# The art
# of
# Presentation

Akira Imada (Brest State Technical University)

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# General Information for this Course

# Address of my home-page and emaill

neuro.bstu.by/ai/akira.html

and

akira-i@brest-state-tech-univ.org

**Akira's Homepage at Brest State Technical University**

**Akira Imada (Prof. Dr.)**

**Research area or currently interest topic is:**

**A Bridge from Neuro Inspired Computational Intelligence to Human Brain,**
in general,
and
**Artificial Neural Network with Spiking Neurons, in particular.**

- **Courses previously given and current one.**
- **My so-far-published papers.**
- **Me in conferences --- A slide show.**
- **Me in newspapers in Belarus.**
- **From my life in Belarus --- A slide show.**
- **From my essays.**
- **Japonism outside Japan.**
- **From my personal music collections.**

**Join me on Facebook and Google+. And/Or follow me on Twitter at twitter.com/BSTU_AI. I can also be reached simply by e-mail to: akira-i@brest-state-tech-univ.org**

- 2017 Spring
  - The Art of Presentation
    - Course Guide
    - Who attend when?
    - Presentation by Twitter - Students' works
    - My example-1 and My example-2
    - Presentation on AlphaGo which beat human champion
      - By Behel Andrey
      - "Is AlphaGo Intelligent like Human?" By Me)

  - Lecture: Intelligent System (IC)
  - Practice: Intelligent System (IC)

  - My Schedule of this semester
    - click here if you want to check!
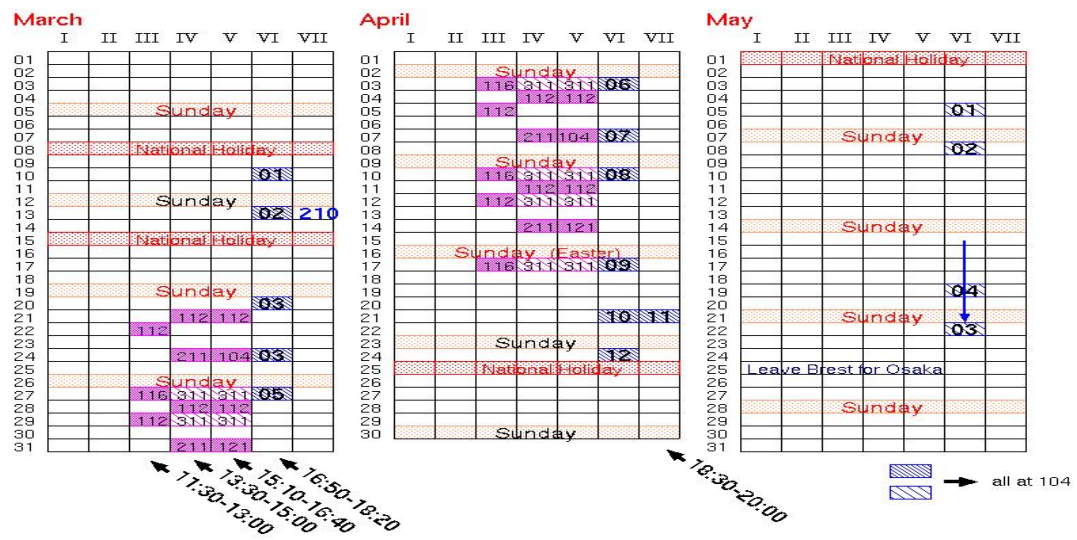
# Learn from Facebook

**Kaori Yokoyama**
June 16, 2015 · ⚙

samedi 20 juin à 17h
Parc villa Cathala, allée de Maintenon 93160 NOISY LE
GRAND

Richard Gili Lady Camelia
Franz Schubert 5e symphonie

Orchestre des jeunes solistes
direction: Séverin Treille
Entrée libre, libre participation aux frais

samedi 11 juillet à
16h
église Sainte Elisabeth, 195 r du Temple 75003 PARIS

concert Haendel–Telemann
 G.F. Haendel: Duos pour soprano et mezzo
 Telemann: Cantates
 Telemann: Sonate pour basson
 Haendel: Sonate pour flûte

