

PUBLIC SPEAKING & STORYTELLING  
FOR PROJECT MANAGERS & ENGINEERS

Rashid N. Kapadia

# Necessary Bridges

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Public Speaking & Storytelling for  
Project Managers & Engineers

Rashid N. Kapadia

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Rashid N. Kapadia

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With infinite gratitude I dedicate this work to ...

My parents, for their limitless love and their sterling examples. And for invaluable memories of contentment, erudition and equanimity.

My wife and son, for their limitless love and their selfless support. And for making us the blessed family we are.

I would also like to dedicate my work to ...

All engineers and project managers, past, present and future. Alas, too often, “the world little knows ... nor long remembers ...” the greatness of our professions.

All who bring passion and purpose to public speaking, storytelling and oratory.

All who set audacious goals, long to build necessary bridges and make the world a better place.

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# Preface

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*“It always seems impossible until it is done.”*

— *Nelson Mandela*

I remember being truly mesmerized, watching a scene from the movie *Invictus*. This is the scene in which the president of South Africa summons the captain of its national rugby team to his presidential office, and plants the seed of an idea: “Win the Rugby World Cup; our broken nation needs this of you. Together, we must all become ‘One Team, One Nation.’”

This movie portrays a portion of the multifaceted book called *Playing the Enemy* by John Carlin. It is one of the best sports books I’ve read, covering one of the greatest sports stories of all time; but it is much more. It is an inspirational self-help book. It is a book about a political genius who faced multiple impossibly difficult challenges, and who responded with, “It always seems impossible until it is done.” It is a book about an epic injustice and an epic reconciliation. It is a book about a leader, who perhaps more than anyone else on this planet, mastered the art of making friends and influencing people. It is a book about a superb public speaker. It is a book, which describes the most unlikely exercise in political seduction ever undertaken. And it is a book, which led to a superb scene in a marvelous movie.

*President Nelson Mandela (NM): Tell me, Francois, ... what is your philosophy of leadership? How do you inspire your team to do their best?*

*Captain of the Springboks Rugby team, Francois Pienaar (FP): By example ... I’ve always thought to lead by example, Sir.*

*NM: Well that is right ... that is exactly right. But how to get them to be better than they think they can be? That is*

*very difficult, I find. Inspiration, perhaps. How do we inspire ourselves to greatness, when nothing less will do? How do we inspire everyone around us? I sometimes think it is by **using the work of others.***

*On Robben Island, when things got very bad ... I found inspiration in a poem.*

*FP: A poem?*

*NM: A Victorian poem ... just words ... but they helped me to stand when all I wanted to do was to lie down.*

*But you didn't come all this way to hear an old man talk about things that make no sense.*

*FP: No, no, please Mr. President ... it makes complete sense to me. On the day of the big match, say a test, in the bus, on the way to the stadium, nobody talks.*

*NM: Ah yes, they are all preparing.*

*FP: Right. But when I think we are ready, I have the bus driver put on a song, something I've chosen, one we all know ... and we listen to the words together ... and it helps.*

*NM: I remember when I was invited to the 1992 Olympics in Barcelona. Everybody in the stadium greeted me with a song. At the time the future ... our future, seemed very bleak. But to hear that song in the voices of people from all over our planet made me proud to be South African. It inspired me to come home and do better. It allowed me to expect more of myself.*

*FP: May I ask, what was the song, Sir?*

*NM: Well ... it was Nkosi Sikelel' iAfrika ... a very inspiring song.*

*We need inspiration, Francois, ... because in order to build our nation, we must all exceed our own expectations.*

<https://www.youtube.com/watch?v=TQhns5AwAkA>

I wondered why this scene moved me so deeply. I thought long and hard about it. Engineers all too frequently cannot leave great feelings, or well enough alone. They try to “figure it out.” You already know this. I wasn’t really satisfied with anything I initially came up with. That changed after I was exposed to the worlds of public speaking and storytelling.

After spending a few years trying to improve my public speaking and storytelling skills, I got a much better appreciation and understanding of why I was so mesmerized by the powerful *Invictus* scene. It is the same power that public speakers and storytellers everywhere attempt to harness.

I know I want to exceed my own expectations on a regular basis. Who doesn’t? But to hear and see it dramatized this way was a game changer.

Vikas Jhingran has written a book called *Emote: Using Emotions to Make Your Message Memorable*. In his approach (with his uniquely analytical articulation of the role of emotions in speech craft), he recommends that we start writing a speech after having made a clear decision of the “final emotion” we want to leave the audience with.

