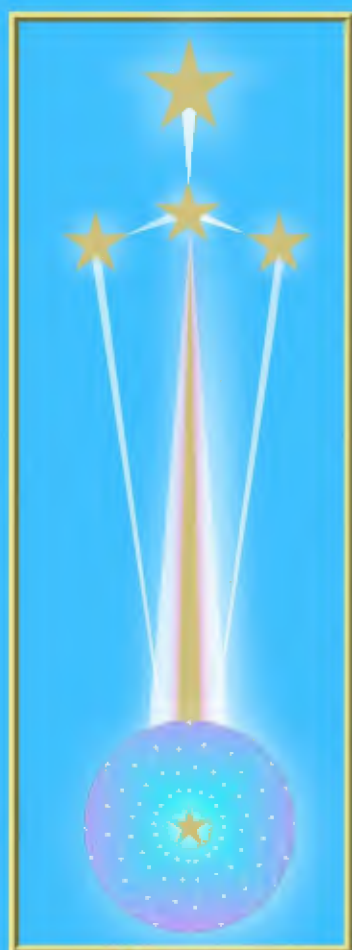
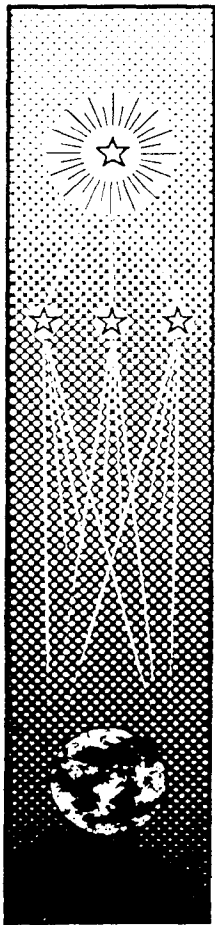

EFFECTIVE COMMUNICATION



the
CHALLENGE
of the
NEW AGE

Effective Communication
the
Challenge of the
New Age

EFFECTIVE COMMUNICATION



the
CHALLENGE
of the
NEW AGE

By JOHN SELL

ACKNOWLEDGEMENTS

To Elizabeth my wife, without whose help, love and patience this book could never have been written.

Special thanks go to Mr.Geoffrey Hodson for his introduction and article. Mr.Hodson was an International lecturer for the Theosophical Society, for over sixty years. He inspired many people around the world by his lectures and cast a magical spell that resulted in the birth and growth of spiritual aspiration in his audiences.

I would like to thank Mr.Lionel Taylor for providing a great many of the illustrations, which have enhanced this manual, and for Chapter Twenty-Two and an article on Transparencies.

My appreciation goes to Mrs.M. Hardy for Chapter Fourteen.

CONTENTS

An Extract from the Maha Chohan's Letter.....	1
Foreword	2
Some Factors in the Popularisation of Theosophy	3
An Invocation for Speakers	4

Introduction

Our Increasing Purpose by Mr.G. Hodson	5
--	---

SECTION 1

Chapter One: Some Thoughts on Teaching Theosophy by Mr.G.Hodson	6
Summary of Main Points.....	9
Chapter Two: Developing Self-Confidence	11
Chapter Three: Researching Material..	16
Chapter Four: The Communication Process.	19
Summary.....	30

SECTION 2. Effective Writing

Chapter Five: The Mechanics of Writing

The Difference between Writing and Speaking	32
Coherence.....	34
Summary.....	35
Connection or Linking. An analysis of Unity	36
Summary..	38
Precision	39
Summary.....	39
Conciseness	39
Summary.....	41
Clarity & Communication.	42
Gunnings Fog Index.	45
Summary of Clarity	47
Correctness	48
Variety	49
Summary	50
Specificity (specific details) .	
Summary.....	52
Other Important Factors	
Writing is rewriting.	52
Allow a Cooling Off Period	52
Be careful of Sexist Language	53

Avoid Jargon	54
Know Your Audience	55
Titles	55
Beware of Dogmatism.. ..	58
Main Summary	59

SECTION 3 Action Stations

Chapter Six: The Architecture of a Lecture	61
The duty of a lecturer by A. Besant	61
A. Besant... ..	61
C. Jinarajadasa	62
C.W.Leadbeater	63
Chapter Seven: How to Prepare Your Talk.....	64
Getting down to it	64
Journey into understanding	65
Overview	66
Important Considerations	66
Chapter Eight: In the Beginning was the Word	69
Stage One. Brainstorming	69
Stage Two. Giving Form to an Idea.	
Choosing the Main Headings.....	71
An Analysis of the Architecture	71
Skeleton Outline	71
Stage Three. Choosing the Correct Order	73
Stage Four. Fitting in Sub-Headings.....	73
Stage Five. Correct and incorrect methods	74
Stages Six to Eleven. Writing; The Magic Begins.....	75
An Alternative Lecture model.	76
AIDA; A Second Alternative model... ..	77
HO-HUM; A Third Alternative model	78
PAST-PRESENT-FUTURE; A Fourth Alternative model	78
Chapter Nine: Parts of a Speech.....	79
How to Begin your Talk	79
Summary.....	81
The Body of the Talk	82
How to end a Talk	83
Summary.	87
Chapter Ten: Adding Sparkle to your Speech.....	88
Chapter Eleven: Speaking Without Notes.	91
A Translucent Channel ////.....	93
Invocation	93
Chapter Twelve: Laying out a Lecture or Talk to Achieve Maximum Readability	94
Paper, Type, Capitals, Insetting, spacing, numbering.. ..	95
To Achieve Maximum Readability.. ..	96

SECTION 4 Audio-Visual Aids

Chapter Thirteen: Audio-Visual Aids and their Uses	97
When to Use them	99
Part 1	
Tape Recording	99
Films and Videos	100
Slides, Records, Blackboards, Whiteboards	101
Overhead Transparency Projectors	101
Computers	103
Table displays, Study room, pictures, photos, paintings	104
Display cases	105
Graphs, Display niche	105
Checklist No 1	107
Checklist No 2	108
Power Point Presentations. See Additional Notes at the end of the Contents page	
Part 2	
Chart Making by Lionel Taylor	109
More on Overhead Transparencies by Lionel Taylor	116

SECTION 5 Effective Speaking

Chapter Fourteen: The Technique of Voice Production by M.Hardy	119
Execises	121
Summary	122
Chapter Fifteen: How to Practise your Talk	123
Using a Microphone	124
Summary	125
Chapter Sixteen: Presentation. Reading a Prepared Lecture, Talk or Speech	126
The Answer	126
If it's read it's dead	126
Reading fluently by finding your place easily	127
General Information	128
Summary	130
Evaluation. How Well Did You Speak?	131
Chapter Seventeen: Handy Hints for Coping with Nervousness	136
Chapter Eighteen: Answering Questions	137
Checklist for photocopying	
Summary	142
Aftermath of a Lecture	142
Summary	144
Chapter Nineteen: The Travelling Lecturer	145
Checklist for the Speaker	147

Checklist for the Organiser.....	148
Chapter Twenty: The Chairperson	149
Checklist for Photocopying	151
Summary.....	153
 SECTION 6	
Chapter Twenty One: Radio and Television	154
Chapter Twenty Two: Advertising, Public Relations and Market Research	
by L. Taylor.....	156
 SECTION 7	
Chapter Twenty Three: Variety in Presentation	186
Study Courses.....	187
Discussion Groups.....	189
Seminars	198
Workshops.....	199
Chapter Twenty Four: Important Quotes.....	203
What is Theosophy	203
The Three Objects	204
The Theosophical Society, Freedom of Thought.....	204
The Three Truths	205
The Theosophical World-View.....	206
The Golden Stairs.....	207
Can you Use these Quotes?	208
Chapter Twenty Five: The Most Important Factor of All	209
Bibliography.....	212
A Speaker's Guide	212
A Writer's Guide.....	212
Theosophical Book List No. 1.....	213
Theosophical Book List No. 2	215
Theosophical Book List No. 3	216
 Additional Notes	
Power Point Presentations	220

“For our doctrines to practically react on the so-called moral code, or the ideas of truthfulness, purity, self-denial, charity, etc., we have to preach and popularise a knowledge of theosophy.”

From— The Maha Chohan’s Letter.

FOREWORD

This Manual has been written to help carry out the suggestion of the Maha Chohan in the field of written and spoken Theosophy. The scope of the word 'popularisation' is much wider than the framework of this Manual. Nevertheless it is hoped that the material offered will provide a useful beginning to the task of 'preaching and popularising a knowledge of theosophy.'

Popularisation can occur in two areas. Firstly by making theosophy popular to the members and secondly to the public.

To popularise means:

- a to make information easily understandable
- b to as many
- c ordinary people
- d in as many ways as you can
- e so they are attracted to what you are offering
- f and are pleased with what they get.

The phrase '...to make something easily understandable....' means to make something clear-cut, precise and simple.

The phrase '...to as many...', means to use all the media.

The phrase '...ordinary people...' means to use everyday words.

The phrase '...in as many ways as you can...', means to use audio-visual means, the methods of the Seven Rays and the many other suggestions given in this manual.

The phrase '...so they are attracted to what you are giving them...' means that you make whatever you are offering, interesting, stimulating and well presented.

The phrase '...and are pleased with what they get...', means that their deeper and more spiritual nature is aroused, and their inner needs for understanding are satisfied. That is your audience finds your information not only helpful to their personality life, but also soul-satisfying.

Most of the ideas presented here will aid in the popularisation of theosophy but as mentioned the subject is vaster than the scope of this manual.

SOME FACTORS IN THE POPULARISATION OF THEOSOPHY

Theosophy may be popularised:

- 1 By adopting this motto. **“To Fail to Plan is to Plan to Fail.”**
 - 2 By Using Audio-Visual Aids to make talks and lectures more interesting and artistic. This includes making videos and using computers.
 - 3 By Developing Right Relationships and Communication with the Young.
 - 4 By making Theosophy Practical within the Branches.
 - 5 By involving Theosophy with the Social Transformation of the Planet.
 - 6 'However men approach Me even so do I welcome them, for the path men take from every side is Mine.' 'The Gita.'
- This approach may be carried out by initiating new activities and using the knowledge, about the Seven Rays. eg Dramatic performances of spiritual myths.
- 7 By developing Self-contained Video Training Courses and Kitsets. A much higher level of trained personnel is required in all areas.
 - 8 By finding out how the outside world sees the Theosophical Society and by making changes where necessary.
 - 9 By shifting the emphasis from a Lecturing format to a highly presentable Study Class format.

AN INVOCATION FOR LECTURERS

Lord when perchance
It shall be mine, as now
Sometimes to speak of Thee to men
Oh! grant me then
That not my thought of Thee, but very Thou
Dwell in mine utterance,

Uproot in me
The pride that craves to shine
Folly, that of itself would teach
And in my speech
Leave Thou no word, no thought, but what is Thine
And worthy, Lord, of Thee.

Then as I yield
In reverent self-eclipse
Mine all in service to Thy name
Haply some flame,
Some spark from Thee shall kindle my faint lips
And Thou shalt flash revealed!

E. A. Wodehouse

OUR INCREASING PURPOSE

A Master has expressed one part of the objective of the Inner Founders of the Parent Theosophical society as: "**To popularise a knowledge of Theosophy**". The fulfilment of that purpose depends very largely upon the work of Fellows of The Theosophical Society.

Theosophy is a great science. Its teachings reflect that order and system upon which the Universe is founded. Effective deliverance of those teachings to mankind depends upon an orderly and systematic endeavour. Those of us who feel called to the task of teaching Theosophy must therefore proceed with order and system. Study must be methodical, exposition scientific in method, accurate in material, convincing in manner and persuasive in effect. Would-be teachers of Theosophy must study not only to the end of personal interest, but to the end of both mastery of the doctrines and their lucid exposition. He who would bring the light of Theosophy to mankind must study to expound. This implies a personal restatement of every acceptable idea, a recasting of doctrine after doctrine into one's own words, an examination of all objections and of the logical answer to each and every one of them. Then, and then alone, does the Theosophical lecturer begin to be equipped for his high calling.

Mankind has always needed and always received the Ancient Wisdom, but at this present time the need of mankind for theosophy is both immense, and intense. We shall not prevent a third world war of unparalleled destructiveness, we shall not build a New World Order, we shall not ensure the Four Freedoms or implement the Atlantic Charter, unless the basic truths of theosophy form the foundation, walls and superstructure of the post-war world.

The opportunity and the responsibility of The Theosophical Society and of every Theosophist, I almost venture to say - are at this moment incalculable. The welfare of the world, the progress of humanity upon this planet, human life for the next thousand years, depend upon the decisions which will be made and implemented in the next few years. The message of the Brotherhood of Man, of the unity of every Faith that loves God and serves man, the paramount necessity of co-operation between man and man and Faith and Faith in reverence for and service to the one divine life and the one divine truth; this is the message which with life and voice and pen Theosophists the world over have the opportunity of delivering to a war-shattered world standing on the threshold of the New Age.

That message cannot be delivered by men and women who do not know thoroughly and cannot expound lucidly the basic teachings of the Ancient Wisdom. Study, study, study, seems to me to be the call to each and every one of us; think, live, teach that which you study.

A world crisis marks outstandingly these our twentieth century lives. We have the power to make a potent contribution to the solution of the world problem. On the one hand is Theosophy, on the other hand is the world wounded almost unto death. We stand between. Great world physicians we can be, for in our pharmacopoeia is the only universal panacea which exists, the wisdom religion of all ages.

As ever, it is the individual who counts most. To each and every individual Theosophist, so it seems to me, now comes the great call to become a student, a knower and a teacher of Theosophy.

Mr. G. Hodson

SECTION ONE

Chapter One

SOME THOUGHTS ON TEACHING THEOSOPHY

by **Mr G Hodson**

Now, the subject which I offer to speak on, really is to share with you some of the thoughts which have arisen in my mind as I go about the world teaching Theosophy. I am very conscious of my own deficiencies in this matter and all the time I'm speaking of ideals I'm remembering them and speaking to myself. And I don't want to state too high an ideal so that someone aspiring might be put off and say 'Oh, I could never get as far as that' Please don't - I am deliberately stating the Ideal.

Very well then, let's suppose that the opportunity of lecturing on Theosophy is coming our way. What's going to happen inside us! To us, and to those who listen to us. Well, first of all, the realisation (in my personal view, at any rate) that this is the most important office and task open to any human being in any nation in any part of the world. Oh, I know that's sweeping statement, but it is said deliberately. There is no higher calling, friends, than to spread abroad the Light of the Ageless Wisdom, with its wonderful teachings which tell us what we really are - Divine Spiritual Beings, here on Earth; why we are here - in order to evolve and bring the germinal Christ in us to full perfection "as the measure of the stature of the fullness of Christ". And by the bye, learn the religion of the country. I just then quoted from the Christian Bible; but in other places like Buddhist countries or Hindu countries one naturally quotes the same thing from their scriptures and it is as well to read them up.

So, we are here to bring out the innate Divinity from its germinal to its full flowered condition. How is that to be brought about? By the experiences of life and our response to them; None being wasted - drive that home. Everything that happens to us, whether it seems successful or not, is playing its educative and enlightening part upon us all the time, drawing out our qualities. How is this experience gained? Well, by means of successive lives on Earth. If you say, 'I cannot possibly reach the "measure of the stature of the fullness of Christ" as I am already thirty (or forty or so) and before very long I shall already be gone - failed'. And the reply, of course, from Theosophy is 'Of course, you won't fail - you can't fail, for it is God that worketh in you and Life gives you a succession of lives here on Earth. How wonderful for you! You've ample time, ample opportunity - no hurry' and eventually you will arrive.

Yes, but what about all the injustices of life? There aren't any! The whole procedure, teaches Theosophy, is carried on under the operation of the Law of Cause and Effect. How wonderful! Action and reaction; cause and effect; sowing and reaping quote from the scriptures of the world which have this doctrine in them. And so you open up to the seeking and open human mind a wonderful philosophy of life, which is unassailable in its logic and full of inspiration and help, and which drives away despair. Now, what a gift to give to the human race. And that's why I say there is no higher calling - none. Either that or collaboration in bringing it about, through life, through literature and through lectures. Extremely important. Remember that every great spiritual teacher, every great disciple of such, and every great outstanding philosopher who has visited this world has done nothing else but go about teaching theosophy. Obviously it's the highest calling there is.

Now, I mention this at the beginning because if you can get that realisation into your heart and mind very well, then you've got the inner powers burning in you which will carry you over the many difficulties of preparing and delivering lectures effectively. So, also one needs, I think, to have the conviction that Theosophy is true. Now, I find this a tremendous comfort. In one of the letters from the masters of the

Wisdom there is the sentence, 'Our doctrines being true'. I rest on that: that is to say, we are teaching the Truth: we are safe, we are in an unassailable position because the Master said that what we have to teach is Truth. Now, if you get this into your blood and nerves and brain, then you're not hesitant any longer. You're not afraid, you're not half-hearted, you're not doubtful - here it is, and the Master says, it's true. Now, that conviction of your own will convey itself to the audience and go a long way to supplement your words.

There's another conviction that Theosophy is the only panacea for this world's ills: there isn't any other, no other; it's the only one. Examine it, take it to pieces, see its application to life, look at others and compare them; and you will find that only when the others are teaching Theosophy and contain the Ageless Wisdom are they panaceas. So that in Theosophy you have the only true panaceas for this world's ills; so badly needed today when humanity harbours a dangerous sickness. Its mind is in darkness; hence the mess and chaos in the world. Humanity is seeking Light but not finding it. There is no stable peace of mind for mankind, no harmony among the nations which is utterly secure and enduring, no unity of all humanity, but a series of nations led by individuals who express the determination to overcome, conquer and bury the rest of us and with the weapons to do it, born of nuclear fusion and nuclear fission, the hydrogen bomb, bacteriological warfare. These hang over the head of all peoples like the sword of Damocles. No wonder people are frightened or cynical and say 'Let's eat, drink and be merry, for tomorrow we die.' Religion doesn't help them - not really, not the reasoning mind: it helps the heart wonderfully - but Theosophy meets both needs and therefore I think it is good to become convinced that humanity needs Theosophy very greatly indeed.

Next compassion is the ideal motive. As I speak to you about the condition the human race is in, one is moved deeply - isn't one? We see the sorrows, the sickness, the accidents so-called and miscalled, the deaths, the larger and larger hospitals and asylums. We are moved deeply with compassion for humanity. Very well then, get out and get on and heal their wounds and show them the way to light. Out of this compassion, it seems to me, arises the great call 'Teach Theosophy to mankind, or popularising the knowledge of Theosophy' as the Master also wrote. We have to popularise a knowledge of Theosophy. For me, popularise does not mean cheapen, but rather lucidly expound so that he who hears may read and understand.

Next thought, let us try to give not words only in our lectures. Not ideas only, but something more - an inward serenity, a peace, and on occasion, power, wisdom, and consoling, heartening influences, so that the audience is not only instructed but goes away with a new light and a new life and a new fire, perhaps. It can be done. However far behind, we can effectively follow the example of the great teachers of the world who did just this very thing.

Very well - those are introductory remarks. Now, we're on the platform!

What next? Well I think the first words are very important, indicative of the approach to the audience and the relationship felt towards them.

I think for example, it's very good to bring in the pronoun 'we', and the other word 'our'. For instance, one can say - not 'You have all come here this evening to listen to (this makes a division, the lecturer up on the platform and the people down there, separated): is it not nicer to say 'Our subject for this evening can hardly fail to be of deep interest to every thoughtful person'. Now you're with them and they're with you. "All of us, (for example) have felt the need for some knowledge concerning shall we say, the condition of our loved ones after death. We would like to know also the conditions which await us when our time comes as most surely one day it must. Now, what have you done? You're off the platform, you're down there amongst the audience; in with them, thinking with them, feeling with them, searching with them to find what Theosophy has to say.

I'm not going to talk about the actual work of lecturing as you can get courses on public speaking quite readily and I am rather talking a little more personally about the world. I do recommend all who find this wonderful opportunity opening before them of teaching Theosophy - the greatest in the world, remember! - I do recommend them to go and take a course in public speaking from some accredited teacher, and, if you can afford it, personally, not in a class. Get diagnosed so that faults of pronunciation, of diction, of mannerisms, can be known from the beginning and are thereby not perpetuated into habits. Then hear yourself on tape or record - a very valuable experience, if sometimes rather disheartening, but so good: telling how the voice sounds to others, how clearly one can be heard, how good the pronunciation (of this glorious English language is) how our vowels are; and so on. So that, since we are doing a spiritual work for humanity, it is done in the best possible, most beautiful and perfect way; within our limitations, and will therefore produce a good effect upon the minds, ears and cultural standards of those who listen. Very important! It's wrong, of course, but the Ageless Wisdom presented badly can be dismissed by someone needing it if the manner of speech, presentation, organisation and Chairmanship are all below a reasonable standard. Take lessons, I would suggest.

Then, develop a subjective life and the ability to retire into an inner silence so that the Inner Self can reach you, inspire you, and drop ideas into your mind - sometimes even when you're lecturing, during a pause, perhaps. It's a good idea to develop pauses: it lets the audience think over what's been said, and the Ego and your own mind may add to what has been said - a memory, or a new idea maybe. Ideas can then reach you, and after each lecture go over the notes and the memory of the address seeking improvements write them in to your notes. Imperfect as my notes were at the beginning, and still are - that's how I build them; then, when there is enough writing, re-type them. When you do this, teachings gradually become experienced truths, In addition to this you are talking from within yourself about something you are convinced of, something you've experienced. People then know that you know what you're talking about and, believe me, that's a tremendous asset - to anyone who is teaching upon any object whatever, be it scientific, philosophy, religion, or any other subject. If the person knows what they're talking about it makes all the difference.

I have a favourite story about a class in public speaking being trained by a professor in a university. As an illustration of good speech he took the Shepherd's Psalm and read it to them "The Lord is my shepherd, I shall not want" and so on, in all its beauty. He read it perfectly - diction perfect; everything just right, but nobody was moved. They appreciated the language, I suppose, but it didn't touch them. However, there happened to be a clergyman present so the professor, who realised that his reading had fallen rather flat, asked him to read it again. The clergyman consented, saying that he would recite it by heart rather than read it. When he finished there wasn't a dry eye! They were all so deeply affected. So when the class was over one of the students approached the professor and said, 'What happened then? Your reading was quite perfect but it somehow didn't reach us, and yet this clergyman here moved us all. Why was this?' the professor replied, "Well, I was reading the Shepherd's Psalm and I do know about the Shepherd; but our friend here - he knows the Shepherd." This makes all the difference in the world - interior experience. Or, to put it a little colloquially, to know what you're talking about. Conviction is then conveyed to the audience, and complete sincerity is sensed and appreciated. This is a very important factor, I think, in successfully teaching anything, complete sincerity.

Then, also, we may do well to speak from deep within ourselves, as well as from acquired knowledge. Meditation, for example, on the idea of One-ness with God, and through him with all that lives. Coming to an experience of kinship with divine life in all nature and by meditation to have had a touch of it - perhaps only once, but to have felt the mystic identity, as it's called. Thereafter you can readily feel at one with others and they with you [they feel that also]. This helps in exposition.

Know the subject well. Success in teaching Theosophy, I think, depends upon an overall grasp of the doctrines and their inter-relationships. So study, take the doctrine to pieces and put it together in your own words. Very useful. I had to learn this lesson myself through the humiliation of my first public

lecture when I was all unprepared, unready, untrained, not knowing one thing about all this. I was called upon to stand in for Miss Clara Codd when she went down with the 'flu: I thought this might be a call from the Master, to which I mustn't fail to respond. But I was unprepared and merely went through the Theosophical books on the subject (which was life after Death), took out paragraphs, arranged them in consecutive order and read them.

Don't criticise other 'isms' at all - just teach the Ageless Wisdom and leave the people to apply it in their own way. Then you generate favourable karma for the T.S., the Lodge, and (if it matters) for yourself.

Next among these ideas - I could, of course, go on a long time, but I am going to stop very shortly - try to be a translucent channel for Theosophy, with your own personality reduced to a minimum. Teach the Ageless Wisdom, not your own gropings: there is more than you can grasp available, more than you can teach in half a dozen lives or more - all freely available; teach it, not your own meanderings of mind. Grope and meander, by all means, that is one way toward wisdom but, when you're on the platform, be a translucent ego-less (as far as possible) channel for theosophy with your own personality reduced to a minimum and the first person pronoun, singular, 'I', not present or, at least only when really necessary.

Watch other people and learn from them. Everyone you meet has a message for you - watch their reactions and learn humbly from them.

Collect ideas - relevant news, for example: have files on theosophical subjects and watch the newspapers and have others do it for you. Your books- never read quite idly, don't miss something which illustrates and perhaps strengthens a doctrine - put it in its appropriate file. Refer to it when building a lecture - this gives your lectures a topical tone.

Lastly, develop the capacity to think as you talk. Pause, if you like, in order to do so. Reflective pauses give the audience time to absorb and you to receive and clarify, added thoughts. Thus you really come into touch with the audience and help them. Remember what they used to say in Rome of old—when Cicero speaks what a splendid speech; but when Demosthenes speaks they say 'Let us march'.

Some Thoughts on Teaching Theosophy - Summary

- 1 Realise that lecturing on Theosophy is the most important office open to any human being.
- 2 Come to a conviction that Theosophy is true.
- 3 Realise that Theosophy is the only panacea for the world's ills.
- 4 Your motive for lecturing should be compassion for all.
- 5 Give not only ideas but serenity, peace, wisdom.
- 6 Say 'we' not 'you', think feel and search with your audience.
- 7 Develop a subjective life so the inner self can reach and inspire you.
- 8 Keep improving your notes.

- 9 Know the subject well. Take the doctrine to pieces and put it together again.
- 10 Develop interior knowledge. Personal experience is best and is conveyed to the audience.
- 11 Never mislead for Karma is at work, yours and the Lodges.
- 12 Don't attack other organisations. Don't insist on vegetarianism and teetotalism as being necessary.
- 13 Try to be a translucent channel for Theosophy. Teach the ageless wisdom not your own gropings.
- 14 Never read quite idly. Note information and put it in a file.
- 15 Develop the capacity to think as you talk. Pause to allow this to happen and for inspiration to flower.

Chapter Two

DEVELOPING SELF CONFIDENCE

Every beginner at public speaking lacks confidence and feels fearful. Lord Bulwer's life was a succession of failures, crowned with final triumph. His first novel was a failure; his first drama was a failure so were his first speeches. Savonarola's first efforts were dismal failures. But he eventually made his name as Italy's greatest orator. Daniel Webster could not make a speech without persistent effort. Finally he became one of America's greatest orators.

Years ago a doctor spent the winter in Florida near the training ground of a famous baseball team. At a later date he was invited to a banquet given in their honour. Many people present were asked to say a few words and then to his horror his name was called. He was asked to say a few words on 'A Baseball Player's Health.'

Was he prepared? Of course. He had been studying hygiene and practising medicine for almost a third of a century. He could have talked to the man on his right all night about it. But to stand up and say something to a small crowd of people-that was another matter. His heart skipped a beat, his cheeks got hot and he was panic stricken. The audience was applauding him but he knew if he got up he would fail. So he arose, and, without saying a word, turned his back on his friends and walked silently out of the room, a deeply embarrassed and humiliated man.

Well he took a public speaking course and within a month became the star pupil. He was soon accepting invitations to speak elsewhere and began to love it. He was invited to go around the city speaking on behalf of the Republican Committee, and he did so successfully. They had no idea that only one year before he had left a public banquet hall, in shame and confusion.

Speaking publicly is entirely possible, our problem is fear. It was Emerson who said "Fear defeats more people than any other one thing in the world."

So we must realise that we are not unique in our fear of speaking in public. We have to realise that the chief cause of our fear of public speaking is simply that we are unaccustomed to speak in public. We have to realise that most public speakers are a little bit nervous in the beginning but this soon passes. We also have to realise that there are ways of reducing this nervousness to a minimum. Lets examine them one by one.

1 Motivation

You must arouse in yourself a desire, an enthusiasm for public speaking. Think of how it will benefit your:

- | | | | |
|---|---------------------------|---|---|
| a | Self confidence | d | Your leadership ability |
| b | Your family relationships | e | Your ability to help the T.S. |
| c | Your social life | f | Your ability to help forward the Plan of the Masters. |

Write down all the reasons why you should speak in public. Write down all the benefits and the gains for you and the Theosophical Society.

I want to tell you a story. When Julius Caesar sailed over the channel from Gaul and landed with his legions on what is now England, he did a very clever thing. He took his men to the cliff edge and when they looked down they saw their boats were on fire. Every ship was burnt to a cinder. They knew they could never go back. Their was only one thing to do, to go forward and succeed. And that's what he did. This is the spirit we must have and then we too will succeed.

2 Preparation

The confident speaker is the prepared speaker. The prepared speaker is:

- 1 the person who has something to say.
- 2 who has written it down.
- 3 who has put it in the correct order, and
- 4 who has practised it many times. If he is without notes then he has memorised IDEAS not words.

3 Interest

Speak only about what interests you. You will probably know this subject better than any other, and you will enjoy doing a good job of preparation. Your interest and enthusiasm will show through and will carry you along confidently. Later, as your ability grows you will be able to speak on a wide variety of subjects.

4 Thorough Knowledge

Study your topic thoroughly. Take it to bits and put it back together again, just like a watch. Read about it, think about it, talk over your ideas with others. Your friends don't have to know you are trying out your ideas, and as you do so you will see interrelationships you weren't aware of before.

