



A PUBLIC SPEAKING WORKSHOP FOR PEOPLE WHO DO THE WORK

SPEAK SO THEY REMEMBER.

One and a half days to turn good work into a talk that lands: clear, confident, and impossible to sit through passively.

Facilitator

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Format

One and a half days
Up to 10 participants

Languages

English, Italian
or German

BEFORE WE START

YOU ALREADY HAVE THE CONTENT.

You know your subject better than anyone in the room will ever know it. That is not the problem.

The problem is the gap. The gap between what is true in your head and what arrives in someone else's head after eight minutes, in a room where half the audience is tired and the other half is reading the agenda for the next session.

This workshop does not touch your expertise. It touches the delivery: how you build the talk, how you open it, how you use your voice, what you do with your hands, and what happens in the two seconds of silence after your most important sentence.

What this workbook is

It is a working tool, not a book. You will write in it. Every exercise you do in the room has a page here, and every page has space for your own words. Take it home and it becomes the recipe you follow before your next talk.

HOW TO USE IT

- **During the workshop:** write short. Keywords, not sentences. You will be talking most of the time.
- **Between the two days:** pages 13 to 23 are the ones you will rework on the evening of day one.
- **After the workshop:** go straight to page 42, The Recipe. Ten steps, in order, before every talk you give.

ONE PROMISE FROM ME

Nobody in this room will be judged on the quality of their work, their English, or their accent. You will be given precise, usable feedback on one thing only: how well your message reaches the person sitting in the last row.

GROUND RULES

SEVEN RULES FOR THIS ROOM.

- 1 Everyone speaks, three times.**
No exceptions and no observers. If you are in the room, you are on your feet.
- 2 Notes are allowed.**
Read from a script if it makes you feel safer. We work on progress, not on performance.
- 3 Feedback is on delivery, never on the content.**
If someone comments on your method or your numbers, I will stop them.
- 4 Feedback follows the protocol.**
One thing that worked, one thing to change, one sentence each. The format is on page 37.
- 5 What happens in the room stays in the room.**
Nothing said here leaves the room, and nothing is repeated outside it.
- 6 Discomfort is the exercise, not a side effect.**
If you feel awkward, you are exactly where the learning is. Stay there thirty seconds longer.
- 7 Laptops closed, phones face down.**
Except during the writing blocks, when you will need them.

YOUR PREPARATION

You were asked to bring a three minute talk. Topic is free: your role, a project you are proud of, a lesson learned, something you care about. The content is the raw material. What we do with it is the workshop.

Bring it as it is. Do not polish it. We need the honest starting point, because on the last morning you will want to see how far you moved.

DAY ONE

DAY ONE. FULL DAY.

Approximately six working hours plus breaks. Times are a frame, not a cage: if a speech round needs ten more minutes, it gets them.

09:00	Welcome and introductions Expectations, ground rules, the arc of the workshop.	20 min
09:20	Speech round 1 Your three minute talk, as prepared. No feedback yet.	40 min
10:00	Icebreakers and confidence Body first, then voice. Five exercises, standing.	30 min
10:30	<i>Coffee break</i>	15 min
10:45	Foundations: values and T-shaped culture What gives you authority before you open your mouth.	20 min
11:05	Audience, purpose, message The Fantastic Four. Who, why, where, how long.	25 min
11:30	Structure and storytelling essentials Opening, body, closing. The 3 I's. Story, metaphor, example.	45 min
12:15	<i>Lunch</i>	60 min
13:15	Speech development workshop You rebuild your talk on the canvas. I coach, one by one.	75 min
14:30	Voice, presence and body language Four voice colours, the pause, stance, gestures, space.	30 min
15:00	<i>Coffee break</i>	15 min
15:15	Speech round 2 Rebuilt version. Full feedback, protocol on page 37.	75 min
16:30	Reflection and homework What each of you takes into the evening. One change, written down.	30 min

HOMEWORK, EVENING OF DAY ONE

Thirty minutes, no more. Apply the one change you wrote at 16:30, then rehearse out loud twice. Not in your head. Out loud, standing, with the timer running.

DAY TWO

DAY TWO. HALF DAY.

Short, dense, and almost entirely on your feet. Today is where the work becomes visible.

09:00	Warm up and speaking exercises Breath, articulation, volume ladder, pause drill.	30 min
09:30	Final preparation and coaching Last adjustments. I move between you. Peer rehearsal in pairs.	45 min
10:15	Speech round 3 Final version. Full room attention.	60 min
11:15	Individual feedback and development actions One to one, short and specific. Your three next moves.	30 min
11:45	Q&A handling, nerves, and closing The four step answer, the hostile question, and what to do in the ninety seconds before you go on.	30 min

WHAT YOU LEAVE WITH

- A rebuilt talk you have delivered three times
- This workbook, filled in
- The slides, sent after the workshop
- Three personal development actions
- A set of drills you can run on your own

THE POINT OF THREE ROUNDS

Nobody improves by hearing advice. People improve by doing the same thing again, immediately, with one variable changed. Three rounds in a day and a half is more repetition than most speakers get in a year.

A NOTE ON DISCOMFORT

The most useful moments of this workshop are the uncomfortable ones: standing in silence, hearing what actually landed instead of what you meant, doing the same talk a third time when you are tired of it. Nobody improves in the comfortable parts.

01

FOUNDATIONS

Two things that give your communication weight, credibility and presence before you have said a single word.