Well, the emotions that I was left with at the end of this scene would be a fabulous way to feel at the end of any speech or presentation—regardless of whether I was in the audience or speaking to an audience.

I have drawn much inspiration from the movie *Invictus*, and especially from using **the work of others**.

In *Necessary Bridges*, I have used **the work of others** extensively. I acknowledge with much gratitude all that is available to us on the road to exceeding our own expectations. I have meticulously credited sources. Whenever I have cited the work (or the words) of others, I have italicized them. In the unlikely event I have inadvertently omitted to cite a



source, I apologize in advance. The oversight error is entirely my own.

To the reader, if I have cited sources in a way that seems excessive, and occasionally disrupts the smooth flow of reading, or requires you to read too much italicized font, I ask your indulgence. It is an essential compromise: I ask your understanding.

Over many years as a project manager and engineer, it became clearer and clearer to me project managers and engineers were inadvertently compromising their professional and career advancement by not being “good enough” in public speaking and storytelling.

I committed to write this book because I inadvertently stumbled into a hole. I became aware of a gap, a mismatch; one that I could no longer ignore.

Briefly, these conclusions dawned on me: (1) there is a mismatch between what project managers know they need to excel at: and with what they commit to excelling at: and (2) there is a mismatch between what engineers think they need to know and learn: and with what they really need to know and learn. Put differently, this topic found me and in an inexplicable way commanded me to act! “Write a book, Rashid. Evangelize public speaking and storytelling to project managers and engineers. In time they will thank you for this contribution to our professions.” A bonus benefit: Writing a book on a subject helps the author become an expert on that subject.

The primary purpose of this book is to get project managers and engineers to commit to acquiring expertise in public speaking and storytelling. The secondary purpose is to provide (just) enough content (accompanied by exercises, examples and directions to other resources—i.e. the work of others) to keep the commitment strong and sustained over

years. There is plenty of marvelous content out there.

This book is NOT about technical presentations or presentations specific to the professions of engineering and project management. The content of this book is generic and exposes the reader to the basics of public speaking and storytelling.

This analogy may help explain my thinking. In the 1970s there was a revolution in which personal computers began entering our lives in a major way. Two dominant companies driving this revolution were Microsoft and Apple. Microsoft focused on providing really useful and ubiquitous products, but they were (in my opinion) not too concerned, perhaps even indifferent, to the design and the beauty of the products. Apple, on the other hand (in my opinion), was deeply concerned about the design and beauty of its products, perhaps obsessively so.

I see the Microsoft approach as one to which possibly engineers and project managers (at least of my age and background) default. Certainly that was my approach. I mean, “Who cares what it looks like as long as it works well?” It was only after the stunning success of products like the iMac, the iPod, the iPhone, the iPad, the MacBook Air etc., that the advantage of great design dawned on many of us.

I have come to believe that deciding to lavish deliberate attention and care on public speaking and storytelling can make the same difference to our professions that Apple’s “design is very important” approach made to the computer (and computer-based consumer devices) industry.

This book has been conceived and created more as a product to be used in combination with other resources, than as a stand-alone book. It has been developed as a guide book providing course work. It has been conceived as an incubator of and companion to a self-development project,

of minimum two years duration. It has been conceived with the intention that the reader will return to it multiple times over the duration of the self-development project, and read it along with other recommended books simultaneously. This is also called syntopical reading.

Indeed, here is a sample recommendation. I recommend that you procure a book called *How to Read a Book: The Classic Guide to Intelligent Reading* by Mortimer J. Adler and Charles Van Doren, and read that book in parallel with *Necessary Bridges*. You will extract much more value out of *Necessary Bridges* if you follow this approach.

It is my hope (dare I say vision), that someday in the not too distant future, project managers and engineers will routinely be thought of not only as smart and educated individuals, but as excellent public speakers and storytellers too; the way Apple products are thought of as marvels of engineering and are beautifully designed, too. Why? Because these are essential skills to move any human endeavor along. Public speaking and storytelling are essential skills to (using a line from Apple's Think Different ad) "*to push the human race forward.*" Public speaking and storytelling skills are lubricating oils that keep the machinery of engineering, project management and relationship management running super-smoothly. And engineers and project managers have moved — indeed, pushed — the world forward as much as or more than any other profession.

It is my hope that engineers and project managers increasingly communicate in a way that leaves everyone around them experiencing the same final emotion I felt at the end of the *Invictus* movie scene; inspired and committed to exceeding their own expectations.