Know More Than Is Necessary

5 Act Confidently

The famous psychologist Professor William James wrote, "Action seems to follow feeling, but really action and feeling go together, and by regulating the action, which is under the more direct control of the will, we can indirectly regulate the feeling, which is not. So to feel brave, act as if we were brave, use all of our will to that end, and a courage-fit will very likely replace the fit of fear."

So draw yourself up to your full height, breath in plenty of prana, look at your audience and confidently talk to them.

6 Practise! Practise! Practise!

Everyone knows that to perfect any skill or talent you need to practise. In public speaking you need to

I want to tell you a story. When Julius Caesar sailed over the channel from Gaul and landed with his legions on what is now England, he did a very clever thing. He took his men to the cliff edge and when they looked down they saw their boats were on fire. Every ship was burnt to a cinder. They knew they could never go back. Their was only one thing to do, to go forward and succeed. And that's what he did. This is the spirit we must have and then we too will succeed.

2 Preparation

The confident speaker is the prepared speaker. The prepared speaker is:

- 1 the person who has something to say.
- 2 who has written it down.
- 3 who has put it in the correct order, and
- 4 who has practised it many times. If he is without notes then he has memorised IDEAS not words.

3 Interest

Speak only about what interests you. You will probably know this subject better than any other, and you will enjoy doing a good job of preparation. Your interest and enthusiasm will show through and will carry you along confidently. Later, as your ability grows you will be able to speak on a wide variety of subjects.

4 Thorough Knowledge

Study your topic thoroughly. Take it to bits and put it back together again, just like a watch. Read about it, think about it, talk over your ideas with others. Your friends don't have to know you are trying out your ideas, and as you do so you will see interrelationships you weren't aware of before.

Know More Than Is Necessary

5 Act Confidently

The famous psychologist Professor William James wrote, "Action seems to follow feeling, but really action and feeling go together; and by regulating the action, which is under the more direct control of the will, we can indirectly regulate the feeling, which is not. So to feel brave, act as if we were brave, use all of our will to that end, and a courage-fit will very likely replace the fit of fear."

So draw yourself up to your full height, breath in plenty of prana, look at your audience and confidently talk to them.

6 Practise! Practise! Practise!

Everyone knows that to perfect any skill or talent you need to practise. In public speaking you need to

go over your notes many, many times, till you have ironed out all the problems and till reading your notes becomes easy. With the realisation that you can do it based on practise and more practise your confidence will grow and you will know you can do it well.

Let us now turn to some occult means of controlling our lower bodies. The first method is that of Affirmation.

7 Affirmations

Affirmations are something we all know about because we use them all the time. Here are some examples:

'I can ride a bicycle', 'I can cook dinner.'

Here are some different affirmations:

'I can't learn a language', 'I can't change my life.'

Affirmations then, are statements that we make to ourselves which we believe are true. If we keep making these statements we saturate our sub-conscious mind with them and in the end they do become true for a while. Now in public speaking we must make use of this law of the mind and tell ourselves that we can do things over and over again and say and think it with conviction. These are positive affirmations and we will shortly begin to believe them and they will create a feeling of confidence in us.

So what we have to do is to stop making negative statements/affirmations about our ability to speak publicly such as: 'I'm hopeless, I couldn't possibly become a public speaker', and we must start telling ourselves the opposite. Here are some positive affirmations - but you must make up your own.

I am a capable and confident speaker

I am a lecturer for the Theosophical Society

I am happy to speak on behalf of the Theosophical Society

I enjoy speaking to the public

I am keen and eager to become a lecturer and speak to the public

Whenever I speak to the public I am calm, relaxed and confident.

Let us now consider the next method of developing confidence using occult knowledge.

8 Creative Visualisation

If we imagine something, we know that speaking occultly, we create a thought-form that stays in our aura and influences us. Knowing this to be an occult law we can use this information and apply it with precision. What we do is to meditate, as it were, and see ourselves speaking in public capably and confidently.

An Exercise

It may aid us considerably if we first visualise someone else who we admire who can speak capably and confidently. We may even imagine that it is a Master who is speaking before a gathering. He would be in **complete control** of his lower bodies, **utterly calm and serene**. Having achieved this picture, and felt the calmness, we can then see ourselves going onto the stage, standing before an audience, and speaking with the same **serenity and confidence** as the Master, or the good speaker.

These visualisations saturate the sub-conscious mind, i.e. control the astral elemental, and they build up a powerful thought-form in the astro/mental body. When it comes time for you to actually get up and talk, this thought-form will aid you in remaining stable, calm and confident.

EXERCISES FOR DEVELOPING SELF CONFIDENCE

1 Affirmations

Write down on a piece of paper on a scale of 1 - 10 a number that represents how confident you feel at this moment of becoming a public speaker. **Fold your paper over.**

Choose an affirmation that appeals to you from the previous list, then close your eyes and say the affirmation ten times.

Say it internally trying to feel that it is perfectly true. That is, say it with conviction. Say the affirmations.

Open your eyes. Write down on a piece of paper on a scale of 1 - 10 a number that represents how confident you feel at this moment of becoming a public speaker. Is the second number representing confidence bigger by one or more than the first number you wrote down? If so, congratulations, you have already improved. **Fold your paper over.**

2 Visualisation

Close your eyes. Now visualise someone you know who you have seen, maybe on TV who you admire as a public speaker. In speaking about character meditations, C. W. Leadbeater and A. Besant said to imagine a Master displaying the particular aspect of character you want to develop e.g. kindness. We may use the same method here and visualise a Master talking to a group, or even imagine the Master Jesus talking long ago to a crowd of people. See the speaker, who ever he is, speaking **calmly and serenely**. He is **utterly confident and self-assured**. Do that for 1 minute.

Now let that picture go and imagine you are getting up in front of that group or another group and speaking. See yourself sitting on a chair on the stage. The chairperson invites you to speak. You stand, step forward confidently and look at your audience. You see their faces, the room is quiet as you begin. You present your points, ideas and facts and see that the audience is absorbed in what you say. **See yourself speaking well, calmly, self-assuredly, capably, confidently**. At last you sit down and feel the warmth of the applause. You have given your talk and it has been very successful. You feel confident and pleased.

Do this for 1 minute

Don't worry about what you are saying.

Now stop. Realise you are sitting in your chair and open your eyes.

Write down on a piece of paper on a scale of 1 - 10 a number that represents how confident you feel at this moment of becoming a public speaker. If your score has improved you have proven to yourself the method works.

George Bernard Shaw was a timid person who confessed to the following words. "Few men have suffered more from simple cowardice or have been more horribly ashamed of it." Yet Shaw became very confident and one of the most brilliant speakers of the first half of the twentieth century. When asked how he did it he replied. "I did it the same way I learned to skate - by doggedly making a fool of myself until I got used to it." Here we see the will to succeed and the wearing away of the lower personality. Overcoming the lower self was an even greater success than becoming a speaker.

Speaking Confidently - Summary

- 1 Motivate yourself with the benefits of public speaking:
 - a self-confidence
 - b social life
 - c family relationships
 - d leadership qualities
 - e help the Theosophical Society
 - f help the Masters
- 2 Prepare your talks thoroughly.
- 3 Speak about what interests and enthuses you.
- 4 Have a thorough knowledge of your subject.
- 5 Act confidently.
- 6 Practise! Practise! Practise!
- 7 Affirm success. 10 times, several times a day and before lecturing.
- 8 Visualise success.

Chapter Three

RESEARCHING MATERIAL

To fail to plan is to plan to fail

'When you take stuff from one writer, it's plagiarism, but when you take it from many writers, it's called research.'

W. Mizner

Dr. Harry Emerson Fosdick gave the following instructive and interesting explanation of the procedure he used in preparing his sermons:

"I always write out my sermons in full in advance. To the best of my recollection, after nearly forty years of preaching, I have never preached a sermon that was not written out fully. I do not see how any one can keep his substance serious, and his style flexible and varied unless he writes in full. At any rate, for myself there is no other method that is conceivable. As for delivery, that I handle in varied ways, sometimes having the manuscript before me and reading freely; and sometimes drawing an outline from it and speaking from the notes.

With regard to the time spent on an average sermon it is very difficult to reckon that. How can one reckon the long period during which a sermon matures, oftentimes unconsciously germinating from some seed of an idea planted long before? All that I can do is to deal with the actual writing process, and not at all with the hours spent on the theme that contributed the substantial material to the sermon, and that there is no way of clocking. I would estimate that I spend a half hour in writing for each minute of the sermon."

Talk about what interests you. Don't speak on a subject you are not interested in unless you have no choice. Your lack of interest and enthusiasm will convey itself to your audience and they will be as bored as you. Your talk will be purely intellectual, with no heart or inner life to call forth an answer from your audience. Remember the well known phrase: "His heart was in his work." Is yours?

If you still decide to proceed, then do a lot of study of the topic, till you find something that genuinely interests you. John Gunther, the author of the best-selling 'Inside' books said this. "I always try to get ten times as much information as I use, sometimes a hundred times as much."

Or look at the subject from a new or fresh point of view. Use this approach in all the relevant areas till you are sincerely eager to talk.

The first step in creating a lecture is to think about what you intend to do. What is your aim or objective and what is the subject you are going to talk about? You should choose a subject you are interested in otherwise your talk will lack enthusiasm and originality. Write down your basic title (you can refine it later) and what your objectives are. These will depend on whether you are giving a five minute talk, such as in a study course, or a fifteen minute talk, or a forty-five minute one. It will also depend upon whether your talk is for a members meeting or for a public lecture. Here is one example.

"I want to introduce the idea of the etheric double and then show them how important it is for physical health."

Next, gather your material. This should cover the following sources:

- 1 **Books** - Get hold of a Bibliography and find the topic you are going to talk about. If your lodge or branch hasn't got a Bibliography get a group together and make one up. Read many of the books listed, taking out the parts that are relevant to your talk. In some cases study the contents page to see which chapter concerns your talk, and then read only that chapter in different books.

'Reading Maketh a full man;...and if he read little, he had need have much cunning, to seem to know that he doth not.'

Bacon

- 2 **Audio Tapes** - Listen to audio tapes on your topic.
- 3 **Video Tapes** - View any video tapes that may be relevant.
- 4 **Quotes, Case Histories, Pictures** - Collect those that are about your topic.
- 5 **Newspaper Articles** - Cut out any newspaper articles which may deal with your topic.
- 6 **Personal Experiences** - Write down any personal experiences which may be relevant and helpful.
- 7 **Make jottings** - as thoughts come into your head.
- 8 **Develop your own thoughts and understandings** - this creates a fresh and original presentation.
- 9 **Ponder on all of this material.**

'Thinking is the hardest work there is, which is the probable reason why so few engage in it.'

Henry Ford

Out of all this will come a general plan or overview with a number of sub-topic headings to be developed. We must keep the words of Milton in mind and work on our character and spiritual transformation. **'Deep versed in books, and shallow in himself.'**

Milton

QUESTIONNAIRE

- 1 What subject will I talk on (why have I chosen this).
- 2 What is my aim/objective in giving this talk.
- 3 What is my title (this keeps you to the point).
- 4 Is it a Members meeting or Public meeting.
- 5 Is it for 5 minutes, 15 minutes, or 45 minutes.

'In order to write well you require respite and rest in change. Ideas come to one on the mountains, while tramping the fields, at the woodpile. When you are in the best condition is the time to do nothing, for

at such a time, if ever, the divine current surges through you.

If we could only find the cosmic switchboard when we want to think, how delightful it would be to simply turn on the current! But no, all we can do is to walk ride horseback, dig in the garden, placing ourselves in receptive mood, and from the Unknown the ideas come. Then to use them is a matter of the workroom.'

Elbert Hubbard

Summary

Planning

- 1 Choose a subject that interests you.
- 2 Decide if it is for a members or public meeting.
- 3 Get clearly in your mind what is the aim of your talk.
- 4 Is it 5, 15 or 45 minutes long.

Collecting Information

- 1 Books
- 2 Bibliographies
- 3 Audio taped lectures
- 4 Video taped lectures
- 5 Quotes - Case Histories - Pictures
- 6 Topical newspaper articles
- 7 Personal experiences
- 8 Jot down your thoughts
- 9 Develop your own understandings of the topic
- 10 Ponder on all of the above

'Basic research is what I am doing when I don't know what I am doing.'

Wernher von Braun
Rocket Expert

Chapter Four

THE COMMUNICATION PROCESS

J Krishnamurti has given us this definition of communication. He says, "Communication means learning together, working together, creating together, seeing together, understanding together."

To communicate, at any time, is a very difficult procedure. But when we have to communicate Theosophical ideas we are labouring under extraordinary difficulties. This because most of the concepts or ideas refer to levels that we cannot see or contact; this makes communication of Theosophical ideas extremely difficult - more difficult than we realise. As Krishnamurti says it means working together, creating together, seeing together, understanding together. But most of it we can't see and so it is more difficult to understand.

Our biggest problem as lecturers for the Theosophical Society is that the subject matter we talk about is most of the time completely beyond any sort of personal experience. We have not lived through occult, mystical and spiritual experiences, or if we have they are fragmentary and highly restricted. They cover a very small part of one tiny field of reality. We actually don't know what the astral world really looks like. What is it like to talk to a dead person? What is it like to jump into a beautiful lake of living energy and come out rejuvenated? We don't know what any of it is really like.

Imagine two people giving a talk on what Tibet is like. One has been there and experienced it while the other has only read books about it. Which one would you go and listen to if you had to choose. Which one would be more interesting, more alive and vivid. Which talk would leave you coming away with a feeling that you had participated rather than been an onlooker.

This is the difficulty the theosophical lecturer faces for even if he or she has had one or two spiritual or occult experiences they realise they should not talk about it. So what can be done?

The answer is to do what you would do if you were asked to talk about Tibet when you have never been there. You would give the living experiences of those who have been there. You would give descriptions of Tibet as seen through the eyes of those who have met its inhabitants, seen its sights and experienced its way of life. Use this same approach, where possible, when expounding the teachings of theosophy. Give stories of others who have had occult experiences to back up the teachings of theosophy. Give case histories, experiments and show photographs that make theosophical theories more real, more relevant and more exciting.

Identify the Object or Process

So, to begin with, in communicating with somebody - whether it's just in conversation or, as more importantly here, communicating Theosophical ideas - where possible we should try to identify the object or process that the word we are using refers to. It's easy to point to a chair - we've identified it, a chair - but try pointing to Communism and there is great difficulty in doing this. If you do point somebody will say, "Oh no, that's Russian Communism. This is Communism." And then somebody else will say, "No, that's Chinese Communism - that's not really Communism." then someone else will point somewhere else and you will say, "Oh no, that's Communism in 1950, it's now different." So, even in our ordinary everyday world we cannot point to these objects. Therefore, if it's difficult enough to find out how to identify Communism, how do we identify and point at the Permanent Atom, the Etheric Plane, or the Group Soul. This is what makes communication in Theosophy very very difficult. You can point at a chair, you can give examples, but to point at the Permanent Atom just cannot be done by the majority of people. So, where possible, try to identify the object or process, or give an analogy that helps to identify it, and this is where you've got to do a lot of thought on your own. How can you do it?

The Lower the Level of Abstraction the Greater the Understanding

The next point is, that as Theosophical ideas go up this ladder of abstraction, as you move from the physical realm to higher levels, you become more and more abstract. The higher the level of abstraction the greater the chance of misunderstanding. So when you move from the physical to the astral there is a great chance of misunderstanding, and so on up through the planes. For example, 'my 1957 blue car' is a clear statement; we know what a car is, we know the colour blue and we have an idea of what 1957 means. This is pretty clear, but let us get more abstract and say 'my transport'. Now, what does this mean - we don't really know; it could mean my car, it could be a bike, it could be a helicopter, it could be my bullock-cart, it could be a rocket ship. The word transport is way up on the level of abstraction; you may be thinking of a car while I'm thinking of a bullock-cart so that we're just going to become more and more divergent in what we're understanding, in our communication. So we see that the higher up the levels of abstraction, the greater the chance of misunderstanding; therefore stay at lower levels, if possible, and if you don't, give lots of details on what you're talking about. Otherwise a person will get absolutely lost. See if you can stay on the lower levels and later, when he's understood that, then start to move a stage higher. Don't jump several stages and talk about the Monad, for instance : start from the beginning.

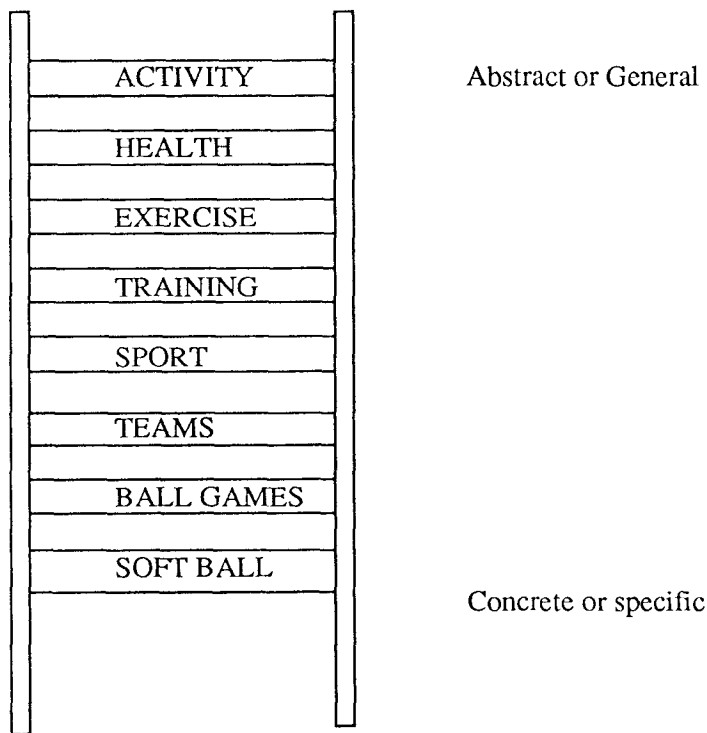


Fig. 1 Ladder of Abstraction

So, part of this problem is not to confuse the level that you're at. If you're at a certain level the person who is listening to you must also be at that level; otherwise you get confusion - you're talking at one level, he's listening at another level. There's total confusion - no communication takes place. Theosophists sometimes tend to do this. They say, for instance, "I cannot die." Now this is true at the Egoic level, but not at the physical level. Suppose someone takes it literally and stands in front of a car, saying 'I cannot die' - we see him killed. It doesn't make sense. Theosophists say this kind of thing without realising what they're saying; it's not true at the physical level. So you must know what level you're at, don't confuse the levels, and the other person should be at the same level as you are at the same time. If he's down there and you're up here, you are not communicating - he's not understanding, he's misinterpreting, and no meaning passes. So don't confuse the levels.

Ask Precise Questions when Vague and General Statements are Made

In discussion and communication you'll find that people say all kinds of things which are very vague, and you really cannot continue an important discussion if everything is left 'airy-fairy'. So when you have a general statement it is necessary to make it precise, such as 'what things', 'when', 'where', 'give me an example'. They might say, for instance, "Things always go wrong in occultism". Now, if you're trying to understand what has really been said you have to say, "What do you mean by that statement? What things go wrong in occultism? Could you give me an example?" And then it might turn out that they've used the word 'always'; do they mean always or only sometimes. What do they really mean, are they giving you an absolute law - such as if you put your finger in the fire it always burns, that kind of a law - or are they just giving you their opinion? So what level are you at? What things go wrong in occultism? Whereabouts? And in what way do they go wrong? Ask for precise statements from vague and general statements. This clarifies what you are discussing, what they mean. Don't go any further - otherwise it's like going on a marsh, you're both on sinking ground and unfortunately you don't realise this and you both sink slowly, thinking you're on firm ground!

If you are lecturing or talking don't just say: 'Man has the ability to develop the powers of the human mind. Then they may be used for the benefit of humanity...' etc. These are general statements and there is no proof of any kind being given. So state what powers, name three or four more well know ones. Next show how they may benefit humanity, don't leave it upto your audience to puzzle over how this may happen. Finish off by giving an example with places, dates and peoples names. That is, give concrete factual detail to improve understanding and provide proof of your statements.

This is not easy to do with many theosophical ideas. We should, however, be aware of the need to do so and try hard to find interesting and enlightening material. It is no good thinking that you are developing the abstract minds of the members of your audience so they shouldn't complain. They will not come back for your next talk and may tell others of how difficult it is to understand theosophical lecturers.

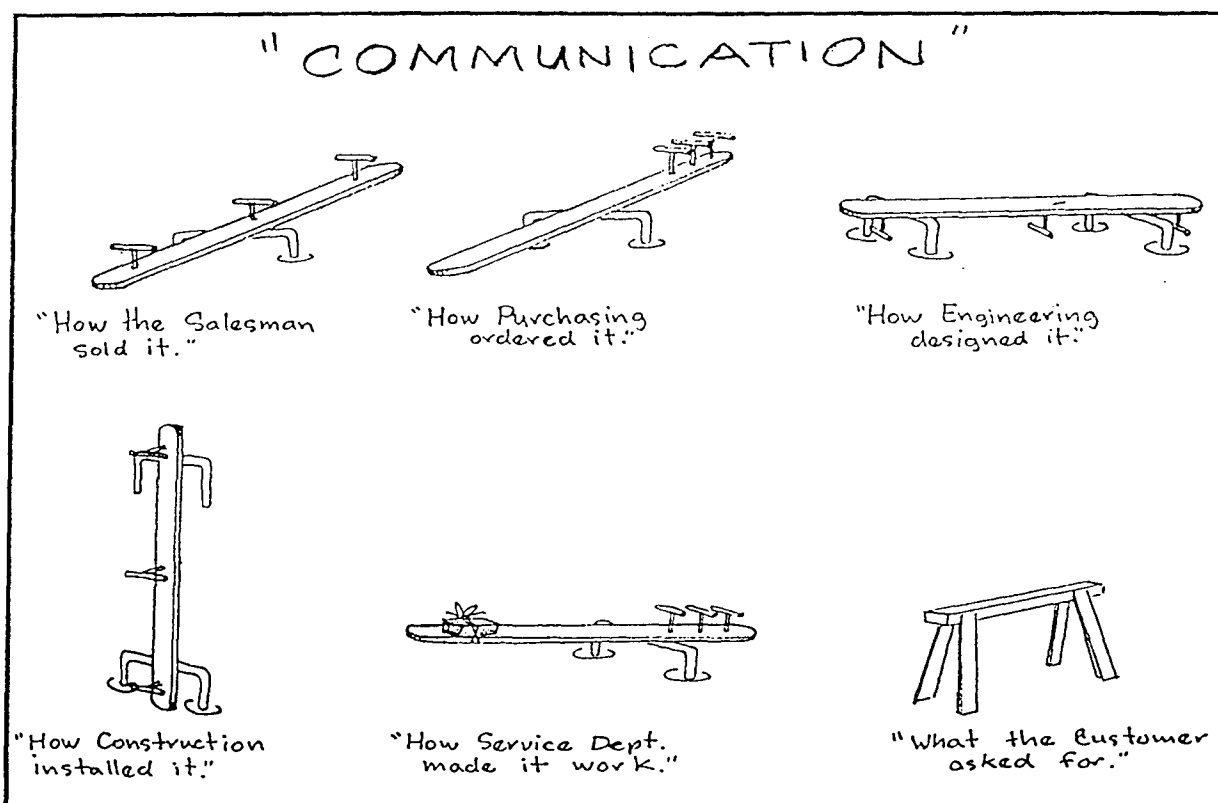


Fig. 2 **Communication**

Words Have Many Meanings

Another thing to keep in mind is that words have many meanings. If you go to a foreign country or a deserted island you may find a tree, perhaps. There it is, an object in nature - but you don't find words in nature. They are man made and they're given meaning by people, by us. So words have the meaning that we give them - they're not like a tree, an independent entity. It's important to know this. So if words have different meanings, the word 'God' to a Christian hasn't the same meaning as it has to a Hindu; if you think it does, then you're going to talk at cross purposes and it might be quite a while, perhaps, before you discover that all sorts of odd statements are cropping up that just don't make sense. Then you will find, if you think about it, that it's based on a definition that is wrong. So ask for a definition when communication bogs down; say "What do you mean by that word? Could you explain? Give me some examples?" That is very important - in communication we must go step by step by step; you can't take a couple of big strides unless you're pretty expert at this, and even then you have to check. So remember, words have many meanings; find out which meaning the user of the word intends it for - ask for a definition. Do this especially when using Theosophical terms which have very different meanings sometimes; for example, the term ego means something different to a psychologist and to a Theosophist; the meaning of the word 'heaven' is quite different to a Theosophist than the Christian 'heaven'; so if you're using the word 'heaven' loosely when talking to Christians and don't go into details, you're going to find yourself talking at cross purposes and they won't understand what you're talking about. So make sure of your definition before you go any further.

Give Concrete Examples

The next point to keep in mind in communication is to give concrete examples for abstract ideas. One must be careful in doing this not to distort the original meaning, which is quite easy to do. A good study of, perhaps the fourth dimension, especially mathematically, will help you to see what distortions can occur when you translate a word from one level down to another level. Give concrete examples; say, "for example" and then give an example. This can often give immediate enlightenment - 'Ah, now I understand what you're talking about'. Let's say you're talking about the Ego and his bodies and how they interpenetrate. What does that mean? An ordinary person doesn't know what you're talking about, so give an example. Fill a sponge with water, this sponge is solid physical matter. Point out that the water - which is liquid matter - interpenetrates the solid matter of the sponge; then point out air bubbles - that is gaseous matter - interpenetrate the liquid. They're all occupying the same space and time; they are interpenetrating each other and yet they are separate entities and they have separate laws which they are governed by.

Another example for this concept is the electric light bulb. Put several paper bags around it; the outside one represents the physical body. If you take that off the light shines through more clearly; take off the next one, representing the astral body, and you're getting closer to the Inner Man and the light shines out even more brightly. And so on. These concrete examples help to get your message across.

Avoid Sanskrit Words and Technical Language

When speaking to beginners, to the general public, newcomers, I would suggest that you do not use technical language or Sanskrit terms. If you use these terms, supposing that they know what you're talking about, it's very easy for them to forget, even if you give a definition. Fifteen minutes later they've forgotten your definition! They can't keep up with the talk, they think "Now, what was the meaning of that again?" And by the time they've worked it out they've missed something else and thus find it most frustrating. So try not to use technical language or strange terms. Let me give you an example from psychology. You go along to a psychological lecture and it's about the physical plane. The lecturer

gets up and continues in this vein... "this is because first choices occur in the absence of such traces and, by the time the last choice point is reached the strength of the pro-prior perceptive traces has already begun to deteriorate. It is for this reason that the final correct response shows the greatest tendency to be elicited anticipatorily in the middle of the maze, leading to an excess or errors in the case of heterogeneous compound trial and error learning and to a preponderance of correct responses in the homogeneous case. A basic assumption, of course, in this deduction is that the probability of occurrence of a pro-priorceptively controlled response depends upon the intensity of the pro-priorceptive stimulus trace". And so he goes on for three quarters of an hour. And this can be the problem faced by newcomers when they listen to Theosophical terminology, technical terms, and Sanskrit words that go on and on throughout the lecture; very difficult, if not impossible to communicate what you're saying. If they don't understand you, your lecture, however beautiful, has failed.

H.P.B. was aware of the confusion of words and the problems with Sanskrit. She says: "The whole trouble has arisen from our having begun with Sanskrit names in our expositions of, and discussions about, the 'principles' instead of immediately coining for the use of Theosophists their equivalents in English. We must try and remedy this now."

C.W. Leadbeater tells us that the President, Dr. Besant wished to replace the Sanskrit terms by English words.

- 1 Don't use Sanskrit words except at members meetings and then very sparingly.
- 2 Remember technical language is very difficult to follow.
- 3 Learn to speak the language of your audience.

Similar Purposes, Assumptions and Experiences

Now, another point. Communication is possible to the extent that both parties have similar purposes, assumptions and experiences. It's important to check these often for remember that theosophy is beyond the experience of most people, including ourselves. How do you explain what a mystical experience is to another person? It's like trying to explain colours to a blind man, it can't be done. So, if he hasn't had the experience that you've had, you cannot communicate. Perhaps, in this case, you shouldn't even try. You may assume, for instance, that he wants to evolve himself or help the world and so you think you're communicating something to him; whereas he just wants a new experience (whatever that is) or to use the information you're giving him for selfish reasons, perhaps to develop psychic powers. So, you have to know what are his assumptions, what are his purposes in this study, if you don't know these and what experiences he's had, you will find it very difficult to communicate. Therefore, it is necessary to relate what you are saying to his experiences and to what you think his assumptions are. If necessary you'll have to investigate these by asking lots of questions to try to understand what he wants. Otherwise you waste a lot of time talking and at the end he says, "No, that wasn't actually what I wanted to know!" Most frustrating after ten minutes of beautiful exposition! So make sure, before you begin, that you know what it is he wants.

Express Your Ideas from Many Points of View

Another point is to express your point of view, whatever it is, from many angles. Give your ideas from many points of view. Consider this story about the elephant of Hindustan. There were six blind men who all touched the elephant. One man felt its trunk and thought it was a snake; another felt its leg and thought it was a tree; while another felt its tail and thought it was like a piece of rope; the fourth felt its

side and thought it was like a wall; the fifth felt its tusk and thought it was like a spear; while the last felt its ear and thought an elephant was like a fan. So to correct one's assumptions it is necessary to see something from many points of view. If the person at the tail had touched the ear, or the side, or the leg, he would have had a different point of view; his understanding would have been larger than it was before. So you must give different points of view. It's interesting that in this example, even different points of view do not guarantee that you give a correct picture although it may mean that you will understand the other person better. If you've seen a drawing of an elephant that has a spear instead of a tusk, and a piece of rope for a tail, etc. you realise that's not the thing itself, but at least you can try to give many points of view. So you try to explain it in artistic terms, in philosophical terms, in scientific terms, in religious terms - the same concept. Perhaps you're talking about Karma - Cause and Effect, you're talking about "As ye sow so shall ye also reap", bringing in the religious aspect; you talk about Cause and Effect which is the scientific aspect; while in art you might talk about a balanced composition. Try to bring in the idea of balance, of justice (in ethics, for example); and so you give the same idea from several points of view, and this helps to communicate what you're saying.

