John Bandler's
Christmas Eve
at the **Julibee Motel**
Directed by Tom Mackan

Aimee Kessler Evans
James Thomas

JULIBEE MOTEL

Photo: John Bandler   Image Design: Paulina Rzeczkowska

The Hamilton Fringe Festival, July 14-24, 2016
www.bandler.com/julibee

You, Your Slides and Your Posters: Allies or Foes?

John Bandler

Presented at
McMaster University, Carleton University, University of Waterloo,
November 2016

"All systems are rigged.
By design."

—John Bandler, 2016

"fail fast"

—Katty Kay and Claire Shipman, *The Confidence Code*, 2014, p. 138

Overview

story, persuasion, bias, trust, impact, fear, first impressions, citation, subtext, metaphor, theatricality, authenticity, articulation, etiquette, awareness, being remembered, slide composition, theme, respecting your audience, the elevator pitch, ethics, admitting setbacks . . .
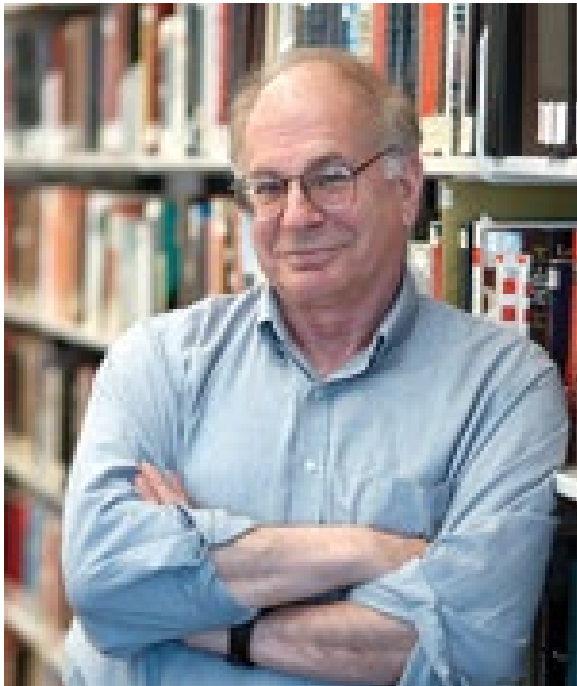
MY NAME IS . . .

ENSURE YOUR NAME IS **EASILY** REPEATABLE

ON BEING LIKED

The Halo Effect

"The tendency to like (or dislike) everything about a person—including things you have not observed"

—Daniel Kahneman, *Thinking, Fast and Slow*, 2012, p. 125, ch 7.

http://en.wikipedia.org/wiki/File:Daniel_KAHNEMAN.jpg

While you are speaking, "they" are studying

While you are speaking, "they" are studying

your poster/your slide . . .

While you are speaking, "they" are studying

your poster/**your slide . . .**

you . . .

While you are speaking, "they" are studying

your poster/**your slide . . .**

you . . .

_ _ _ _ . . . (fill in the blanks)

BE KIND TO YOUR YOURSELF

ensure your name is correctly pronounced

ensure your name is remembered

ensure your message is remembered

ensure your story is remembered

BE KIND TO YOUR AUDIENCE

Anything new, unfamiliar demands work:

words

charts

images

Anything new, unfamiliar demands work:

words

charts

images

Anything new, unfamiliar demands work:

words

charts

images

Anything new, unfamiliar demands work:

words

charts

images

don't cram your slide(s)

don't cram your poster(s)

don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slider
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides
don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slide(s) don't cram your slides

avoid:
transitions
animations
clutter

this is an unnecessary and distracting template

avoid

(distracting) templates

avoid distracting logos

avoid distracting logos

26

THE ART
OF GOOD PRACTICE

The Big Picture
Arial or Times New Roman,
proofread, spell check,
be sparing, be consistent,
minimize FONT variations,
minimize color variations,
rehearse with an audience

Slides vs. Posters

slides: speaker controls pace,
no backtrack for viewer

posters: viewer controls pace,
viewer can backtrack

CONTENT

All characters, words and symbols exist on your slide

because you want your audience to study them

. . . except for . . .