FOUNDATION 1

YOUR VALUES.

Your values are what you believe as a person and as a professional. They are also how you want to be perceived by an audience. They steer your talks, they can be named inside your talks, and they attract the people who think like you.

This matters more than it sounds. When two people present the same result, the one who lets you see what they care about is the one you remember.

EXERCISE · 4 MINUTES

Scan the list. Circle everything that resonates, quickly, without thinking too hard. Then cut down to **the three that matter most to you right now** and write them below.

Achievement	Craft	Honesty	Openness	Simplicity
Adventure	Creativity	Humility	Order	Sincerity
Ambition	Curiosity	Impact	Originality	Spirituality
Autonomy	Dignity	Independence	Passion	Stability
Beauty	Discovery	Influence	Patience	Success
Belonging	Excellence	Integrity	Peace	Teamwork
Calm	Fairness	Joy	Precision	Tenacity
Challenge	Faith	Justice	Pride	Trust
Change	Family	Kindness	Purpose	Truth
Clarity	Freedom	Knowledge	Recognition	Usefulness
Collaboration	Friendship	Leadership	Reliability	Vitality
Commitment	Fun	Learning	Respect	Wisdom
Compassion	Generosity	Legacy	Responsibility	
Competence	Growth	Love	Rigour	
Contribution	Gratitude	Loyalty	Security	
Courage	Health	Mastery	Service	

MY THREE VALUES TODAY

TAKE IT FURTHER

Pick one of the three. Where could it appear in your talk, without you naming it out loud? A choice you made, a shortcut you refused to take, a question you kept asking. That is the value showing up as evidence instead of as a claim.

FOUNDATION 2

THE T-SHAPED SPEAKER.

The vertical bar: depth

Mastering your subject in depth gives your delivery a calm that no technique can fake. You stop defending and start explaining. You can answer the question you were not expecting.

You already have this. It is why you are in the room and not somewhere else.

The horizontal bar: width

Reading outside your field, following what is happening in the world, noticing how other disciplines solve their problems: this is what lets you build unexpected bridges and reach a wider room.

This is usually the missing half for specialists, and it is the cheapest one to build.

WHY THE HORIZONTAL BAR WINS ROOMS

Every explanation you give is a translation. The translator needs two languages. If the only language you speak is your own field, the only people you can reach are the ones who already understand you, and those people did not need the talk.

EXERCISE · 5 MINUTES

The outsider translation. Take the single most technical concept in your talk. Write it three times.

1. For a colleague in your team

2. For a colleague from a different department

3. For your grandmother, in two sentences, no jargon

Version three is almost always the one that belongs in your opening.

THREE HABITS THAT BUILD THE HORIZONTAL BAR

- Fifteen minutes a day on something outside your field
- One talk a month from a field you know nothing about
- A running note of metaphors that worked on you, borrowed from anywhere

02

WARMING UP THE ROOM

Confidence is not a personality trait you were born with or without. It is a state, and states can be triggered on purpose, in about ten minutes.

IN THE ROOM, STANDING

FIVE ICEBREAKERS.

We run these on day one at 10:00 and again as a warm up on day two at 09:00. They are here so you can reuse them: with your own team, before a group presentation, or alone in a corridor ninety seconds before you go on.

1 · 5 MINUTES · WHOLE GROUP**Two truths and a lie**

Each person says three statements about their work or their life. Two are true, one is invented. The group votes. You have to hold the room's attention for forty seconds with nothing but delivery, because the content is deliberately trivial.

What it trains: eye contact, keeping a straight face under attention, and the discovery that you are already a decent storyteller when the stakes are low.

2 · 4 MINUTES · CIRCLE**One word at a time**

The group tells a single story, one word per person, going round the circle. No planning, no skipping, no long pauses. When it collapses into nonsense, we start again with a new first word.

What it trains: listening instead of rehearsing your next line, letting go of control, and tolerating imperfection in public.

3 · 5 MINUTES · PAIRS**The object pitch**

You get a random object from the room: a marker, a cable, a coffee cup. Sixty seconds to convince your partner it is essential to their work. Then swap. Second round: you have thirty seconds and you must include one number and one story.

What it trains: structure under pressure, energy, and the reflex of finding a benefit for the listener instead of describing features.

4 · 3 MINUTES · STANDING, WHOLE GROUP**The energy ladder**

Everyone says the same short sentence, for example *"this changes everything"*, five times. Level one is a whisper to yourself. Level five is the back wall of a large room. We climb, then come back down to level three, which is where most talks should live and almost none do.

What it trains: volume range, and the physical memory of what level three actually feels like from the inside.

5 · 4 MINUTES · PAIRS, THEN GROUP

Ninety seconds on a stranger

In pairs, you have three minutes to interview your partner about something they care about outside work. Then you present them to the group for ninety seconds, in the first person, as if you were them.

What it trains: the strongest antidote to self consciousness is talking about someone else. It also proves you can build a coherent ninety second talk from a three minute conversation.

TWO IMPROMPTU DRILLS.

These come back on the morning of day two. They are harder, and they are the ones that transfer directly to the question session after your talk.

A · 6 MINUTES

Sixty seconds, cold

You draw a topic from a hat and speak for sixty seconds without preparation. Topics are ordinary: coffee, deadlines, airports, your first week on the job. One rule: you must have a beginning, one point, and an ending. No wandering.

The lesson: a structure, even a crude one, is what makes improvisation survivable. You will use exactly this in Q&A.