Move from the Familiar to the Unfamiliar

The next thing to keep in mind when communicating is, as already mentioned, to move from the known and the familiar to the unknown and the unfamiliar. For example, move from laws of the physical plane (action and reaction) to laws of the spiritual plane, which most people call Karma. If you're talking about the bodies of man move from the physical body to the astral, as we have done. The physical body has size, it has shape, colour, it has function - you explain this and then you say, "similarly, the astral body has shape, size, colour and function". And so you move from the known to the unknown, from the familiar to the unfamiliar.

Use Analogies and Similes

Another useful method in communication is to make use of analogies and similes. These certainly aid understanding, by making one thing like another we are enabled to understand the difficult object or idea through a similarity with a known one. For instance, we may be discussing the idea or concept of telepathy. How does it work? Now this is difficult to explain but if we make use of something we know a little bit about such as radio waves or even ripples in water we can begin to quickly communicate an understanding of telepathy. And so we might say that "Telepathy works like radio waves which move out into the atmosphere in all directions in a circular manner, or in the same way as you drop a stone into water and the ripples go out in all directions so telepathic messages may send out energy waves in all directions, or these may be channelled specifically in one direction. If you are talking about meditation you might use another simile such as this, "The effect of meditation on the personality is like the effect of the sun opening the petals of a beautiful flower". Thus by using visual images and similes, and more extended analogies in more difficult situations, you are able to convey a greater understanding of what you are talking about.

Similes - Here are one or two from 'The Voice of the Silence.'

'The moonlight of the Soul.'

'The soundless wings of the midnight bat.' This was used to describe how fear steals upon a person.

'...Ignorance is like unto a closed and airless vessel; the Soul a bird shut up within.'

'...thy Soul as limpid as a mountain lake.'

'...The Soul as firm and pure as a flaming diamond.'

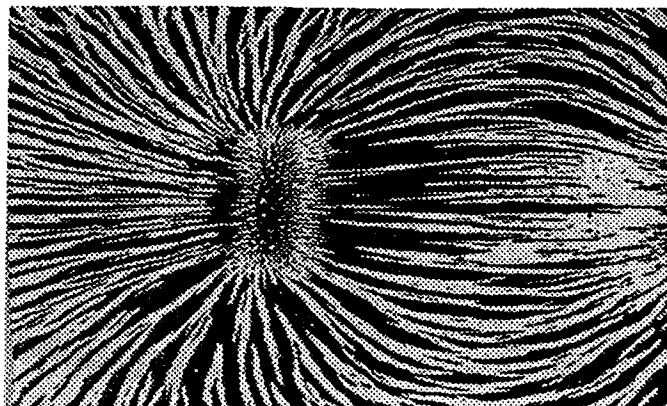


Fig 3



Fig 4 Draw an analogy between auras and a magnetic field.

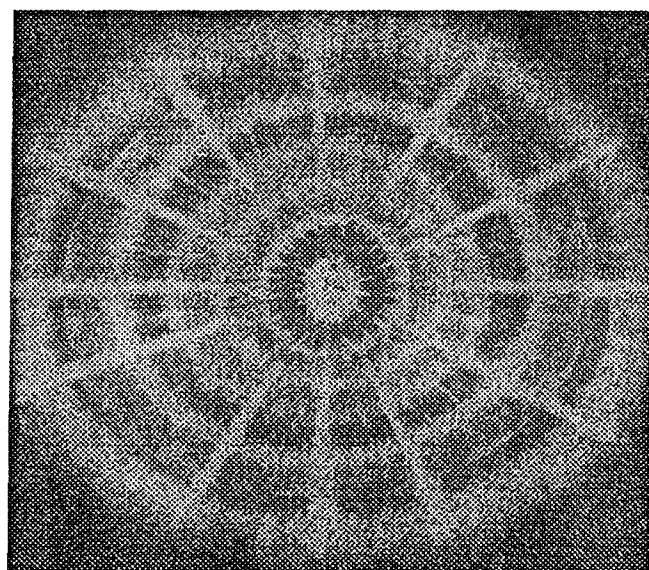


Fig 5

Be Topical

Being topical means having to do with topics of the day, so you give examples taken from current or local interest. You have a cutting about Wendy Brown from the paper and you are talking about whether there is a meaning to life. So you say:

Consider the problem of Wendy Brown who has just qualified as a doctor after seven years of hard study. She is involved in an accident where she is hit by a car, and will now be in a wheelchair for the rest of her life. We have to ask ourselves, 'What is the purpose of life? Has it any meaning?' Let me read you one more example from the newspaper.

When the doctor came to tell him that his 23 year old wife Marilyn had died Ken B felt nothing but relief. Marilyn, the mother of two small children, died of cancer and had suffered great pain. But during the

days that followed Ken experienced again the anger and bewilderment he had felt when first learning six months earlier that Marilyn's disease was incurable. At the funeral the minister spoke of a god of love. Yet what sort of god of love could have permitted such a horrible death? What sort of god of love could have deprived two tiny youngsters of their mother?

Giving examples of topical interest aids communication by connecting your ideas with what's going on now in the world. It might be in newspapers, it might be in books or magazines that are on the bookstall right now, or it might be coming through T.V. or the radio or a visiting speaker in town; whatever you're talking about, it could be connected with what's going on around you today. This is being topical, and since the people have been watching the T.V. interview (let us say) with the visitor, they now have a background and when you talk about the subject they have this background to aid them in understanding what you say. This makes it much more interesting because the interest of your audience has already been aroused by the T.V. interview, or radio interview, or something out of the latest magazine. So aid communication by being topical.

Also aid it by giving examples of experiments. This is not easy to do sometimes but if we can, it helps tremendously. You might be giving a lecture on Sound, for example, and after a while as you continue talking, talking, talking - you realise that this might be getting monotonous and it would be nice to have some change, something different happening, a better way of communicating.

So you might stop and talk about, or actually demonstrate, an experiment with sand. In this particular case you would have sand on a glass sheet and you would move the bow of a violin at right angles to the edge of a glass (drinking tumbler) which sets up vibrations in the glass sheet so that the sand jumps about and forms beautiful geometric patterns. Here is an actual experiment to demonstrate what you're talking about in your lecture on Sound.

Or you may have some photographs of the actual patterns taken of the sand dancing into particular geometric designs: you might have photographed this yourself and obtained many geometrical patterns and you are then able to show these photos and therefore by these examples aid understanding.

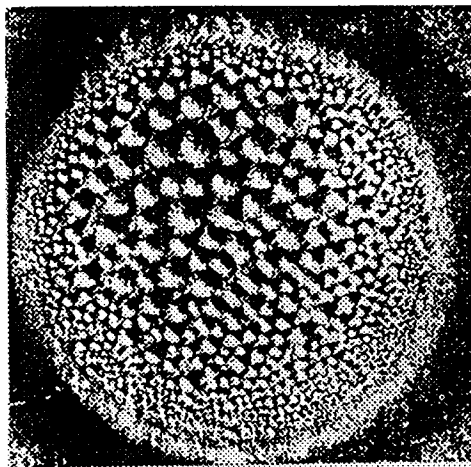


Fig 6 Geometric design of sand dancing

Or you may talk about the phenomenon of soldiers crossing a bridge; they are told to break step, otherwise the continual 'left, right, left, right, left, right' can build up the vibratory rate of the bridge itself and can actually cause it to break, to fall down. So they are told to break step to avoid having this effect on the bridge. So here's an example from ordinary everyday life to help understand the power of sound. Use examples - they certainly aid understanding.

We Learn

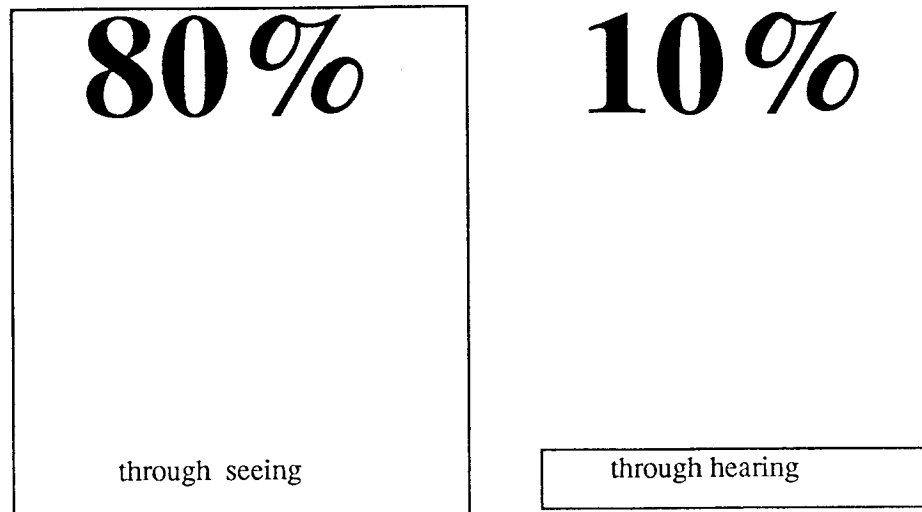


Fig 7

Lastly, keep in mind that people are different. Use a variety of methods in getting through to them. For instance, use charts, use graphs, use photos, give a case history, talk about personal experiences, if these are relevant and of course you would keep these reasonably brief. You might show a lot of statistics because your audience, after all, will contain people who are interested in the scientific approach, the artistic approach, the philosophic, and the religious approach. This makes it difficult for the lecturer because he has to somehow get through to all these different types of people. So this is one way of communicating, of getting through - by using a variety of methods. Recognise that people are all different; the scientifically minded would like to see these graphs and statistics.

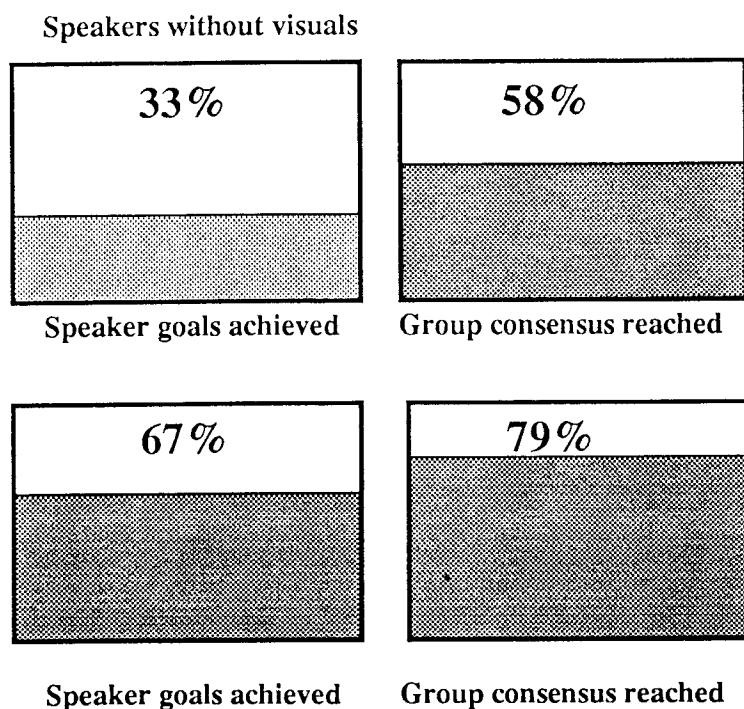


Fig 8 **Speakers with visuals**

The artistic person would like to see the photographs, while the religious and philosophical person might be interested in actual experiences or case histories. By using a variety of methods you are able to communicate to different kinds of people.

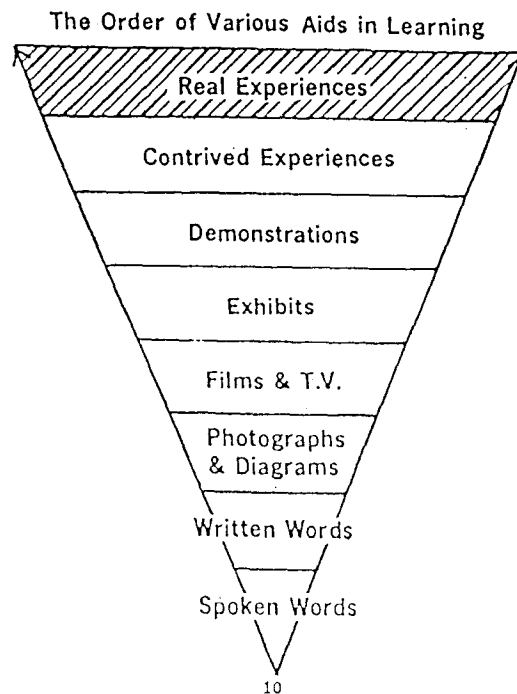


Fig 9 Vision is a powerful teacher. Use vision, feel, taste, sound and smell if possible. Vision is a powerful teaching aid.

In conclusion, I would like to say that communication requires knowledge such as we have just studied and it requires time and practice. So, sit and listen to others talking. Secondly, try to explain theosophical ideas to newcomers and give as much time as you can to developing the art of communication. Only in this way and by the analysis of your efforts will you grow and be able to effectively communicate theosophy to your audience.

Your Communication in a Lecture May Fail for the Following Reasons:

- A You have given only the bare essentials.
- B You have failed to reach your aim, your goal.
- C There is too much detail on one point (unbalanced)
- D There is too high a density of facts.
- E Your talk is too disconnected.
- F You are too vague and mystical.
- G Your talk is too involved and devious.

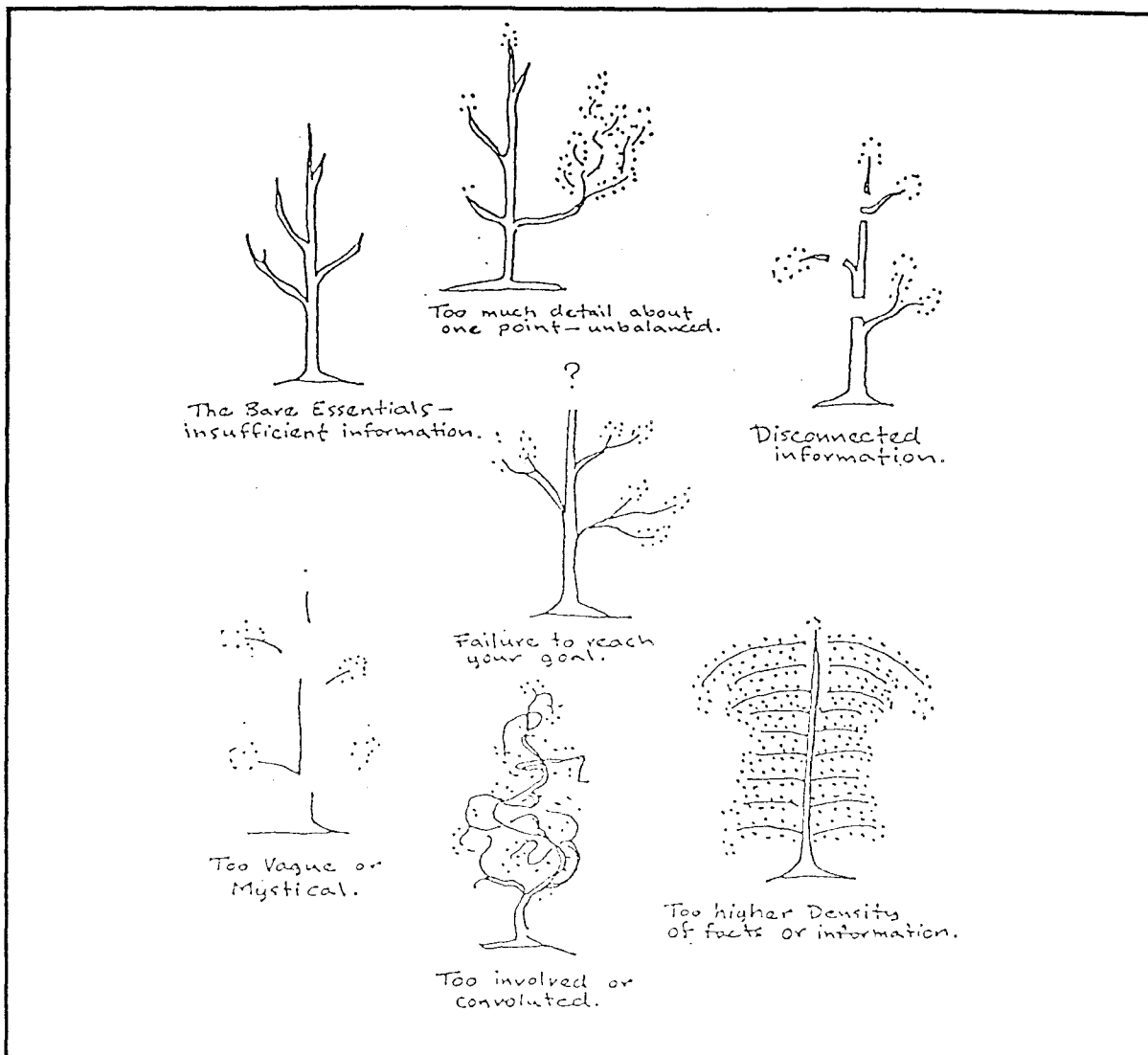


Fig 10 Problems of Constructing a Talk

COMMUNICATION

We give below two lists of words which will help in pin pointing why communication may be bogging down. In writing a talk these words should be considered and used to produce maximum clarity. The two groups are not meant to be opposites although many are. The words are there to evoke thoughtful responses. Some words like 'academic' may be entirely appropriate in the right setting.

1

Clear
Simple
Vivid
Coherent
Obvious/connected
Plain

2

Obscure
Pedantic
Hidden meaning
Incoherent
Disconnected
Pompous

1

Sharp
Intelligible
Logical

Direct
Objective
Orderly
Descriptive
Friendly
Intimate
Relevant
Topical
Down-to-earth
Significant

2

Rambling
Wordy
Illogical/private or
technical language
Feeble
Muddy
Disjointed
Mysterious
Vague
Ambiguous
Evasive
Complicated
Superior
Circuitous
Academic

'I know you believe you understand what you think I said, but I am not sure you realise that what you heard is not what I mean.'

Anonymous

Communication - Summary

- 1 Identify, where possible, the object or process the word refers to. It is easy to point to a chair but not easy to point to communism. It is even more difficult to point to the etheric plane, the group soul or the permanent atom.
- 2 Remember the ladder of abstraction. The higher the level of abstraction the greater the chance of misunderstanding. For example 'My 1988 blue car' is a clear statement but 'My transport' could mean a car, or bike or a helicopter.
- 3 Don't confuse levels. To say 'I cannot die' is only true at the egoic level but not at the physical.
- 4 Ask precise questions when general statements are made. Ask 'What things?' 'When?' 'Where?'
- 5 Words have many meanings. The word 'God' to a Christian hasn't the same meaning as to a Hindu. Ask for definition when communication bogs down.
- 6 Give concrete examples for abstract ideas.
- 7 Don't use technical language or Sanskrit terms in public lectures or to newcomers.
- 8 Communication is possible to the extent that both parties have similar purposes, assumptions and experiences. Check these often for remember that the truths of theosophy are beyond the experience of most people.
- 9 Express your idea from many points of view. Remember the blind men and the elephant.

- 10 Move from the known and familiar to the unknown and the unfamiliar. For example, move from laws of the physical plane action and reaction to laws of the spiritual plane i.e. Karma
- 11 Use analogies and similes to help understanding. e.g. 'Telepathy works something like radio waves...' and 'The effect of meditation is like the sun opening the petals of a beautiful flower.'
- 12 Be topical. Connect your ideas with what is going on now in the newspapers etc.
- 13 Give examples to aid understanding. This can be an experiment, an experience or a case history.
- 14 People are different so use a variety of methods of appealing to them. Use charts, photos etc.
- 15 From time to time ask if the person you are talking to is following what you are saying.
- 16 Break up long sentences into several short sentences.
- 17 Replace long words with short words.
- 18 Your communication in a lecture may fail for the following reasons:
 - a You have given only the bare essentials.
 - b You have failed to reach your aim, your goal.
 - c There is too much detail on one point (unbalanced)
 - d There is too high a density of facts.
 - e Your talk is too disconnected.
 - f You are too vague and mystical.
 - g Your talk is too involved and devious.

SECTION 2 EFFECTIVE WRITING

Chapter Five

THE MECHANICS OF WRITING THE DIFFERENCE BETWEEN WRITING AND SPEAKING

Mr. G. Hodson once said and I quote, "Teaching Theosophy is for me the greatest of all occupations and the teacher of Theosophy is following the greatest of all occupations open to mankind." He goes on to say that all the great teachers of mankind have done nothing else but teach Theosophy. With these stirring words to the forefront of our consciousness let us examine the field of writing and giving theosophical talks, with a view to understanding the mechanics involved.

Many members of the T.S. know that the need for lecturers, for competent exponents of Theosophy, is very great today and will become increasingly so as the New Age dawns. Many, many thousands are asking questions which are basically philosophical ones, which concern the meaning and purpose of life. New groups are coming into existence all the time to cater for this quest for knowledge. Increasingly they are turning to new teachings as the older ones are either found wanting or do not have the answers. Here is an opportunity to step forward, to give what help we can to lift a little of the Karma of the world. With these thoughts in mind let us direct our attention to the practicalities of carrying out the above ideas. These notes are for beginners and for those who have had some experience in writing a lecture.

'There are only two powers in the world, the sword and the pen; and in the end the former is always conquered by the latter.'

Napoleon 1

Delivering a talk is one half of theosophical lecturing. The other half is writing it down, either briefly or in full. As speakers and writers our aim is not to work on the lower emotions of our audience, but rather to present to their minds a clear mental picture of our subject. We do not propose to convert them to our way of thinking but rather to invite examination of theosophical ideas. We therefore need to present our ideas in the best possible way, so that there is a precise communication of what we wish to say. The following information should help us to carry out this aim.

Let us consider the following question. Is there a difference between speaking and writing and if so what is it? The answer to this question put practically for our guidance is this: Write as you speak - well, more or less.

What does this qualification 'more or less' mean. Let us examine it in some detail. If you have heard someone talking for a while, then an analysis of their speech will show the following things occurring:

- * the use of 'err' or 'um'
- * repetition
- * digressions away from the main point
- * corrections of what is said, i.e. they amend as they go along
- * careless construction of sentences
- * their speech may be obscure, illogical, unconvincing or silly

In writing our talks we strive to eliminate all these factors, so that our lecture is clear, precise and fluent. This does not mean that we go to the other extreme and make our writing stuffy, pompous, technical, strained or contrived.

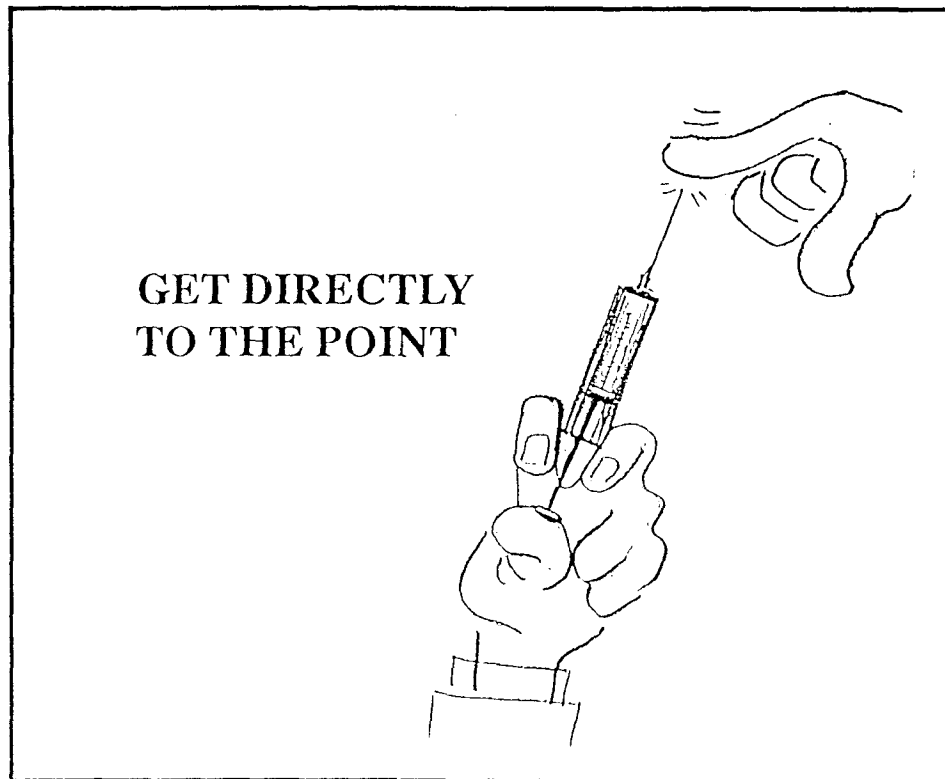


Fig 11 Get Straight to the Point

Good Writing

Good writing conveys the meaning of the writer and contains the following elements.

- 1 Coherence
- 2 Connection
- 3 Precision
- 4 Conciseness
- 5 Clarity and Communication
- 6 Correctness
- 7 Variety
- 8 Specificity

1. COHERENCE

This word means to 'stick together'. Other words for it are:

unity, inter-relatedness, consistency and tight organisation

1 Coherence is achieved by sticking to the main point throughout,

- a this is attained by selecting the relevant sub-points and details and discarding the rest,
- b also by showing how each smaller part relates to the larger thesis,
- c and by taking up topics in an orderly sequence.

In addition a consistent tone or attitude must be adopted which comes from sticking to the **same opinion** about the material. This comes from maintaining a viewpoint that is **stable**.

2 In a sentence coherence is achieved by:

- a keeping subjects close to their verbs

e.g. An Indian teacher, by keeping his pupil beside him, when he discourses, when he eats and when he writes or when he interviews others, helps his pupils.

Improve this to: An Indian teacher helps his pupils by keeping them beside him when he.....

- b keeping the verb tenses consistent

e.g. 'When he heard about the crash he screams like a baby.' This must be changed to, 'When he heard about the crash he screamed like a baby.'

3 In a paragraph coherence is achieved by:

- a concentrating on one element in the paragraph
- b getting things in the right order

e.g. In removing a wheel on a car you do not remove the wheel first, then untighten the nuts and then jack up the car.

This is the wrong order. Similarly you must make sure your own order of words and ideas, or steps in a process are in the correct order.

- There is chronological order or logic, e.g. past - present - future.
- There is also spatial logic as in our example about changing a wheel.

- 4 Coherence in the middle of a talk is achieved by carrying out what you promised in the beginning.
- 5 A coherent ending is achieved by giving a short summary. Use memorable statements or give a conclusion which re-establishes the total unity of your talk.



Fig 12 Be consistent with words and style.

Coherence - Summary

- 1 In a sentence:
 - a keep subjects close to their verbs
 - b keep the verb tenses consistent.
- 2 Achieve coherence in a paragraph by concentrating on one element.
- 3 Make sure the order of happenings is:
 - a logical
 - b chronological where appropriate
 - c and correct.
- 4 Stick to your main point throughout your talk:
 - a by selecting relevant sub-points
 - b by showing the relationships between parts

- c by taking up topics in an orderly sequence.
- 5 Coherence in the middle of a talk is achieved by carrying out what you promised in the beginning.
- 6 Coherence at the end is achieved by giving a short summary, using memorable statements or giving a conclusion which re-establishes the total unity of your talk.

2. CONNECTION OR LINKING - AN ANALYSIS OF UNITY

Transitions

In the business world there are some managers who are never at work but are always popping up in different departments checking up on silly little jobs. These are the 'Where-is-He-Now' managers. They are all over the place instead of staying where they should be. They get nothing done but manage to annoy a lot of people.

Transitions help your audience to locate and know 'Where-is-He-Now?' and so get a better understanding of what you are saying through knowing the context of your words. They now know where you are up to, and in which direction your talk is about to go.

Connecting means creating word bridges between parts by using linking words and repetitions. Don't force the listener to jump a chasm in the dark. This process of bridging, ties parts of a sentence together. It also ties sentences and paragraphs together. These transitions, which may be a word, phrase or sentence, relate one element or topic to another that follows.

Connecting is a process of stitching sentences, paragraphs and ideas together, as it were, to produce a unified coherent piece of writing. These connectives or smooth transitions are created by:

- 1 Using connectives and other linking words and phrases:
 - a to connect two ideas of the same kind use: and
 - b to add another thought to a sentence use the following words:
besides, also, what's more, again, furthermore, in addition
 - c to arrange ideas in order, time, or space, use these words:
 - i first, next, then, finally;
use each of these words for the start of the four following sentences,
e.g. First you...Next you...Then...Finally...
 - ii eventually, meanwhile, later, since then, above, below, in front, beyond
 - d to connect two contrasting ideas use:
but, still, however, on the other hand, yet
 - e to add an illustration or explanation use:

for example, for instance, in other words

f to connect an idea with another one that follows from it use:

so, therefore, consequently

g to grant an exception or limitation use:

of course, though

h to sum up several ideas use:

in short, in brief, to sum up

These words are important in moving the reader from one point to another. Be careful not to overdo it by just using a few of them over and over again, e.g. '...and...and...and...'