**a reference
a citation
a URL**

(but don't leave them out)

Read your slides to your audience

Read your slides to your audience

if your slides are verbose

SLIDE OVERLOAD

Every icon, graphic, bubble, color, transition, animation, slogan, . . . on a slide is there for one reason:

Every icon, graphic, bubble, color, transition, animation, slogan, . . . on a slide is there for one reason:

it is essential

If your slide has **verbiage** or **art** you want your audience to **ignore**, tell "them":

If your slide has verbiage or art you want your audience to ignore, tell "them":

asap

THE HIGHLY TECHNICAL: INFORMATION OR INFORMATION OVERLOAD?

Space Mapping = The Engineer's Mysterious "Feel"

harnesses physics-based "quasi-global" surrogates (expert knowledge) to achieve fast model enhancements

facilitates **cognition-driven** full-wave electromagnetics-based and multidisciplinary modeling and design
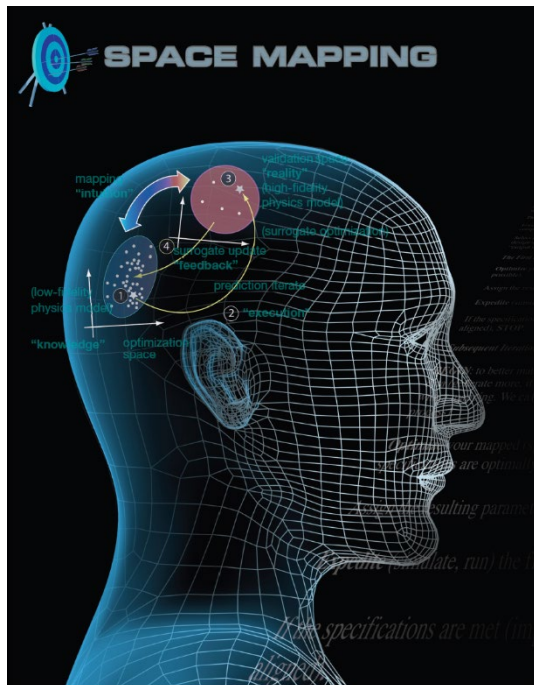
offers a quantitative explanation for the engineer's "feel"

offers "more" for "less"

is "elegant"

makes (**evolutionary**) common sense

Bandler, Cheng, and Madsen, *WFE Workshop, IEEE MTT-S IMS*, 2014   41

The **Space Mapping** Concept
(Bandler *et al.*, 1994-)

validation space
"**reality**"
(high-fidelity
physics model)

mapping
"**intuition**"

③

④

surrogate update
"**feedback**"

(surrogate
optimization)

(low-fidelity
physics model)

①

prediction iterate

② "**execution**"