B · 6 MINUTES

The forced bridge

You draw two unrelated cards, for example "*your last project*" and "*queuing at the supermarket*". Ninety seconds to connect them in a way that makes sense.

The lesson: this is metaphor production on demand. Every good explanation you have ever heard was somebody doing this exercise in their head, slowly, weeks earlier.

THE NINETY SECOND VERSION, FOR REAL LIFE

Before you walk on stage, you will not have a group and a hat. You will have a corridor. Do this instead: two slow exhales longer than the inhale, shoulders rolled back once, jaw loose, and say your opening line out loud at level four to a wall. That is the whole warm up. It works because it moves you from thinking to doing before the audience does it for you.

03

AUDIENCE, PURPOSE, MESSAGE

Most talks fail before a single slide is designed. They fail in the ten minutes of thinking that nobody does.

NEVER SKIP THESE

THE FANTASTIC FOUR.

Four questions, answered before you write a word. Ten minutes now saves an hour of rewriting and saves the audience from a talk that was aimed at nobody.

1

Audience

Know them as well as you can. We always speak to someone specific, and the more specific they are, the easier every other decision becomes.

2

Purpose

Be useful. Generate value. This is the step where most speakers fall, including very competent ones.

3

Context

Where will you be standing, in front of how many people, with what equipment. Use the room instead of surviving it.

4

Duration

Stay inside the time you were given. Shorter is almost always better, and running over is the fastest way to lose a room.

THE FIRST LAW

We always communicate to someone specific. "The industry" is not an audience. "Forty people, two thirds of them outside my department, at 16:30 on the second day of an offsite" is an audience, and it tells you immediately what to cut.

THE SECOND LAW

We communicate because we want to obtain something. If you cannot say what you want to obtain, the audience cannot give it to you.

WORKSHEET 1 OF 3

KNOW YOUR AUDIENCE.

Answer for the specific talk you are working on this week. Short answers. Keywords.

WHO EXACTLY IS IN THE ROOM?

WHAT ARE THEIR DIFFICULTIES?

WHAT DO THEY WANT?

WHAT ARE THEIR FEARS?

WHAT DO THEY ALREADY BELIEVE?

WHAT FRUSTRATES THEM?

WHAT WILL THEY OBJECT TO?

WHAT ARE THEY PASSIONATE ABOUT?

WHAT DO THEY EXPECT FROM YOU?

THE HARDEST QUESTION OF THE FOUR

What do they already know? Assume too much and you lose them in the first ninety seconds. Assume too little and you insult the experts. Write the exact level you are aiming at, then design the opening for the person one step below it.

WORKSHEET 2 OF 3

DEFINE YOUR PURPOSE.

Three questions, in this order. The third one is where talks are won.

1 · WHAT IS MY TASK?

Tick the one that fits, or write your own.

- ☐ Present a result, a method or a tool
 - ☐ Teach: transfer knowledge or a skill
 - ☐ Operational update: align a team, report progress
 - ☐ Inspire: a keynote, a seminar, a public event
 - ☐ Institutional: a formal event or ceremony
-

2 · WHAT DO I WANT TO OBTAIN?

Be honest and be concrete. What should be different after you sit down?

- ☐ They adopt my method, my tool or my way of working
 - ☐ They learn something they can use on Monday
 - ☐ They align and act in a coordinated way
 - ☐ They feel something and change a decision
 - ☐ They see me and my group as a reference on this topic
-

3 · WHAT IS IN IT FOR THEM?

Three ways to be useful. A strong talk does at least one on purpose.

Educate

Give knowledge clearly. Help them understand a concept they did not have.

Solve

Offer something practical for a real problem. Make their work easier.

Inspire

Open a new perspective. Make them think differently about their own work.

THE TEST

If the honest answer to question three is "it is interesting for me", you do not have a talk yet. You have a report. Keep working until the value crosses the room.

WORKSHEET 3 OF 3

CONTEXT, DURATION, AND THE ONE SENTENCE.

WHERE WILL YOU BE?

- ☐ Team meeting, under 20 people
- ☐ Meeting with partners or collaborators
- ☐ Lecture hall or university room
- ☐ A stage, under 50 people
- ☐ A stage, over 100 people
- ☐ Standing, one to one, at a stand or a desk

WHAT WILL YOU USE?

- ☐ Slides
- ☐ Whiteboard
- ☐ A physical object or a prop
- ☐ A live demo
- ☐ Nothing at all

Every choice here is a decision, not a default. "Slides because everyone uses slides" is not a decision.

HOW LONG?

Sometimes the context decides for you: eighteen minutes for a TED style talk, twelve plus three at most events. Sometimes you decide. When you decide, go shorter.

Rule of thumb: one idea needs roughly three minutes to land properly. A twelve minute slot holds three points and an opening and a closing. Not seven points.

EXERCISE · THE ONE SENTENCE

Before anything else, finish this sentence. If you cannot, you are not ready to build the talk.

IF THEY REMEMBER ONLY ONE THING, IT SHOULD BE:

One sentence. Under fifteen words. No sub clauses. If it needs a "and also", you have two talks.

04

STRUCTURE AND STORY

The art of putting a talk in order so that it is engaging and, above all, memorable.

THE SPINE

THREE PARTS. ALWAYS THREE.

A well built talk has three clearly distinct parts. Not four, not a continuous stream that starts when the slides start and ends when the slides run out.

