Transcript - Caroline Goyder - How can I present so people really listen?

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Ross D 00:07
Hello, you're listening to the Future Talent Learning podcast, to help you build your leadership and management skills. I'm Ross Dickey,

Ross G 00:13
And I'm Ross Garner. This week, we're asking how do I present so that people really listen? To answer this question, we're speaking to Caroline Goyder, voice coach and author of the book's Gravitas, Find Your Voice, and Star Qualities. Hello, Caroline, how are you doing?

Caroline 00:27
I'm great, Ross. Yeah. Lovely morning in Clapham Common. Lots of traffic and people wandering around all good.

Ross D 00:34
So to get us started, getting people to listen typically means telling an engaging story. So how do you go about structuring a presentation?

Caroline 00:44
Yeah, I mean, the first thing to say about story is that it is the powerful thing for the human brain. It's the thing that makes us remember what you say. And most people don't use story because we think I have to be a great storyteller.

Caroline 01:01
So the first thing I would say to people is learning to tell stories is like learning to tell jokes. You just have to practice. And there's a wonderful book called Story Brand by a chap called Donald Miller.

Caroline 01:16
And he uses a really, really simple framework to tell stories. And it's the kind of dramatic arc. Now, if we take a side trip to the dramatic arc quickly, there's lots of brain science to say that if you spike cortisol by presenting a problem first and then release oxytocin by giving a solution, people are much more likely to take action.

Caroline 01:44
There's a chap called Paul Zak who has done this research. So the dramatic arc has some good neuroscience behind it. Donald Miller's Story Brand is really simple. You start with the grant test and the grant test is why should anybody care about this?

Caroline 02:02
In one line, if a cave person were listening to you, would they understand why this matters? Then he says, get to pain for all the reasons that good salespeople know you hit them with the pain first.

Caroline 02:14
So after the grant test, you present the pain, the challenge. From there, you present the vision. When this works, what will it look like? And then you give them a plan. So if I'm ever teaching people to frame narrative in a presentation, I tend to use that grant test, pain, vision, plan structure.

Caroline 02:37
Because it's so intuitive. We've seen thousands of movies that use that structure and we know how to frame it for the audience's experience. So simple, so useful.

Ross G 02:47
And presumably when you're starting out with that structure, the thing that you're doing even before that is working out what you want to achieve with your presentation. Because I think that this is often missing.

Ross G 02:57
When you go to conferences or exhibitions or things like that and you see people talking, let's say you see sales people, for example, they're talking about their product, but they're not necessarily talking about it in a way where it's clear what action

they want you to take.

Ross G 03:09
They're just sort of, particularly with product demos, I think this is quite poorly done. People throw features at you. Or if it's a physical product, you might just talk about all the different things it does.

Ross G 03:20
But because there's no arc to it, you're not having that emotional connection that you're talking about.

Caroline 03:26
This is so important, Ross, and it's why I often say to clients, set the intention in your mind a few weeks before you do the presentation, if you can. And go for a run, go for a walk, and really step into the audience's shoes.

Caroline 03:41
Empathy is often the missing piece, because we're often experts on the thing we're talking about. And so there's a huge intrinsic map of knowledge that your audience don't have. So it's really, really important to get a beginner's mind about the material and think, if I knew nothing about this and had no real reason to want to know, where would the speaker need to start?

Caroline 04:06
And that process of letting that question just percolate around your brain for a few days can often produce much better content than what most people do, which is go, ah, I've got a presentation. Quick, create the deck, which is very linear, very left-brained, and doesn't give you the empathy that actually is what ultimately makes the connection, because they can feel that you thought about them.

Caroline 04:29
They can see it in your face. So yeah, empathy is the glue of all great presentation, for sure.

Ross G 04:38
But the other difficulty with that is that because you're an expert in the topic that you're writing about is it's tempting to include a lot of stuff just because it's of interest to you or you have all this background knowledge.

Ross G 04:48
And one of the things that I found when I became a manager and I had to start asking for money basically, normally justifying hiring people was it was remarkable how little scrutiny of the things that I said were given.