"**knowledge**" optimization
space
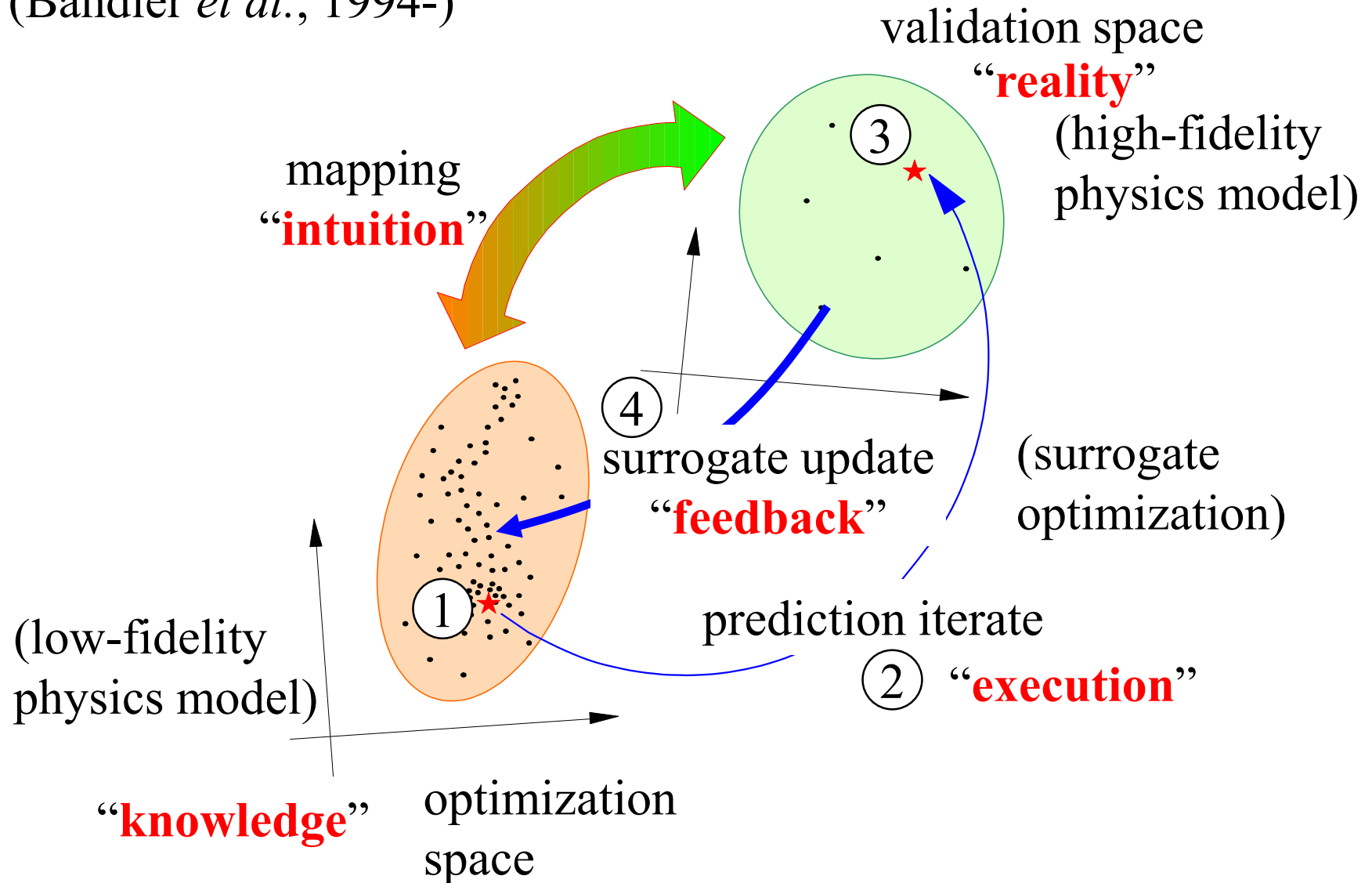
SUBTEXT

Once Into A Persuasion Event . . .

subtext comes into play . . .

subtext:

an underlying,
often distinct theme
with traps and hidden agendas

US Senator George Mitchell

"The notion of poisoning your own people, I think, is something that is repulsive to everyone."

—George Mitchell, CNN, December 13, 2012

US Senator George Mitchell

"The notion of poisoning people, I think, is something that is repulsive to everyone."

—George Mitchell, CNN, December 13, 2012

US Senator George Mitchell

"The notion of poisoning **your own** people, I think, is something that is repulsive to everyone."

—George Mitchell, CNN, December 13, 2012

George Mitchell's Subtext?

subtext: it is sometimes essential, I think, to poison people other than your own

You, Your Slides and Your Posters:
Allies or Foes?

John Bandler

McMaster University, bandler@mcmaster.ca

http://www.sos.mcmaster.ca

Bandler Corporation, john@bandler.com

http://www.bandler.com

Based on "Professional Session:
Preparing and Presenting Papers for MTT-S Journals and Conferences
2016 IEEE MTT-S International Microwave Symposium
San Francisco, CA, May 25, 2016"

Effective Presentations

John Bandler

McMaster University, bandler@mcmaster.ca

http://www.sos.mcmaster.ca

Bandler Corporation, john@bandler.com

http://www.bandler.com

Professional Session: Preparing and Presenting Papers for MTT-S Journals and Conferences

2016 IEEE MTT-S International Microwave Symposium

San Francisco, CA, May 25, 2016

"You, Your Slides and Your Posters: Allies or Foes?"

subtext hinges on: who are allies, who are foes, . . . ?

"You, Your Slides and Your Posters: Allies or Foes?"

subtext hinges on: who are allies, who are foes, . . . ?

you, your slides, your posters, your audience . . . ?

"We Got Him"

PETER BERGEN: Did torture lead to bin Laden?

Silence.

BARACK OBAMA: You know (*pause*) I (*pause*) do not believe (*pause*) that torture (*pause*) was (*pause*) the key to us getting bin Laden . . . You can't argue counterfactuals . . . What ended up being absolutely critical is hard to (*pause*) disentangle."

—CNN, May 6, 2016

**"The Aspiring Novelist
Who Became Obama's Foreign-Policy Guru"**

"Like Obama, [Ben] Rhodes is a storyteller who uses a writer's tools to advance an agenda that is packaged as politics but is often quite personal."