1 The opening

Catches attention and builds empathy. It can contain your introduction and your promise. This is the part where the audience decides, mostly unconsciously, whether to listen or to open their laptop.

2 The body

The heart. Your main arguments, the hot topics, the solutions. This is where you keep the promise you made in the opening. Its job is to generate value.

3 The closing

Where you collect everything you planted earlier. Its job is to leave a mark. It can contain a summary and it should contain a clear next step.

THE THREE MISTAKES ALMOST EVERYONE MAKES HERE

- **No opening.** The talk starts with "so, my name is, and this is the outline". That is not an opening, that is a table of contents.
- **A body with eleven points.** Everything is important, so nothing is.
- **No closing.** The last slide says "thank you" and "acknowledgements" and the room never learns what you wanted them to do.

WRITE IT IN THIS ORDER

Body first, then closing, then opening. The opening is the hardest and the most important, and you cannot write it until you know what you are opening the door to.

PART ONE

SEVEN WAYS TO OPEN.

Pick one. Do not stack three. The opening lasts thirty to sixty seconds and it has one job: to make the room decide to stay with you.

1 · A QUESTION

Real or rhetorical. "How many of you have re run an analysis because you did not trust the first result?"

2 · A STRIKING STATEMENT

Short, slightly uncomfortable, easy to remember. Then a pause.

3 · A QUOTE OR A PROVERB

Use sparingly and only if it is genuinely yours to use. A borrowed quote you do not believe sounds borrowed.

4 · A STORY

Thirty seconds, one scene, one person, one problem. The strongest opening in a serious room, because it is the last thing they expect.

5 · A SLIDE OR AN IMAGE

One image, no text, and you talk over it. Never an image plus six bullets.

6 · THE WORD "IMAGINE"

"Imagine" or "think about". It physically moves the audience into a scene, and it takes four words.

7 · AN OBJECT

You hold something up. It is rare, it is memorable, and in a room of forty slide decks it is the one thing people describe to a colleague afterwards.

EXERCISE · 8 MINUTES

Write two different openings for your talk, using two different methods from the list. Read both out loud. Keep the one that survives being spoken.

Opening A · method number _____

Opening B · method number _____

PART TWO

THREE POINTS. FIVE AT MOST.

Give the body the right weight: not too long, not too short. Three to five points, arranged in rising order, with the strongest one at the end.

WHY RISING ORDER

Attention decays through a talk, but memory favours the end. If you lead with your best result and finish with a detail, the room walks out remembering the detail. Build the climb.

EXERCISE · CUT TO THREE

List every point currently in your talk. Then strike out everything until three remain, and order them so the strongest is last.

THE THREE THAT SURVIVED, IN ORDER

WHAT YOU CUT IS NOT LOST

Everything you remove goes into the backup slides, or into your answer when somebody asks. Material you cut and know cold is what makes the Q&A look effortless.

THE SIGNPOST

Between points, say out loud where you are. "That was the first of three. The second one is where it got difficult." It costs four seconds and it re anchors every person who drifted.

PART THREE

FOUR WAYS TO CLOSE.

The closing collects everything you planted. Its purpose is to leave a mark and to move something. It can contain a short summary, and it should contain a clear, simple, specific call to action.

1 A quote or a proverb

Only if it says something you could not say better yourself.

2 A striking sentence

Short enough to be repeated by someone else at the coffee break.

3 A reflection you leave with them

A question they will still be turning over on the train home.

4 Raise the level: put your values at the centre

Zoom out from the result to why it matters. This is where page 7 comes back.

THE CALL TO ACTION

Clear, simple, specific. One action, not three. What exactly do you want them to do?

Weak: "feel free to reach out". Strong: "if you run this process in your team, send me one example this week and we will go through it together."

NEVER END WITH "THANK YOU"

Say your last line. Hold two seconds of silence. Then say thank you, if you want to. If "thank you" is the last thing the room hears, the last thing they remember is a formality, and you gave away the most valuable four seconds of your talk.

TWO QUICK CHECKS

THE 3 I'S AND THE MAGIC TOOLS.

The three I's

Make sure every talk contains at least two of these three.

INFORM

Give them something true they did not have.

INVOLVE

Slides, stories, metaphors, examples, questions to the room.

INSPIRE

Shift how they see their own work.

☐ My talk contains at least two of the three

The three magic tools

Use at least one. They are the difference between being understood and being remembered.

THE STORY: AN EMOTIONAL BRIDGE

People remember stories far more easily than abstract concepts. A story has a person, a moment, a problem, and a change. Thirty seconds is enough. "The first time we ran the model, it gave us an answer we were sure was a bug. It took three weeks to accept it was not."

THE METAPHOR: A TRANSLATOR

It makes a complex idea simple and intuitive. Use it the moment before the difficult concept, never after. One good metaphor replaces two slides of definitions.

THE CONCRETE EXAMPLE: YOUR ANCHOR TO REALITY

It makes what you say real. Show how your idea applies to something the audience can picture. Numbers become believable the moment they sit next to an example.

EXERCISE · 6 MINUTES

Write one of each for your talk. Keep them short.

My story

My metaphor

My concrete example

DAY ONE, 13:15 · THE MAIN BUILD

YOUR SPEECH CANVAS.

One page. Everything that matters fits here. If it does not fit here, it does not fit in the talk.