Other ways to create smooth transitions or connections are by:

2 Repeating key words or ideas in the next sentence

e.g. '...and psychic powers. These powers...'

3 Linking goals and sub-goals

e.g. We have examined...and I want to move on to what are the theories that explain these facts of...

These linking of goals and sub-goals are usually the linking of paragraphs. Linking a paragraph with another paragraph (which may or may not be a goal or sub-goal) is achieved by:

a relating them by meaning

b relating or connecting them by using a word that refers to or is the same word as in the last paragraph.

e.g. '...the psychic powers. (end of paragraph) (new paragraph begins) Many of you are aware that psychic powers today...'

c connecting the paragraphs by using a connective word in the first word or first sentence of the new paragraph.

When our first parents were driven out of Paradise, Adam is believed to have remarked to Eve: 'My dear, we live in an age of transition.'

W. R. Inge
Dean of St Paul's

Linking Goals and Sub-Goals

By linking we also refer to a sentence or two which shows the relationship of one part of your talk to another. It is like leaving town and telling your group where you are heading. When you are leaving the suburbs for another town you tell them where you are heading and why. This avoids confusion and makes for **clarity**. Linkages tell your audience where you are heading in your talk and why. That is they show what is the relationship of this next part to the preceding part. They clearly show how one sub-goal leads into and connects with the following paragraph or sub-goal.

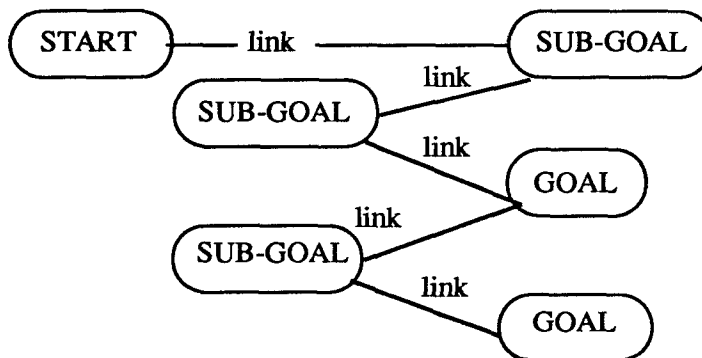


Fig 13 Linking

Below are some examples of connecting sentences which can be used in your talk.

Linking Sentences

- 1 Now the next question to be considered is...
- 2 The next thought I would like to put before you is...
- 3 Let us look at another aspect of this problem/subject...
- 4 Have we any evidence of this idea of... Well let's examine what...
- 5 How do we go about...well...
- 6 What then is the Theosophical answer to this problem of...well it goes something like this.
- 7 We have examined...and I want to move on now to...which explains why this has happened.
- 8 I want to consider now what we can do about this problem. There appear to be about four answers. Let's look at them one by one.

Connection or Linking - Summary

- 1 Use linking words and phrases.
- 2 Repeat key words in the next sentence.
- 3 Link goals and sub-goals;
 - a relate them by meaning

- b relate them by linking words
- c repeat words from the last paragraph.

3. PRECISION

In writing a lecture, precision depends upon:

- 1 **Trying different words till your expression is the right, not almost right word.**
- 2 **Using a dictionary to check the exact meanings of the words you are about to use.**
- 3 **Weighing carefully the connotations of words, (what they suggest, i.e. their emotional overtones) as well as their denotations (explicit meanings).**

e.g. 'horse', 'mount', 'nag', 'steed', and 'gee-gee', all mean the same thing. but we would not say, 'The Queen mounted her nag.' A theosophical example would be:

'So...confirmation of the essential self, or soul, is an important realisation for any individual to absorb.' Note that the word 'confirmation' is ambiguous as it has Christian meanings or overtones which can confuse the listener.

Note: When you are editing your work do so by working on clarity and precision of meaning, and then for conciseness of expression.

Precision - Summary

- 1 Try different words till you get the right word.
- 2 Use a dictionary to check the exact meanings of the words.
- 3 Carefully watch the connotation or emotional overtones of a word, as well as the denotation or actual meaning.

4. CONCISENESS

'Blessed is the man who, having nothing to say, abstains from giving us wordy evidence of the fact.'

George Eliot,
Theophrastus Such

The Lord's Prayer contains fifty four words, the Ten Commandments 296 words. Here is conciseness at its best.

- 1 **The element of conciseness in writing refers to the elimination of wordiness and pomposity. By this we mean that there are unnecessary words included, there is too much repetition or the writing is showy.**

e.g. 'This case presents the question of the utilisation of psychic powers.' Change this to;

'This case concerns the use of psychic powers.'

'Gratiano speaks an infinite deal of nothing; his reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, and when you have them they are not worth the search.'

Shakespeare

2 Other words are not necessary

e.g. ...suffice it to say...in a sense...not to mention. There is a difference between repetition and redundancy. Repetition is often useful restatement designed to achieve coherence or connection, while redundancy is unnecessary restatement, which does not add to the meaning.

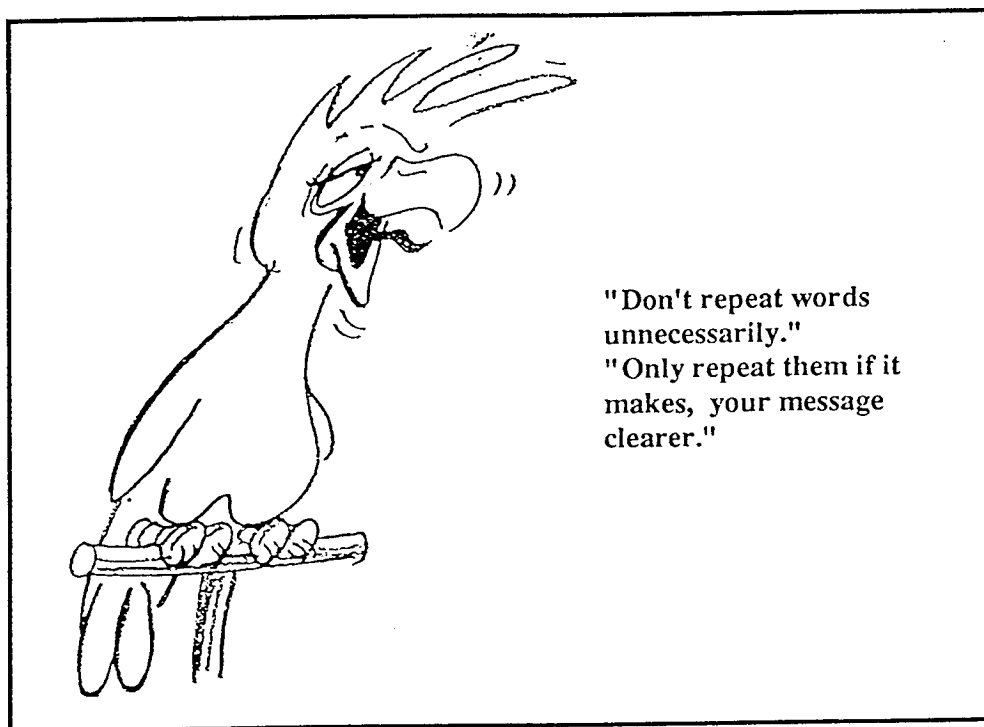


Fig 14 Repetition

Further examples which eliminate wordiness and produce conciseness are.

3 Cliches and overworked phrases should be avoided (there are scores more of these)

at this juncture
believe you me
better late than never
the bottom line
by the same token
clear as a bell
clearing the desks

fair sex
far be it from me
few and far between
few well chosen words
for all intents and purposes
gild the lily
hard row to hoe

- easier said than done holier than thou
- 4 Be concise by avoiding redundancies**
By redundant we mean that there are more than enough words; there are an excessive number of words being used. We are also referring to words which are double expressions and can be avoided.

e.g. New innovations...the one basic element...two twins.
Just write: innovations...the basic element...twins.

The word or words in brackets are unnecessary and should be deleted. There are scores more we should watch out for.

(absolute) guarantee	(actual) experience
(advance) planning	all meet (together)
(already) existing	(as) for example
at (the) present (time)	blend (together)
came (at a time) when	cancel (out)
combine (together)	curiously (enough)
during (the course of)	first (of all)
I (myself personally)	join (together)

*Omit needless words * Omit needless words * Omit needless words*

When you revise or edit your work you will be doing so for a variety of reasons. Beyond the more important such as clarity, conciseness, coherence etc. there are other reasons. Mistakes will occur because the reader or audience does not share your:

- | | |
|---------------------------------|------------------------------------|
| 1 angle of vision | 4 reading into it what's not there |
| 2 bias | 5 hating to part with bits of it |
| 3 familiarity with the material | 6 maternal patience with your work |

Search out these mistakes in the editing stage. Other mistakes will be detected by leaving your work for a few days and then by coming back to it.

Note: When you are editing your work do so by working on clarity and precision of meaning and then for conciseness of expression.

Conciseness - Summary

- 1 Get rid of unnecessary words.
- 2 Avoid clichés and overworked words.
- 3 Avoid double expressions
- 4 Get rid of redundant words.

*Omit needless Words * Omit needless words * Omit needless words*

5. CLARITY AND COMMUNICATION

Thoreau's advice: 'Simplify! Simplify! Simplify!'

Closely related to conciseness is the quality of clarity. In the section on communication we dealt with the difficulties of writing simple clear cut theosophical lectures. Students should read that information in conjunction with this material on clarity. One of two of those methods are repeated here as they are so important. In addition new material is now given.

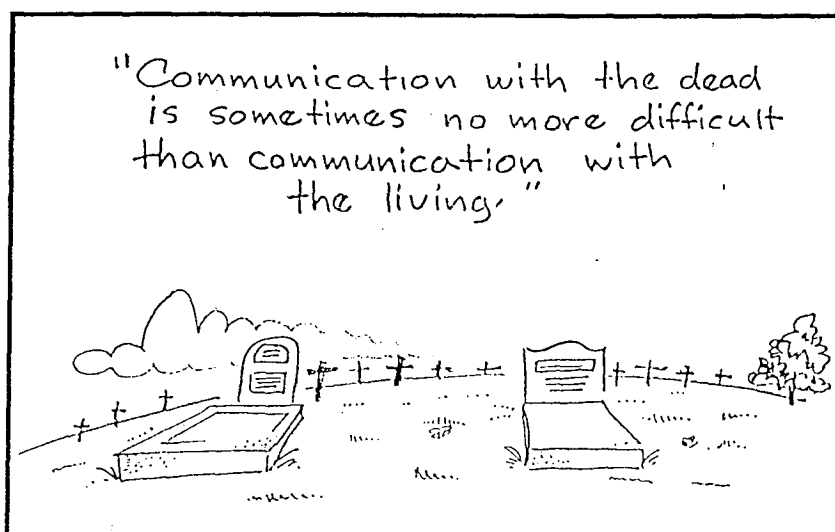


Fig 15 Communication with the dead

- 1 The higher the level of abstraction the greater the chance of misunderstanding. For example 'My transport could mean a car, or bike or a helicopter.' But 'My 1988 blue ford car' prevents misunderstanding and conveys my meaning accurately. The answer to this problem is to keep to a lower level of abstraction where possible. If you can't do this give an illustration. Another method is to give a concrete example.
- 2 Another method is to use specific examples instead of general words and sentences. The section on specificity will give an example.
- 3 Don't use technical language or Sanskrit terms in public talks.
- 4 Express your ideas from many points of view. In addition remember the teachings on the seven rays. Appeal to the various types of people in your audience by using different methods.

THE SEVEN RAYS APPROACH

The seven rays are the sum total of the Divine consciousness, of the Universal Mind. They are seven intelligent entities. They embody divine purpose and express the qualities needed for the materialisation of the Divine Plan. Man, being made in the image of God also expresses these seven qualities or rays as they are called.

While we have all these ray energies within each of us, we may express some more than others. We may therefore be said to be on that Ray or to express these particular Rays more than others. Analysis of the seven Ray types will help us to understand the matter more easily.

Ray 1 - The ray of will or power. The leader. This ray type responds to the idea of self-reliance and challenges. Since the path of the spiritual life is full of self-control and self-reliance it is easy to gain the interest of those who are focused on this ray. This is done by showing how self-reliance and strong endeavours are needed on the spiritual path. Diplomacy and politics are also expressions of this Ray force. People on this Ray want to 'take heaven by storm' and make their own way without help from others. Set them goals and give them exercises to try at home if it is a public lecture. If it is a members meeting do the exercises. Creative dance which depicts processes of nature or the themes of theosophy would also prove of interest. The method is self-achievement e.g. Yoga in all forms, and Meditation.

Ray 2 - The ray of love-wisdom. The teacher. These people are keen and eager to help others, and it is therefore easy to appeal to them, as there is so much help needed in the world. Music also appeals greatly to Ray two people. Inspiring quotes and wise sayings which express love or wisdom are also appreciated. Ray two people also enjoy aphorisms and Meditations which are concerned with service to the community.

Ray 3 - The ray of active intelligence. The philosopher. People focused in this ray are eager to understand life, and since theosophy is full of explanations of life's mysteries, the very subject of the talk is itself appealing. Ray three people also enjoy literature, poetry and oratory. They are at home with abstract images and thoughts.

Ray 4 - The ray of harmony, beauty, and art. The artist. Through beauty one may appeal to a person focused in this ray. Ray four people are attracted to a beautiful, harmonious and balanced talk. Use pictures and beautiful quotes and poetry. We need to keep in mind that each ray has its own method of artistic expression. The art form is opera, and it should be possible for students of Wagner, for example, to play excerpts of his work with theosophical explanations at an appropriate meeting.

Ray 5 - The ray of concrete knowledge or science. The scientist. Fifth Ray persons have a thirst for knowledge and should be appealed to through facts, statistics and experiments. Their art is painting.

Ray 6 - The ray of devotion of idealism. The mystic and devotee. People on this ray respond more easily to inspirational talks, which arouse their devotion and sense of adoration. Gain their interest through mystical quotations and by giving examples of religious experience or stories about those who have been great servers of the race. A story about Mother Teresa would be an example of a story by a lesser helper.

Ray 7 - The ray of ritual of ceremonial order. The ritualist. Those focused in this ray respond to the factors of order, synthesis, skill and careful attention to detail. Seventh Ray people are attracted to splendour and therefore to any displays. These must be well organised into a whole. A further way to appeal to this ray person, is through introducing symbology, where appropriate, and through using symbols. The total effect of your talk must appeal through these various factors as order and synthesis are important to seventh ray people.

Keep in mind that all these methods must be used with the appropriate audience, in the appropriate setting, at the appropriate time.

For further information see 'The Seven Human Temperaments' by Mr G. Hodson.

To sum up then. The factors which can be used to appeal to an audience will include some of the following:

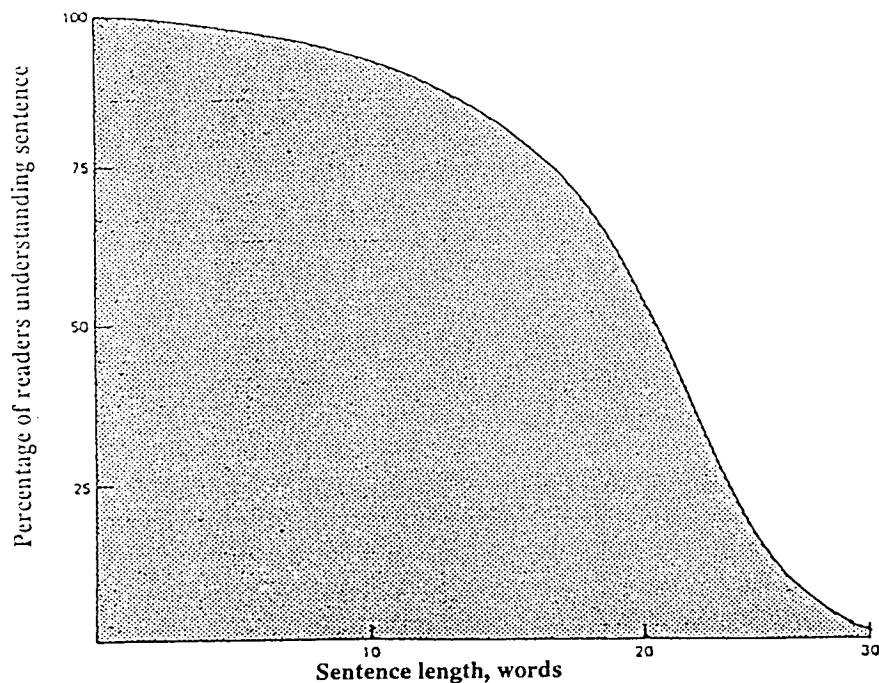
- | | |
|---|------------------------------|
| music | paintings |
| poetry | literature |
| statistics | facts |
| case histories | experiments |
| attention to detail | order and structure |
| appeals to self-mastery or challenges | helping others |
| helpful explanations | inspiration and fire |
| beauty, harmony and balance | evidence of skill |
| inspiring quotes | meditation |
| aphorisms | abstract images and thoughts |
| pictures | stories |
| symbols and an overall sense of synthesis | analogies and similes |

5 Use audio visual aids. Apart from various writing techniques given , we can produce some of these effects through the use of various audio visual aids, such as slides, charts and overhead transparencies.

6 Clarity can be achieved by moving from:
 the easy to the hard
 the familiar to the unfamiliar
 the known to the unknown

That is, from well known facts or accepted theories, to the little know or unknown facts or theories being presented.

7 Use short sentences and short words when writing.



The significance of the sentence length in the average reader's understanding -based on an American survey

Fig 16 The significance of sentence length

Use the fog index on your lecture and try to keep the average length of your sentence about or below twenty words. It has been said that a poorly built sentence of 20 words, is 4 times as hard to understand as an equally poor sentence of 10 words. In addition to the above try to balance short sentence with long sentence.

Here is a theosophical sentence. See if you can understand it at one reading.

'On the next higher plane also, the Atmic vehicle may also be imagined to consist of a single atom of the Atmic plane in which consciousness has the capacity of expanding and contracting alternately with inconceivable rapidity - expanding to include the consciousness of the whole plane and contracting to a point to give an individual colouring to this all-embracing consciousness.' (61 words)

Another theosophical long sentence

"The nature of infinity and its relative nature, the origin of dualities which are found hidden at the bases of all natural phenomena, the infinite source of energy which is apparently hidden somewhere, the alteration of opposite states and the constant tendency found in Nature to revert to a state of equilibrium, all these and many more problems which bedevil the scientific world and have driven scientists to the verge of despair cannot be understood even partially except in light of the philosophical conception of the integrated state". (88 words)

You will agree that this sentence is near impossible to understand in one hearing, and with the lecturer moving on immediately to the next sentence no communication can take place. Sentences like this turn people away from theosophical lectures. The way to deal with a long involved sentence is to break it into several short ones.

Aristotle gave this advice on the subject: "Think as wise men do, but speak as the common people do."

Aristotle

GUNNINGS FOG INDEX

This index of obscurity should be applied by all speakers. There are certain assumptions contained in it which are very important. It assumes that the sense of your talk is not obscured by a highly unfamiliar or specialised content, and that the prose is contemporary and used by a sensible practised user.

This index is a helpful tool of criticism which assesses the minimum age and educational level for which your talk is suitable.

Method

- 1 Take a sample of about 100 words from a typical looking passage of your talk..
- 2 Divide the number of words by the number of sentences to get the average sentence length.
- 3 Count the number of long words in the sample. A long word means a word of three or more syllables, but don't count capitalised words, words which are combinations of short easy ones, e.g. book-keeper, or words made up to three syllables by adding 'ed' or 'es' to shorter ones, e.g. invaded.
- 4 Add the average sentence length to the number of difficult words in that hundred.

5 Multiply the result by 0.4 to get the **Fog Index**. all theosophical specialised words should be counted as long words even if they are less than three syllables, e.g. Sat.

The Index shows the minimum number of years of formal education required for sustained understanding and attention.

- * A Fog Index of 10 means your listeners are somewhere about fifteen years old, or who left school at that age.
- * A range of 11 - 13 implies a senior school level, up to Sixth Form.
- * A range of 14 - 15 goes with a University educated person or one who has equivalent practice with fairly difficult books.
- * A range of over 16 is shaky with over 18 being far too hard.

The Fog Index thus points out the instant way to simplify communication, i.e. break up long sentences and replace long words by shorter ones.

Example

Average length - 15 words

Difficult words - 13 words

Add $15 + 13 = 28$

Multiply $28 \times 0.4 = 11.2$ (round it down to 11)

i.e. Fog Index = 11 (i.e. about a 5th or 6th Form student; that is your talk is at the approximate level of a 16 year old person)

G. Hodson $11-11-14=12$ (average sentence length)

C.W. Leadbeater $16-8-9=11$

A. Besant $12-13-15=13$

Krishnamurti $7-9-11=8$

The number of difficult words will vary depending on where you take the material from.

8 Use short paragraphs to foster clarity.

Not only sentences, but paragraphs also should be short. Some say they should be between 80 - 160 words, other say between 100 to 300 words.

Let us continue our analysis of how to achieve clarity and of how to foster communication when writing a lecture.

9 Use the active voice. This makes the sentence a stronger statement. That is the subject should perform the action, e.g. 'I rang the bell'. A passive construction would be when the subject is acted upon, e.g. 'The bell was rung by me'.

A theosophical example is as follows:

'The extreme difficulty of giving in physical language an adequate description of the astral world, will be recognised by the intelligent student.' This can be changed to:

'The intelligent student will recognise the extreme difficulty of giving in physical language an adequate description of the astral world.'

10 Put the most important part of your sentence last.

e.g. Not 'There is no such thing as sleep in the astral world.'
but
'In the astral world there is no such thing as sleep.'

Note: When you are editing your work do so by working on clarity and precision of meaning and then for conciseness of expression.

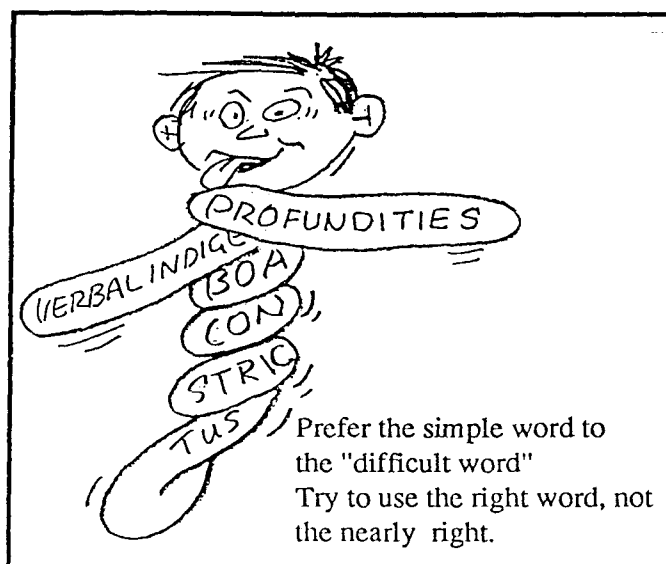


Fig 17 Prefer the simple word.

Clarity - Summary

- 1 The higher the level of abstraction the greater the possibility of misunderstanding/
- 2 Don't use technical language or Sanskrit terms.
- 3 Keep in mind the teachings on the Seven Rays as you construct your talk.
- 4 Move from the:
 - a easy to the hard
 - b familiar to the unfamiliar
 - c known to the unknown
- 5 Use short sentences and short words when writing. Use the Fog Index.
- 6 Use short paragraphs to foster clarity.
- 7 Use the active voice to make a stronger sentence.
- 8 Put the most important part of the sentence last.

6. CORRECTNESS

In writing this refers to the choosing of appropriate grammar and punctuation and by using words correctly (see a dictionary etc.).

Grammar and Style Analysers

Today there are computer programmes which will examine your lecture and point out every mistake of grammar. They will also make suggestions about improving your style. Some have 2000 rules others have 9700 patterns which they match your work against.

Here are a few of the problems they deal with. Long and cumbersome sentences and overuse of complex words. They pick up any jargon and abstract writing, also overuse of weak words. The programme points out redundancies, tautologies and wordy expressions. It picks up overuse of passive verbs and misused and confused words. Finally it locates incorrect spelling and many more grammatical faults.

To use such a facility requires the following equipment. A computer and the Grammar and Style Analyser (NZ \$500). There are two ways of using this process.

- 1 The lecturer has a computer.

The lecture is typed into the computer, and the disk with the lecture on it, is sent to branch or national offices for analysing. Of course there is nothing to stop the lecturers buying their own grammar and style analyser if they can afford it. The printout is sent back to the lecturer, with mistakes highlighted. The writer then corrects the talk or lecture.

- 2 The lecturer has no computer.

- a He or she would need to type their talk into a computer at their local branch and then use the analyser as suggested above.
- b If this is not possible then another more expensive way must be used. In this case an extra piece of equipment is necessary. It is called a scanner, and may cost Administration \$3000-4000 for a full page scanner and less for a part-page scanner. The lecturer would need to type out the lecture and send in the paper copies. These would be scanned by the machine. It sends the electronically coded words to the computer screen. They are then analysed by the grammar and style analyser and a printout with mistakes highlighted would be sent to the lecturer.

The disadvantage here is the high cost of a full page scanner. However, the same result could be achieved, but more slowly, by using the smaller scanner. Some of these costs could be recovered by charging for the service. There are however some other advantages in acquiring a scanner and they are: Lectures that have been given in the past can all be checked for mistakes. Secondly all existing propaganda pamphlets, leaflets and booklets can be scanned in and updated and improved with pictures at any time.

7. VARIETY

Use variety to keep the interest level of your talk high. This adds flavour and interest. Variety is achieved in the following ways.

1 By writing some long and some short sentences.

2 Write some general and some specific sentences;

e.g. of a general statement: 'The astral body is oval and displays many colours.'

e.g. The same statement is now made specific:

'The astral field of an undeveloped man extends about ten or twelve inches beyond the physical body, is dark, cloudy and loosely organised.'

Whenever possible try to make specific sentences. If you do make a general one try to follow it up with a specific sentence.

3 Use some simple and some more complex sentences.

Most theosophical sentences seem to be very complex ones. To aid clarity and communication introduce variety, and a rest for the audience, by scattering smaller sentences about appropriately.

Better still have an even balance of sentences, or more smaller than larger complex ones. Make sure the complex sentences are well constructed.

e.g. of some simple sentences:

'Why should this happen?'

'Meditation can produce spiritual experiences.'

4 Use contrasting sentences which show differences.

e.g. 'While on the one hand the aura of the etheric double extends only about a quarter of an inch from the physical body, on the other hand the astral aura extends about eighteen inches.'

5 Use sentences which ask questions (interrogative).

e.g. 'In today's climate of confusion can theosophy play an important part in clarifying the situation? Can we as theosophists, help practically in helping to eliminate conflict and sorrow? And if not of what use is an impractical Divine Wisdom which provides no aid to a bewildered humanity?'

Note: See also the sections entitled 'How to add sparkle to your speech', 'How to begin your talk' and 'How to end a talk'.

Variety - Summary

- 1 Write some long, some short sentences.
- 2 Use some simple, some complex sentences.
- 3 Use contrasting sentences which show differences.
- 4 Use sentences which ask questions.

See the notes on:

How to begin a talk.

How to end a talk.

How to add sparkle to your talk.

8. SPECIFICITY (specific details)

In theosophy we tend to make a great number of general statements. Many of these are difficult to understand so it is important to give accurate and vivid details where possible. This makes for more interest, and more importantly, improves audience understanding of our talk. There is of course nothing wrong with starting with a general statement first, and then filling in with details.

- 1 We repeat here an example given under the topic heading of variety.

e.g. of a general statement: 'The astral body is oval and displays many colours.'

The same statement is now made specific.

'The astral field of an undeveloped man extends about ten or twelve inches beyond the physical body, is dark, cloudy and loosely organised.'

Probably it is better to make the majority of your sentences specific.

- 2 Another way of being specific is to get rid of vague and meaningless words which modify a sentence. Some examples would be:

appreciable	excessive
fairly	rather
somewhat	undue

If you do use them, explain further what you are getting at.

- 3 Give case histories which illustrate a point.
- 4 Show slides, pictures or charts to make general statements specific.
- 5 Be specific by giving some statistics or scientific facts, or describe an experiment.

- 6 **Another method of making general sentences specific is by quoting people who are authorities on a subject. They do not have to be members of the T.S. In fact it is better if they are not.**
- 7 **Instead of 'telling' about something, 'show' it instead. This makes your sentences specific and makes your talk much more entertaining. There are three different ways of doing this.**
- a Through the use of dialogue (where appropriate)

e.g. Instead of saying that Einstein believed that there was an intelligence in nature, we should quote his actual words. Notice how much more interesting and precise this makes your general statement.

'It is enough for me to contemplate the mystery of conscious life, perpetuating itself through all eternity; to reflect upon the marvellous structure of the universe; and to try humbly to comprehend even an infinitesimal part of the intelligence manifested in nature.'

Einstein

- b Describe an incident which happened and which explains what you have just said. For example if you are talking about proving things and how scientists love proof you can say the great philosopher Bertrand Russell once told of an incident that happened to him, here it is.

'My friend G.H. Hardy, who was professor of pure mathematics enjoyed this pleasure in a very high degree. He told me once that if he could find proof that I was going to die in five minutes, he would of course be sorry to lose me, but this sorrow would be quite outweighed by pleasure in the proof.' B. Russell goes on to say 'I entirely sympathised with him and was not at all offended.'