Soprano : Flore Philis
Mezzo : Marie Menand
Flûte/Violone : Jérôme Joubert
Basson : Kaori Yokoyama
Clavecin : Séverin Treille

Entrée libre, libre participation aux frais

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Entrée libre, libre participation aux frais

 Que serait un compositeur sans les musiciens qui
traduisent son expression ?
   Richard Gili, compositeur et producteur n'a eu de
cesse de partager et d'échanger avec de jeunes
musiciens talentueux, pour ouvrir de nouvelles
perspectives quant à la diffusion de la musique du
répertoire, toutes époques confondues.
   C'est dans le cadre de ces différents partenariats
que nous pouvons vous proposer un ensemble de
programmes très diversifiés au sein de Kaleidos
Productions.

See Translation

1 Like   1 Comment

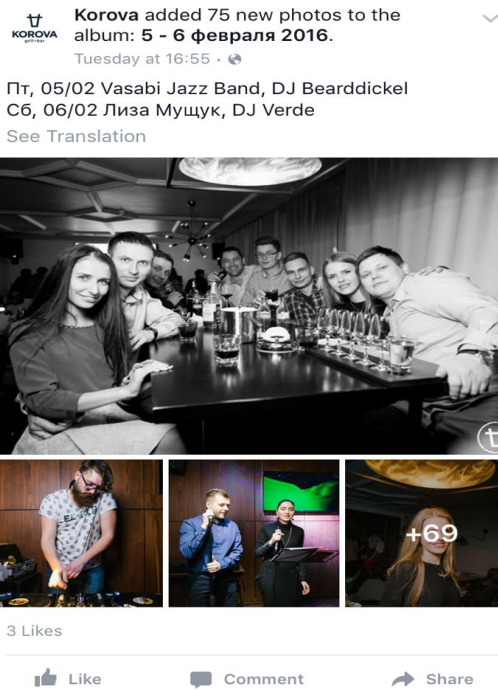👍 Like                    💬 Comment

**Who, on earth, would read this long text?**
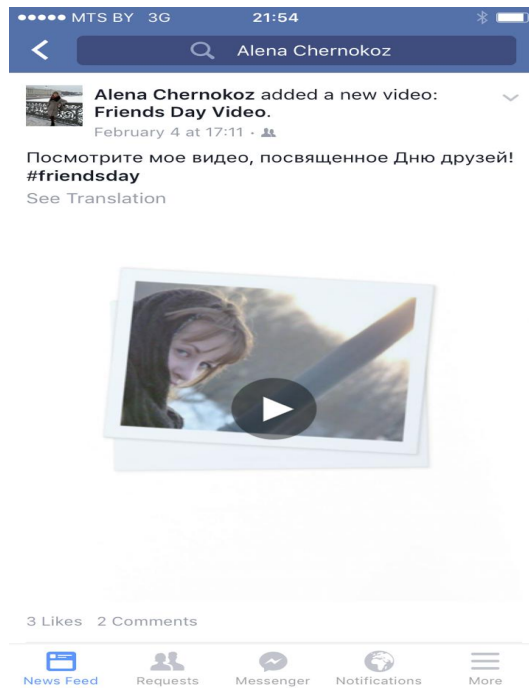
**Even considering photo, text is still too long!**