—David Samuels,
The New York Times Magazine,
May 5, 2016

Reality According To Trump

If She Wins, The System Is Rigged
If I Lose, The System Is Broken

"IT'S BROKEN!"

"IT'S RIGGED!"
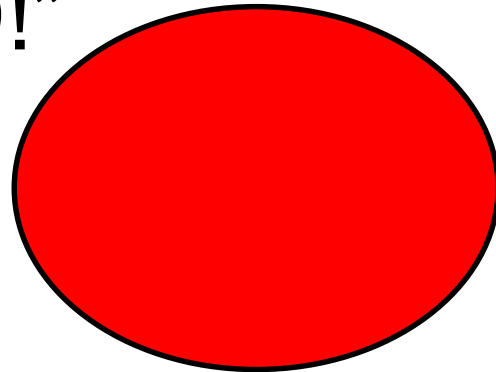
"I'LL 'FIX' IT!"

IT'S 'FIXED'!

LOOKS CAN BE DECEIVING

Looks Can Be Deceiving

I enter Milli's, **a high-end ladies salon**.

I'm wearing a **paint-spattered tee-shirt and torn shorts**.

Horrified, a sales assistant blocks me, "May I help you?"

"I'm looking for my wife."

With disgust, "**Your wife couldn't possibly be here**."

"There she is."

Indeed, my wife is negotiating a purchase.

SCIENCE CAN BE DECEIVING

Scientists Have Unconscious Agendas

"Scientists are very often consciously or unconsciously driven by agendas well outside science, even if they do not acknowledge them."
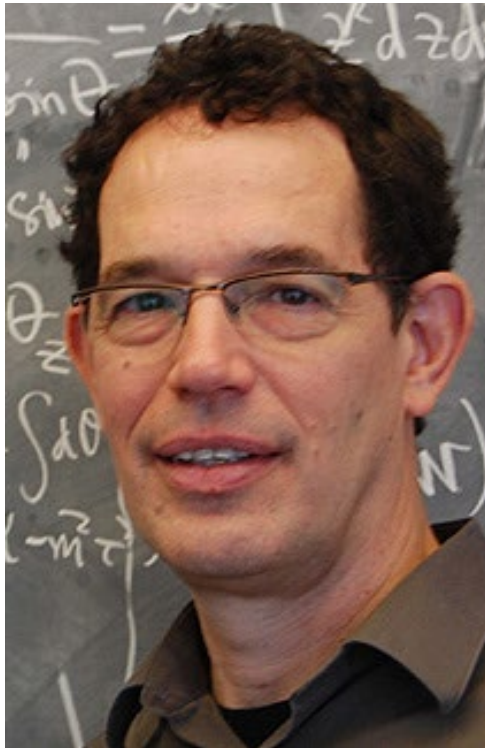
—Neil Turok, Director, Perimeter Institute, 2012 CBC Massey Lectures

http://www.cbc.ca/radio-content/archive/ideas/2012-massey-neil-turok-2.jpg

Scientific Fact Or Sales Talk?

we propose/present/review . . .

       a breakthrough technology . . .
       a unified framework . . .
       the state of the art . . .
       a novel approach . . .

Scientific Fact Or Sales Talk?

we propose/present/review . . .
[**active voice**]

      a breakthrough technology . . .
      a unified framework . . .
      the state of the art . . .
      a novel approach . . .

Scientific Fact Or Sales Talk?

we propose/present/review . . .
[**active voice**]

      a breakthrough technology . . .
      a unified framework . . .
      the state of the art . . .
      a novel approach . . .

      is proposed/presented/reviewed
                  [**passive voice**]

The Art Of Persuasion

"A story persuades because you have to admit both the positive and the negative."