Ross G 05:02
So if I would present that here is my plans for growth and here's why it's not possible with the resources we currently have and here's the solution to that thing, well you give me this money and I'd have some bar charts.

Ross G 05:13
I found most of the senior team that I was presenting to was sort of nod away and ask very, very few questions but you had to keep it.... They don't need to know all the sums and working out that went behind that.

Ross G 05:24
It's enough to speak confidently and persuasively and have them believe that you know what you're talking about.

Caroline 05:30
That's it. It's funny that I do a whole load at Henley Business School and I once heard the Dean of Henley Business School speak before I was speaking and he said, when you come to Henley, we're not teaching you to be able to do the flashiest equations or the most brilliant quadratics.

Caroline 05:46
We're teaching you to when someone stands up in a board meeting and presents their content, just like you're saying, Ross, to know if they know what they're talking about. And if they don't know to push back.

Ross G 05:58
Right.

Caroline 05:59
That is the art of a great presenter at exec level, is to have done enough work that you are the expert on this material and then to know what to cut because most of them just want to know, A, that you know what you're talking about, and B, what the headlines are.

Caroline 06:14
And when I see people presenting at exec level, it's that ability to really distill and have the facts behind you that make people persuasive and get people to sponsor your vision, which is the art, isn't it?

Caroline 06:27
Winning sponsorship.

Ross G 06:30
I'm hoping I'm casting myself in a good light and not my senior colleagues in a very negative light with that anecdote.

Caroline 06:36
I thought it was, I mean, the test with senior level presentations is do they let it through, right? So I think that puts you in good light. Maybe you can push further on that one if you're not sure.

Ross G 06:49
No, no, I'll accept your first answer.

Ross D 06:53
I think also in the example that you gave Ross, you know, wanting to hire new people, here is my vision. The problem is we can't achieve that vision unless we're able to hire new people. So the solution is, you know, to bring extra people on board and I need money to do that.

Ross D 07:08
You got a really simple story there. And I think often simpler stories are the better ones. Just to come back to your point about empathy, Caroline, I think when I have been presenting the past, I often get nervous because I focus too much on, oh, no, I have to present.

Ross D 07:26
And it's more about me having to do this horrible thing that I'm not looking forward to. What is my audience going to get out of this presentation? And I think those nerves, the sort of feelings that a lot of people have when they're presenting are what get in the way of that empathy, which I agree is completely, is absolutely important.

Ross D 07:44
So what advice would you give? You know, how do you go about getting control of those sort of nervous emotions and how do you sort of project a sense of calm when you're presenting?

Caroline 07:58
So that's a really, that's a zillion dollar question, isn't it? Because empathy is what gets blocked when we're panicking and empathy is the thing that will unblock the panic. So it's a kind of, it's a bit of a paradox in a way.

Caroline 08:13
Let's take a step back and let's think about the process that gets you to a presentation. So the first thing I would say is that as a species we're good when we're purposeful. We, we are driven often by negativity bias and our survival brain doesn't like people staring at us.

Caroline 08:35
It doesn't want to be rejected by the tribe. It doesn't want to be outcast. So there's a lot of reasons why presentation feels very vulnerable. But we are no longer standing on a hill staring at a bunch of cave people, right?

Caroline 08:48
We are generally fairly safe when we present, at least on a physical level. So the first thing to do when you're prepping is really to have something exciting to give to the audience. And it is worth, I'm not someone who says, oh, just show up darling and be confident.

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Caroline 09:05
It's really worth creating something that you're really proud of. Because already then you're in a strong position and that takes all the empathy that we talked about previously. But then the piece that most people miss, especially because we are all working on screens more than we used to.

Caroline 09:23
And it doesn't look like the future of work is going to change in terms of screens. So knowing that really make sure that if you've got a big presentation that you as much as possible clear your diary.

Caroline 09:37
Now, I know that taking a whole day off to prepare a presentation is not realistic, but I do say to people take half an hour, block out half an hour before you present as a meeting with yourself. In that time, don't check your messages, don't check email, don't check Slack, any other platform that you use.