**Don't show all you have in mind!**

**Art is how to select!**

**<span style="color:red">We should know that video is time consuming!</span>**

# How we talk (in English)?

**Don't speak fast!**

**Study "phonetics" seriously!**
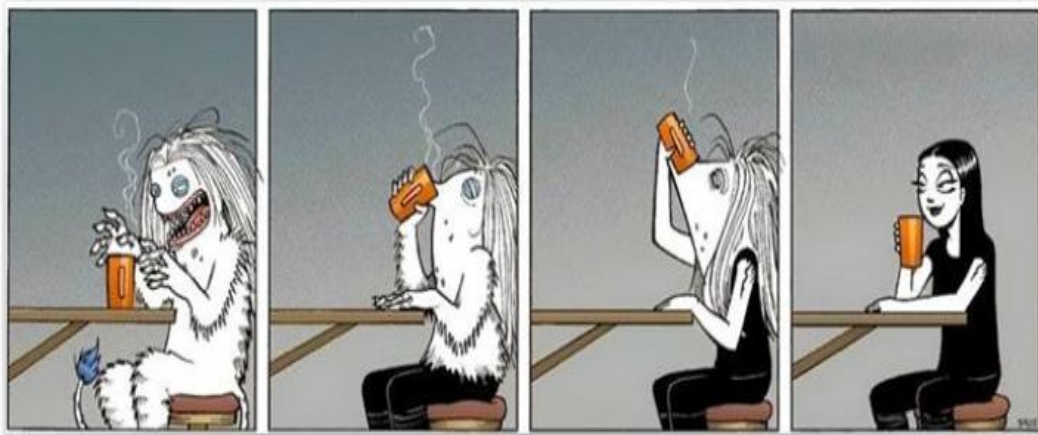**(How to use rips, tooth and tongue, as well as breething!) Use a**

**"pause" effectively!**

**Use "pianissimo" for important message!**

# How we organize a talk?

# Introduction - Development - Turn - Conclusion

起 · 承 · 転 · 結

# Introduction

What for?

Why?

How?

# Development

Because ...

For example ...

In fact ...

# Turn

Let's change the subject for a while

By the way ...

Not only ... but also ...

(You might try an elaborate joke.)

# Conclusion

Therefore ...

As I have told in this talk ...

In conclusion ...

# Let's use Twitter to learn this!

**Akira Imada** @BSTU_AI                    4m
Now we are going to use this Twitter in order to learn how to present your idea to others efficiently! ... #ohp

**Follow me on Twitter at twitter.com/BSTU_AI!**

**Akira Imada** @BSTU_AI                    18m
Articulation & Pause ... #ohp

**Akira Imada** @BSTU_AI                    10m
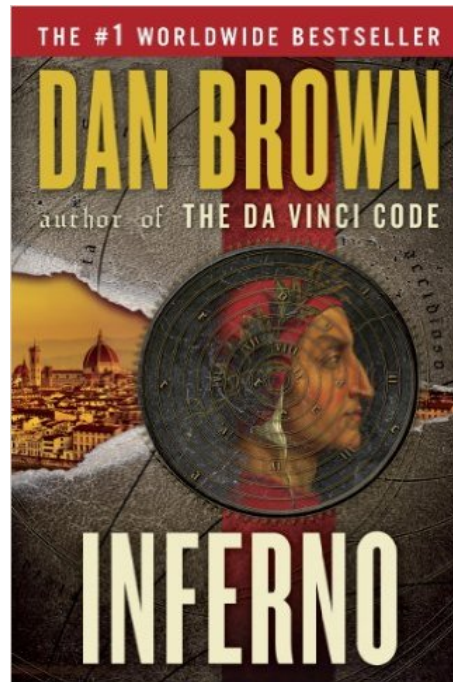Not only in symphony, but also in many aspects in our life! … #ohp

**Akira Imada** @BSTU_AI 7m
Herbert von Karajan became an authority, particularly because of an excellency of these two! ... #ohp

# Learn from Literatures

# Does this look good for a presentation?

## A part of Chapter 18 from Inferno:

Langdon was well versed in Dantes work, and his prominence as an art historian who specialized in iconography meant he was occasionally called upon to interpret the vast array of symbols that populated Dantes landscape. Coincidentally, or perhaps not so coincidentally, he had given a lecture on Dantes Inferno about two years earlier. "Divine Dante: Symbols of Hell."

Dante Alighieri had evolved into one of historys true cult icons, sparking the creation of Dante societies all aroundthe world. The oldest American branch had been founded in 1881 in Cambridge, Massachusetts, by Henry Wadsworth Longfellow. New Englands famous Fireside Poet was the first American to translate The Divine Comedy, his translation remaining among the most respected and widely read to this day.