—Robert McKee

Photo: John Bandler

"Elevate" Your Work!
By Distancing Previous Work
(even your own)

for previous work:
admit the "few good" attributes
list the "major bad" attributes

"Elevate" **Your Friends**!
By Embracing Their Work
(even your own)

for your friends' work:
admit the "few bad" **attributes**
list the "major good" **attributes**

Problems With "Elevating" Yourself

reviewers, authors, audience . . .

see through you

feel something isn't right

REFERENCES AND ACKNOWLEDGEMENTS HAVE CONSCIOUS AND UNCONSCIOUS **AGENDAS**

MISSING REFERENCES AND ACKNOWLEDGEMENTS HAVE CONSCIOUS AND UNCONSCIOUS **AGENDAS**

MISSING
REFERENCES AND ACKNOWLEDGEMENTS HIDE FACTS AND MANIPULATE **TRUTH**

Over-Referring To
Or Over-Acknowledging

the prior work or assistance of others

is unheard of

Under-Recognizing Or Under-Praising

the work or the successes of others

is very likely

GETTING READY

Before Your Presentation
choose words wisely
introduce redundancy
introduce pauses
order words for effect
memorize as necessary
dress thoughtfully
respect those butterflies

During Your Presentation
face your audience quickly
introduce yourself slowly
articulate clearly
"embrace" your audience
control your movements
use positive hand gestures
be authentic

THE ART
OF COMPOSITION
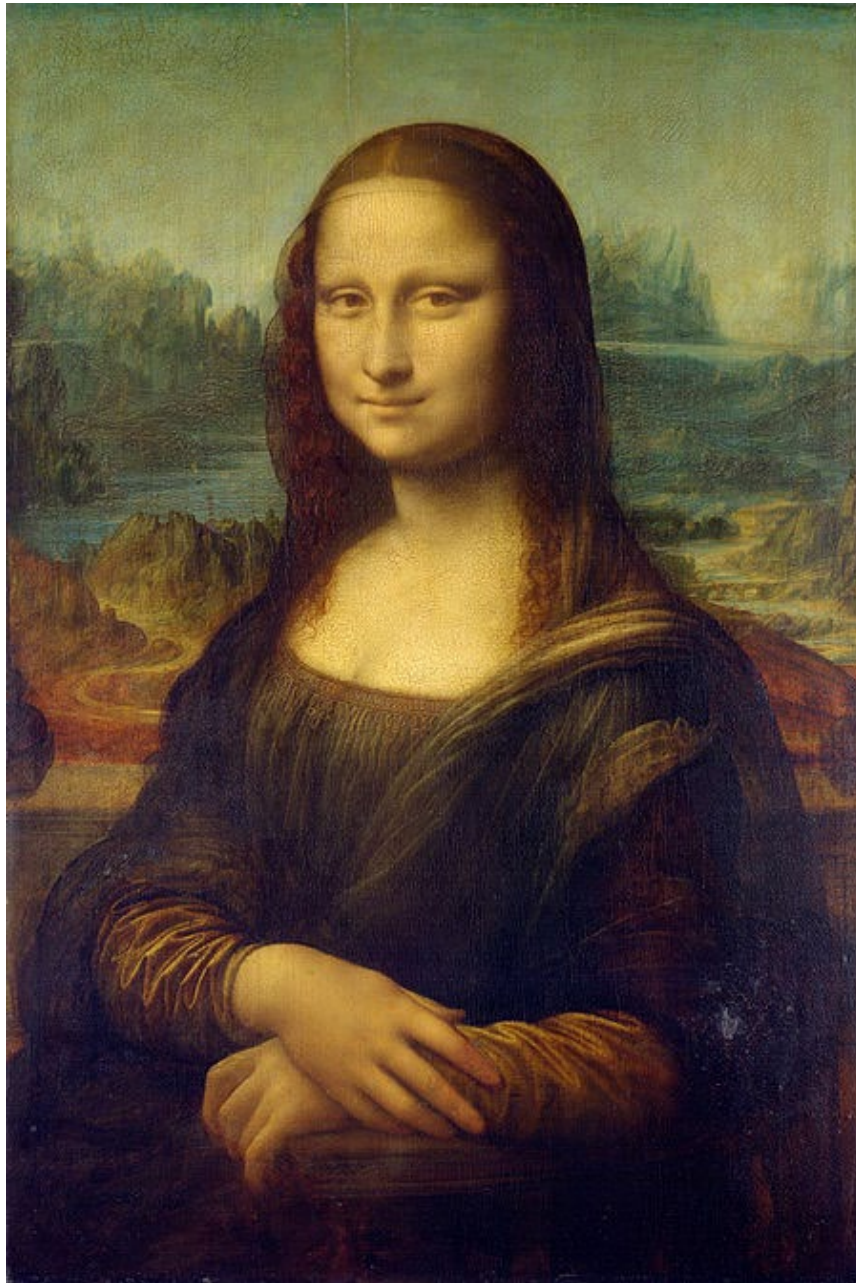
Photo: John Bandler