It always seems impossible until it is done!

Chapter 10

# **Opening Your Speech**

*“You never get a second chance to make a first impression.”*

Even though this quotation is very familiar, indeed very clichéd, it is nonetheless very true. Ignore it at your own peril. Devoting a lot of thought and planning to your speech opening is a necessary, indeed excellent approach.

In chapter 8, I have stated that from a pragmatic point of view, I consider the closing of the speech to be the most important. That is where I start my speech writing and that is where I recommend you start yours. I have laid out detailed and multiple arguments explaining why I have opted for this approach. I certainly did not start out my PS&ST voyage with this approach. I wish I had.

That being said, I will 100% agree that there is no one correct approach for everyone, so please feel free to disagree, and to select the approach that works best for you.

Many prefer to start writing their speeches at the beginning and I would not argue much against such an approach. Again, do whatever works best for you; simultaneously remain flexible and bold.

Here are some heuristics and thoughts commonly associated with opening a speech:

- The audience will decide whether they like you in the first 7 seconds. Keeping it practical, know that your likeability will be determined in the first 5 to 10 seconds. Losing your audience at this stage is a crippling disadvantage. You will have to work extra hard to recover, so get this critical bit of your speech right.
- Additionally, be aware that a lot of research is pointing to the fact people make snap judgments about likeability, trustworthiness, and competence in a fraction of a second, even in a 10th of a second. You may be familiar with some of these studies where photographs of

competing politicians were shown to college students for a 10th of a second, and their snap impressions of the more likeable, trustworthy, and competent politician's face accurately reflected the outcome of the election.

- The audience will decide, subconsciously or otherwise, whether they are interested in your subject, and in listening further, in 30–35 seconds. This is your window of opportunity to capture their interest and attention. If you utilize this time skillfully, you will be in an optimal position to win your audience's agreement and support. I find the analogy to a plane's fuel consumption intriguing, and worth considering. A plane consumes much more fuel during takeoff than at any other time. *(I understand: For a 1.8 hour flight, the MD80 burns half of the fuel required for the flight from takeoff to level off. Fuel flow on takeoff roll is about 30,000 lb/hour. Fuel flow in cruise is about 13,000 lb/hour.)* I feel a speaker cannot go wrong by devoting a similarly high ratio of energy and planning to a strong opening.
- It is worth thinking that your speech actually begins well before you start speaking, indeed before you even get onto the stage. Your audience will be judging you, evaluating you, from the minute they set eyes on you and know that you are the speaker. How you walk up to the stage, how you gather and compose yourself before your first words, how you energize yourself and the audience before your first words matter significantly. They matter more than most speakers are aware. One of the most cited walk-ups prior to actually speaking is Barack Obama's 2004 DNC Speech. Check out the first few seconds of this clip, <https://www.youtube.com/watch?v=>

OFFwDe22CoY “The Speech that Made Obama President.”

- If the speaker has captured an audience’s attention and interest, if the audience intently wants to hear more, feels connected to the speaker and likes the speaker, then the opening can be judged as successful.

Here is a checklist I use when reviewing the opening of my speeches, or when helping others with their speeches. Will this opening:

- Introduce the topic?
- Capture the attention of the audience?
- Establish some connection and rapport with the audience?
- Have the audience thinking, “I like this speaker?”
- Have the audience thinking, “Keep going: don’t stop,” “tell me more?”
- Have the audience thinking, “The speaker is just like me?”
- Be constrained between 5%–10 % of the time?

A few ineffective (some surprisingly common) ways to start a speech are:

- A lengthy greeting. Greetings and acknowledgements are best inserted as transitions from a strong opening to the speech body.
- A weather report. What a wonderful day, etc. These statements contribute absolutely nothing to a speech, and they unnecessarily shrink the window of opportunity to capture the audience’s attention. The only reason why speakers still open with these sorts of comments is out of habit or expectation, i.e. I am expected to start with this; because everyone else starts this way. This thinking belongs to the past. At best this is a safe

- opening. I recommend you be bold with your openings.
- I haven't really had a chance to prepare. I did not have enough notice ... etc. True or not, don't say it. It contributes absolutely nothing.
  - An apology. Sorry, I am late. Sorry, the technology is not working. Sorry about the room not being ready, etc. Do not start with an apology. Period. If an apology is called for, or is appropriate, insert it as a transition. Keep it brief, be genuine and humble, and move on. Your task as a speaker is to inform, educate, entertain, persuade, inspire, etc. Devote yourself fully to the task at hand. This is the best way of respecting the audience's presence and time.
  - Do not start with a whimper, with hesitation, with your attention drawn inward. Start with a bang! Almost always, your audience is on your side and wants you to succeed. Don't let them down.