As a noted student of Dantes work, Langdon had been asked to speak at a major event hosted by one of the worlds oldest Dante societiesSociet Dante Alighieri Vienna. The event was slated to take place at the Viennese Academy of Sciences. The events primary sponsora wealthy scientist and Dante Society member-had managed to secure the academys two-thousand-seat lecture hall.

......

## Even used different colors, still ...

"As you may have guessed from the title," Langdon continued, "The Divine Comedy was written in the vernacular the language of the people. Even so, it brilliantly fused religion, history, politics, philosophy, and social commentary in a tapestry of fiction that, while erudite, remained wholly accessible to the masses. The work became such a pillar of Italian culture that Dantes writing style has been credited with nothing less than the codification of the modern Italian language."

Langdon paused a moment for effect and then whispered, "My friends, it is impossible to overstate the influence of Dante Alighieri's work. Throughout all of history, with the sole exception perhaps of Holy Scripture, no single work of writing, art, music, or literature has inspired more tributes, imitations, variations, and annotations than The Divine Comedy."

After listing the vast array of famous composers, artists, and authors who had created works based on Dantes epic poem, Langdon scanned the crowd. "So tell me, do we have any authors here tonight?" Nearly one-third of the hands went up. Langdon stared out in shock. Wow, either this is the most accomplished thing is really taking off. "Well, as all of you authors know, there is nothing a writer appreciates more than a blurbone of those single-line endorsements from a powerful individual, designed to make others want to buy your work. And, in the Middle Ages, blurbs existed, too. And Dante got quite a few of them." Langdon changed slides. "How would you like to have this on your book jacket?" ......

# Devine Dante - Symbols of Hell

**Robert Langdon**

**(Stanford University)**

When he finally stepped onstage, Langdon received a rousing round of applause from a crowd that was standing room only.

*"Meine Damen und Herren,"*

Langdon began, his voice booming over the loudspeakers.
*"Willkommen, bienvenue, welcome."*

The famous line from Cabaret drew <span style="color:red">appreciative laughter from the crowd.</span>

*"Ive been informed that our audience tonight contains not only Dante Society members, but also many visiting scientists and students who may be exploring Dante for the first time.*

*So, for those in the audience who have been too busy studying to read medieval Italian epics,*

*I thought I'd begin with a quick overview of Dante's life, his work, and why he is considered one of the most influential figures in all of history."*

Andrea del Castagnos full-length portrait standing in a doorway.

More applause. Using the tiny remote in his hand, Langdon called up a series of images of Dante, the first being Andrea del Castagnos full-length portrait of the poet standing in a doorway, clutching a book of philosophy.

*"Dante Alighieri,"*

Langdon began.

*"This Florentine writer and philosopher lived from 1265 to 1321. In this portrait, as in nearly all depictions,*

*he wears on his head a red cappuccio - a tight-fitting, plaited hood with earflaps - which, along with his crimson Lucca robe,*

*has become the most widely reproduced image of Dante."*

Langdon advanced slides to the Botticelli portrait of Dante from the Uffizi Gallery, which stressed Dante's most salient features, a heavy jaw and hooked nose.

*"Here, Dante's unique face is once again framed by his red cappuccio,*

*but in this instance Botticelli has added a laurel wreath to his cap as a symbol of expertise - in this case in the poetic arts -*

*a traditional symbol borrowed from ancient Greece and used even today in*

*ceremonies honoring poet laureates and Nobel laureates."*

The Botticelli portrait of Dante from the Uffizi Gallery.

Langdon quickly scrolled through several other images, all showing Dante in his red cap, red tunic, laurel wreath, and prominent nose.

*"And to round out your image of Dante,*
*here is a statue from the Piazza di Santa Croce $\cdots$ and, of course,*

*the famous fresco attributed to Giotto in the chapel of the Bargello."*

The famous fresco attributed to Giotto in the chapel of the Bargello.

Langdon left the slide of Giottos fresco on the screen and walked to the center of the stage.