Aggressive Space Mapping Design
Of Dielectric Resonator Multiplexers
(Ismail *et al.*, 2003, Com Dev, Canada)

10-channel output multiplexer, 140 variables
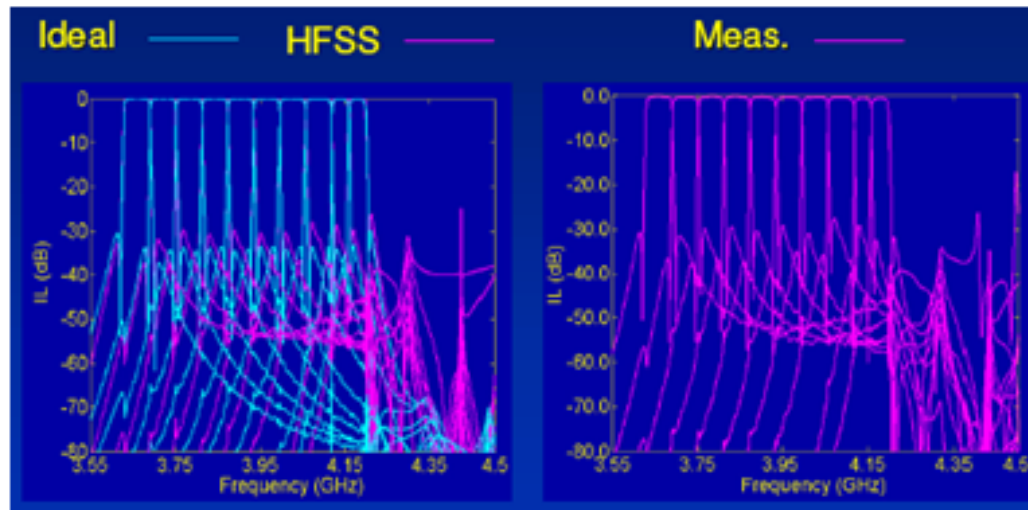
Photo: Beth Bandler

Aggressive Space Mapping Design
Of Dielectric Resonator Multiplexers
(Ismail *et al.*, 2003, Com Dev, Canada)

10-channel output multiplexer, 140 variables
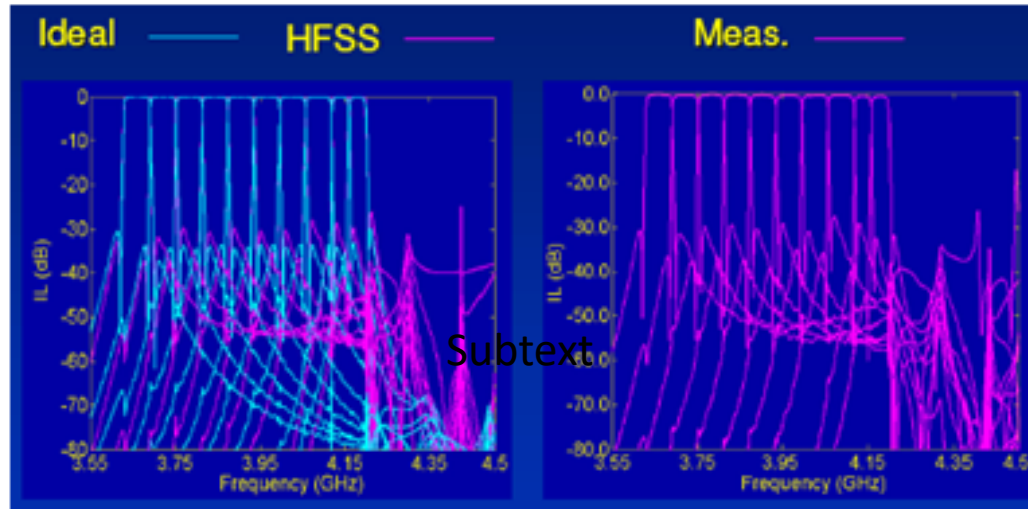
Subtext

Photo: Beth Bandler

YOU ARE IN YOUR COMPOSITION!

