2	1
The speaker affirms the audience where appropriate	5	4	3	2	1
The speaker affirms the speaker with applause	5	4	3	2	1

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Item #	POST-EVENT AUDIENCE ANALYSIS (from recording)	Likert Scale
141	Engagement – The audience is engaged with the speaker with their eyes.	5 4 3 2 1
142	Engagement – The audience is engaged with the speaker with the physical orientation of their body.	5 4 3 2 1
143	Engagement – The audience is not engaged in conversation with other audience members.	5 4 3 2 1
144	Engagement – The audience is not engaged in other activities requiring their attention (reading, texting, iPods, etc).	5 4 3 2 1
145	Engagement – The audience is taking notes as appropriate.	5 4 3 2 1
146	Affirmation – The speaker affirms the audience for their participation and engagement.	5 4 3 2 1
147	Affirmation – The audience affirms the speaker with applause throughout the presentation where appropriate.	5 4 3 2 1
148	Affirmation – The audience laughs where appropriate.	5 4 3 2 1
149	Affirmation – The audience affirms the speaker with applause at the end of the presentation as appropriate.	5 4 3 2 1
150	Affirmation – The audience affirms the speaker with a standing ovation at the end of the presentation.	5 4 3 2 1

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