*"As you are no doubt aware, Dante is best known for his monumental literary masterpiece - The Divine Comedy - a brutally vivid account of the author's descent into hell, passage through purgatory, and eventual ascent into paradise to commune with God.*

*By modern standards, The Divine Comedy has nothing comedic about it. Its called a comedy for another reason entirely.*

*In the fourteenth century, Italian literature was, by requirement, divided into two categories: tragedy, representing high literature, was written in formal Italian; comedy, representing low literature, was written in the vernacular and geared toward the general population."*

Langdon advanced slides to the iconic fresco by Michelino, which showed Dante standing outside the Start reading it for free:
*"As you may have guessed from the title,"*

Langdon continued,
*"The Divine Comedy was written in the vernacular - the language of the people.*

*Even so, it brilliantly fused religion, history, politics, philosophy, and social commentary in a tapestry of fiction*

*that, while erudite, remained wholly accessible to the masses.*

*"The work became such a pillar of Italian culture*

*that Dantes writing style has been credited*

*with nothing less than the codification of the modern Italian language."*

Langdon paused a moment for effect and then whispered,

*"My friends, it is impossible to overstate the influence of Dante Alighieri's work.*

*Throughout all of history, with the sole exception perhaps of Holy Scripture,*
*no single work of writing, art, music, or literature*
*has inspired more tributes, imitations, variations, and annotations*
*than The Divine Comedy."*

After listing the vast array of famous composers, artists, and authors
who had created works based on Dante's epic poem,
<span style="color:red">Langdon scanned the crowd.</span>

<span style="color:blue">*"So tell me, do we have any authors here tonight?"*</span>

Nearly one-third of the hands went up.

Langdon stared out in shock.

Wow, either this is the most accomplished audience on earth,

or this e-publishing thing is really taking off.

*"Well, as all of you authors know, there is nothing a writer appreciates more than a blurb - one of those single - line endorsements from a powerful individual, designed to make others want to buy your work.*

*And, in the Middle Ages, blurbs existed, too. And Dante got quite a few of them."*

*Langdon changed slides.*

*"How would you like to have this on your book jacket? Never walked the earth a greater man than he - Michelangelo."*

A murmur of surprise rustled through the crowd.

*"Yes,"*

Langdon said,

*"thats the same Michelangelo you all know from the Sistine Chapel and the David.*

*In addition to being a master painter and sculptor, Michelangelo was a superb poet,
publishing nearly three hundred poems - including one titled 'Dante,'
dedicated to the man whose stark visions of hell were those that inspired
Michelangelo's Last Judgment.*

*And if you don't believe me, read the third canto of Dantes Inferno*

*and then*

*visit the Sistine Chapel; just above the altar, youll see this familiar image."*

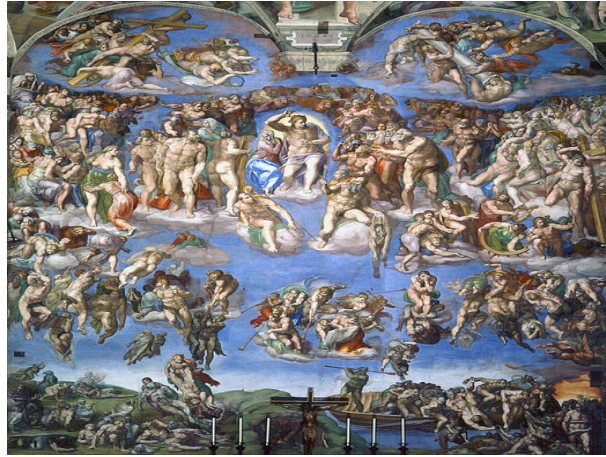Ceiling of the Sistine Chapel by Michanlangelo.

Langdon advanced slides to a frightening detail of a muscle-bound beast swinging a giant paddle at cowering people.

Dantes hellish ferryman, Charon, beating straggling passengers with an oar.

Langdon moved now to a new slide  a second detail of Michelangelo's

Last Judgment - a man being crucified.

The Last Judgment by Michelangelo.

*"This is Haman the Agagite, who, according to Scripture, was hanged to death.*

*However, in Dantes poem, he was crucified instead. As you can see here in the Sistine Chapel, Michelangelo chose Dantes version over that of the Bible."*

Langdon grinned and lowered his voice to a whisper.

*Don't tell the pope.*

The crowd laughed.