- c Another way to 'show' is to tell an anecdote which is a story about a happening. If you are talking about the quality of courage, as well as telling your audience about what it is, tell them an historical or present-day story which demonstrates a courageous happening.

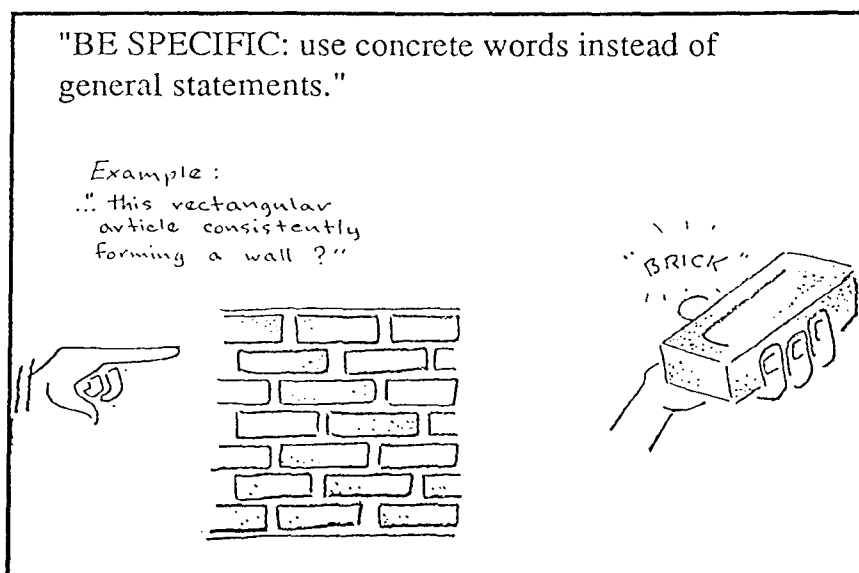


Fig 18 Be specific...

Specificity - Summary

- 1 Use specific statements and sentences as well as general ones.
- 2 Get rid of vague and meaningless words.
- 3 Give case histories.
- 4 Show slides, pictures and charts.
- 5 Be specific by giving some statistics or scientific facts, or describe an experiment.
- 6 Quote the exact words or authorities on a subject, or a worthwhile saying.
- 7 'Show', don't always 'tell' what is happening:
 - a by using dialogue
 - b by recounting incidents
 - c by telling an interesting story

OTHER IMPORTANT FACTORS

1. WRITING IS REWRITING

'Churchill was always rewriting his speeches until he had to give them.'

Adlai Stevenson

Many writers insist that all writing is rewriting. That is that you must go over each word, each sentence, and each paragraph and refine and polish them up as though they were gem stones. Only by this process can your writing be made acceptable and worthwhile.

Here is an extract of an interview that Ernest Hemingway gave to George Limpton of the Paris Review.

Paris Review: "How much rewriting do you do?"

Hemingway: "It depends. I rewrote the ending to 'A Farewell to Arms', the last page of it, thirty-nine times before I was satisfied."

Plato laboured over his Republic masterpiece. In fact, he wrote the first sentence nine different ways before he was satisfied.

2. ALLOW A COOLING OFF PERIOD

Always allow a cooling off period of a few days to a week or more and then go over your talk again. You will find many different kinds of mistakes and by correcting these your talk will improve a great deal. Remember what we said before. Mistakes will occur because the reader or audience does not share your:

- * angle of vision
- * bias

- * familiarity with the material
- * maternal patience with your work

Mistakes will also occur because:

- * you will be reading into it what's not there
- * you will hate to part with bits of it which are not really appropriate

For example here are two accident reports submitted to an insurance company. I'm sure that if these two individuals had left their report for a few days and then read it again they would have written it differently.

- * I pulled away from the side of the road, glanced at my mother-in-law, and headed over the embankment.
- * The pedestrian had no idea which direction to run, so I ran over him.



Fig 19 Write, rewrite, rewrite

3. BE CAREFUL OF SEXIST LANGUAGE

Much of the literature of theosophy is rooted in the past and therefore often in past usage. Today we recognise the need to avoid sexist language in our lectures and books. We mean by this any reference to females which implies they are or should be inferior or subservient to males. Here are some ways to achieve this.

- 1 Don't forget to use the word 'her' as well as 'his'.
 - 2 Use 'their' instead of 'his' and 'her' all the time when the situation permits.
- e.g. 'Any theosophist who uses his or her...'

Change to 'Any theosophists who use their...'

3 Change 'our brother theosophists' to 'our fellow theosophists'.

4 Another way to avoid sexist language is to change the way you construct the sentence.

e.g. Instead of saying 'The man who...'

Change to 'The person...'

5 The word 'man' used as a noun can be changed if appropriate to:

human	humanity
human being	persons
civilisation	human race
creatures	

6 In the Readers Digest book entitled 'The Right Word at the Right Time' the word master and mistress are considered.

The sentence 'He was a past master in the art of deception' is accepted, so is the sentence 'She was a past master in the art of deception'. They also say there are no feminine equivalents of such words as: mastermind, masterstroke, masterpiece, masterful, master key, mastery.

Obviously sexism in theosophical lectures is something we need to be aware of and to do more research on.

3. AVOID JARGON

A jargon is the vocabulary part of a language peculiar to a particular trade, profession, or other group. In the appropriate place it is valuable, but in theosophical lecturing, especially to the public it creates confusion, bewilderment and kills all meaning. It is therefore self-defeating.

H.P. Blavatsky who did not know Sanskrit herself was aware of the confusion of words and the problems with using Sanskrit. She says "The whole trouble has arisen from our having begun with Sanskrit names in our expositions of, and discussions about, the 'principles', instead of immediately coining for the use of Theosophists their equivalents in English. We must try and remedy this now."

C.W. Leadbeater tells us that the President, Dr. Besant, wished to replace the Sanskrit terms by English words.

In theosophical lectures to the public we should avoid all jargon or technical language as our basic intention is to communicate with others. This means not only almost all Sanskrit words must go, but also most technical theosophical words such as:

ring-pass-not	monad
metempsychosis	lower quaternary
higher triad	

1 Technical language is very difficult to follow.

2 Learn to speak the language of your audience.

Where we are giving a talk on karma we would define the word clearly and then use it often. We would also link it closely in our sentence structure with more usual English words such as 'justice' and 'cause and effect'. e.g. '...and so in speaking about karma; that is the law of cause and effect; we must..'

4. KNOW YOUR AUDIENCE

Most books on the art of writing or public speaking say this factor may make the difference between success and failure. Probably it is not so important in theosophical lecturing, except for the distinction between members and public meetings. Sometimes the level of experience of your audience is also an important point. For completeness the relevant factors are listed below.

1	Age	6	Level of experience; beginner, average student, advanced student
2	Interests		
3	Different backgrounds	7	Members meeting
4	Occupations	8	Public meeting
5	Educational backgrounds		

While some of this information is difficult to get and can often only be guessed at, we must have the 'average listener' in mind if we don't have accurate information. There may not be an 'average listener', but we should have some idea of who we are talking to. An imaginary average listener would be reasonably intelligent but not necessarily schooled. He or she would probably not have a specialised background in the subject you are speaking on. Therefore you would use simple words, start on common ground, and you would progress in a clear and logical way from simple to more complex material. You would attempt to do this in an understandable and interesting way.

In many cases we may have quite accurate information about our audience. They may comprise the local Spiritualist Society or a Healing Group. This knowledge will help us in the construction of our talk.

It should be pointed out that today the expertise of audiences is growing and there are often University students or even those with degrees in the audience.

5. TITLES

Your title is your first, and possibly your only chance, to catch the attention of your audience and arouse interest. If it's a bad title your audience may never come along to your talk at all. So give it some hard thought.

Your title serves at least three purposes:

- 1 It should clearly indicate the specific topic that you are going to speak about.
- 2 It can suggest the scope or the objective of your talk.
- 3 It should create interest so that people want to come and hear you.

Choosing a Title

- 1 It should not be too short or too long.

- 2 It should not be too vague.
- 3 It could have key words in it if that's possible.
- 4 It could be an interesting question.

e.g. Is there life after death?
- 5 List as many different titles as you can think of that deal with the specific topic you have chosen to talk about. Then choose the one that is the most interesting and that conveys the main thrust or focus of your talk.
- 6 Make sure your talk delivers what your title promises, e.g. 'New Evidence for...' must give new evidence not just a rehash of the old evidence.
- 7 Ask other people whose opinion you respect their reaction to your title.

The following list of titles includes a few traditional titles and many which are new. Branches could have a meeting where they split into groups and choose one topic. They then brainstorm that topic for titles and produce a list. Members should attempt to come up with new combinations and fresh titles. In some countries titles that would be classified as Traditional could actually be non-traditional in other countries. This is why each region should make up their own list or select what is suitable from some one else's list.

Death

- 1 Death and Dying
- 2 Death, the Great Adventure
- 3 Death Is Nothing At All.
- 4 Through the Gateway of Death
- 5 Death: The Great Fiction
- 6 From Death to Life
- 7 Dying to Live
- 8 The After Death Experience
- 9 The Life Beyond Death
- 10 How to Prepare Yourself for Life After Death
- 11 Survival After Death
- 12 The Transition Called Death
- 13 You Live After Death
- 14 Heaven, Hell and Death
- 15 Is Death the End?
- 16 What Happens After Death?
- 17 Death: The Final Stage of Growth
- 18 Death the Great Illusion
- 19 Death and the Art of Living
- 20 Death: The Great Liberator
- 21 The Meaning of Death
- 22 A Modern Vision of Death
- 23 Facing Death With Understanding
- 24 Spiritual Teachings About Death
- 25 Death and Immortality

- 26 Does Man Survive Death?
- 27 The Mystery of Death and Dying
- 28 Near-Death Experiences
- 29 The Bright Light of Death
- 30 Who Dies?
- 31 After We Die, Then What?
- 32 Learning to Die
- 33 A Traveller's Guide to the Life After Death
- 34 The Life Between Lives
- 35 Do We Meet Our Loved Ones After Death?
- 36 Death - The Gateway to Happiness
- 37 Reunion After Death
- 38 New Evidence for Life After Death
- 39 Scientists, Scientific Research and the Life After Death

An example of a title with a sub-title would be:

MIRACLES DO HAPPEN - True Stories of Meeting our Loved Ones After Death.

Reincarnation

- 1 Many Lifetimes
- 2 Have You Lived Before?
- 3 From Death to Rebirth
- 4 Born Again and Again
- 5 The Case for Reincarnation
- 6 From Birth to Rebirth
- 7 The Experience of Reincarnation
- 8 Past Lives, Future Lives
- 9 Past Lives, Present Problems
- 10 Reincarnation: the Evidence
- 11 Reincarnation, Fact or Fallacy?
- 12 How to Plan Now for Your Next Life
- 13 You Have Lived on Earth Before
- 14 Reincarnation: A Study of Forgotten Truth
- 15 The Challenge of Reincarnation
- 16 Reincarnation: A Universal Truth
- 17 Reincarnation in World Religions
- 18 Reincarnation: Your Second Chance
- 19 How Belief in Reincarnation Can Enhance Your Life
- 20 Many Lives, Many Loves
- 21 Reincarnation: The Hope of the World
- 22 Reincarnation: Ancient Beliefs and Modern Evidence
- 23 Reincarnation: Lost Chord in Modern Thought
- 24 Through Death to Rebirth
- 25 Reincarnation Explored
- 26 Reincarnation: The Mystery Unveiled
- 27 Experiencing Reincarnation
- 28 Living Your Past Life
- 29 Reincarnation - A New Horizon
- 30 Reincarnation Described and Explained

- 31 Reincarnation the Cycle of Necessity
- 32 Reincarnation and Scientific Research
- 33 Reincarnation in the Modern Novel
- 34 Reincarnation and Poetry
- 35 True Stories of Other Lives?
- 36 New Evidence for the Theory of Reincarnation
- 37 Scientists, Scientific Research and Reincarnation

An example of a title with an explanatory sub-title would be:

MAGIC MOMENTS - True Stories of Past Lives

Note: The word 'Rebirth' may be more attractive than 'Reincarnation' but there may be some confusion with 'Rebirthing', a relatively new movement.

Karma

- 1 Does Chance or Justice Rule Our Lives?
- 2 Reincarnation and the Law of Karma
- 3 Karma the Law of Spiritual Justice
- 4 How to Conquer Evil With Spiritual Knowledge
- 5 Meeting Your Loved Ones From Other Lives
- 6 Freedom From the Bondage of Karma
- 7 A Study of the Spiritual Law of Karma
- 8 God, Chance or Spiritual Justice?
- 9 Spiritual Laws of Health and Happiness
- 10 Turning Mistakes into Opportunities
- 11 How to Plan for a Fortunate Rebirth
- 12 Why do Bad Things Happen to Me?
- 13 What Have I Done to Deserve a Life of Misery?
- 14 How to Plan Your Next Life Now
- 15 God, Evil and Human Unhappiness
- 16 Why Does God Permit Evil?
- 17 Karma and the Bible - Do They Agree?
- 18 Karma - The Universal Law of Harmony
- 19 Create Your Destiny Now

Remember at all times to make sure your talk is about your title. After all, unless you are famous, your audience has come to your meeting to hear what you have to say about your chosen topic.

6. BEWARE OF DOGMATISM

Being dogmatic occurs when we state our information in an arrogant manner and give no evidence for our statement, opinion or belief. In doing so we act as though we were an authority on the matter and we adopt a superior manner.

As theosophists we should know that there are no beliefs binding on any member of the T.S. let alone a non-member. We need to be fully aware of the above facts and to make sure that we act accordingly.

The charter of intellectual freedom for theosophists is contained in the wise advice of the Buddha:

“Do not believe in a thing said merely because it is said; nor in traditions because they have been handed down from antiquity; nor in rumours, as such; nor in writings by sages, merely because sages wrote them...nor on the mere authority of your own teachers or master. But we are to believe when the writing, doctrine, or saying is corroborated by our own reason and consciousness. For this I have taught you: not to believe merely because you have heard; but when you believed of your own consciousness, then to act accordingly and abundantly.”

To avoid dogmatism we need to have some sort of proof for what we say, as far as this is possible. This will obviously have been researched beforehand. Our manner should be one of sharing and offering. If people do not accept what we have to say that is their affair not ours, for they may believe what they please. Converse to Communicate. Ask yourself this question. How will my talk help my audience to be wiser?

This does not mean having an attitude of 'knowing it all' and passing on your information in a superior manner. People resent the show-off, the egotist. What then should be your attitude? Here is a suggestion. Imagine what your attitude would be if you were sitting with a friend or two, or even a boy or girl, who wanted to know something about this topic. You would talk to them in a friendly conversational manner giving them information and explaining it to them. You would try to be clear and helpful. Adopt this same attitude when you are writing your talk and when you are in front of your audience. It could be summed up in the following words: "Come, let us investigate this subject together in a friendly manner." So converse with your audience, communicate with your audience, be direct, natural, conversational. But do it with greater force or energy than if you were talking to a friend at home.

CONCLUSION

We have now considered seven other important factors which must be taken into consideration when writing a lecture and they are.

We have now concluded our analysis of some of the factors that go into writing a lecture and I hope that you have found them of interest.

I am sure using these methods will make your lecture more interesting, informative and hopefully, more exciting. You will then have done your utmost to spread the teachings of Theosophy and brought its message of Light and Love and Peace to all.

SUMMARIES

- 1 Write as you speak...well, more or less.
- 2 Good writing contains the following elements:
 - a Coherence
 - b Connection
 - c Precision
 - d Conciseness
 - e Clarity and Communication
 - f Correctness
 - g Variety
 - h Specificity

Other Important Factors - Summary

- 1 Writing is rewriting.
- 2 Always allow a cooling off period.
- 3 Be careful of sexist language.
- 4 Avoid jargon
- 5 Know your audience
- 6 A poor title may mean very few people arrive at your lecture.
- 7 Beware of dogmatism.

Chapter Six

THE ARCHITECTURE OF A LECTURE

“I have very often said that the duty of a lecturer is not to lay down what people are to accept but just to lay before them what he believes to be the truth, and that his real work lies not in trying to carry people along a road by his efforts or thoughts, but only in acting as a kind of signpost pointing to the road that he believes is the best way to the goal. No man can live by the talk of another, nor can he live by the experience of another. Every man must make his own efforts, must gather his own experiences and deduce from these experiences the lessons day by day impressed on him. The value of a lecturer lies in provoking the audience to think, not in telling them what to think; but in spurring on to intellectual efforts, not merely putting before them cut and dried theories. Only the truth that you can assimilate is truth to you.”

The Duty of a Lecturer
by **A. Besant**

The architecture of a lecture refers to the designing and construction of a talk. It is the plan, the framework or structure which is produced by our creative thought. It is the overall idea with its specific parts which brings into manifestation a speech or lecture.

Look at the following frameworks of lectures given by Annie Besant, C. Jinarajadasa and C.W. Leadbeater. A clearly defined structure is evident and our task is to devise a system which allows us to produce such a clear cut balanced structure. With this done the writing can rapidly take place producing a well planned speech or talk.

A. Besant's notes would barely cover a visiting card, but her lecture had a definite and coherent 'form'. C. Jinarajadasa has extracted from the 'form' of one of her lectures, part of which is given above.

The total lecture was five to six times longer than what has been presented here.

THE SPIRITUAL LIFE FOR THE MAN OF THE WORLD

Annie Besant
October 10, 1907

I Introduction

- 1 Complaint of the man of the man of the world.
Cannot live spiritual life under *his* circumstances.
- 2 Spirituality does not depend on environment.
It depends upon the attitude of the man towards life.
- 3 Seek the alchemy that makes the life of the world unreal and the life of the Spirit the only reality.

II Can one lead the spiritual life in the world?

- 1 Answer in the past.
 - a No, in Egypt, India, Roman Church.
 - b Based on an error.
 - i *East - secluded life necessary to find God.*
 - ii *West - religious and secular must be kept apart.*
 - (1) Sunday the Lord's Day, six days outside spiritual life.
 - (2) Sacred history, profane history.
 - (3) Religious education, secular education.
- 2 Answer now of Theosophy - Yes.
 - a The world is the expression of the Divine Mind.
 - i *All useful activities are forms of the Divine activity.*
 - ii *All work is His work, or none is His at all.*
 - iii *All men are His hands - merchant, doctor, as well as priest.*

BROTHERHOOD OF MAN

C. Jinarajadasa

I Great change over religion.

- 1 Men making new interests.
- 2 *One* day a week to God.
 - a Why not interested in six days' work of God?
- 3 Our real interests.
 - a Newspapers.
 - b Theatres, cinemas, reading, novels.
 - c Wider, with a few; other civilisations, race culture.

II Pendulum swinging: away from God to Man.

Why is man fascinating?

- a A miniature world.
"As man is of the world, the heart of man," etc.
- b The God in man: clod, brute.

III Who has told us of God: the God-Man.

- 1 Man drives to heroism - death for the nation.
- 2 Man drives to sacrifice - mother and child.
- 3 Man makes and unmakes - power of the affections.
- 4 All that is great in man calls out to sacrifice - the *divine* element.
- 5 Life is a call to sacrifice.
- 6 Modes of revelation of God in man vary.
 - a India: *old man, Guru, a Mirror.*
A mysterious change.
 - b Greece: *youth.*

CLAIRVOYANCE

C.W. Leadbeater

1907

What it is: (1) Not trying to convince - for all in future - question of vibrations - how few we respond to - extension to astral and mental - astral body no special organs - not exactly sight or hearing.

(2) Why possessed by uncultured or savage? - not same thing - on downward arc instead upward - mental development at first obscures, but regain with precision - trained and untrained - *study* subject.

How begin - between unimpressible and fully clairvoyant many stages - mesmerised - in dream - in illness - aura - faces, landscapes, coloured clouds - begin remember from sleep.

Three types: simple - space - time.

Etheric. Objects transparent - ground - men's bodies - nature-spirits - brick wall - oozing out of medium - new colours.

Astral. Difference, wooden cube - watch - fourth dimension - more real - instance glass cube - auras - animal, human - thought forms - September 1896 - entirely new objects - elemental essence - nature spirits - devas - men, living and dead - stupendous advantage direct knowledge.

Partial - occasional or partial - often lacks precision - by drugs, by mesmerism, ceremonies, in sickness - delirium - only *one* instance in life - apparition at death - investigation requires care, perseverance - get full scheme in head first - mental plane.

HOW TO PREPARE YOUR TALK

GETTING DOWN TO IT

Let your talk have a plan. Start somewhere, go somewhere and end somewhere. Let your opening be planned, even perhaps to the exact wording. Maybe you will wish to start with an interesting fact, a provocative question or a relevant story.

Any introduction you give should briefly outline your main theme so that you can move directly into your subject. Having studied and digested your material, discern the main headings, make a general outline of them and then fill in the sub-topic headings. Remember that your talk should not be a mere collection of ideas, but should be naturally connected and logically developed. This produces a living, organised structure which furthers clarity and also facilitates your memorising your lecture.

Write out other answers to the problem being considered and show why they are inadequate. In addition, you may wish to write down any objections to your answer and show why they should be rejected. Try not to swamp your audience with a high density of facts and ideas.

Try dictating into a tape recorder for spontaneity and then copying it out by listening to the tape. Rearrange, edit and rewrite the finished article, or write it out, add, delete and rearrange as necessary before producing the finished article. If possible, put your talk on tape when it is finished and play it back to yourself, so that you may eliminate any flaws. Be clear about the aim of your talk and don't introduce ideas which are extraneous to its purpose. Ask yourself, of what value is this idea or theme to the subject as a whole.

Avoid the 'rabbit out of the hat' technique: the practice of pulling strange sounding names and ideas out of nowhere and using them without introduction, definition or explanation. This does not refer to students in advanced classes or when talking to those who have studied theosophy for years.

With this quick scanning out of the way a more detailed analysis of the structure of a talk can begin.

JOURNEY INTO

UNDERSTANDING

STAGE 1
(The Beginning)

Get their attention.
Arouse interest
Lead into your subject

STAGE 2
(The Body)

State each major theme/point.

Make them interesting.

Provide evidence for each point.

Move towards your goal.

Make smooth transitions to each major theme and minor point.

STAGE 3
(The Ending)

The ending should satisfy your intentions and reach your goal.

You could stimulate your audience to make their own 'flight to Reality' in the realms of outer and inner space.

Fig 20 Journey into Understanding

OVERVIEW

- 1 Select your subject.
- 2 Decide what kind of talk it is: public or members.
- 3 Narrow it down to a chosen topic and write a preliminary statement of intent and a title.
- 4 Think through the subject and develop your own ideas.
- 5 Do the necessary research.
- 6 Brainstorm your topic.
- 7 Construct the skeleton of your talk.
- 8 Decide on the correct order of the main points.
- 9 Write the main body of your talk.
- 10 Add a beginning (use the 7 methods listed).
- 11 Add an ending (use the 8 methods listed).
- 12 Add sparkle to your talk.
- 13 Determine where you can use audio-visual aids.
- 14 Rewrite your talk (see Section 2).
- 15 Finalise your title.
- 16 Leave your talk for a week or more.
- 17 Read it again. What requires changing? Rewrite it.

IMPORTANT CONSIDERATIONS

'Word by word the great books are written.'

Voltaire

WHAT IS YOUR PURPOSE?

Before constructing your talk write down what it is going to be about in specific terms. That is, ask yourself what direction your talk is going to take. What conclusions will you reach, and what will be the main aim of your talk. You must know what you are about and this will help you to screen out what is not relevant to your intention.

For example:

Statement of Purpose

'I am going to talk about the mind, because it is a very important aspect of our lives. If wrongly used it damages us but if rightly used it benefits us. I want my audience to realise this. I will also show them how to use their own minds for maintaining their own good health and general well being.'

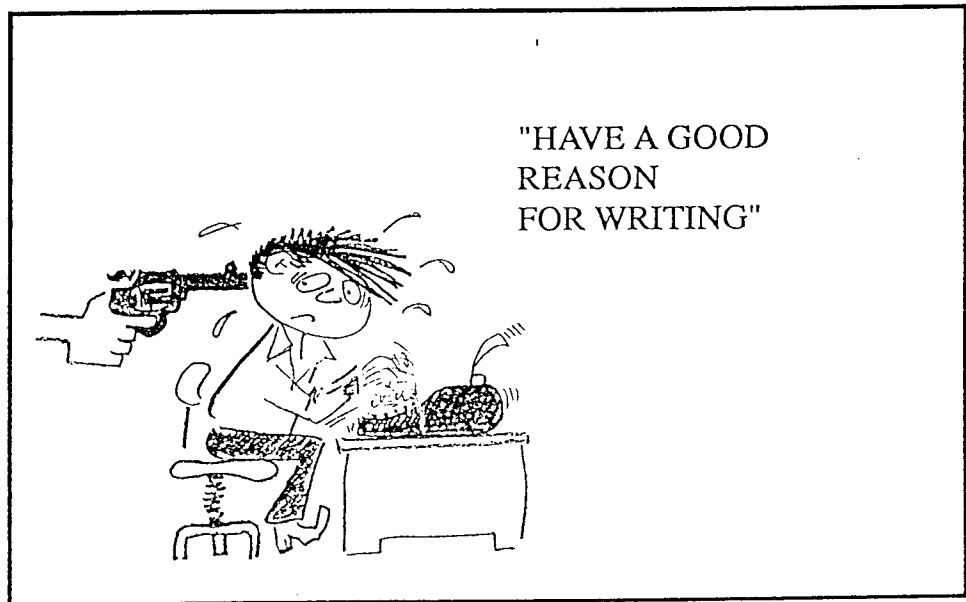


Fig 21 Do not write without good reason.

TITLES

Secondly we should write out a preliminary title. One international best selling author of fiction and non-fiction says '...I can't even begin planning or writing a book until I fix a title in my mind and on the page.' He writes the topic of an article or book on a little tent card which he keeps in clear sight on his desk. This keeps him solidly on the subject and makes sure he doesn't stray from it.

Looking back at my 'Statement of Purpose' I would call my topic: 'Mind Power. It's Disadvantages and Benefits especially in terms of Health.' Later on we can polish up our title to make it more arresting but for now it keeps all our thinking relevant to the subject.

IS IT A MEMBERS OR PUBLIC MEETING?

A further important point is to decide at the start if it is a public lecture or a members talk you are going to give. You can't give a members talk as a public lecture without a great deal of modification. So be clear at the start to what audience you are going to give your talk, as this determines its construction.



Fig 22 Sales convention

IN THE BEGINNING WAS THE WORD

We are now ready to start the construction of a talk, lecture or speech. Unless you rely on inspiration this will be a very carefully worked out process which moves in an orderly fashion from one stage to another. The first move is to begin what is known as brainstorming.

Stage One - Brainstorming

In the present context, brainstorming means to give free rein to the mind in coming up with thoughts without analysis of them. These thoughts will of course concern the topic you have chosen and will refer to main ideas (main headings) and minor ideas (sub-headings) and no doubt some details. At this point don't try to work out the difference between main and sub headings.

Photocopy out the sheet entitled 'Brainstorming Material for your Talk' and use it at this stage.

- 1 Concentrate on the topic you have chosen and as the thought comes to mind write the word or phrase down immediately and move on to the next thought. Place it beneath the last thought. At no time stop to evaluate, criticise or edit the idea as all responses should be accepted. When the flow of creative thought is finished and no more ideas or inspirations come to mind then move on to part two.
- 2 Write down the questions that you expect the audience to know the answers to by the time you have finished your talk.
- 3 Then write down any questions that you expect to be asked by your audience.

These three approaches are really three different ways of achieving the same result. You will therefore find repetition. Ignore this at this stage. What you are doing is getting an overall view of the main headings and sub-headings you will use in your talk. If we may use an analogy it is like gathering together all the bones of a skeleton.

BRAINSTORMING MATERIAL FOR YOUR TALK

1 The purpose of my talk is:

2 Brainstorming

3 Questions I expect the audience to ask me are (include the answers in your talk).

4 Questions I expect the audience to know the answers to by the end of my talk are:

Stage Two - Choosing the Main Headings

Next choose which are the main points or themes. These will become your headings. For example if you were going to talk about Reincarnation you may have written down 'found in various religions'. Go through your brainstorming information and when you find a main heading, such as suggested, write it down on another sheet of paper. Write it as a sentence. e.g. 'I want them to realise that the idea of rebirth is found in Christianity, Hinduism and many other religions.' This will tell you what you want to achieve with this theme or point. Here is another example dealing with meditation. You may have brainstormed the word 'contemplation'. You may have structured your talk to use it as a main theme. So write down 'I want them to realise that there is another stage after meditation and it is called Contemplation'. Now cross these key words or phrases you have written down, off your original list as you have dealt with that point. To decide which are the main points, themes or headings ask yourself this question:

'What do they need to know so I can achieve my purpose?'

Make sure you know what your purpose is. That is have it written down.

Collect about five but not more than seven of these main points. In our analogy this corresponds to the stage of picking up a skull, a rib cage, a spine, a pelvis, a couple of long thigh bones and some foot bones.