Remember, this is the window of opportunity. The first impression has disproportionate consequences.

Some of the more common and more modern openings are:

- Start with a story or anecdote (increasingly, this is becoming one of the most popular openings).
- Start with a rhetorical question, or even a series of open-ended questions—all of which point in one direction.
- Start with a bold statement, a startling statement or a shocking statistic.
- An immediate introduction of the topic and a road map or a guidepost. Today I want to talk about ...

Some examples:

**Story or Anecdote**

TED Talk: Aimee Mullins: My twelve pairs of legs

[http://www.ted.com/talks/aimee\\_mullins\\_prosthetic\\_](http://www.ted.com/talks/aimee_mullins_prosthetic_)



aesthetics

*I was speaking to a group of about 300 kids, ages six to eight, at a children's museum, and I brought with me a bag full of legs, similar to the kinds of things you see up here, and had them laid out on a table for the kids. And, from my experience, you know, kids are naturally curious about what they don't know, or don't understand, or is foreign to them. They only learn to be frightened of those differences when an adult influences them to behave that way, and maybe censors that natural curiosity, or you know, reins in the question-asking in the hopes of them being polite little kids. So I just pictured a first-grade teacher out in the lobby with these unruly kids, saying, "Now, whatever you do, don't stare at her legs."*

*But, of course, that's the point. That's why I was there, I wanted to invite them to look and explore. So I made a deal with the adults that the kids could come in without any adults for two minutes on their own. The doors open, the kids descend on this table of legs, and they are poking and prodding, and they're wiggling toes, and they're trying to put their full weight on the sprinting leg to see what happens with that.*

*And I said, "Kids, really quickly. I woke up this morning, I decided I wanted to be able to jump over a house—nothing too big, two or three stories—but, if you could think of any animal, any superhero, any cartoon character, anything you can dream up right now, what kind of legs would you build me?"*

*And immediately a voice shouted, "Kangaroo!" "No, no, no! Should be a frog!" "No. It should be Go Go Gadget!" "No, no, no! It should be the Incredibles." And other things that I don't—aren't familiar with. And then, one 8-year-old said, "Hey, why wouldn't you want to fly too?" And the whole room, including me, was like, "Yeah."*

Transition from opening story to main message:

*(Laughter) And just like that, I went from being a woman*

*that these kids would have been trained to see as “disabled” to somebody that had potential that their bodies didn’t have yet. Somebody that might even be super-abled. Interesting.*

Let’s take this opening through our checklist. Your answers and opinions may be different from mine, and that’s OK.

- Did the speaker introduce the topic? *Yes: prosthetics and disability reimaged.*
- Did the speaker capture the attention of the audience? *100% for me.*
- Did the speaker establish some connection and rapport with the audience? *100% for me. I felt an instant admiration and respect for the speaker.*
- Did the speaker have the audience thinking, “I like this speaker”? *100% for me. Even more than like, I felt admiration and respect.*
- Did the speaker have the audience thinking, “Keep going: don’t stop” “tell me more?” *100% for me.*
- Did the speaker have the audience thinking, “The speaker is just like me?” *Sort of. More accurately, I remember thinking, if I faced similar adversity, I would like to think this is how I would face the world.*
- Did the speaker constrain the opening between 5–10 % of the time? *No—340 words out of a total of 1465 words = 23%. As far a time goes, opening was 2 minutes of a total of 10 minutes = 20%. But still very effective—and set the stage for the rest of the talk brilliantly.*

### **Open-ended questions.**

TED Talk: Simon Sinek: How great leaders inspire action.  
[http://www.ted.com/talks/simon\\_sinek\\_how\\_great\\_leaders\\_inspire\\_action](http://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action)

As of this writing this talk has been viewed more than 20 million times on the TED site. It is a very popular and

successful talk.

The opening is a masterful example of multiple questions, all of which point to the same direction.