AUDIENCE

DURATION

CONTEXT

THE ONE THING THEY MUST REMEMBER

OPENING · method, first line, promise

POINT 1

POINT 2

POINT 3 · STRONGEST

CLOSING · method, last line, call to action

STORY

METAPHOR

EXAMPLE

05

VOICE AND PAUSE

Paraverbal language is not what you say. It is how you say it, and it is the fastest thing to change in a day and a half.

THE SIX LEVERS

SIX THINGS YOU CAN CHANGE TODAY.

Varying your paraverbal language keeps the audience's interest high and makes sure the important messages arrive with force and clarity. A voice that never changes is a voice the brain stops processing after four minutes.

VOLUME

Loud enough for the last row, plus the ability to drop suddenly. A drop in volume pulls a room forward more effectively than a shout.

PITCH AND TONE

Where your voice sits. Lower for authority and certainty, higher for energy and welcome.

TIMBRE

Your own colour. You do not change this. You stop fighting it.

PACE AND RHYTHM

Most nervous speakers accelerate. Deliberate slowing is read by an audience as confidence, every time.

PAUSES

The single most underused tool in serious presentations. See the next page.

EMOTION AND COLOUR

The four voice colours. Two pages on.

HOW TO TRAIN IT, THE SLOW WAY

Singing lessons. Genuinely. Nothing builds breath control, range and confidence in your own voice faster, and the effect on your speaking is permanent.

HOW TO TRAIN IT, THE FAST WAY

- Change your tone often
- Change your volume often
- Slow down
- Use the pauses
- Use the four colours

THE MOST UNDERUSED TOOL YOU OWN

THE PAUSE.

A pause is not a gap in your talk. It is a piece of your talk, and it is the only one the audience uses to think.

WHAT A PAUSE ACTUALLY DOES

- **It gives weight.** The sentence before a two second silence is the sentence people quote afterwards.
- **It gives time.** Your audience needs a beat to process a complex idea. If you keep talking, they process nothing and follow nothing.
- **It kills fillers.** Every "um", "so", "basically" is a pause you refused to take.
- **It reads as confidence.** Only someone comfortable in the room can stand in silence in front of it.
- **It buys you thinking time.** Especially in Q&A, where the pause before the answer is what makes the answer sound considered.

THE UNCOMFORTABLE TRUTH ABOUT LENGTH

A two second pause feels like ten seconds to you and like half a second to the audience. Your internal clock is not reliable while you are speaking. This is why we drill it with a timer instead of by feel.

Where to place them

BEFORE YOU START

Walk on, stop, plant your feet, look at the room, breathe once. Then speak. Three seconds of silence that buy you the whole room.

AFTER A QUESTION

You asked the room something. Let it hang. Do not rescue them at second two.

BEFORE THE KEY SENTENCE

Silence is a spotlight. It tells the room that what comes next is different.

AFTER THE KEY SENTENCE

The landing pause. Let it be absorbed before you move on, and always at the very end.

IN THE ROOM

FIVE DRILLS FOR THE PAUSE.

1 · PAIRS · 4 MINUTES

The full stop

Read one paragraph of your talk out loud. At every full stop, stop completely and count three in your head before the next sentence. It will feel absurd. Your partner will tell you it sounded normal. That difference is the whole lesson.

2 · PAIRS · 4 MINUTES

The filler buzzer

Speak for ninety seconds. Your partner taps the table at every "um", "so", "basically", "kind of", "actually". You do not stop, you just replace the next one with silence. Count the taps in round one and round two.

Round 1: _____ taps Round 2: _____ taps

3 · SOLO, OUT LOUD · 3 MINUTES

Breathe on the comma

Every comma becomes a breath, every full stop becomes a pause. This fixes the speed problem for most people, because it removes the physical reason you were rushing: you had run out of air.

4 · WHOLE GROUP · 5 MINUTES

The landing

Each person says their single most important sentence, then holds eye contact in silence for a full three seconds before sitting down. The group's job is to stay silent too. Uncomfortable, and unforgettable.

5 · WHOLE GROUP · 4 MINUTES

The slow motion opening

Deliver your first thirty seconds at half your normal speed. Deliberately, absurdly slow. Then deliver it again at normal speed. The second version will be roughly the right speed, which was never your normal speed.

MARK THEM IN YOUR NOTES

Write your pauses into your script the way a musician writes rests. A double slash // where you stop. Three or four in a twelve minute talk is enough.

THE PALETTE

FOUR VOICE COLOURS.

Four registers you already own. The skill is choosing them on purpose instead of using one for twelve minutes.

Yellow voice

High, bright, warm, with a smile in it. The voice of the greeting, of welcome, of energy. It attracts attention and it is the voice of radio hosts. Use it when you want to be noticed positively.

Use it for: your first ten seconds, the moment you re engage a room that has drifted.

Red voice

Passion and conviction. Slightly lower than yellow, slightly slower, usually louder. The voice you use when you talk about what you believe in, your principles, your values.

Use it sparingly. Once or twice in a talk, at the right moment. Overused it becomes noise. Used once it is unforgettable.

Green voice

Calm, welcoming, the voice of storytelling and detail. Medium tone, medium volume, composed face. The voice of someone able to show their own fragility and to accept somebody else's.

Use it for: your story, the part where the experiment failed, and every answer to a nervous question.

Blue voice

Low, grave, clear, unhurried. The voice of the guide, of certainty, of the result that holds. It transmits solidity, reliability and truth.

Use it for: your conclusion, your one sentence, and the moment you state what your data actually shows.