Caroline 09:57
Make sure that you are sitting quietly, breathing in a relaxed way, focused on the positive vision of what this meeting will be. Most people do the opposite. They fill that time with loads of messaging because it keeps them busy and it distracts them.

Caroline 10:14
And if they are thinking about the future, they're thinking about the disaster scenario. And guess what? Your brain is really obedient. If you visualise, you know, any good sports person will tell you this.

Caroline 10:24
If you visualise the game going really wrong, you know exactly what's going to happen. So one thing that you can do while you're clearing that diary and sitting quietly is make a movie of what it's going to look like when you're doing it exactly the way you want to.

Caroline 10:41
See how you carry yourself. See how you breathe. See how you listen. You know, notice how this meeting will go when it's exactly as you want. And that very, very simple tool is backed up at the moment by neuroscience because our brains really don't know the difference between what we visualise and what happens.

Caroline 11:02
So if you've seen it happen right in your mind's eye, in your mind's ear, your brain thinks you've already done it well. And that's a surprisingly powerful tool.

Ross D 11:14
I feel like I'm doing it right now. I'm almost thinking about what's the next thing I'm going to say and how is it going to sound when I say it. I'm trying to sound less excited and slow down my voice because the cadence of yours is so nice.

Caroline 11:27
Oh sound excited, we love excitement! I mean, one thing I say to people is that you've all got, everybody's got their own authentic cadence and energy. And while we want gears in that, we also want to keep that authenticity.

Caroline 11:39
I'm not really a fan of the word authenticity, but that congruence is really important.

Ross D 11:45
Yeah, that's the authenticity is the key to business. If you can fake that, you've got it made.

Caroline 11:53
The deeper level of there's something about leaders who are really, really congruent. And I think we get lost in authenticity, but there's something about people who you trust in your gut, because what they say, what they think, what they do is aligned.

Caroline 12:07
And we really like working with those people. And I think that's deeper than authenticity, which sometimes does get a bit wooly.

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Ross D 12:17
Well, you tend to hear authenticity discussed in terms of appearing as antique, which is in itself.

Caroline 12:22
Yes, and I hate that.

Ross D 12:23
Yeah, exactly. It's sort of the opposite of what you're actually trying to do.

Ross D 12:27
I think there was two things, I think, that you were talking about there. I'd just like to draw them out a little. So one was the kind of making space before you present to get into the right mindset or headspace, I guess.

Ross D 12:42
But the other was, and you kind of just touched on a little bit, was that you have the confidence in your material because you've prepared enough. I think if we're nervous before presentations, we have to think about why that is.

Ross D 12:52
So it could be because you're exposed to the tribe who are all staring at you and could exile you afterwards. But it also could be just because you haven't spent enough time preparing. And I think if you hold that in your mind, how am I going to feel if I don't prepare?

Ross D 13:07
I think that's a useful mindset to have well before the presentation takes place.

Caroline 13:13
Yeah, absolutely agree. And in fact, I have a friend who was often late to things and we did that exact scenario. We said, this is very neuro-linguistic programming. We said, the next time you're deciding when to leave the house, visualise what it will be like if you're early and also what it will be like if you're late.

Caroline 13:32
And then there's some recent neuroscience to say that, then you decide based on your gut response to one of those pictures, which one you want to choose. And most normal people will say, I don't like the movie of me being late.

Caroline 13:44
I get a bad gut feeling. The gut feeling I get of the movie of being early is powerful. So I'm going to leave the house in five minutes. So absolutely, it's useful to test different future scenarios and then get a feeling about which one you want.

Ross D 14:00
Hm. What if I knew what I was talking about?

Caroline 14:05
Well, and then, so then the action would be to rehearse. And that's the next thing to say is that most people are so worried about it going wrong that they don't think about it. They put their head in the sand.

Caroline 14:17
And if you can make the picture of it going wrong and know that you need to rehearse, then make the picture of it going right and take your diary and block out time to work on it. And when I did the TEDx that I did a few years ago, which has gone on to be watched like crazy millions of times....