Your Optimal Stance

if the screen is **center stage**

<u>stand</u> **downstage right**

in front of all barriers

Your Optimal Actions

walk **towards** the audience

engage through arms outstretched, palms up

ask the audience **questions**

POSTER ESSENTIALS

Poster Impressions

dress as for **oral** presentation

hide garbage, clutter, food

don't eat, fidget, or pace

Poster Welcome

invite people to your space

talk to people you **don't** know

never ignore anyone present

Poster Procedure

make eye contact

stand stage right, clear of your poster

let no one **monopolize** you

Poster Respect

never display your back

never abandon your poster

never shun your competitors

TRADE SHOWS

Photo: John Bandler

The OSA Era
(Optimization Systems Associates Inc., 1983-1997,
John Bandler, Founder and President)

At Queens University, Belfast
  a **one hour seminar** balloons to **three hours**

At Wright-Patterson Air Force Base
  a **10-minute pitch** turns into a **2.5-hour talk**

At British Telecom, UK
  OSA software **benchmarks**
  Hewlett-Packard's software

At Santa Rosa, CA, 1997
  Hewlett-Packard buys OSA

MAKE AN IMPACT

A. Einstein

Patent Office, Bern

$$E = mc^2$$

E. Albert
Ph.D. Candidate

$$E \neq mc^2$$

LUDWIG: A Self-Optimizing Neuro-Symphonic Framework

R. van Bot, Ph.D. Candidate
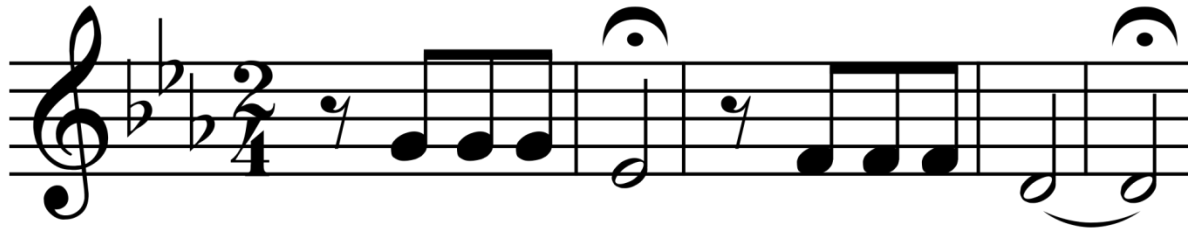
Opening motif of Beethoven's 5th: http://en.wikipedia.org/wiki/Symphony_No._5_%28Beethoven%

CASE STUDY:
FIRST IMPRESSIONS

Hany L. Abdel-Malek:
First Impressions
(McMaster U, 1974-1977)

"low" final grade in a course:
a professor's first impression

Hany L. Abdel-Malek:
First Impressions
(McMaster U, 1974-1977)

"low" final grade in a course:
a professor's first impression

spectacular impact on **three** professors
in Ph.D. comprehensive (oral) exam:
the still unimpressed professor

John Bandler's "From Creativity To Success Via Risk And Setback: An Insider's Perspective"
McMasterUTV, 2013

3MT®

Three Minute Thesis (3MT®) Competition

developed by the University
of Queensland in 2008

requires presentations of three minutes or less

supported by only one static slide

"cultivates students' academic, presentation, and research communication skills"

"supports their capacity to effectively explain their research in three minutes, in a language appropriate to a non-specialist audience"

Three Minute Thesis (3MT®) Competition

avoid jargon

don't get stuck in the weeds

include metaphors

include human stories

deliver an **overview** (not an under-view)

raise your presentation **up** to your audience

memorize

IEEE IMS2017 Three Minute Thesis (3MT®) Competition

new: the first-ever IMS 3MT® competition in 2017

to showcase students and young professionals who have distilled their highly complex, technical research into presentations accessible to non-specialists

—John Bandler and Erin Kiley, 2016

http://ims2017.org/technical-program/competitions/3mt

CASE STUDY: 3MT®

Teng Guo, McMaster University

Photo: John Bandler
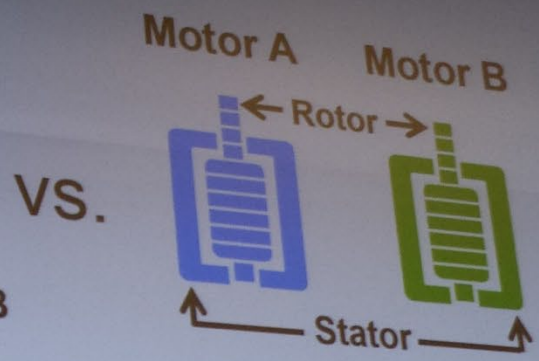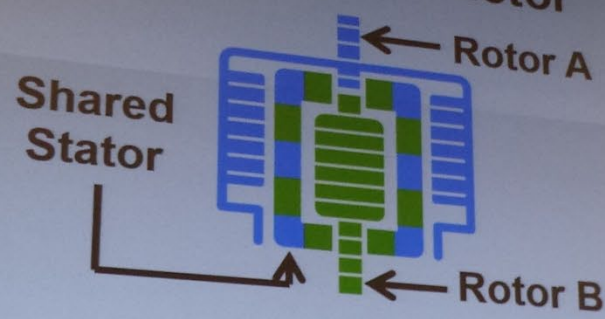
Teng Guo – Double Rotor Motor