An Analysis of the Architecture

SKELTON OUTLINE

Main Heading (major point of theme)=

Sub Heading (minor points)	1	a
		b
	2	a
		b
	3	a

Main Heading (major point or theme)=

Sub Heading	1	a
		b
	2	a
		b
	3	a

Main Heading (major point or theme)=

Sub Heading	1	
		a
		b
	2	
		a
		b
	3	
		a

Main Heading (major point or theme)=

Sub Heading	1	
		a
		b
	2	
		a
		b
	3	
		a

Main Heading (major point or theme)=

Sub Heading	1	
		a
		b
	2	
		a
		b
	3	
		a

Note:

- 1 Probable five but not more than seven headings should be used.
- 2 This sheet can be photocopied for creating talks.
- 3 Of course there could be more than three sub-headings and more than two points under each sub-heading.

Stage Three - Choosing the Correct Order

Decide on the correct order those five, or six or seven main ideas should go to make up a talk. That is, where it should begin, move to and then close. This right order has to do with such things as 'it logically follows on' or 'it moves from the known to the unknown, from the familiar to the unfamiliar', or 'I can't state that bit until I've explained this bit first'. Write them down on the 'Skeleton Outline' sheet in the Corrected order.

"A man who starts nowhere, generally gets there."

Unknown

Note: Sometimes you may find you need to do stage four first, for only after doing that can you decide what the correct order should be.

In our analogy this stage corresponds to laying the skull on the ground, then the spine, then the rib cage, beneath that the pelvis and beneath that the two thigh bones.

Stage Four- Fitting in Sub Headings

Look at your original sheet entitled 'Brainstorming Material for your Talk', and take the idea at the top of the list. Now decide under which Main Heading (idea) it should go on your 'Skeleton Outline' sheet and write it in as a Sub-heading (sub-idea) under the appropriate Main Heading (main idea). Cross it off your 'Brainstorming Material for your Talk' list. Continue to work your way through the list on the 'Brainstorming' sheet till you have finished.

At the same time as you do this you will probably find that you will be putting some of the ideas not as a sub-heading but under the sub-heading. That is some ideas are so minor they will fit in as a sub-sub-heading. They will go on the 'Skeleton Outline' sheet besides the 'a' and 'b' etc. On the 'Skeleton Outline' sheet we have only put two sub-headings and two sub-sub-headings but there may of course be more. One entire part, that is, main heading, sub and sub-sub-headings is called a 'Concept'. This is really only another name for a total word we call an 'Idea'.

Conclude this stage by asking such questions as:

'How specifically does this main heading relate to my title. And how specifically does the sub-heading relate to the main heading.'

'If it does, how important is it to include it. Should it be dropped out and a more important point added?'

'Have I got my sub-headings in the right order?' This may not always be necessary.

Stage four is the hard part of your task. In our analogy it corresponds to fitting the rest of the bones in the right places in the outline skeleton. Usually the larger bones first and then the smaller ones. If you have done it well, then like the completed skeleton, there will be no major parts missing and your talk will be well constructed and proportioned.

Look at the way C. Jinarajadasa has set out the talk by A. Besant. This goes into even more detail than our 'Skeleton Outline.'

Stage Five - Correct and Incorrect Methods

Before writing your talk:

- 1 Examine the following suggested 'Incorrect Way' and the suggested 'Correct Way' to proceed. The incorrect way leads to a very loose and sloppy arrangement, as well as a dull talk, while the correct way ties the talk together and does it neatly.

Incorrect Method

- 1 Read what is in the book.
- 2 Partially understand the sentence or idea.
- 3 Then rewrite the idea in your own words as you continue to look at the sentence in the book. This makes your sentence construction and sometimes the very words a replica of the book.

This process will lead to an idea being only partially digested and understood by you, and then written in long complex and abstract or obscure words, which is not what is required for an audience which is listening to you.

Important Idea: In a talk your audience has a few seconds only to understand a complex or obscure sentence. In a book we can pause, go back and read it several times and ponder on it, and then read on. All this is impossible in a talk.

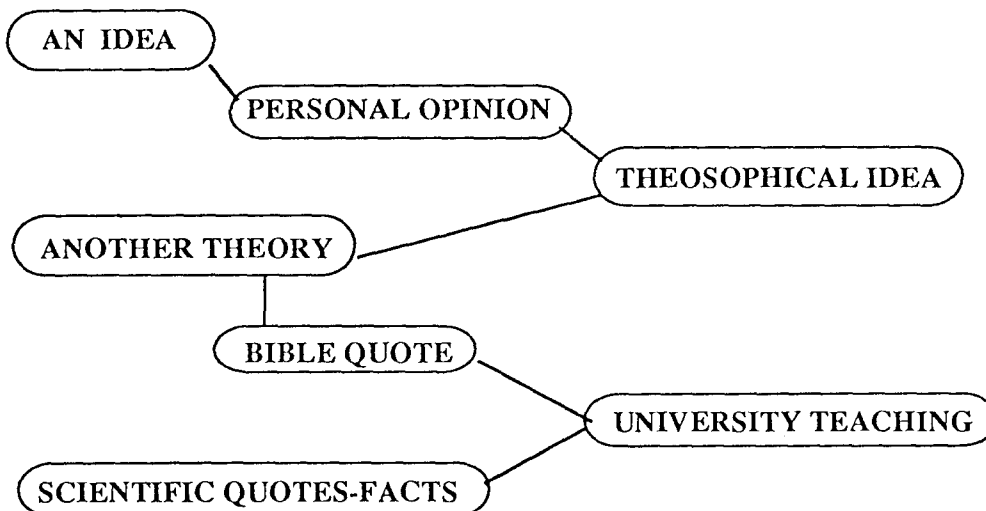


Fig 23 Wrong Way

Correct Method

- 1 Thoroughly understand the idea first.
- 2 Now explain this aloud when you are alone, as though you are talking to the lady next door or to a teenager who knows next to nothing about the idea.

- 3 Do this several times till your explanation is somewhat coherent, to the point and fluent.
- 4 Now write it down.
- 5 Refine it now and later on. (If you read it a few days later when you have forgotten about it you will find new errors, e.g. there is a hidden assumption which you have not explained, or there are gaps in the explanation as written down, but which you filled in 'in your mind only' when you thought about the idea)

As you write up your material use this analysis on each sentence:

- 1 Does the sentence (S) I am writing follow on from the last S? (Sometimes it may not need to.) If not, why not? It will only confuse.
- 2 Does this S relate to the concept I am talking about. How?...or is it off the point?
- 3 If the S does relate to your concept, is this Directly or Indirectly? Could you have chosen a more important idea or fact i.e. is the one you have chosen a trivial point or an obscure unimportant one?
- 4 Is your S a very long S with too many ideas in it? This will be impossible to follow at talking speed.
- 5 Have I used long words when a short one will do?
- 6 Have I used highly technical or obscure words that few will understand?

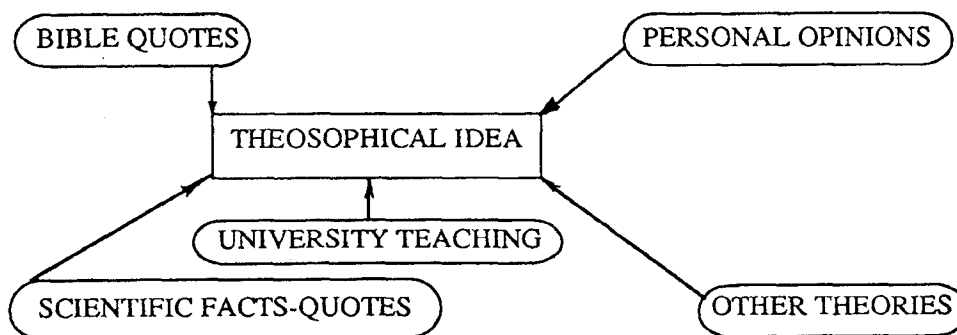


Fig 24 Right way

- 2 Keep in mind the information given in Section 2. The Summaries will be helpful.

To continue our analogy of the skeleton, these methods especially those of Coherence and Linking are like adding muscles which will 'tie' the skeleton together as you proceed.

WRITING - THE MAGIC BEGINS

Stage Six

You are now ready to write, that is, to 'flesh' out your talk, lecture or speech.

Stage Seven

Add a beginning and an ending to your talk. Some writers prefer a different order that suits them. This means they may write a beginning first, then the body, and then add an ending.

Stage Eight

The skeleton of our talk is now constructed, tied together and clothed with skin. We must breathe life into it.

To do this use the section entitled 'Adding Sparkle to your Speech' in Section 3, No. 10, use Specificity and Clarity in Section 2, and consult the Audio-Visual Aids material.

Stage Nine

Rewrite, Rewrite, Rewrite. Consult Section 2, 'Writing is Rewriting'.

Stage Ten

Polish up your Title.

Stage Eleven

Leave your talk for a week or so, then read it again and rewrite what needs rewriting.

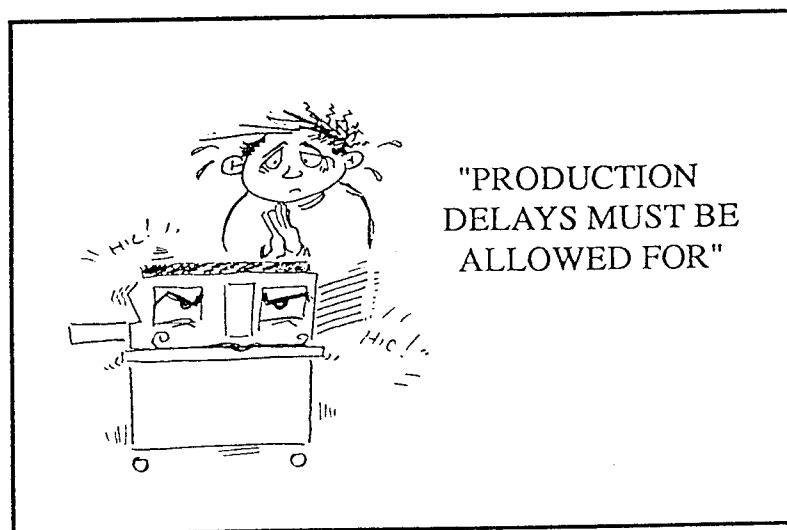


Fig 25 Allow in your planning for production delays

AN ALTERNATIVE LECTURE MODEL

- 1 **Attention getting statement**
This is your introduction and you want to get the attention of the audience as soon as possible.
- 2 **Overview**
Here you inform your audience of what you are going to be speaking about in your talk.
- 3 **Significant statement**
Now inform your audience how this information is important to them.
- 4 **Key points**
Briefly say what the key points of your talk are about.

Now you give the main body of your talk

- 5 **Key point 1**
Say what it is and give its meaning and implications.
- 6 **Supporting evidence**
Give whatever evidence you can to support the key point you have just made.
- 7 **Transition statement**
Smoothly move into your next point by saying you are doing so. For example, say "Let us now turn to another aspect of...which is..." This avoids confusion.
- 8 **Repeat 5, 6 and 7 until you have finished all your key points.**
- 9 **Summary**
Give a short summary of what you have said.
- 10 **Key points**
Review your Key points briefly.
- 11 **Conclusion**
Wind your talk up by stating a conclusion and/or give a call to action.
- 12 **Questions and Answers**
Write down any questions you may be asked and your answers.

AIDA A SECOND ALTERNATIVE MODEL

This model may be satisfactory on some occasions and applies to short five, ten or fifteen minute talks. It is adapted from a technique used by sales people. Our intention is not to 'sell' anything but to provide information and perhaps some motivation.

- A = Get their attention
- I = Arouse their interest
- D = Create a desire
- A = Stimulate action or agreement

The first step is covered in Part 3, section nine, 'How to begin a talk'. In a short talk you will need to immediately get to the point of telling your audience why this subject is important.

The second step is covered by giving three or four worthwhile and interesting pieces of information about your subject, remembering to give examples to make this clear. The section entitled 'Adding Sparkle to your Speech' will also be helpful.

The third and fourth points are covered by showing how this information may help your audience and the world. What you are attempting to do, is to create a desire in your listeners to either change themselves for the better, or to help in changing the world. You may make suggestions as to some ways by which this may be done. The section on 'How to End a Talk' should also be used here.

HO-HUM - A THIRD ALTERNATIVE MODEL

This model was designed by Richard Borden, a speech professor at New York University. Once again it is for short talks.

- 1 **Ho-Hum** - Your audience is sitting back expecting to be bored. How will you stimulate them to pay attention. This corresponds to your introduction.
- 2 **Why Bring That Up?** - You have to show your audience why your subject is important and do so by relating it in some way to the interests of your audience.
- 3 **For Instance** - Here you reinforce what you are saying by giving examples, quotes, stories, statistics, illustrations and so on.
- 4 **So What?** - This section is a call for action. Suggest ways by which problems may be remedied or your goals achieved. The section on 'How to End a Talk' should also be used here.

PAST-PRESENT-FUTURE - A FOURTH ALTERNATIVE MODEL

This method could be used for a short talk on an historical subject, or in examining human growth and development.

- 1 **The Past** - 'If we examine the past...', or 'There was a time when...' Give some main points related to your topic. Don't forget to open with an attention getting statement, quote or illustration etc.
- 2 **The Present** - 'Let us now leave the past and examine what is happening today', or 'Today the situation is quite different because...' Give your main points and arguments and support them.
- 3 **The Future** - 'What then of the future development of...', or 'Let us now turn and look into the future and...' State your main points or compare what might be, with what was. The section on 'How to End a Talk' should also be used here.

PARTS OF A SPEECH**HOW TO BEGIN YOUR TALK**

"A lecture should not be a display of knowledge but a gateway to knowledge. It should be simple, clear, and eloquently delivered; it should elevate as well as inform, and it should above all inspire to personal research. A lecturer should be a pure, impersonal channel for occult truth to mankind. His personality and his manner should appeal only through the perfection of their channelship for wisdom and inspirational appeal. Simplicity and directness should be the keynotes of both lecture and lecturer."

G. Hodson

Don't spoil your talk with a dull opening by giving a history of the subject matter. If that is your topic find a good way of leading into it. Don't spend a lot of time giving the background necessary to the understanding of the topic. This is usually boring except to a small minority of the general public.

Don't open by apologising for your lack of preparation or ability. They will find this out for themselves and calls attention to the thought that you did not think your audience worth preparing for. Don't open with a cliché: "Unaccustomed as I am to public speaking..." Don't give reasons why you chose the subject, or call attention to yourself in any other way.

The Introduction of your talk may begin in many ways. Select one of the following which suits your style of lecturing or is very appropriate for the occasion.

- 1 **Announce the subject directly in the first sentence or paragraph.**
e.g. 'The subject we are going to look into today is one that has fascinated mankind for hundreds of years. I refer of course to...'
- 2 **Tell a story of human interest, give an illustration or paint a picture which holds the interest of your audience and is appropriate to your talk.**
e.g. This is taken from a newspaper article. It can be used in a talk on Karma. It has been shortened here to make a point.

"When the doctor came to tell him that his 23 year old wife Marilyn had died Ken felt nothing but relief...she had died of cancer and had suffered great pain. But during the days that followed Ken experienced again the anger and bewilderment he had felt earlier. At the funeral the Minister had spoken of a God of love, yet what sort of God of love could have permitted such a horrible death...What did it all mean? What was the purpose in life anyway?" Ken was not alone in his questioning during those dark hours, for similar questions have plagued mankind through the ages whenever life dealt out apparent injustices. (end of article)

- 3 **Use a statement that either:**

creates interest
gives information

arouses curiosity
causes surprise

This kind of quote can be used as a lead in to a talk about the meaning of life.

e.g. The freshmen who entered American colleges and universities in 1988 were the most anxious and emotionally unstable ever measured, according to their self-descriptions in a recent survey. The study found that the new freshmen reported more depression, feeling more overwhelmed and feeling less emotionally healthy than ever before. (end of quote)

4 Start with a challenging question.

e.g. To be used in talking about Psychic Powers.

“What is E.S.P.? Can it be enhanced: Can Out-of-Body experiences i.e. Astral travelling be turned on at will? And finally; Can the American Military teach their spies to develop this psychic faculty to outwit Russian Intelligence?. These are not idle questions because today.....”

5 Show how important this subject is to your audience by giving some relevant facts.

e.g. This could be used as your introduction on a talk on Intuition.

A Geneva based organisation is launching a worldwide research project into the nature and potential of intuition in the business world. The International Management Institute has announced plans for the exhaustive study, to take place over several years. Research will be conducted via field surveys, laboratory experiments, available literature and international round table meetings. (end of quote) We can see from this article that the subject of Intuition is...

6 Introduce your subject by giving an important quotation or quotations from some well known or important person.

e.g. Once again this could be used to introduce a talk on Intuition.

“One Saturday in 1957 the whole thing suddenly popped into my head - I saw how to build a laser. That night when I thought of it, I was electrified. Almost immediately I realised what the applications were going to be. I knew it would be the most important work of my career...But that flash of insight required the prior 20 years of work I had done in physics and optics to put all the ‘bricks’ of that invention in there...”

These are the words of Gordon Gould who invented the laser in 1957. We can see from this example what an important subject Intuition is.

7 Tell a humorous story which is clearly related to the topic you are talking about and in fact helps to illustrate the point you are about to make. This is usually more appropriate at a members meeting. Don't do this if you are no good at telling stories.

e.g. Given at a members meeting when talking about God and his powers.

Small boy: “Is God everywhere Dad?”
Father: “He certainly is son.”
Boy: “Is He in this room?”
Father: “He is.”
Son: “Is He on this table?”
Father: “He certainly is son.”
Son: “Is He in this spot of dust?”
Father: “Yes He is.”
Son: (slamming his fist on the spot of dust) “Got Him.”

The point of this humorous story is of course.....

To supply examples as have been used above is a difficult task as it is very time consuming. It may also require going through many books to find one example. Here is an extremely useful field of research for some person or group. If a group made themselves responsible for this, members throughout New Zealand (and the world) could be encouraged to send in examples, especially for humour connected with philosophy.

How to Begin Your Talk - Summary

The Introduction to your talk may begin in many ways. Select one of the following which suits your style of lecturing or is very appropriate for the occasion.

- 1 Announce the subject directly in the first sentence or paragraph.
- 2 Tell a story of human interest, give an illustration or paint a picture which holds the interest of your audience and is appropriate to your talk.
- 3 Use a statement that either:

creates interest	arouses curiosity
gives information	causes surprise
- 4 Start with a challenging question.
- 5 Show how important this subject is to your audience by giving some relevant facts.
- 6 Introduce your subject by giving an important quotation or quotations from some well known or important person.
- 7 Tell a humorous story which is clearly related to the topic you are talking about.

'The teacher who walks in the shadow of the temple, among his followers, gives not of his wisdom but rather of his faith and his lovingness.

If he is indeed wise he does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind.'

The Prophet

THE BODY OF THE TALK

This refers to what your talk is all about.

- 1 This consists of the main ideas with their sub-groups which have been put in correct sequential order. Know your subject thoroughly.

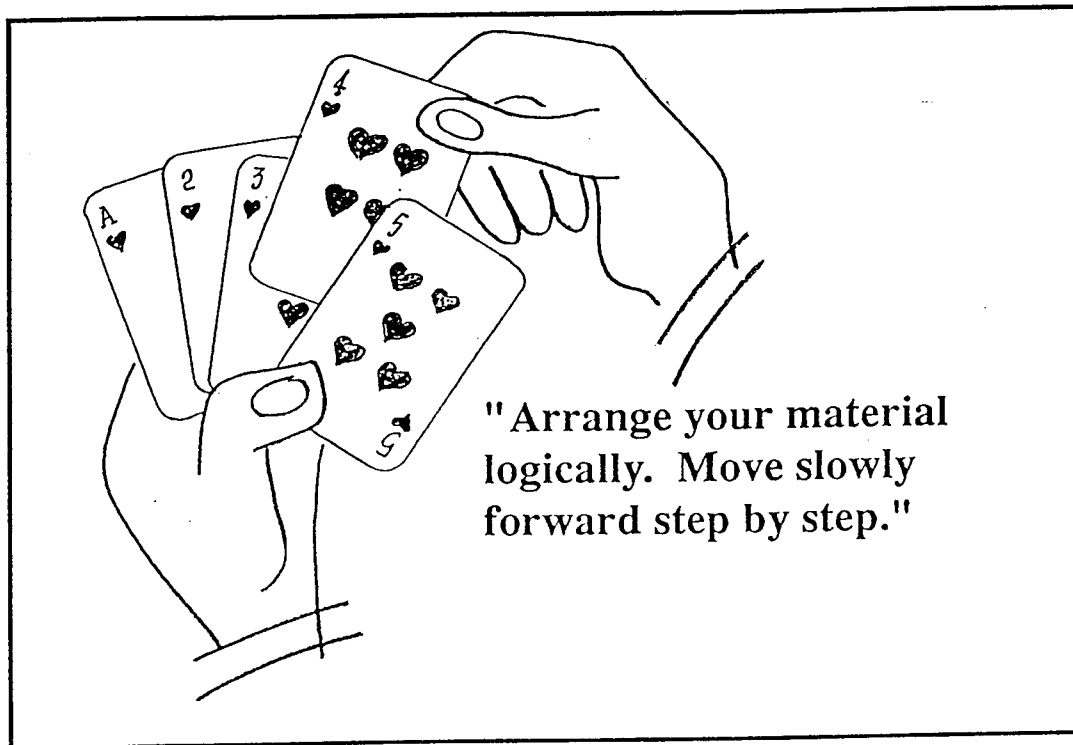


Fig 26

- 2 This material has been given a Beginning and an Ending.
- 3 Your talk is not just a presentation of theories. These should be backed up by:
 - * Facts
 - * Figures
 - * Illustrations
 - * Experiments
 - * Case Histories
- 4 Begin with subject matter on which there is agreement.
- 5 Use various audio-visual aids to enhance interest and understanding.

HOW TO END A TALK

1 State briefly the major points you have made in your talk.

e.g. "In this analysis of intuition I have put before you many factors which should be considered. As I close let me summarise them for you showing how important they are and how they can lead to a more fuller and productive life. They are"

First...
Second..."

2 Use a suitable and telling quotation.

e.g. "And so I close this talk on self-development and responsibility with the words of the philosopher Elbert Hubbard. We would be wise to ponder them deeply for their implications may mean a great deal to us."

RESPONSIBILITIES
Gravitate to the Person
Who can Shoulder them;
Power flows to
The Man
Who knows How.

3 Bring the speech to a climax.

This means that your talk is becoming more intensified in its thoughts. The arguments are getting stronger and stronger and your speech more and more eloquent.

'Eloquence is the child of knowledge.'

Disraeli

4 End on a note of encouragement or optimism.

Look at your talk and extract the parts where you were speaking of positive things. Or try to put forward suggestions that are helpful and which give us hope for the future.

5 Finish with a relevant biographical story or some dramatic scene from history, science or philosophy.

This could be used in a talk with a self-help component.

"And so I would like to leave you by telling a story of a statesman who was once asked the secret of his success. He replied that in his youth, he had met God in the desert and that God had revealed to him the attitude that was essential to any great achievement. What God said was this: 'For me all things are means to my end - even the obstacles.'"

6 Encourage the audience to take some action or to adopt a particular point of view from now on.

e.g. "I want to leave with you two basic facts to be considered and acted upon if you agree with them.

- a That if we are all Souls as I have suggested, then all men and women are our brothers and sisters. Humanity then is one family. We must act this out in our daily life by...
- or b If unity is the basic fact of the Spiritual Life then we must act as though this is true. We must act out oneness in our families, in Religion, and between Nations, politically and economically...

If this is difficult, as it is, let us ponder on the thought that if we can't learn to live together, then we may all have to learn to perish together...

When asking for action at the end of a lecture be specific in your suggestions. Don't just say: "Help humanity." Give them a general suggestion to cover a large area of need. Then give specific ideas such as join, contribute, write, enlist, or investigate that area.

7 End with a humorous story.

This may not be suitable in most public theosophical talks but it may be appropriate at a members meeting. Once again the joke or story must be relevant to your talk and end it neatly.

8 Close on a series of questions which the audience must answer in their own minds. They may be questions you have already asked in your talk or new ones for them to ponder on.

e.g. "As I close I would like to leave you with three questions which we and all Humanity must find the solution to. If we are to walk out of the darkness of bigotry and prejudice into the sunlight of a New Age we must answer them.

- 1.....
- 2.....
- 3....."

Many endings would be longer than those written above. We leave to students the devising of the particular style of ending that suits their talk

9 Inspire your audience (e.g.members meeting).

"The most important quality in a lecture is not its cleverness, its power to win applause, its worldly success...Supremely important in a lecture is power to elevate the consciousness, stimulate higher mental activity in members of the audience, and serve as a vehicle for the Master's influence"

G. Hodson

The dictionary defines the word 'inspire' as 'any stimulus to creative thought or action' or as 'a divine influence upon human beings'.

There are three elements in an inspirational story or piece of writing though you don't need to include all three at one time.

- a **There must be audience involvement.** What you say must be related to the listener's life or problems. It must involve their mind, emotions and heart, even if this is only through the use of the imagination.
- b **The listener must be helped by providing a story or illustration, a message of hope, or a method of how to succeed.**
- c **Bring in the spiritual or moral dimension.** This can be done by giving a moving story, recounting a spiritual victory over difficulties, by giving an example of a mystical experience or by issuing a call to help the world.

There are several types of inspirational writing and speakers will select what is appropriate to the theme of their talk and the audience.

1 **Personal Experience**

This shows, through a story, how a person recovered from illness, injury or handicap or how they solved their personality problems. It often illustrates the power of the human will against all odds.

3 **Art of Living**

This approach is based on a specific theme. It explores some facet of living that can be improved or has been improved. It shows how someone found a way to a more abundant or successful life. This approach may demonstrate the power of love in one or both its forms. That is the power of understanding, comprehension or even wisdom to solve a problem of life. Or it may demonstrate the power of love alone to overcome all obstacles. This inspires us to go and do likewise.

4 **Transformation/Witness**

An example of this may be taken from the writings of well known yogis who have had mystical experiences. This story will show how they were transformed from being an ordinary person to one dedicated to treading the spiritual path. The account can also be given from the point of view of someone who was there and witnessed the event.

5 **Organisation/Service**

This approach is one which tells about one aspect of the work of some organisation devoted to human good and shows how it was successful under great difficulties.

6 **Appropriateness and Relevancy**

Do not finish with an inspirational incident or story because you liked it or it's the only one you could find. Remember at all times to make the story extremely appropriate to your theme or the thought you want to leave your audience with. It must be not only uplifting but relevant.

7 **Overcoming All Odds**

Here an incident is told that shows the triumphant of human nature in the face of great obstacles, or there is an appearance of almost superhuman qualities. In a members meeting a good example of this would be some incident in the life of H.P.B.

There appear to be three qualities which may express themselves in animals and more so in humans and which can inspire us. They are the expression of the power of great Will, of great Love and/or Wisdom and Creative Intelligence to meet, strive against and perchance to overcome all obstacles.

Looking at a beautiful object, or listening to great music may give rise to wonderful uplifting feelings which take us to new heights and transform us. So also do the displayed qualities of Will, Love/Wisdom and Creative Intelligence lift us to a level of Soul functioning. We then experience divine energies which we call inspirational. With many this is experienced as a flood of energy to the brain and auras which temporarily transforms the personality.

Through stories or incidents which demonstrate the powers of Will, Love/Wisdom and Creative Intelligence we can infuse into our audience a little of the energies of Light, Love, Beauty, Peace, or the Will to succeed.

We list below some examples of these energies and how they may be related to man in your talk.

Will

- 1 We have the power to overcome world problems.
- 2 We can conquer our lower nature.
- 3 Spiritual victories over evil are possible.
- 4 Handicaps can be treated as stepping stones to our goals and may open the gates of evolutionary opportunity.
- 5 The human spirit can endure all things.
- 6 The body may die but mans' soul goes triumphantly marching on.

Love/Wisdom

- 1 Love transforms us into its loveliness.
- 2 Through mystical experience we can enter into the heart of Reality, and know all men and women are our spiritual brothers and sisters.
- 3 Life is worthwhile. Permanent happiness is attainable.
- 4 Love heals.
- 5 Spiritual insight can pierce to the heart of Reality and know the Truth. And the Truth will set you free.

Creative Intelligence

- 1 Human creativity can transform the world.
- 2 There is hope for humanity for we can solve all problems.
- 3 Creative intelligence can help us understand the mysteries of existence.
- 4 Beauty can uplift the human soul.
- 5 The human mind can investigate and bring under control the forces of nature for the betterment of mankind.
- 6 The Soul filled personality can bring the Plan to fruition.

There is obvious scope here for writers or even researchers to provide these incidents and stories for lecturers. A book giving examples of how lives were transformed would be very helpful, especially with regard to mystical experiences in the lives of ordinary people and of yogis.

How to End a Talk - Summary

- 1 State briefly the major points you have made in your talk.
- 2 Use a suitable and telling quotation.
- 3 Bring the speech to a climax. Elevate the consciousness.
- 4 End on a note of encouragement or optimism.
- 5 Finish with a relevant biographical story or some dramatic scene from history, science or philosophy.
- 6 Encourage the audience to take some action or to adopt a particular point of view from now on.
- 7 End with a humorous story.
- 8 Close on a series of questions which the audience must answer in their own minds.
- 9 Inspire your audience.

An anonymous Irish politician is reported to have said about speech making: "First, tell them what you are going to tell them; then tell them; then tell them what you have told them."

Chapter Ten

ADDING SPARKLE TO YOUR SPEECH

1 Use humorous stories, and amusing definitions.

These would probably be more appropriate at a members meeting. There are however some rules to keep in mind.

- a If you are no good at telling stories don't tell them.
- b Make sure the story or definition is relevant. It must be directly related to your topic so you can flow smoothly into your talk.
 - e.g. An error of judgment - A man who thinks he has an open mind when it's merely vacant.