*"Dantes Inferno created a world of pain
and suffering beyond all previous human imagination,
and his writing quite literally defined our modern visions of hell."*

Langdon paused.

*"And believe me, the Catholic Church has much to thank Dante
for his Inferno terrified the faithful for centuries,*

*and no doubt tripled church attendance among the fearful."*

Langdon switched the slide.

*"And this leads us to the reason we are all here tonight."*

The screen now displayed the title of his lecture.

# Devine Dante - Symbols of Hell

Ne'er walked the earth a greater man than he  Michelangelo

Langdon told

*"Dantes Inferno is a landscape so rich in symbolism and iconography that I often dedicate an entire semester course to it. And tonight, I thought there would be no better way to unveil the symbols of Dantes Inferno than to walk side by side with him ... through the gates of hell."*

Langdon paced out to the edge of the stage and surveyed the crowd.

*"Now, if we're planning on taking a stroll through hell,*
*I strongly recommend we use a map.*
*And there is no map of Dantes hell more complete and accurate than the one*
*painted by Sandro Botticelli."*

He touched his remote,

and Botticelli's forbidding Mappa dell'Inferno materialized before the crowd.
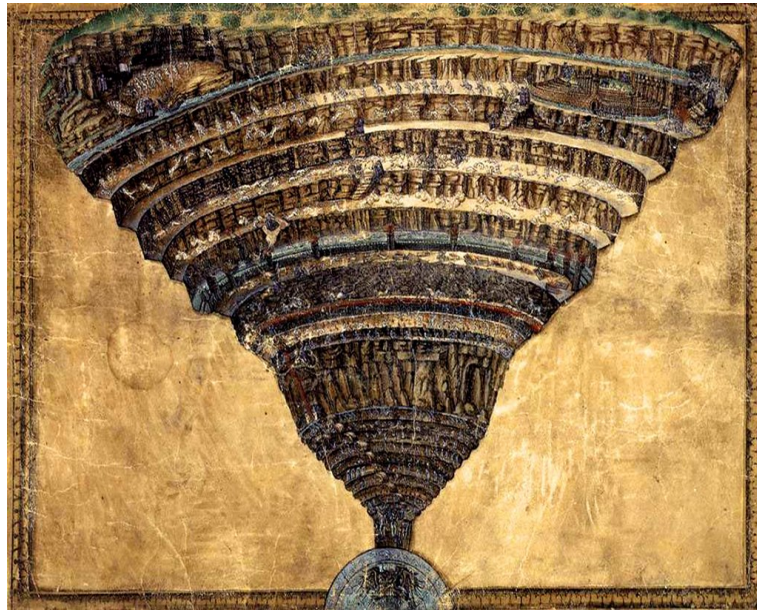
Botticelli's Mappa dell'Inferno

He could hear several groans
as people absorbed the various horrors taking place in the funnel-shaped
subterranean cavern.

*"Unlike some artists, Botticelli was extremely faithful in his interpretation of Dante's text.*

*In fact, he spent so much time reading Dante that the great art historian Giorgio Vasari said Botticelli's obsession with Dante led to 'serious disorders in his living.' Botticelli created more than two dozen other works relating to Dante,*

*but this map is his most famous."*

Langdon turned now, pointing to the upper left-hand corner of the painting.

*"Our journey will begin up there, aboveground, where you can see Dante in red, along with his guide, Virgil, standing outside the gates of hell. From there we will travel downward, through the nine rings of Dante's inferno, and eventually come face-to-face with $\cdots$ "*

Langdon quickly flashed to a new slide - a giant enlargement of Satan as depicted by Botticelli in this very painting - a horrific, three-headed Lucifer consuming

three different people, one in each mouth.

Botticelli's three-headed Lucifer eating three people

The crowd gasped audibly.

*"A glance at coming attractions,*
Langdon announced.
*"This frightening character here is where tonights journey will end. This is the ninth ring of hell, where Satan himself resides. However ..."*

Langdon paused.

*"Getting there is half the fun, so lets rewind a bit $\cdots$ back up to the gates of hell,*

*where our journey begins."*

Dante and Virgil at the gates of hell, Gustave Dore lithograph.