Ross D 14:38
It was very good, we'll put a link in the show notes. We both watched it.

Caroline 14:41
I was terrified. I remember I was in Oxford that day and I was sitting on the steps of the Radcliffe Camera, which is the big round library. I just thought I feel physically sick about this and my experience in acting and teaching actors is that you just block out rehearsal time.

Caroline 14:58

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So my response to the terror was to sit down and block out time in the diary over the next three months to work on it. And I emailed someone who was going to help me on the content and someone who's going to help me on the performance.

Caroline 15:10
And what I learned as an actor and training actors is that it's the commitment of time to getting better. That is the key. And that's a bit ughh at the time. But if you make time to practice, it will shift.

Caroline 15:25
And the thing I do with people is get them to record themselves on Zoom or get them to record themselves on voice notes on their phone. Or just film yourself on your phone because often we become our own coaches.

Caroline 15:37
And when you've said it three times and watched it back three times, you've pretty much learned it.

Ross D 15:44
I think it takes a particular kind of courage to do a TED talk as well on how to present because you're very exposed to it if you're presenting poorly. Which you didn't do, I thought it was very good.

Caroline 15:59
I had a coach in the US called Denise Graverline who ran a website called The Elequent Women. She very sadly died a couple of years ago and she said, you cannot mess this up.

Ross G 16:15
Can I ask on the rehearsal point, because it's something that I do quite a lot when I'm presenting at industry events, or even doing this podcast, for example, when I've done it live. I've rehearsed a few times.

Ross G 16:29
And sometimes I find that I get bored of my own presentation. And so how have you found that you keep your, if you're an actor and you have to do this every night, how do you keep your energy levels up when you're so bored yourself of your own material?

Caroline 16:43
So this is the real paradox of performance. And I think stand-up comedians are the best people to look out for this because if you see a show a few times, they are basically doing the same material every night.

Ross D 16:56
I went to see Michael McIntyre actually a few years ago who I know is like not everyone's cup of tea, not very edgy, very mainstream but we were I think his 256th or 7th night of that performance and we'd seen half of the show already on TV because he'd done, you know, when he does panel shows and stuff he would use the same jokes but you could not tell when he was performing.

Caroline 17:16
And that's it. And I'm not saying that we all have to be as polished as that because, right, we're not stand-up comedians. But what they're doing is they have the material in their bones. They know it's so well they could do it in their sleep.

Caroline 17:29
And that allows them to dance with the audience. So there's something about having lines at the beginning that are responses and you will play with the audience. You know, it's almost like...

Ross D 17:43
What do you mean by that sorry? The dance with the audience line.

Caroline 17:46
Well, so it's like, you know, hello Wembley, isn't it? In a way, it's a kind of, it's a connection for that room in the moment. Right. And it's, you might gently pick out something that you noticed in the room, or you might, you know, the presidential thing would be to comment on the place that you're in, you know, Oklahoma is what a beautiful city.

Caroline 18:08
Yeah. And those moments of responding to something real in the moment, then allow you to flow into the material that you

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know, and it's finding a balance between this wrote learning and responding to what's actually going on in the room.

Caroline 18:24
And that's why it's a bit like dancing, because if you know a dance, you know the steps, but actually what happens in the dance in the moment is a response to your partner, the other people around you.

Caroline 18:35
So it's that balance between something that you know and something that's happening right now in the moment. That's the art of great performance. And it's why a great actor can do a show eight times a week for a year, and it will still be alive each night.

Ross D 18:49
Spontaneous but not unprepared.

Caroline 18:52
Yes, rehearsed spontaneity is the art of good performance.

Ross G 18:58
I want to come back to something that you mentioned in passing earlier on, which was about when you're preparing for a presentation, taking that time before you're ready to present, to think about what you're going to say, to visualise how it's going to be successful and focus on the problem that you're solving for your audience.

Ross G 19:20
You also talked about the importance of breathing. Could you elaborate on that a little? Because I think it's an important point.