EXERCISE · THE COLOUR MAP

Go back to your canvas on page 23 and write Y, R, G or B next to each block. If the whole page is one letter, that is your finding for today.

DAY TWO, 09:00 · AND BEFORE EVERY TALK

THE WARM UP.

Six minutes. Do the whole sequence on the morning of day two. Keep the last two for real life, in a corridor or a toilet cubicle before you go on.

- 1 Breath · 60 seconds**
Hand on your stomach. Breathe in for four, out for eight. The out breath is the one that lowers your heart rate, so make it the long one. Six cycles.
- 2 The straw · 45 seconds**
Hum through pursed lips as if blowing through a straw, sliding from low to high and back. It warms the vocal folds without strain. Three slides.
- 3 Face and jaw · 30 seconds**
Big chew, big yawn, blow out through loose lips. A tight jaw is why words come out flat.
- 4 Articulation · 60 seconds**
Say three times, fast and exaggerated: "*red leather, yellow leather*". Then "*unique New York*". Then the most difficult word in your talk, five times, until your mouth stops negotiating with it.
- 5 Volume ladder · 60 seconds**
One sentence at five levels, whisper to back wall, then settle at level three.
- 6 Colour switch · 90 seconds**
Say your opening line four times, once in each colour. Yellow, red, green, blue. Then choose the one you will actually use.

THE TWO MINUTE CORRIDOR VERSION

Six long exhales. Red leather yellow leather, three times. Your opening line out loud, twice, at level four. Roll the shoulders back once and stop. That is enough, and it is infinitely better than standing still and rehearsing your fear.

06

BODY AND PRESENCE

Everything that is not the words and not the voice. The audience reads it first, and reads it faster than you can talk.

THE SIX CHANNELS

WHAT YOUR BODY IS SAYING.

POSTURE

Stable on two feet, weight even, shoulders open. Not locked, not swaying. The audience reads a stable body as a stable argument.

GESTURE

Hands at the service of the story. Gestures should illustrate, not decorate. Big room, bigger gestures.

FACIAL EXPRESSION

The single fastest fix in this workshop. A face that matches the sentence doubles the sentence.

SPACE AND PROXIMITY

Move with intention: move, stop, speak. Never pace while you talk. Movement without a reason reads as nerves, because it is.

OBJECTS

The clicker, the laser pointer, the water glass. Either use it deliberately or put it down. A clicker being fiddled with is the loudest thing in the room.

CLOTHES AND GROOMING

The principle is neutral or coherent. Nothing that makes noise, catches light, or asks a question you did not want asked.

THE FIVE MARKERS WE LOOK FOR

- **High energy.** Slightly above what feels natural to you. It always reads lower from the seats.
- **Openness.** Nothing crossed. No barrier between you and the room.
- **Stable on two feet.** Both heels down, weight distributed.
- **Gestures serving the narrative.** If the hand is not saying something, it can rest.
- **Connected to the preparation.** The body follows what you built. It cannot rescue a talk you did not build.

HOW TO TRAIN IT, THE SLOW WAY

Dance lessons. Any kind. It is the fastest route to knowing where your body is in space without having to think about it.

IN THE ROOM

FOUR BODY DRILLS.

1 · SOLO · 2 MINUTES**Find neutral**

Feet under your hips, weight on both heels, knees soft, shoulders rolled back once and released, hands hanging. Stand there for thirty seconds. This is home. Every gesture starts here and returns here.

2 · PAIRS · 4 MINUTES**The hands problem**

Speak for sixty seconds with your hands behind your back. Then sixty seconds with exaggerated, oversized gestures. Then sixty seconds normally.

Round three is where your real gesture range lives, and it is always wider than round one. The question "what do I do with my hands" answers itself the moment you have used them too much once.

3 · WHOLE GROUP · 5 MINUTES**Move, stop, speak**

Deliver ninety seconds using exactly three positions in the room. You may only move between sentences, never during one. Arrive, plant, speak. It looks deliberate because it is.

4 · WHOLE GROUP · 5 MINUTES**Thirds and anchors**

Split the audience into three zones: left, centre, right. Pick one specific person in each zone, ideally the ones giving you good feedback. Deliver ninety seconds and land at least three full sentences in each zone, one sentence per look. Never scan. Never talk to the ceiling or to the screen.

THE SCREEN TRAP

The most common physical mistake on stage is turning to read your own slide. The room sees your back and hears a muffled voice. Look at the slide for one second if you must, then turn back and say the sentence to a human being.

07

REHEARSAL, NERVES AND QUESTIONS

The secret ingredient nobody wants to hear, and the two moments that scare people most.

THE SECRET INGREDIENT

REHEARSE.

The more you rehearse, the more secure you will feel, and the higher the probability that it goes well. There is no version of this where talent replaces repetition.

Reading your slides silently is not rehearsal. Rehearsal is out loud, standing, timed.

Six ways to rehearse

FACING A WALL

The cheapest. Good for getting the words into your mouth the first time.

IN FRONT OF A MIRROR

Good for the face and the gestures. Bad for flow, because you watch yourself instead of speaking.

AUDIO RECORDING

Brutal and effective for pace, fillers and pauses. Listen at normal speed, once.

VIDEO, YOUR PHONE IS ENOUGH

The most complete. Prop it at eye height, film the whole thing, watch it twice.

WHILE DOING SOMETHING ELSE

Washing dishes, walking, driving, in the shower. This is how the talk stops being a script and becomes yours.