Langdon moved to the next slide - a Gustave Dore lithograph that depicted a dark, tunneled entrance carved into the face of an austere cliff.

The inscription above the door read:

ABANDON ALL HOPE, YE WHO ENTER HERE.

*"So · · · "*
Langdon said with a smile.
*"Shall we enter?"*

Somewhere tires screeched loudly,

and the audience evaporated before Langdons eyes. He felt himself lurch.

# During presentation

# 1. Never show your back to the audience!

# 2. Watch the eyes of audiences and sweep from time to time!

# 3. Don't talk too rapid!

It might be appropriate speed if you feel it too slow.

# 4. Take a pose for audience to be able to think!

# Start presentation

# 5. Say some gratitude and positive words after you are introduced!

# 6. Attract audience by impressive title!

How to Present Ideas

vs.

How We Present Ideas?

# 7. Attract audience by changing standing point occasionally!

## 8. Try a rather small voice to attract attention!

in addition to an efficient "pause" as already mentioned.

# About slides:

# 9. Do not put multiple concepts in one frame!

# 10. Give page number to each page!

# 11. Use different colors effectively but not many!

# 12. Visualize as much as possible!

# Time for presentation

# 13. Don't be longer than assinged time!

# Preparation till presentation day

# 14. Rehearse a lot!

# Important things as audience

# 15. Give a nodding agreement!

when speaker looks at your eyes.

# Questions & answers
# after your presentation

# 16. Make Question/Answer simple enough to be intelligent!

Q & A is not a good chance to speak more?

# 17. Praise the speaker briefly before you ask a question!

e.g.

"Thank you for your stimulating talk!"

# 18. Try to accept the question even if you don't like it!

Not to try a strong refute!

# A bad example of frame

# How do you like this page?

- Never show your back to the audience!

- Watch the eyes of audiences and sweep from time to time!

- Don't talk too rapid!

- Take a pose for audience to be able to think!

- Say some gratitude and positive words after you are introduced!

- Attract audience by impressive title!

- Attract audience by changing standing point occasionally!

••••••

# II. Ten Presentation Techniques by Carmine Gallo

Learned from the keynote at Apples Worldwide Developers Conference in 2013

(http://www.forbes.com/sites/carminegallo/2013/06/11/ten-presentation-techniques-you-can-and-should-

copy-from-apples-wwdc-keynote/)

# 1. Stick to one theme per slide!

# 2. Make data visual!

Data is more memorable when its visually interesting.

# 3. Always avoid bullet points!

# 4. Share the stage!

# 5. Stick to the 10-minute rule!

# 6. Have a chip on your shoulder every now and then!

Your audience appreciates passion and emotion once in a while.

# 7. Create a Twitter-friendly headline and repeat it twice!

# 8. Practice. A lot!

# 9. Show your team some love!

# 10. Make your presentations public!

# III. Guy Kawasaki's 10-20-30 Rule

# 10 Slides

Keep your slide less than 10.
No more, no less.

Personally, I like a bit more, but 10 is a great starting point.

# 20 Minutes

Try to keep your talk short.

There is absolutely no reason to speak beyond 20 minutes.

If you can't, you probably have no idea how to land the plane on your key points.

# 30 Point Font

Use big text!

Don't be afraid font of 350 point or even larger!

Don't use 30 point or less.

# IV. Be Original

# An example seen everywhere nowadays

The rest of the paper is organized as follows. Section 2 reviews the basic notions about crisp and fuzzy relations. Some novel uncertainty measures are presented in Section 3. Then, two applications (diversity for multiple classifiers systems and granularity for granular computing) of the proposed measures are given in Sections 4 and 5, respectively. Section 6 presents a greedy algorithm for numerical feature selection and experimental results. Finally, Section 7 concludes the paper. (In an Introduction of lots of papers as examples.)

# Also everwhere in CFP's

Topic includes, but not limited to, ......

# Also in a conference OHP

Content of this talk ......

# Power Point vs. LaTeX + pdf!

or

# Prezi