*How do you explain when things don't go as we assume? Or better, how do you explain when others are able to achieve things that seem to defy all of the assumptions? For example:*

*Why is Apple so innovative? Year after year, after year, after year, they're more innovative than all their competition. And yet, they're just a computer company. They're just like everyone else. They have the same access to the same talent, the same agencies, the same consultants, the same media. Then why is it that they seem to have something different?*

*Why is it that Martin Luther King led the Civil Rights Movement? He wasn't the only man who suffered in a pre-civil rights America, and he certainly wasn't the only great orator of the day. Why him?*

*And why is it that the Wright brothers were able to figure out controlled, powered man flight when there were certainly other teams who were better qualified, better funded ... and they didn't achieve powered man flight, and the Wright brothers beat them to it.*

*There's something else at play here.*

Simon Sinek then transitions into his big idea, which is the common answer to these three questions. His big idea is that these inspiring examples (Apple, King, Wright brothers) communicated in a different way from the rest of us. He codifies this in a Golden Circle—with the Why? How? What? questions being asked in a different sequence.

Let's take this opening through our checklist. Your answers and opinions may be different from mine, and that's OK.

- Did the speaker introduce the topic? *Not really. Did not intend to yet. But is clearly pointing the way to his big idea.*

- Did the speaker capture the attention of the audience? *Absolutely captured mine. All questions revolved around familiar people, familiar achievements, and familiar stories.*
- Did the speaker establish some connection and rapport with the audience? *70%-90% for me.*
- Did the speaker have the audience thinking, “I like this speaker?” *70%-90% for me.*
- Did the speaker have the audience thinking, “Keep going: don’t stop” “tell me more?” *Absolutely—I definitely wanted to know more. I wanted to know where the speaker was going.*
- Did the speaker have the audience thinking, “The speaker is just like me?” *70%-90% for me.*
- Did the speaker constrain the opening between 5–10 % of the time? *Yes—180 words out of a total of 3,100 words = 6%. As far as time goes, opening was 1.25 minutes of a total of 18 minutes = 7%.*

Here is another example of an opening with questions. This is a very famous historic speech delivered on July 5, 1852 by a black man when slavery was legal in the USA.

“What to the Slave is the 4th of July?” presented by Frederick Douglass in 1852

*Fellow citizens, pardon me, allow me to ask, why am I called upon to speak here today? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits and express devout gratitude for the blessings resulting from your independence to us?*

Let’s revisit the Steve Jobs Stanford commencement talk.

You are already familiar with this speech. Here is the opening.

*I am honored to be with you today for your commencement from one of the finest universities in the world* (humility + very brief greeting + acknowledgement of event—commencement + recognition of the university. All in one sentence)

*Truth be told, I never graduated from college and this is the closest I've ever gotten to a college graduation* (a personal story and humor. In one sentence)

*Today I want to tell you three stories from my life. That's it. No big deal. Just three stories* (road map characterized by clarity and brevity)

Here is EXERCISE #9 for you. You may have to block out one hour. Select three to five speeches and then analyze how well the opening was crafted. If you have your given speeches or presentations in the past, then do this exercise with your own speeches too. It is a fun and challenging exercise. But the real purpose should be to hammer home the importance of the very good opening.

If you usually open your speeches, especially your important speeches, or speeches at work, or even in your Toastmasters clubs, with the first or second draft, then you are squandering an opportunity to do your best. Creating memorable and attention-grabbing openings takes hard work, knowledge, research, multiple iterations, and a thorough appreciation of the opportunity that is being accorded to you.

Please don't blow it!

Do not constrain your research to speeches only. Look for outstanding openings in documentaries, movies, TV serials, etc. There are jewels of scriptwriting to be found in many places. For example, here is an example of a wonderful opening statement from a TV documentary series: *AMERICA: The Story of Us* that aired on the History Channel.

*"We are pioneers and trailblazers. We fight for freedom. We*

*transform our dreams into the truth. Our struggles become a nation.”*

This brief but excellent opening clearly meets the speech opening criteria. This same string of four sentences is the opening of each of the 12 episodes covering 400 years of American history. It works magnificently.

Perhaps one of the great keynote challenges in recent times was to follow up after Steve Jobs and his Apple product launch presentations. This challenge fell on Tim Cook. Tim Cook’s keynotes open with very creative videos, which subtly capture the spirit (dare I say soul) of what Apple strives to be in this world. In my book, these are magnificent openings—especially, as what follows is (in reality) an informational speech about one or more products.

Check out the opening videos at these links:

Apple Keynote: iPhone 6 & Apple Watch (September 2014 Special Event—HD—CC)

<http://www.apple.com/live/2014-sept-event/>

<https://www.youtube.com/watch?v=OD9ZQ9WylRM>

or

Apple Special Event. October 22, 2013

<http://www.apple.com/apple-events/october-2013/>

<https://www.youtube.com/watch?v=4FunXnJQxYU>

Almost certainly other corporations will be following this approach in years to come.