Caroline 19:29
Yeah, I mean, breathing is the thing that if I could talk about for the rest of my life, I would talk about and I come from the place of having been the teacher who needed what she taught. Because when I left uni and went to drama school, they said to me, you're in your head, your voice is thin, you're not resonant, you're not present, you're not listening.

Caroline 19:50
And the reason for all of those things was that my breath was really shallow.

Ross G 19:56
I actually, sorry, sorry to interrupt you, but when I was asking that question, I panicked slightly in the middle of the question because I forgot what it was I was going to to ask. I could feel myself losing my breath.

Ross D 20:08
It's like I need to get to the end of this question. So I've got to say something.

Ross G 20:08
Yeah, exactly. I don't know. Something that happens just when I'm talking to Ross off-line or friends or anything like that. But even in a context where I'm podcasting, where I can't see the audience, I become very conscious of my breath.

Caroline 20:27
And this is the thing, isn't it? And it goes back to that ancient brain staring at the tribe on the hill and worrying about rejection. If you have to run away or punch someone, your gut tenses, because if you're gonna run away or punch someone, you need loads of abs.

Caroline 20:42
You know, we all tense our stomachs, however big our six pack is, we all tense our stomachs in that moment, and that brings the breath into the upper chest. And then we often start to slightly gasp the breath, and that tells the system you're unsafe.

Caroline 20:58
And I had obviously been unsafe, you know, throughout my university days, long story, let's not go there, but I was breathing high in my upper chest. And so I had to learn to send the breath low and wide into the belly.

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Caroline 21:14
And actually it's worth just thinking about this right now. I'm all about doing, if we just put our hands on our tummies for a moment, and just, it's always good to breathe out first. If you just send the breath out and squeeze your tummy with your hands, and we're gonna send the breath out through the mouth.

Caroline 21:29
So we're just gonna blow out birthday candles. And then let the air come in through the nose and fill the belly. And then squeeze the tummy as you breathe out through the mouth. Just do that one more time, let the air come in through the nose and fill the belly.

Caroline 21:48
The hands move away from the spine. And then squeeze the belly to the spine as you breathe out. Now, if we can speak on the outbreath, so all speech is powered by exhalation. So as the belly squeezes back to the spine, that's when we should be speaking.

Caroline 22:12
And as the belly moves away from the spine, that's when we should be pausing. And if you sing, I'm not gonna get us to sing. Happy birthday, cause it might be a bit silly. But if you press pause on this right now and sing happy birthday to yourself, you will find that you're doing it right.

Caroline 22:28
And I was working on a, working with a group of people who were doing a big pitch for the civil service the other day. And one of the things we did, even on teams was get them to sing lines of their pitch.

Caroline 22:39
I had them on mute so that they didn't feel too silly. But if you're working on something, sing the lines and then speak them. Cause we know how to use the breath when we sing. And speaking is actually really, really similar.

Caroline 22:53
So yes, it's a little bit like learning to drive, practice it, and then when you get into the room, don't think about it too much, let it be unconscious. But you do need to practice this if it's gonna show up for you in a room where it's stressful.

Caroline 23:09
Does that answer your question?

Ross G 23:11
Yeah, absolutely. I think it's something that, on the face of it, is so simple. Like, I shouldn't need to practice how to breathe. But, certainly for me, it's something that I'm conscious of whenever I am presenting.

Ross G 23:23
It's something that I sort of find myself gasping for air almost at certain points. And I think it's, yeah, practicing beforehand so you then feel you don't need to think about it. You don't need to be aware of it while you're presenting. I think that completely makes sense.

Caroline 23:39
And we used to learn this stuff because we used to sing more at school and there was more teaching around elocution and debating and the more we sit in front of laptops and tense our shoulders, the less we become adept at this stuff.

Caroline 23:54
So I think increasingly even really senior leaders need to relearn this stuff. And I'm working on it all the time. You know, it's just our tech age stops us breathing in the way that supports good speaking.

Ross D 24:07
Okay, so before we wrap up, are there any other techniques, sort of body language or tone that you can share that would help our audience engage when they're presenting?