Ontario 3MT 2015

Teng Guo – Double Rotor Motor

Ontario 3MT 2015

CASE STUDY: 3MT®

Stepping Into A Healthy Mind
Ana Kovacevic

Photo: Paulina Rzeczkowska

Ana Kovacevic – Stepping Into A Healthy Mind

McMaster 3MT 2016

Ana Kovacevic – Stepping Into A Healthy Mind

Ontario 3MT 2016

HOW TO CITE AND ACKNOWLEDGE DURING 3MT®?

WHICH ASPECT RATIO?

Aspect Ratios

4:3 (like this slide)

16:9 (video format)

Converting Slides From 4:3 To 16:9

technically **easy**

compositionally **different**

MY ARTISTIC INITIATIVES

John Bandler

59 Minutes in the Maxwell Suite—A Stage Play

—"And you're my hostage. Right?"

That The Multitude May Live—A Stage Play
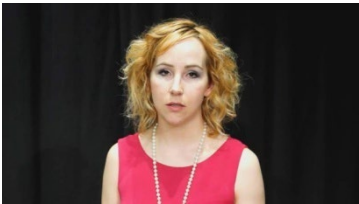
—"I'm alive so that you could die."

The Trial of Naomi Verne—A Stage Play

—"Jerusalem's a real place."

John Bandler's Jahzara's Triangle

pitched on YouTube by Genevieve Jack as Candy Quill

Explain Less, Predict More

John Bandler, TEDxMcMasterU

MY SPEAKING INITIATIVES

Recent Talks

"Awareness, creativity, and creative thinking," 2014, 2015.

"Don't dodge ethics on your route to success," 2015.

"Creativity, cooperation conflict," 2016.

AUTHENICITY WINS

Respect (Empathize With)

your audience

your sources (<u>citations</u>)

your <u>commitment</u>
(to the long haul)

Communicate (Admit)

your expertise

your journey ("story")

your <u>setbacks</u>

Promote (Inspire)

your vision

your theme

your <u>message</u>

A BAD IMPRESSION
IS A LASTING IMPRESSION

Refernces

J.W. Bandler, Q.J. Zhang and R.M. Biernacki, "A unified theory for frequency-domain simulation and sensitivity analysis of linear and nonlinear circuits," IEEE Trans. Micro. Theory Techn., vol. 36, 1988, pp. 1661–1669.

J. W. Bandler, R. M. Biernacki, S. H. Chen, R. H. Hemmers and K. Madsen, "Electromagnetic optimization exploiting aggressive space mapping ", IEEE Trans. Microwave Theory Tech., Vol. 43, No. 12, pp. 2874-2882, Dec. 1995.

J.E. Rayas-Sanchez, "Power in simplicity with ASM: tracing the aggressive space mapping algorithm over two decades of development and engineering applications," *IEEE Microw. Mag.*, vol. 17, no. 4, pp. 64-76, Apr. 2016.

Talks vs. Manuscripts

talks: first impressions at
the start

manuscripts: first impressions
anywhere

"Before you can start
to think outside the box
you have to figure out
who's holding down the lid"

—John Bandler, 2016

TAKE A RISK:
CREATE AN UNFORGETTABLE PRESENTATION

What We've Covered

the importance of your name, of articulation
being liked
being kind: to yourself, to the audience
the art of good practice
slide content, slide overload
subtext, first impressions: bias, trust, deceit . . .
the art of persuasion: a good story, good metaphors
the importance of citations
getting ready
the art of composition, being in your own composition
poster essentials: impressions, etiquette, respect . . .
making an impact, making a good impression
awareness, being authentic, admitting setbacks
examples and case studies

ACKNOWLEDGEMENTS

Special Acknowledgement

John Vlachopoulos

Photo: John Bandler

THANK YOU