Reformer - One who insists on his conscience being your guide.

Conference - A gathering of important people who singly can do nothing, but together can decide that nothing can be done.

The three definitions above have been given to illustrate what is meant. As there is no context they may appear inappropriate. The speaker must choose stories or definitions that are appropriate and that add to the lecture. If they don't, then do not use them.

2 Illustrate your talk with instructive and inspiring stories.

Stories of courage, patience or achievement in the lives of people are used to entertain and instruct. These may be taken from biography, literature, plays or from the lives of people you know or read about.

3 Repeat some words or phrases so they become imprinted upon your listener's mind.

- e.g. There must be a new realisation that.....
 - There must be a new mind to see.....
 - There must be a new heart that can.....

4 Mix up long sentences with short ones.

5 Use a series of short sentences to give punch to your talk.

- e.g. "It takes struggles in life to make strength. It takes fighting for principles to develop fortitude. It takes crises to create courage; suffering to make sympathy; pain to make patience. It takes singleness of purpose to reach an objective."

6 Use an occasional simile.

Definition - A simile is a figure of speech by which one thing, action, or relation is likened or explicitly compared, often with *as* or *like*, to something of different kind or quality.

e.g. "Great men are like meteors; they glitter and are consumed to enlighten the world."

Napoleon

e.g. The three bodies, physical, astral and mental - which with their habits constitute the personality- are in truth a chrysalis, in which a butterfly is gradually being formed.

Here are one or two from 'The Voice of the Silence.' Which we repeat.

'The moonlight of the Soul.'

'The soundless wings of the midnight bat.' This was used to describe how fear steals upon a person.

'...Ignorance is like unto a closed and airless vessel; the Soul a bird shut up within.'

'...thy Soul as limpid as a mountain lake.'

'...the Soul as firm and pure as a flaming diamond.'

The three books entitled 'Talks on the Path of Occultism' by A. Besant and C.W. Leadbeater are full of similes. It would be extremely useful if someone could extract them and make them into a booklet for lecturers.

7 Use questions.

Examples of this approach have already been given.

8 Use appropriate quotations.

'The wisdom of the wise and the experience of ages may be preserved by quotation'.

Disraeli

These may be from the bibles of the world, from literature, science or from the Masters of the Wisdom and their pupils.

e.g. "...his religious feeling takes the form of a rapturous amazement of the harmony of natural law, which reveals an *intelligence* of such superiority that, compared with it, all the systematic thinking and acting of human beings is an utterly insignificant reflection."

Albert Einstein

Advanced Intelligences Beyond Our Humanity? Thomas Huxley even went so far as to theorise that, if consciousness survives death, there is no end to the possibilities of its development in future lives. He suggests that intelligences advanced far beyond our present humanity could then play an indispensable though not compelling role as guiding factors in cosmic and human evolution. Here is what Huxley - an arch skeptic and materialist most of his life - wrote.

"Looking at the matter from the most rigidly scientific point of view, the assumption that, amidst the myriads of worlds scattered through endless space, there can be no intelligence, as much greater than man's as his is greater than a blackbeetle's, no being endowed with powers of influencing the course of nature as much greater than his, as his is greater than a snail's, seems to me not merely baseless, but impertinent. Without stepping beyond the analogy of that which is known, it is easy to people the cosmos with entities, in ascending scale until we reach something practically indistinguishable from omnipotence, omnipresence, and omniscience.

9 Use interesting and relevant statistics.

This is an example that could be used at a members meeting.

In March 1987 the Cycles Telephone Poll was conducted by random computer selection in Southern California and 1,023 people agreed to participate.

'Have you ever heard of the New Age?' they were asked. The amazingly small number of only 3.8% answered 'Yes we have.' That is 96.2% had never heard of the New Age. Only 2.7% answered 'Yes' when they were asked the same question about Homeopathy. Only 18% said they believed there is an incarnate intelligence greater than man and only 8% believed in reincarnation. When asked the question, 'Do you believe that metaphysics presents a more coherent view of the universe than science?' 81% of the population said 'No'. Concerning life after death, in response to the question 'Do you believe that communication with dead persons is possible?' only 10% answered 'Yes'.

As the authors of the report state the '...results of this poll can be very sobering to those who have pie-in-the-sky aspirations that the New Age will take over the world by next Thursday'.

It is apparent from these figures that the Theosophical Society has a great deal of work ahead of it in bringing the message of theosophy to its community.

SPEAKING WITHOUT NOTES

The methods given so far are for those who wish to read their lecture. Giving a 45 minute talk on the teachings of theosophy, while keeping to the point and making it interesting and smoothly flowing, is difficult to do. This is why most lecturers read their notes. Even after many years of lecturing experienced lecturers prefer to read their talk. Mr. Hodson, who was an international lecturer for 40 years and more, always read his lecture.

Unless you are giving the same lecture many times in a short space of time, or have plenty of time for preparation, it is easier to read the talk rather than try to remember it all.

Don't memorise your talk. Don't try to memorise the words of a talk. Winston Churchill as a young man wrote out his speeches and memorised them. Then one day in Parliament he stopped as his mind went blank. Embarrassed, humiliated and red in the face he sat down. From that day on he never attempted to deliver a memorised talk.

All our lives we have been talking without memorising what we are going to say. What we must do is what we have always done. That is, think of the ideas we want to express and the words will come naturally.

Having said this it must also be stated that in many other ways it is more difficult to read a lecture than deliver it without notes. Firstly because your voice loses animation and vitality. Secondly because it is more difficult to maintain eye contact unless you practice a great deal. Thirdly, because if you have not rehearsed enough you tend to speed, which results in the clarity of your voice deteriorating. And lastly because you tend to read down to your notes and voice projection is lost.

You will see from the above that it is entirely possible to compensate for these with practise and for many this is much easier than trying to remember a long talk. For those who wish to do so however here is the method to use.

Firstly follow the method for writing your talk. When it is totally finished continue as follows.

Lecture Outline

- 1 Get some 125 x 175 mm (5 by 7 inch) index cards, or a size that suits you.
- 2 Put a Main Point/Heading to the left side.
- 3 Put beside it in what way you intend to support it, for example give a case history. See the section on 'Giving Sparkle to your talk'.
- 4 Put up to three minor points beneath it with their supporting information. Of course you may have only one supporting point.
- 5 At the top of the card write a beginning sentence that leads your audience into that point.
- 6 At the bottom left you may sometimes wish to put two or three points which are a summary of the total information on the card.

- 7 At the bottom right you may write a quote if this is required. Of course you can write more quotes on the back if necessary but you will need to write down 'See back of this card' if you do.
- 8 At the very bottom put a transitional or bridging sentence that leads your audience into the next point on the following card. See section in Chapter five.
- 9 At the top right put in the number of the card which ensures that they are in the right order. This should be in pencil till you are absolutely sure you have them in the right order.
- 10 Decide on your audio visual aids and if you are using one write it on the card. e.g. slide-aura or OHP - atom.
- 11 Now add a beginning and ending to the whole talk. This could be written on a blank card.
- 12 Using your cards say out loud your main points and supporting data. Keep in mind the information in Section 2 even though it is for written talks. Say your talk a few times then get someone to listen to you or put it on tape and listen to it. Check that each piece of information is relevant.

Rehearse to remember ideas, not words. Don't try and memorise your talk but rehearse it. Do this till you are confident.
- 13 Now go through all the cards and use any audio visual aids as though you are now delivering the lecture in front of an audience. See if you can give it to one person who will give you feedback. Rehearse your talk till you are satisfied with it.

BEGINNING SENTENCE			No.
MAIN POINT		SUPPORTING EVIDENCE	
MINOR POINT 1	MINOR POINT 2	MINOR POINT 3	
SUPPORTING EVIDENCE	SUPPORTING EVIDENCE	SUPPORTING EVIDENCE	
SUMMARY		QUOTES	
TRANSITIONAL SENTENCE			

Fig 27 Example of a Card

Key Words

There is a further development possible in speaking and that is to take some 'key words' from each main point and sub-point and put them on a card the size of a visiting card. Repeat this for each main point. Now rehearse your talk as before. Of course you could put a little more information on if you wish. This is more difficult than using the larger card.

Supporting Material (evidence which is explanatory or enhancing)

Under the heading 'Supporting Material' you can use the following ideas:

- | | | | |
|---|---|---|--------------------------|
| 1 | Statistics | 5 | Testimony |
| 2 | Illustrations (slide-OHP-pictures etc.) | 6 | Comparisons or analogies |
| 3 | Case Histories | 7 | Audio visual aids etc. |
| 4 | Examples | | |

A TRANSLUCENT CHANNEL

As we draw this analysis to a close I want to say a last word about our own opinions as we are writing our talk. Authors of books on 'How to Write', tell us that our readers or audiences are not interested in what we think. One of them put it this way. 'Moreover, no one cares about your opinions unless you are President of the United States (and even then they may not care), the recent Nobel prize winner, or a doctor who just found a cure for cancer.'

With these thoughts in mind I would like to remind you of the words of Mr. G. Hodson. Here they are.

'Try to be a translucent channel for Theosophy, with your own personality reduced to a minimum. Teach the Ageless Wisdom, not your own gropings: there is more than you can grasp available, more than you can teach in half a dozen lives or more - all freely available; teach it, not your own meanderings of mind. Grope and meander by all means, that is one way towards wisdom but, when you're on the platform, be a translucent ego-less...channel for Theosophy with your own personality reduced to a minimum and the first person pronoun, singular, "I", not present or, at least (used) only when really necessary.'

If we do give our opinions we should inform the audience that we are now giving our own thoughts on the matter. In this way our audience will not confuse our thoughts with the teachings of Theosophy. Remember that we are attempting to be Universal not personal in our presentation.

"A good window does not call attention to itself. It merely lets in the light."

Unknown

INVOCATION

May I be inspired to inspire others
 To an understanding of the great Mysteries of Life
 And to Self-Realisation
 And to be a Light in Their turn
 To Illumine the darkness of the World.

Chapter Twelve

LAYING OUT A LECTURE TO ACHIEVE MAXIMUM READABILITY

TEST YOURSELF.

READ THIS PARAGRAPH THROUGH ALOUD **NOW** WITHOUT PRACTICE.
TRY TO KEEP LOOKING UP AT YOUR AUDIENCE AS YOU DO SO.

AN ESSENTIAL INGREDIENT FOR EFFECTIVE PUBLIC SPEAKING IS EYE

CONTACT. You must speak to your AUDIENCE....NOT your notes. SPEED is ESSENTIAL when scanning your notes, as you want INSTANT RECOGNITION of groups of words, without losing your place. The difference between a poorly read speech and a polished one, depends on several things. To achieve MAXIMUM READABILITY we must consider the following factors.

* THE PAPER * THE SIZE OF THE TYPE *THE LAYOUT OF THE TALK

Stop here. I am sure you found reading the last two paragraphs an easy matter and that you found you could read the material smoothly, fluently and interestingly. This is because the layout is designed to produce this effect. If your entire script is written in this easy format you will find it a tremendous help. Let's look further and examine what are some of the factors which make for easy fluent reading. Here are a number of points that you need to consider.

To begin with the first line of the paragraph is in capitals and is bold. Next, words you think are important should be either capitalised, or made bold or underlined or any combination that seems appropriate. All of these devices help you concentrate on the important parts of your sentences and help bring more life into your talk.

With regard to the line spacing, this may suit some and not others. It would suit the elderly or those with less than perfect eyesight. Each must chose for him/herself keeping in mind that bringing in an extra half line spacing means you get less information on a page. This also means that you will have to turn pages more often. If you put your information on the back of the page this will bring the number of pages down but this is usually advised against. Here is the same paragraph above where single spacing between lines is used. Use the spacing that suits you.

AN ESSENTIAL INGREDIENT FOR EFFECTIVE PUBLIC SPEAKING IS EYE

CONTACT. You must speak to your AUDIENCE....NOT your notes. SPEED is ESSENTIAL when scanning your notes, as you want INSTANT RECOGNITION of groups of words, without losing your place. The difference between a poorly read speech and a polished one, depends on several things. To achieve MAXIMUM READABILITY we must consider the following factors.

* THE PAPER * THE SIZE OF THE TYPE * THE LAYOUT OF THE TALK

ANOTHER WAY OF SETTING OUT THE FIRST LINE IS BY INDENTING IT A certain amount **inwards** and then type the next line further to the left as in this sentence. A further point to consider is whether you will make the right hand side edge of the text even (e.g. this sentence) or irregular. You may find that the irregular edge helps you find your place more quickly.

A further helpful device with the layout of your talk is never to write your notes below three-quarters down on the page. This will stop your head dropping down too far and will help to prevent you talking to your notes instead of to your audience.

HOW TO ACHIEVE MAXIMUM READABILITY

Paper

1 Size

Keep the size of the sheet reasonably small so you don't lose your place when reading it. A4 or letter size is fine in many countries. For short talks some prefer ½ a sheet with key words on it

2 Thickness

Your paper should be reasonably thick so it doesn't rustle or droop. A good Bond paper would be suitable and this should be of the non-shiny kind.

3 Type

- 1 Make sure the size of the type is not too small. This depends on personal requirements such as not being able to read small print. Font 12-13 or 14 is worth trying out.
- 2 Make sure you print in "Best" level in your computer or ensure that the typewriter is clean so that clear type results.
- 3 Use a dark black ribbon that is not too used. Many ribbons give a black type which is less easy to read.

Layout and Typing

1 Capitals

Use these for the first line of each paragraph and for important words that you want to stand out.

2. Insetting of lines to create fluency in reading.

1. Inset the first line only by one or two tabs, OR
2. Inset all lines but the first line in the paragraph by one or two tabs.

3. One and a Half Line Spacing

Make a one and a half space between lines to enhance fluency if you find this easier.

4. Try not to break sentences between pages.

5. Number your pages clearly.

By laying out a talk in this fashion you will be able to read with maximum fluency.

TO ACHIEVE MAXIMUM READABILITY

THE QUESTION WE ARE GOING TO CONSIDER FIRST TODAY IS THIS.

What is the True nature of man? Is man just a physical body....Or is there more to man than meets the eye? In considering this question of man's nature, please keep in mind that what I say is offered undogmatically for your consideration.

A RELIGIOUS PERSON WOULD SAY THAT MAN IS CERTAINLY MORE THAN

meets the eye for man HAS A SOUL that survives DEATH. etc. etc. etc.

NOTE THE FOLLOWING POINTS.

- 1 Write short paragraphs.
- 2 Capitalise the first line.
- 3 Underline important words.
- 4 Use capitals and underline important words.
- 5 Inset each paragraph except for the first line.
- 6 Underline useful or important pieces of information.
- 7 Leave a reasonable margin each side for notes about slides.
- 8 Use one and one half spacing between lines.
- 9 Use even more spacing between paragraphs.
- 10 Leave two spaces after full stops and one after commas.
- 11 Stress important words by using bold type.
- 12 Use three dots instead of a comma...as it is easier to see when you will pause for a moment.
- 13 If you are going to use a slide or overhead transparency write it in at the appropriate place. Like this:

OHP: ASTRAL LIGHT

and cover it with a fluorescent marker. This makes it stand out and alerts you to what you have to do i.e. put on a transparency at that point. It also helps you to know where you are up to in your talk as you can see that, for example, you are two lines away from it. This kind of clue is very important in finding your place easily.

Chapter Thirteen

AUDIO VISUAL AIDS AND THEIR USES

In presenting theosophical ideas a variety of aids may be used. Audio-visual aids cater for the differing backgrounds and abilities of the audience and help to stimulate and maintain interest. They also aid communication through a variety of materials and methods, and thus help us to better understand what is being explained.

For instance, if I read this to you - "He coiled great lengths of these spirals of the first order into larger loops still, with seven spirals making one spiral of the second order; lengths of spirals of the second order were similarly twisted and held as spirals of the third order; and then ten parallel strands composed of lengths of spirals of the sixth order were then twisted..." I wonder what you'd understand from that description. But if I were to show you a picture,

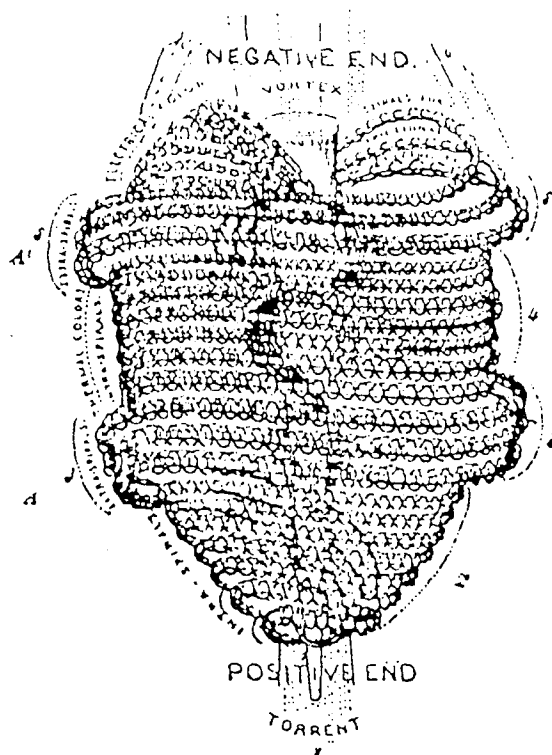


Fig 28 Picture of an Occult Atom

in a second or two you would begin to understand what we were talking about if only in a minor way. I am talking about the Atom, seen clairvoyantly, and with one look you can see the shape of it, part of the structure, and how there can be coils within coils. This is something you probably couldn't understand or picture from the verbal description.

Remember the ancient Chinese proverb.

'One picture is worth a thousand words.'

When you do give facts see if you can sometimes turn them into picture descriptions. Consider this example and decide which description is more meaningful. The nearest star is 25, 000, 000, 000, 000 miles away. Or this one. If you were to get into a rocket, and take off from earth with newly born baby at the speed of light - 186,000 miles a second - that baby would be four and a quarter years old by the time you reached Proxima Centauri, our nearest star. I'm sure there is no contest here.

Remember also that eye impressions last longer than ear impressions. You will remember that baby picture long after you forget the actual distance. So where you can, turn your facts into meaningful pictures.

We Learn

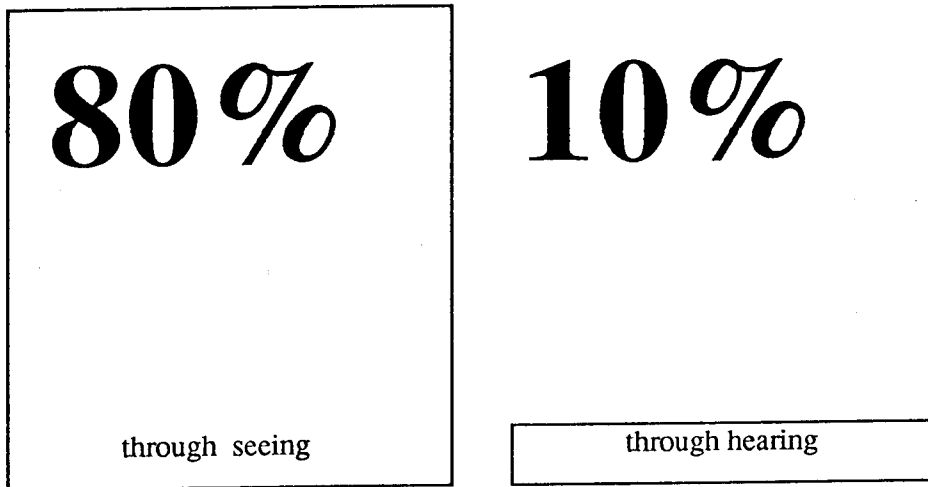


Fig 29 We learn through seeing and hearing

Speakers without visuals

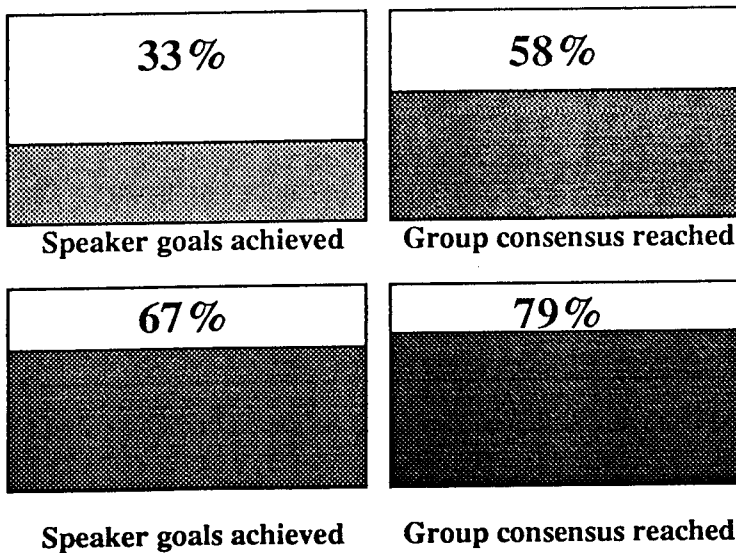


Fig 30 Visuals aid effects

WHEN TO USE AUDIO VISUAL AIDS

Visual aids increase communication and motivation in your audience. They can strengthen your presentation when chosen wisely and can generate enthusiasm. Their main use is to increase understanding in your audience. They are particularly useful in explaining theosophy as so many of our ideas are non-visible or very abstract.

Use them when:

- 1 It is difficult to visualise the idea you are trying to put across.
- 2 When statistical information is being used.
- 3 Where processes are being conveyed.
- 4 Where unseen objects are being discussed e.g. the aura.
- 5 When you want to summarise material.
- 6 When the material given is very abstract or complicated.

PART 1

Uses of a Tape Recorder

- Music
- Mantras
- Poems to accompany talks
- Sanskrit pronunciation
- Listen to play rehearsals
- To hear your lecture before delivering it
- To assess the performance of debating teams and panels
- Commentary for slides, film strips or films.
- To listen to religious and mystical artistic music, to discuss it and then read out a bit about it to the group
- Religious Chants
- Creative dance music
- Prayers of all religions
- Religious songs of other civilisations and religions
- Chairmanship and speakers' classes
- For giving lectures to isolated groups
- To tape discussion groups, and assess or exchange with other groups
- For use by a broadcasting group
- Interviews of overseas speakers; religious, artistic, etc.

Tape Recording

Good spool tape recorders tend to be bigger, heavier and more expensive than cassette recorders, but they give a better result in terms of background hiss. They may also tape up to sixteen hours on one long play tape, using a four track machine. Cassette recorders are usually smaller, lighter and easier to use. They are, however, noisier and can only tape up to one and a half hours. What is important, is to decide if you want one just to play recorded talks and music, or whether you want it to record your own talk, and for what audience it is intended.

Pitfalls in Tape Recording

Firstly, make sure you have good quality tape and that it is long enough for your purpose. The very long cassette tape of two hours may stick and cause problems.

Even though a cassette recorder has a built-in microphone it is better to use a separate good quality one; the difference is very noticeable. The microphone should be about one stretch of your fingers away from the mouth, i.e. from the tip of your little finger to the tip of the thumb. If further away it picks up other room noises and if too close it distorts the voice. You can buy a very small microphone which clips on to the lapel of the speaker.

If you are in a hall with no carpets or drapes and a hard ceiling, you will get a hollow or reverberating sound in your recording. The best surroundings are absorbent ones like drapes and carpets. To test the acoustic properties of the room clap your hands; if there is an echo you will experience problems. Even if you record in a suitable room, the play-back in an undraped and uncarpeted hall will still be difficult to hear properly.

When you commence recording don't say, "Good afternoon. It is so nice to see you on this sunny day..." When played back on a wet evening it tends to sound silly.

Make sure you look after your tapes by keeping them out of the sun and away from transformers, electric motors or any other magnetic field. If the recording is lacking power or is rough in sound, or there is a ghost voice or music in the background, it means the tape heads are dirty. Don't use a cassette tape, because even though it is a quick method, it wears down your tape head very quickly. To clean, use cotton buds and methylated spirits.

Be careful that you don't start the cassette tape and then begin recording immediately, as you will miss quite a number of words. This is because there is a clear leader at the beginning of each tape. It is only when the brown magnetic tape comes through that you can record safely. Either wind it through by hand, using a pencil to rotate the hub, or put the cassette in the machine and use the play tab for about six seconds. Take the cassette out and check the brown magnetic tape is now visible.

To protect your cassette from accidental wiping there are two lugs on the edge opposite from where the tape is visible. Each looks like a square, cut out on three sides but unbroken on the other side. Using a nail file, break out the lug nearest the empty spool; Side One is now safe and cannot be accidentally erased. Side Two can be made safe in a similar way. You can re-record your 'safe' cassette if you wish just by putting some sticky tape over the gap. This enables further recording, after which the sticky tape can be stripped off again to keep the recording safe.

If you are recording with a spool recorder don't leave it unattended, as the tape, when finished, can wind around the shaft and cause problems.

Films and Videos

A good film or video can make a tremendous impact on an audience. It may be preceded by an introductory talk and at its conclusion a question and answer period can be held, or it can be shown without any supporting talks. After use in a city, the film or video can be sent to all the smaller centres for use and, if necessary, the introductory talk may be taped and sent with it. The use of video taping machines and cameras, to create theosophical movies, is another way to get a very favourable response.

Films and videos can also be made by members. Travelling lecturers and amateur photographers could take films of yogis, monks chanting, rituals from various religions, religious art and whatever else might help illustrate theosophical ideas. Slides could also be made for the same purpose.

There are many opportunities for filming or for getting experts in to video large experiments. An example would be a perception experiment or a dramatic presentation. An ordinary lecture may also be made suitable for video presentation by employing some of the methods mentioned in this book. This tape should be edited to make it more professional.

A commentary of appropriate religious or poetic statements may be made as the camera films a suitable painting or mural. Other devices include videoing a brief experiment while the speaker explains it. If the talk is not before an audience, interviews and discussions may be interwoven into the presentation. A little bit of thought will suggest different combinations, which will turn a static lecture into a more moving experience.

Films and especially videos could be of great usefulness, as small or isolated lodges bear a heavy burden when it comes to providing regular lectures of a high enough standard to present before the public.

Slides

Slides may be used with suitable music and a taped commentary, or to partly illustrate a lecture. A new approach uses Dual Projection where two projectors are used to give a more visually exciting production. A manual or automatic device to alternatively black out a projector is also required. Using this method, an image on the screen fades or dissolves into the next image without a black-out in between. The results can conjure up fascinating visual effects which hold the attention of the audience.

To make slides for your talk, place the material on a copying board under a camera on its stand. Frame the picture correctly and see that it is perfectly flat. Take a light meter reading and adjust the lens and shutter speed accordingly. Focus the camera, press the cable release and advance the film for the next shot.

Records

These may be collected and used as mood music for lectures or to stimulate interest in your talk. They could feature suitable poems, music, chants, and be used in illustrating the esoteric side of music.

Blackboards and Whiteboards

A black or white board can be used to present in visual form the message you want to communicate. In a study group they are extremely useful for they may be used in presenting new words, definitions, and can list any important points. They may also be used to give summaries, outlines, and to illustrate facts, ideas and processes through the use of diagrams, graphs and drawings. Pictures and diagrams may be projected on to the board by a film-strip, opaque projector or overhead projector prior to the talk and then copied by using chalk or pen. Work may also be copied on one or both sides of the board beforehand and covered over until needed. Writing should be firm, properly spaced and easily read from the rows furthest away. Use the whole board and thus avoid cramming your material. Make sure that the lighting does not prevent your audience from seeing the board clearly.

Special pens are used for whiteboards and these are permanent or may be wiped off with a rag.

Overhead Transparency Projector

This portable machine throws up a large image on a screen in daylight. The speaker faces his audience and may write or place information on the projection screen using a clear transparency. This sheet of plastic can bear images and words which have been copied manually or photographically from a book.

The device is useful in small or large halls, and when using it the speaker does not need to turn his back on his audience.

Coloured transparencies may be made by the speaker, using special pens, and an overlay system may also be used. Here a series of transparencies are consecutively placed one on top of the other to build up steps in a sequence or to show the inter-relationship of parts in a structure.

All material presented should be of a high standard and it is advisable to practise using the equipment prior to the actual presentation.

The Overhead Projector

1 Equipment

Projector: a normal size
b portable

Transparencies

a clear
b coloured

Pens: a water based
b spirit based (permanent)

Frames: a bought
b home made

2 Advantages

The lights are on	You can face the audience
Useful for small or large audiences	Visuals can be active (write or draw)
You only prepare them once	You can build up a story
They can be quickly made	They can be tailor made for your talk

Disadvantages

The projector is bulky	It is expensive
The lamp is fragile	You must have an angled screen

3 Planning

What lesson parts are important enough to visualise.
What aspects may be unclear
How can I use it to explain difficult points
How can I use to actively involve the group

4 Three Rules

Be simple
Illustrate or convey a message
It must be seen by all

5 Techniques

Point at the transparency not the screen

Revelation technique; cover with cardboard and reveal each portion when required

Turn off the machine between transparencies

6 Screen Position

High up

There is a need for an adjustable screen that can be angled or there is a Keystone effect i.e. distortion

7 How to Make Transparencies

a Hand made

- i made beforehand
- ii draw/write as you talk

b Machine made

- i lay out on paper first
- ii amount - 6 lines, 6 words per line
- iii lettering
 - type
 - transfer letters
 - computer
 - size: not less than 6 mm (lower case)
not less than 10 mm (upper case)
if typed enlarge the print first
use a copier to make the transparency
 - colour: use pens afterwards or
coloured adhesive paper, colour computer and colour printer
 - frames: used for mounting
write on information
see your supplier for details

Computers

A computer can be used in the making of transparencies and slides. All the material needed can be rearranged on the computer screen and then printed out. This can be in colour if the equipment is available. Then a print out is made and this can be turned into a transparency or slide in the usual way.