Another (statesman/political) speech opening that jumped out at me was the India’s prime minister Narendra Modi speaking (in Hindi, not English) in Madison Square Garden New York. I noticed that he achieved very high (if not total) neural resonance in seconds.

<https://www.youtube.com/watch?v=tKx3OlHrV9I>

He opened with a slogan (*For Mother India?*)—calling for an enthusiastic audience response, (*Victory!*) thereby creating immediate commonality and connection. This took less than 5 seconds. This was followed by a 30-second pause. I repeat a 30-second pause. This is very uncomfortable for beginner speakers, and a fabulous connection enabler for advanced speakers. You can judge by yourself how effective this was. The pause was followed by (in 10 seconds) a reference to everyone living in America as his loving brothers and sisters. In under a minute he had achieved superb neural resonance. It is also worth noting that he concluded the speech using the circular closing technique. He brought back the opening slogan (and audience response), and repeated it thrice. Very effective!

Dear Reader, as far as the techniques and content of speech creation go, I suggest that the chapters on the opening and closing are amongst the most important. It is probably best to start drafting and sketching out your speeches and presentations by focusing initially on the closing and the opening. When reflecting on opening and closing of a speech, the words “primacy” and “recency” are frequently used. Primacy, also called the rule of primacy, or primacy effect, suggests that we remember best what we hear first. The recency rule or the recency effect suggests that we remember and recall best what we hear last. These are conclusions of memory studies, so it makes sense to plan your speech around very strong openings and closings.

If you are a Toastmaster you can download an excellent “Beginning Your Speech” (Digital) resource free. Item: 270DCD

Here is my *tenth wish* for you: May your openings be bold, may they capture your audiences’ attention and good will, and may they rapidly generate neural resonance.

## About the Author

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Rashid N. Kapadia, a marine engineer and project manager for decades, discovered the transformational power of public speaking, storytelling and oratory after joining a Project Management Institute (Houston) sponsored Toastmasters club.

He also discovered, to his surprise and dismay, that too many engineers and project managers seriously underappreciate—even shun—these transformative skills.

Having always seen himself as an ambassador for his storied and challenging professions, he has made it a personal mission to evangelize PS&ST to engineers and project managers around the globe.



# Connect

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To book the author to speak at your event or to learn more about his work and how he can help you, please visit [NecessaryBridges.com](http://NecessaryBridges.com) or [rashidkapadia.com](http://rashidkapadia.com).

# NecessaryBridges

PUBLIC SPEAKING & STORYTELLING FOR PROJECT MANAGERS & ENGINEERS

Excellence in engineering and project management can open a vast number of doors—*in early career*

Expertise in public speaking and story telling can open more elusive doors—*right away, and in late career*

**Engineers, I.T. Professionals and Project Managers:** Whether you are commencing a career, savoring stunning success, or plateauing, within these pages you will find ideas, incentives and inspiration to pragmatically progress your career—and find fulfillment in the process. You will become comfortable and skilled working with soaring vision and lofty rhetoric, while remaining firmly grounded in pragmatism.

By studying *Necessary Bridges*, you will:

- ▶ Learn the “why” and “how” of public speaking and storytelling
- ▶ Be persuaded to become a better communicator and leader by making a 100% commitment to acquiring expertise in public speaking and storytelling
- ▶ Create a project charter for a multi-year self-development project “Become an Expert Public Speaker and Storyteller”
- ▶ Assign explicit time and money commitments towards the project and seek out mentors
- ▶ Systematically articulate all you know about yourself and complete an icebreaker speech project
- ▶ Get tools, guidelines and resources to become a confident, motivated and inspirational presenter
- ▶ Understand the roots of glossophobia (fear of public speaking) and learn how to manage it
- ▶ Take steps towards becoming a master orator through a wide range of exercises.

Additionally *Necessary Bridges* will ask that you:

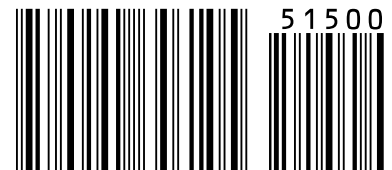
- ▶ Become a life-long ambassador for the forever forward facing professions of engineering and project management
- ▶ Evangelize public speaking and storytelling to young professionals and students of engineering and project management—across the globe

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