IN FRONT OF TWO TRUSTED PEOPLE

The closest thing to the real conditions. Ask them for one thing that worked and one thing to change.

EXERCISE · YOUR REHEARSAL PLAN

For your next real talk. Be specific about when.

LEARN TWO PARTS BY HEART, AND ONLY TWO

Your first thirty seconds and your last thirty seconds. Word for word, automatic. The opening because that is when the adrenaline is highest, the closing because that is what stays. Everything in between should be known, not memorised.

THE NINETY SECONDS BEFORE

NERVES ARE FUEL POINTED THE WRONG WAY.

The physical symptoms of fear and the physical symptoms of excitement are almost identical: faster heart, shallow breath, dry mouth, energy in the hands. Your body is not malfunctioning. It is preparing you for something that matters.

FOUR THINGS THAT ACTUALLY WORK

- **Long exhale.** In for four, out for eight, six times. This is physiology, not positive thinking.
- **Move before you speak.** Walk, shake out the hands, climb one flight of stairs. Adrenaline wants to be used.
- **Rename it.** Say "I am excited" out loud instead of "I am nervous". Same body, different instruction.
- **Look at three friendly faces.** Find them before you start. You are speaking to them first.

THREE THINGS THAT DO NOT WORK

- **Telling yourself to calm down.** It raises the pressure.
- **Rehearsing the disaster.** Your brain does not distinguish rehearsal from experience.
- **Apologising at the start.** "Sorry, I am a bit nervous" hands the audience a problem they did not have.

WHAT THE AUDIENCE ACTUALLY SEES

Roughly ten percent of what you feel. Your racing heart is invisible. Your shaking hands are visible for two seconds and then forgotten. The single thing an audience reliably notices is the speed, and speed is the one thing you can control on purpose.

WRITE IT NOW

What exactly are you afraid will happen? Write it in one sentence. Then write what you would actually do if it happened.

WHERE TALKS ARE WON AND LOST

HANDLING QUESTIONS.

Your talk is twelve minutes. The Q&A is three. Most people judge your competence on the three.

The four step answer

1 Pause and acknowledge

Two seconds of silence. Then "good question" only if it is, otherwise just repeat the question so the room hears it.

2 Answer the question that was asked

The actual one. First sentence, direct answer. Not the context, not the history, the answer.

3 One layer of support

One reason, one number, or one example. One. Then stop.

4 Check and close

"Does that answer it?" Then move your eyes to the next person. Answers that never end are what turn a good talk into a long one.

THE DIFFICULT ONES

- **You do not know.** "I do not know. We have not tested that. It is a fair point and I will look at it." Then stop. This costs you nothing and buys you credibility. Guessing costs you everything.
- **The question is really a statement.** Let them finish, thank them, name the one point that was a question, answer that, move on.
- **The hostile one.** Stay in the green voice. Lower your volume slightly rather than raising it. Agree with whatever is true in it, then answer the part that is not. A room always sides with the calm person.
- **You did not understand.** Ask them to repeat it. Every single time. Answering a question you misheard is far worse than asking twice.

EXERCISE · THE THREE QUESTIONS YOU FEAR

Write the three questions you least want to be asked about your work, and one first sentence for each.

HOW WE SPEAK TO EACH OTHER

THE FEEDBACK PROTOCOL.

Feedback that is vague is useless and feedback that is personal is harmful. We use one format, every time, for everyone.

THE FORMAT, THREE SENTENCES

- **What worked:** "When you _____, I _____." Name the moment and name its effect on you.
- **What to change:** "Next time, try _____." One thing. The one with the biggest return.
- **The keeper:** "The thing I will remember is _____." This tells the speaker what actually landed, which is almost never what they thought.

DO

- Be specific about the moment
- Talk about the effect on you, not about them
- Give one change, not five
- Keep it under thirty seconds

DO NOT

- Comment on the content or the method
- Comment on accent or English
- Say "it was good" and stop
- Give advice you would not follow

WHAT WE WATCH FOR, IN THIS ORDER

1. Did the opening make me want to listen?
2. Can I say the one message in a sentence?
3. Were there three points, and did they climb?
4. Was there a story, a metaphor or an example?
5. Did the voice change at least three times?
6. Were there real pauses?
7. Was the body stable and open?
8. Did the ending land, and did I know what to do next?

RECEIVING FEEDBACK

Write it down. Do not explain, do not defend, do not say "yes but I was going to". Say thank you and write it down. You will decide later what to use, and you will decide better in five minutes than you can in five seconds.

DAY ONE, 09:20

SPEECH ROUND 1.

The honest starting point.

No feedback in this round, by design. You speak, you write two lines below, and we move on. Those two lines are what you will compare against on day two.

MY TOPIC

BEFORE I SPEAK: HOW I FEEL, IN THREE WORDS

IMMEDIATELY AFTER: MY OWN THREE OBSERVATIONS

Write within sixty seconds of sitting down, before you rationalise it.

TIME TAKEN

Target _____ min · Actual _____ min · Over or under: _____

THE QUESTION FOR THIS ROUND

**WHAT DID I WANT THEM TO
REMEMBER, AND DID I SAY IT?**

NOTES ON THE OTHERS

One thing that worked from each colleague. You learn as much from watching as from speaking.

DAY ONE, 15:15

SPEECH ROUND 2.

Rebuilt.

Same topic, rebuilt on the canvas from page 23. Full feedback from the room, using the protocol.