Caroline 24:18
Something that is really simple and often helpful is to think about how the body is supporting you as a speaker. There's a

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little exercise called the right big toe, which is really powerful. And if you're sitting in a chair or if you're standing, this works.

Caroline 24:33
If you can get your body weight slightly forward on the right big toe, and then think about the line of your spine from either the feet or the pelvis if you're sitting. If you can get that sense of being ready for action, ready to move off, rather than the opposite, which is kind of leaning back, watching the telly on my sofa.

Caroline 24:55
Just finding that sense of ready for action with the spine lined up is really, really good for voice and energy. And the more we get the body in a place of energy and alignment, the better the voice will be.

Caroline 25:10
And the simplest thing you can do to get your voice and your speaking confident is to do something physical before you speak. So go for a walk, swim, run, do a quick stretch, shake your arms around, dance around the kitchen.

Caroline 25:24
Anything you do for the body will really help you as a speaker. And that's been my big lesson over the last, however many decades I've been doing this, get the body warmed up and the voice will follow.

Ross D 25:36
I guess you have to habitualise these practices before you're actually presenting though, don't you? Because I'm standing just now, I'm trying it with a big toe and I'm trying to breathe at the same time.

Ross D 25:47
It's quite a lot to think about when you're also trying to remember the story that you want to tell to go back to that first point.

Caroline 25:54
Yes, and so the way that an actor would frame this, my teacher years ago said to me, you have no process, and that's quite a cruel thing to say to an actor. But he was right. What he was saying is, is what you do before the performance that matters.

Caroline 26:08
And if you have a practice, a habit like you say, Ross, that you do for five minutes every day, that's much more powerful than worrying about it in the moment. So process and practice have atomic habits, you know, nest the breathing into the moments where you're making a cup of coffee in the morning.

Caroline 26:26
If you've got five minutes on public transport, practice your breathing and grounding. Remember the right big toe just before you walk into the room or just before you log in. The more these habits become nested in things you're doing every day, the more likely you are to be successful.

Caroline 26:43
Absolutely. This is simple stuff and it only works if it's in habit.

Ross G 26:49
Interesting. I wanted just before we wrap up to go back to the point you said about comedians earlier on, where do you stand on jokes for the part time amateur presenter?

Caroline 27:03
I hate the joke at the beginning, you know, the old school warm-up joke. But I'm also really hesitant to give rules. I think the best way to assess this is what you do conversationally. If you are naturally the person who gets your friends rolling with laughter, then as long as you're not talking to the board, actually, probably that will work for you.

Caroline 27:27
If you're not the funniest person in the group, then don't pull three jokes off the Internet and expect them to work for you. Because congruence is the most important thing. And usually the jokes that get the best laugh are the impromptu ones anyway.

Ross G 27:42
Great, well, thank you for that, Caroline. There's a lot of practical advice in there. Just to wrap up, Ross, what will you be taking away from this conversation and applying in your life this week?

Ross D 27:59
I think the two techniques, so the breathing with your lower down then up in your chest with the stomach going in and out and then also putting weight on the right big toe, I'll be practicing them whenever I'm making a cup of tea from now on and then trying to habitualise them.

Ross G 28:16
Yeah. I think I'm good to go off and practice both of these things after we finish recording. I think for me it's the sort of playing around empathy, so not dwelling on, I know they've got to do this presentation, getting really nervous about it, focusing more on the problem that I'm solving for the audience and starting with that.

Ross G 28:35
Caroline, what about you?

Caroline 28:39
I've noticed myself this week get very caught up in too much work and lots of worry and my practice this week is going to be to carve out time to find lightness, to do things that allow me to be light because I notice how when life gets too much I just close up like a little hedgehog and we're not at our best there so my note to myself is lighten up.

Ross G 29:09
Alright, so let's move on to our regular feature, one thing I've learned this week. Ross, do you want to go first?

Ross D 29:17
Sure. So I was reading an article in Wired magazine about why bosses are so inflexible about work arrangements. And so this was based on research from Future Forum, who are backed by Slack. And they survey 10 ,000 knowledge workers every quarter and have done for a while.