WHAT I CHANGED SINCE ROUND 1

FEEDBACK RECEIVED · WHAT WORKED

FEEDBACK RECEIVED · WHAT TO CHANGE

WHAT THEY REMEMBERED

Compare it with the one sentence you wrote on page 16. If they differ, that is the most useful information you will get all day.

TONIGHT'S ONE CHANGE

One. Not a list. Write the single change that will make the biggest difference tomorrow, and be specific enough that you could hand it to somebody else to execute.

DAY TWO, 10:15

SPEECH ROUND 3.

The final version.

MY FINAL CHECKLIST, BEFORE I STAND UP

- ☐ I know my first thirty seconds by heart
- ☐ I know my last thirty seconds by heart
- ☐ My one sentence is written and I will say it out loud
- ☐ I have three points and the strongest is last
- ☐ I have at least one story, metaphor or example
- ☐ I marked my pauses with //
- ☐ I know which voice colour opens and which one closes
- ☐ I know my three positions in the room
- ☐ I rehearsed out loud, standing, at least twice
- ☐ I am not going to end with "thank you"

FEEDBACK RECEIVED

ROUND 1 COMPARED WITH ROUND 3

Go back to your notes on page 38 and read what you wrote on the morning of day one. Write what is different now. Be generous with yourself: this is the only moment where you get to measure the distance.

ONE THING TO KNOW

Almost nobody in this room will feel that round three was their best. That feeling is not data. The room is data, and the room will disagree with you.

EXTRA CONTENT

SLIDES THAT HELP INSTEAD OF COMPETE.

A slide has one job: to make the sentence you are saying easier to understand. If it is doing anything else, it is competing with you, and it will win.

ONE IDEA PER SLIDE

If the slide needs two headlines, it needs to be two slides. There is no shortage of slides.

THE TITLE IS THE MESSAGE

Not "Results". Write the finding: "Accuracy drops by 30% below 500 cells". Somebody photographing your slide gets the point without you.

NOBODY READS AND LISTENS

If there is text on screen, the room is reading it and not hearing you. Either be silent while they read, or take the text off.

BUILD COMPLEX FIGURES

Axes first, then one series, then the rest. Never drop a nine panel figure on a room and say "as you can see".

SAY WHAT TO LOOK AT

"Look at the top right corner." Point once, verbally. It takes two seconds and saves forty people ten seconds each.

READABLE FROM THE BACK

Minimum 24pt. Test it: stand two metres from your laptop. If you cannot read it there, the last row cannot read it at all.

THE BLACK SLIDE

Press B during your talk and the screen goes black. Use it for your story, your closing, or any moment when you want the room looking at you and not at a chart. It is the most powerful and least used key on the keyboard.

THE TEST

Print your deck six slides to a page and hand it to somebody outside your field. Ask them to tell you the story. Wherever they stop is where your talk stops working.

PIN THIS ONE UP

THE RECIPE FOR YOUR NEXT TALK.

Ten steps, in this order, every time. This page is the whole workshop compressed into something you can use on a Tuesday morning.

01 Start from the foundations

Your values. Your depth. Your width.

03 Define your purpose

Task, outcome, and what is in it for them.

05 Set the duration

And plan to finish one minute early.

07 Add a story, a metaphor, an example

And simple slides, one idea each.

09 Rehearse

Out loud, standing, timed, at least twice.

02 Know your audience

Specific people, not a category.

04 Use the context

Room, equipment, moment in the programme.

06 Use the structure

Opening, body of three, closing.

08 Work the voice and the body

Colours, pauses, stance, three zones.

10 Deliver it, and enjoy it

Let yourself feel something. They will feel it too.

**WHATEVER I DO ON THE PITCH,
I SPENT HOURS TRAINING IT FIRST.**

DAY TWO, 11:15

YOUR NEXT THIRTY DAYS.

Workshops fade. Habits do not. Three actions, written down, with a date. That is what makes this stick.

ACTION 1 · THE THING I WILL CHANGE IN EVERY TALK FROM NOW ON

Starting from: _____

ACTION 2 · THE DRILL I WILL PRACTISE WEEKLY

When, exactly: _____

ACTION 3 · THE NEXT REAL OCCASION WHERE I WILL APPLY ALL OF IT

Date: _____

MY ACCOUNTABILITY PARTNER IN THIS GROUP

Pick one colleague. Agree to rehearse in front of each other before your next real talk. Fifteen minutes, standing, and one sentence of feedback each.

ONE LAST THING

You will not remember most of this workbook in six months. You do not need to. Keep one habit: rehearse out loud, standing, twice, before every talk. If that is the only thing you take, you will still be better than most of the people you share a stage with.

YOUR FACILITATOR

DONATO DE TULLIO

Business coach and decision making consultant. Before coaching, fifteen years in multinational companies: project and transformation management, leadership, operations and change management, coordinating projects across six countries in DACH, Benelux and Italy.

6

countries coordinated

500+

people led and coached

100+

projects delivered

PhD in Chemistry, with peer reviewed publications. Eight years in research before moving into industry, which is why this workshop starts from the assumption that your competence is not the problem.

Corporate experience with Merck, Decathlon, Bauhaus, IKEA and Essity. Based in Germany since 2014.

IF YOU WANT TO GO FURTHER

This workshop covered structure, voice, presence and practice. What it deliberately left out is individual coaching on a specific upcoming talk: the keynote, the defence, the funding pitch. That work is done one to one and can be arranged separately, for anyone in the team who wants it.

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