Ross D 29:35
Now at the tail end of 2021, the Future Forum found that 76% of workers want flexibility in whether they work from home or in the office. And 93% want flexibility about when they work, so not necessarily traditional nine to five working hours.

Ross D 29:51
And I think that's understandable, but there was a wrinkle with it, which was that 44% of executives want their employees back in the office like the before times every single day. And the survey suggested three reasons for this.

Ross D 30:04
So first of all, execs are generally more satisfied at work than their employees. Basically, they've got a better office and better pay. And they assume that everyone else is as happy as they are, because their environment is quite comfy.

Ross D 30:18
Second one is that the execs have climbed the ranks within an office environment. And they assume that that's the way that other people will do it. So by having people in the office, they're creating the opportunities that they themselves experience.

Ross D 30:29
So it's not necessarily a sort of Machiavellian or sort of authoritarian role. This is my experience, I think other people should have the same one. And then the third insight was that execs often have insights into future business needs, which aren't communicated to staff.

Ross D 30:46
So they might have plans for flexible work in the future, or they might not. They're aware that these things can change based on conditions, but the employees are getting told what to do. Because they don't have any agency in this, when asked about it, they express more concern.

Ross D 31:02
And so they say, I want to have choice, because right now they don't have any. And the Wired article connects these issues

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to the great resignation going on. So I was reading this and thinking that this podcast is primarily for leaders and managers.

Ross D 31:15
And the way that you think about working arrangements might not be the way that your team members or employees think about working arrangements. And so good to check in with them on what their preferences would be.

Ross G 31:27
That's very interesting. We'll put a link to that article in our show notes. Caroline, what's one thing you've learned this week?

Caroline 31:36
I write a weekly email to my list and this week's email was about comparisonitis, you know that feeling of comparing ourselves against others. So I've been thinking a lot about this. In doing the research for it, I learnt a really interesting fact which is that the Navy SEALS, when they're dealing with fear or threat, are taught to do two things.

Caroline 32:00
They're taught to really focus on others which brings us back to that empathy point. And they're also taught to think about something that they're grateful for. And those two actions, think about the team and think about something you're grateful for, spike dopamine and oxytocin.

Caroline 32:19
And dopamine and oxytocin are really great nerves neutralisers and also comparisonitis neutralisers. So I've been thinking a lot about team and gratitude this week.

Ross D 32:30
I love that. That feels quite applicable to the presentation as well.

Caroline 32:35
Yes, exactly. I think it works for anything where you feel a bit out of sorts, a bit nervous.

Ross G 32:41
So for me, I've been spending quite a lot of time recently at work thinking about technology and different forms. So I've been having conversations at work around the metaverse and blockchain and AI.

Ross G 32:53
And I think a lot of these technologies feel like they're quite a long way from impacting my work. But then I was editing photographs as part of my job the other day and using Lightroom. It's an application I use quite a lot but haven't used for a sort of six months or so.

Ross G 33:10
A new feature in Lightroom allows the program to automatically detect the subject of your photo and create a mask around it. So if you want to brighten that part of the image or make edits to that part of the image, the software will now detect that for you and put a mask around it.

Ross G 33:29
Whereas before you used to have to draw a physical mask around it, it would take 10 minutes longer, basically, if you wanted to do it really meticulously. So I think it was the realisation this week that actually a lot of these technologies are already here and making our lives easier in sort of subtle ways that we don't always immediately grasp.

Ross G 33:50
Caroline, is there anything else you want to mention before we wrap up?

Caroline 33:55
We've just launched this course called Master Your Meetings and it's a short two and a half hour course that gives you tools to get from panic to power, anxiety to authority in all of your meetings. I'm really excited about it and it's been a beast to create.

Caroline 34:10
So I'm with you on the challenges and delights of tech.

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Ross G 34:16

Great, we'll put a link to that in our show notes as well.

Ross D 34:19

And that's it. You will listen to the Future Talent Learning podcast with me, Ross Dickey and Ross Garner. Our guest this week was Caroline Goyder. Until next time, bye for now.

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