A computer can also be connected, indirectly, to an overhead projector and the material on the computer screen can be projected in large size onto a screen. The device has many names, for example PC Viewer. It is an LCD projection panel, that sits on top of your overhead projector to display information directly from the computer. These are available in black and white, or colour.

The disadvantage of this system is that the viewer is quite expensive and a computer is needed and must be brought along to a meeting. If however a cheap computer is bought and used for other purposes e.g. administration etc., then it makes the idea more feasible. At the press of a key a new screenful can be displayed in full colour if that is available. It must be pointed out that this is a very expensive way to display a transparency and only becomes feasible if it is combined with another process called 'Animation'.

There is a tremendous future for the T.S. in terms of understanding the hidden process of occult worlds.

e.g. life after death, through the method of animation. Not only this but through this medium of animation, theosophy can make a strong appeal to an audience. A programme is purchased which allows theosophical information to be turned into a form of movie. Just as cartoons are animated to make them move and come alive, so too can the teaching of theosophy be made to come alive and move through an animation programme. These movies when made, are either thrown up on a screen through the use of the overhead projector with the aid of the PC Viewer, or they can be put onto video for regular TV viewing.

Table Displays

For members meetings and weekly displays of a theme. Use especially in the foyer on the evening of a lecture and allow it to remain for several days afterwards. Material displayed should be about the particular theme the lecture was on, such as reincarnation or Buddhism.

Some suggested exhibits are:

- a Objects such as statues, with a card of explanation
- b Pictures and scrolls related to the theme
- c Posters
- d "Statement cards" on a particular issue of interest
- e Books
- f Charts
- g Poems
- h Graphs
- i Photographs
- j Paintings
- k Newspaper cuttings
- l Leaflets to take away
- m Lists of suggested books to read
- n Models or diagrams where appropriate
- o Costumes, maps, slides with hand viewer

All these to be artistically displayed on a large table and on the wall behind it, with appropriate music to accompany the display if possible.

Study Room

Select a room to be set up permanently with displays, charts, models and other material.

Material for Display and Study: Pictures, Photos and Paintings

Members should send in pictures from newspapers and magazines as well as any photographs which are of interest. These could be pasted on cardboard and be used for study groups, display tables, lectures and other presentations. Similar uses may be made of suitable paintings which have some bearing on theosophical subjects.

Models

These are three-dimensional representations, perhaps to scale, which help recognition of a subject, show its structure or demonstrate a function. They may be solid or cut-away models, and may show objects too large or too small to be easily examined; they may help to reconstruct the past or help us see certain aspects of a distant place. A model may show parts of a structure, or processes regarding the working relationship between certain parts. For example, in studying the psychic powers a model of the brain, showing the pituitary and pineal glands could be helpful.

Display Cases

A display case would be used to display objects and models with accompanying facts, photos and opinions. This could be about 30 x 18 x 8 inches and have a handle for carrying purposes, two sliding glass doors on the front, and a lock. An exhibit should include cards which contain facts about the display. The objects or models are attached to the inside back of the case and photos or other graphics may surround them.

These cases may be sent to other Lodges/branches on a regular basis. The Theosophical Society Section headquarters could be of great assistance in this way to smaller and developing Branches. The display cases can deal with one theme and are compact, self-contained, and readily transported. They would be useful for study groups, display tables, wall niches and for lectures as well.

Graphs

A graph presents numerical data, either in pictorial or diagrammatic form, and makes comparisons to show trends and relationships. They may be shown as circle graphs, showing relationships of parts to the whole, or bar, line or pictorial graphs. A group may find it interesting to make large size graphs from theosophical books, or create their own and these could be used for study groups and lectures.

Changes in Meditation

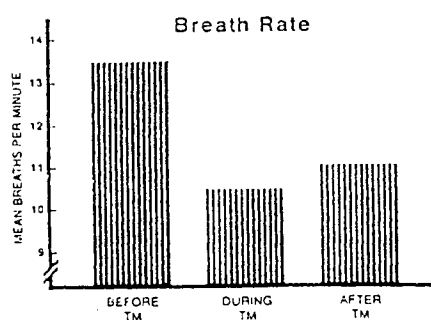


Fig 31 Breath Rate

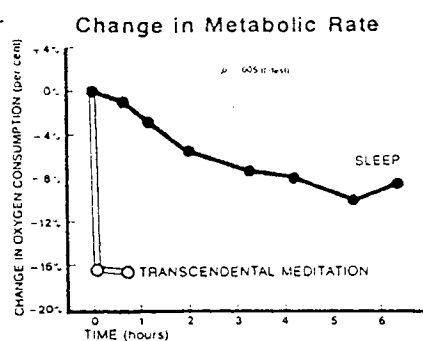


Fig 32 Change in Metabolic Rate

Display Niche

Any small area can be used where an object, statue or display case may be shown with an information sheet on stiff board to accompany it. Members can send the Lodge pictures, statues or other objects as a loan or donation. These can be displayed in a niche or on a display table at the Lodge and also be used for lectures. Displays should be changed every few weeks, and if other Lodges create their own a lending system may eventuate.

In conclusion, it is important to choose pictures, music, or whatever it is that you are going to use, with great care. You can't just choose or pick any old thing and put it up and hope that you will stimulate the audience. Whatever you choose should be very relevant to your talk and, of course, it should be of good quality. In fact the whole of the talk itself should be an artistic experience where you are using these audio-visual aids. With the judicious use of these your talk can be greatly enhanced and, more importantly, can help your audience to understand the subject you have spoken about.

CHECKLIST FOR AUDIO VISUAL AIDS

- 1 Is it likely to arouse interest?
- 2 Is the technical quality up to standard?
- 3 Is it very relevant to what you are saying?
- 4 Is it the right visual for the right lecture for the right audience. Or have you used visuals because its expected, or everyone else does it?
- 5 If you have created the idea have you simplified it so people can understand it?
- 6 Do your visuals merely support or do they clarify the ideas you are putting across. If they merely support you should consider not putting them up.
- 7 Is there too much information on the visual. Is it too cluttered. Can the audience easily grasp what they see. Do you go directly to the point.
- 8 Have you practised several times with your visuals before your lecture?

CHECKLIST

Subject _____

Concept (Idea) _____

1 Books

2 Charts

3 Tapes

4 Pictures/Photographs

5 Transparencies

6 Slides

7 Exercises and Experiments

8 Handouts

9 Objects

10 Video Tapes

11

This may be used as a checklist for each concept, ie. idea, in a study course. It may also be used as a checklist of all the aids you will need to take with you when you lecture.

AUDIO-VISUAL RESOURCES CHECKLIST

<input type="checkbox"/> Models	<input type="checkbox"/> Collections	<input type="checkbox"/> Utensils
<input type="checkbox"/> Objects	<input type="checkbox"/> Costumes	<input type="checkbox"/> Facsimiles
<input type="checkbox"/> Specimens	<input type="checkbox"/> Instruments	<input type="checkbox"/> Museums
<input type="checkbox"/> Samples	<input type="checkbox"/> Products	<input type="checkbox"/> Dioramas
<input type="checkbox"/> Exhibits	<input type="checkbox"/> Miniatures	<input type="checkbox"/> Panoramas
<input type="checkbox"/> Textiles	<input type="checkbox"/> Ornaments	<input type="checkbox"/> Mock-ups
<input type="checkbox"/> Others		

Sound and Film Resources

<input type="checkbox"/> Motion pictures	<input type="checkbox"/> Recordings (discs and tapes)
<input type="checkbox"/> Radio and television	<input type="checkbox"/> Sound filmstrips

Pictures and Pictorial Representations

<input type="checkbox"/> Photographs	<input type="checkbox"/> Transparencies	<input type="checkbox"/> Scrapbooks
<input type="checkbox"/> Pictures	<input type="checkbox"/> Post cards	<input type="checkbox"/> Filmstrips
<input type="checkbox"/> Drawings	<input type="checkbox"/> Prints	<input type="checkbox"/> Silent films
<input type="checkbox"/> Sketches	<input type="checkbox"/> Etchings	<input type="checkbox"/> Opaque
<input type="checkbox"/> Slides	<input type="checkbox"/> Albums	<input type="checkbox"/> Projections
<input type="checkbox"/> Others		

Symbolic and Graph Representations

<input type="checkbox"/> Maps	<input type="checkbox"/> Cartoons	<input type="checkbox"/> Graphs
<input type="checkbox"/> Globes	<input type="checkbox"/> Posters	<input type="checkbox"/> Chalkboard
<input type="checkbox"/> Charts	<input type="checkbox"/> Diagrams	<input type="checkbox"/> Time Lines
<input type="checkbox"/> Others		

Projectors and Viewers

<input type="checkbox"/> Slide	<input type="checkbox"/> Motion picture	<input type="checkbox"/> Record
<input type="checkbox"/> Opaque	<input type="checkbox"/> Stereoscope	<input type="checkbox"/> Tape
<input type="checkbox"/> Overhead	<input type="checkbox"/> Slide viewer	<input type="checkbox"/> Wire
<input type="checkbox"/> Kodak datashow (computer to screen)		

Suppliers and Materials for Production

<input type="checkbox"/> Lettering devices	<input type="checkbox"/> Slide making
<input type="checkbox"/> Bookbinding	<input type="checkbox"/> Map outlines
<input type="checkbox"/> Chart making	<input type="checkbox"/> Map making
<input type="checkbox"/> Transparencies	<input type="checkbox"/> Picture making
<input type="checkbox"/> Model making	
<input type="checkbox"/> Others	

PART 2**CHART MAKING**

by Lionel Taylor

Charts and small fold up displays are preferred by many speakers because heavier electrical equipment is not necessary, particularly if travelling.

Charts are ideal for smaller drawing room or study groups. If used in an auditorium they need to be very large, using perhaps one such chart to back up other audio-visual equipment.

If your charts are badly made, it does not enhance your presentation so much as to devalue it. Charts should be made by someone who has some degree of skill and adhere to the following principles:

- 1 The size should be 'appropriate' to the size of the group viewing it.
- 2 It should express a limited number of points (sometimes one point is sufficient).
- 3 It should be simple, uncluttered, clearly read.
- 4 Be viewed when making a point, then covered or reversed so as not to become a distraction.
- 5 Used on an easel.
- 6 Be as professionally made as available expertise and cost will allow.
- 7 Not be allowed to become tatty, faded, or spoiled.

As with all visual aids it's the presentation that suggests a well planned, thought out delivery, and immediately sets the audience at ease. So often charts are chosen as a last minute adjunct to a talk.

Try to consider your presentation as a TOTAL PACKAGE consisting of, as near as possible, a standard you yourself would expect, when taking time to pursue a topic of interest, in which you 'might' wish to become further involved.

The Function of a Chart

- a Summarise a talk or concept.
- b Draw a comparison to an idea or object.
- c Emphasise relationships.

...it does not need to be totally self explanatory.

When displayed at the appropriate moment, it can add forcefulness and value to a lecture. Leave on display for as long as in use, then remove from sight, to avoid distraction. Do not display too early as it may prove confusing.

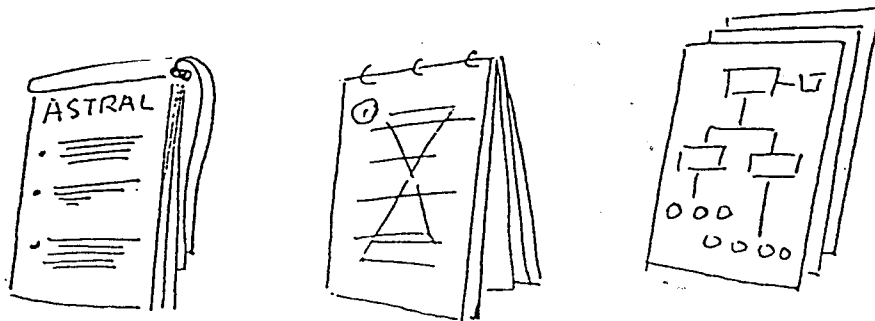
Chart backgrounds:

coloured paper
newsprint
wallpaper
hessian
corrugated card
pinex soft board

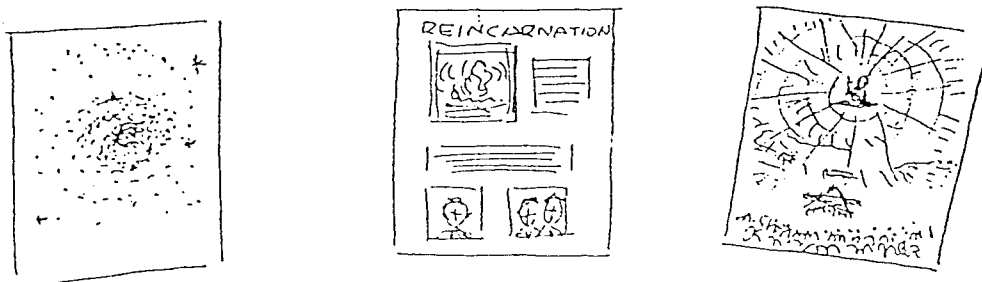
felt
plywood
poster paper etc.
free standing card is ideal and is the more professional

Types of Charts

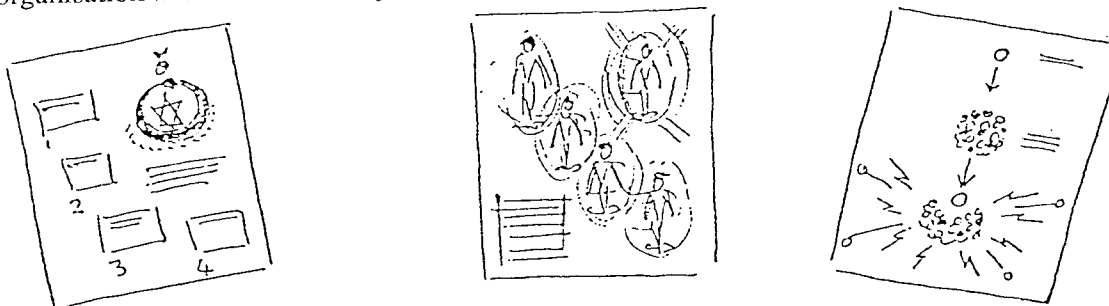
- 1 **Flip Charts** convey a series of points or steps in a sequence, on consecutive sheets of paper. The charts can then be flipped over in sequence, so that the audience can both see and hear the points as they are being made. This is a quick way of developing the main points of a topic.



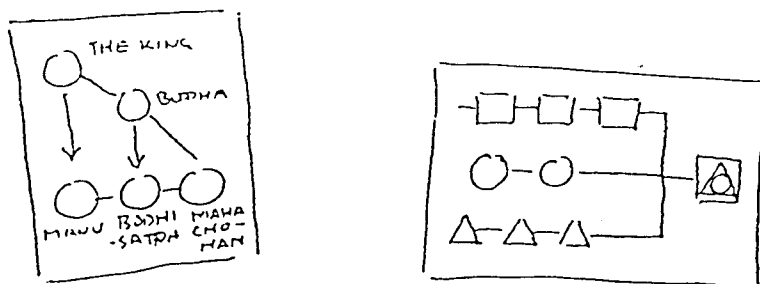
- 2 **Picture Chart.** The pictorial chart is probably the most used teaching chart and is used with any topic that requires visual clarification or reinforcement. They can be complex or present a single idea, word or image.



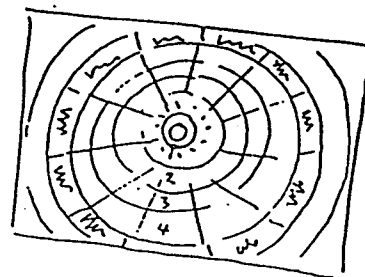
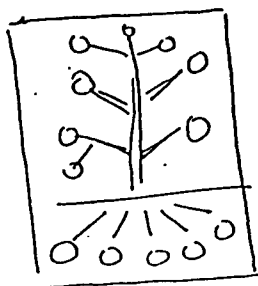
- 3 **Flow Charts** can show the steps in a process, the parts in a structure, or divisions in an organisation and show how they are related.



- 4 **Stream Charts** show how various parts contribute to make the whole just as streams can make up a river.



5 **Tree Charts** show the development or growth of parts from a central source. It can show evolutionary development as one example.



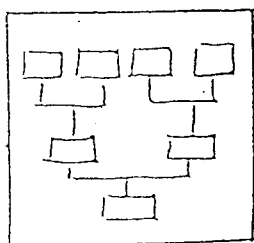
Layouts

Charts or visuals of any kind should indicate:

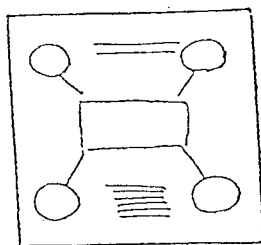
- accurate truthful information
- simplicity; one or two clear ideas
- good composition; a balance of lettering, colour and mass
- a clear, neat impression

Types of Layout

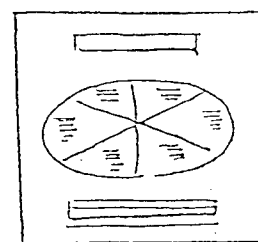
(a) SYMETRICAL - static display



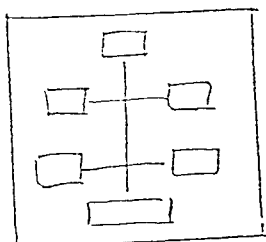
Nature of matter



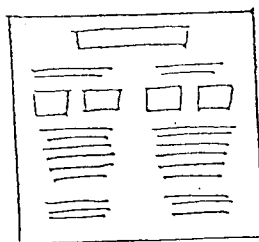
Mystery of birth



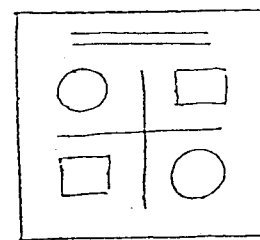
Relationships



Energies

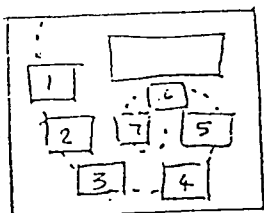


Karma

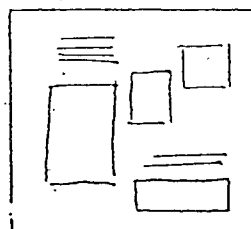


Illusion of time

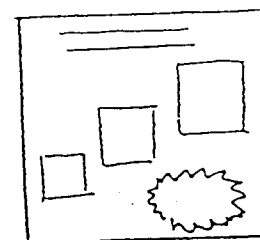
(b) A-SYMETRICAL (dynamic) the more eye-catching and interesting



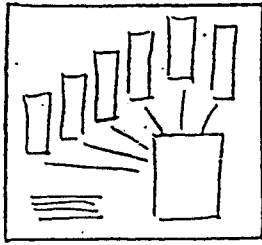
Paths to perfection



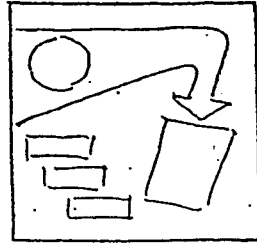
Founders day



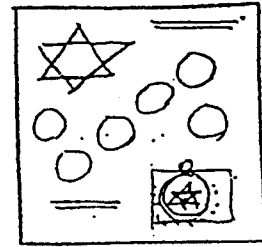
Relativity



Days of our years



Astral body after death



TS Symbolism

Construction of Charts

Materials Required:

- a card or good quality paper
- b a one metre rule, pencil and good soft rubber
- c a T-square (this is not essential)
- d markers; light shades if possible
- e water poster paint (if required) and 1 x 50 mm brush
- f lettering stencils 50 mm letters (with lower case if required)

Begin:

- 1 **Draught Sketch** Determine the very barest of essential information to be displayed. (Remember a chart does not have to be totally self-explanatory.) Landscape, or horizontal layouts can be used for video.
- 2 Make a small pencil sketch of the proposed chart. Do 2 or 3 of these, each time improving on 'simplicity', and 'clarity of ideas', and possibly 'layout', and 'logical sequence'. If taken from a book - eliminate any non-essentials or elements unrelated to the talk or discussion,, (unless desirable to leave them in for future talks). Make this sketch the same proportions as your chart, only much smaller
- 3 **Layout of Chart** With a pencil, lightly proportion your sheet or card into the number of divisions or shapes. (Measure these out carefully and save yourself heartbreak later on.) You are not concerned with the lettering at this stage - only with those areas that need to be painted in colour.
- 4 **Colour** Keep backgrounds and blocks of colour very, very, light so that all lettering is in contrast, (not conflict), with the background. Start paint mixture with white and add drops of colour.
 - a Do not use too many colours - you are making a chart not a "Rembrandt".
 - b Avoid the very dark colours for lettering i.e. purple, black, dark blue and dark green. Keep these for line work, border lines and outlines, as they give sharpness but as lettering can be too over-powering at close quarters.
 - c Use mid-tone colours for lettering, i.e. mid-blue, mid-green, orange, mid-browns, reds, dark pink etc. Use only 1 or 2 colours for all lettering, as any more creates 'chatter', or confusion to the eye.

- d If pencil layout is too heavy it will show through your paint work.
- e Use thin or watery paint. Paint on a flat table. Make sure paints are dry before proceeding on.
- f Virtually ANY very light pastel colour can be used as back-ground without fear of a mid-tone colour not reading well or looking in bad taste, but for harmony these are a guide.

Lettering Colour	Background Colours (all whitish)
Orange	Shades of light cream, yellow, pale green, and white
Mid-blue	Shades of very light blue, light mauve, shades of pale green, very pale pink, and white
Mid-green	Shades of pale green, cream, very light yellow, very pale blues, and white
Mid-brown	Very light orange, cream, pale yellow, light beige, and white
Red	Cream, light beige, pale yellow, very light pink, and white

- 5 **Lettering** Rule a pencil line for the wording and then using a 'lettering stencil', quickly draught in (very lightly) with a pencil, the main words. Then look at this light layout and check for:

- i Is it consistently spaced? i.e. Are the areas between the letters evenly balanced (not measured).
- ii Is it in line vertically and horizontally?
- iii Is it centred if need be?
- iv Check the size. Is it too big to fit in?
- v If NOT rub out and make adjustments.

You will now have:

- vi A coloured background of shape or blocks.
- vii A general layout in pencil of the whole chart.
- viii A pencil layout of lettering

If any illustrations - pencil them in at this point, again very lightly.

- 6 **Using Markers** Choose markers with the bullet nose if possible. Many markers are too dark for lettering of charts. Those that are a bit translucent are O.K.

Using stencil, ink in the lettering - go over it twice to get good coverage (or they may fade). Remove stencil and carefully ink up the 'breaks' in the letter.

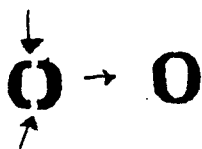
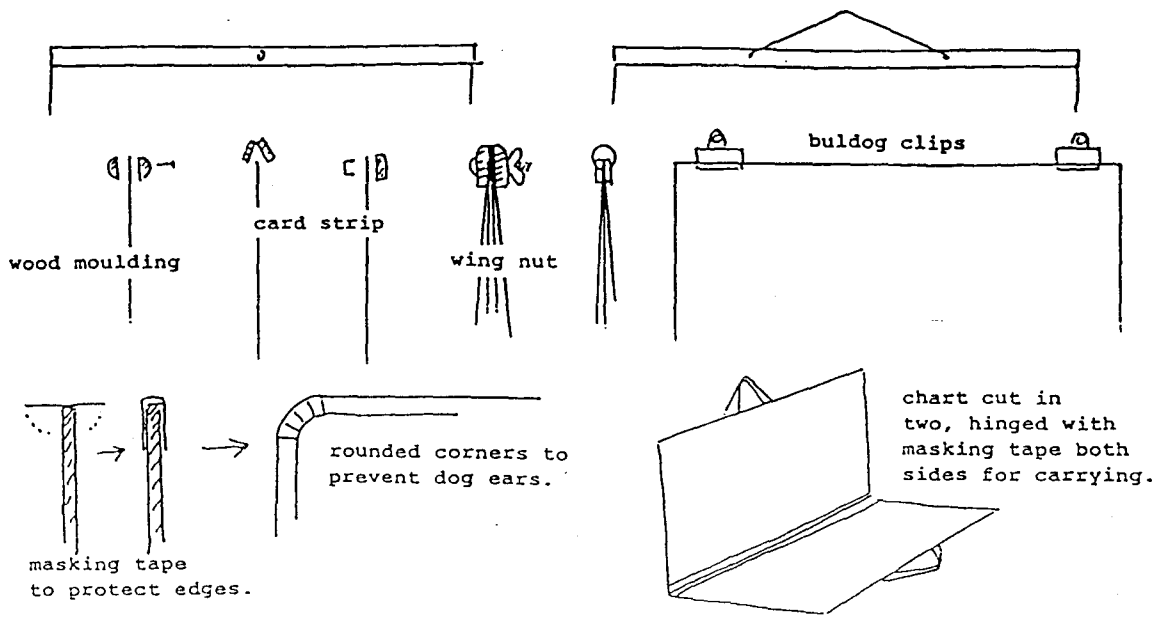


Fig 33 Ink in all lettering, starting at the top

When completed - rub out any 'obvious pencil lines and varnish with 'Matt' polyurethane varnish', to seal surface and ink from water and fingers.

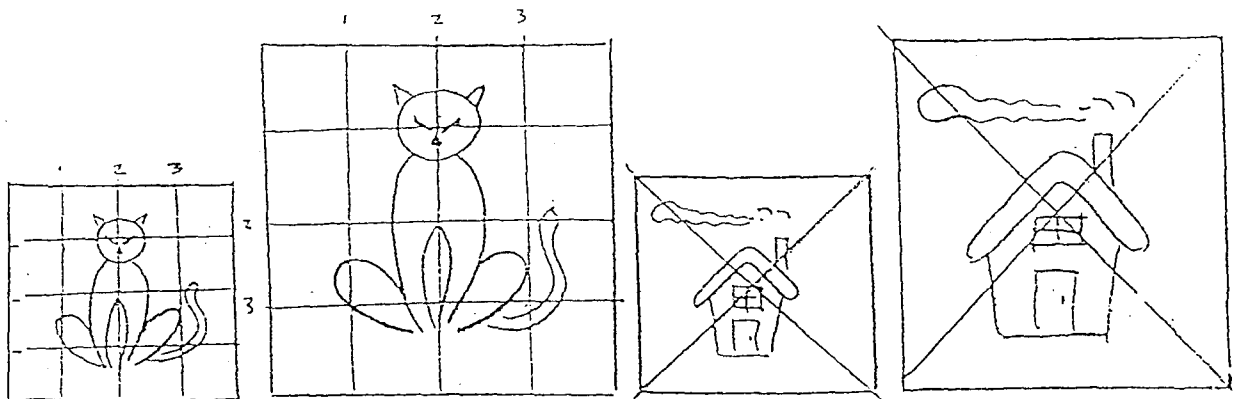
Tape edges if required.

Round corners to avoid dog ears, which tends to occur in time, and after use.



TO ENLARGE ILLUSTRATIONS
from small originals

- 1 grid method
- 2 diagonal method - hand drawn scale-ups.
- 3 overhead projection - requires a transparency
- 4 opaque projection- and trace onto chart.



Proportion Lettering to Spaces - e.g.
(card looks too small) (card looks too big)

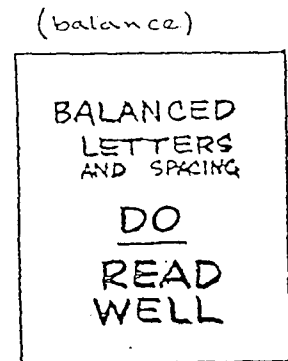
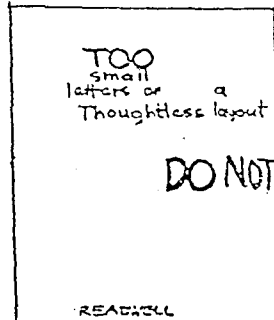
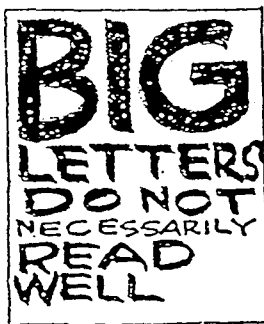


Fig 34 Chart construction points

MORE ON OVERHEAD TRANSPARENCIES

by Lionel Taylor

The following information is aimed at helping you to make better quality O.H.P. Transparencies.

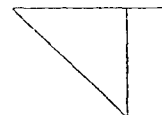
1 Transparencies direct from the original, i.e. a book or what ever

- a Firstly, photocopy onto a piece of paper, to check detail, shades or depth of light and dark and general quality of print.
- b 'Touch-up' this photocopy where necessary to make it the best possible for reproduction. (It is the 'Master Copy' - file it for future use?)
- c Now print a transparency. It is usual with most Copiers to place a piece of paper under the acetate sheet in the 'feed' tray

2 Preparing an Original 'Master Copy'

- a Select your cut-outs, illustrations, charts or draw your own (research).
- b On a piece of paper jot down, headings and wordings relevant to any illustrations or the finished transparency.
- c On a 'squared' A4 sheet of paper, in pencil, lightly lay out the transparency. Rule in boxes to define perimeters for any lettering (type). Using a typewriter or by hand write the wordings in the boxes.

...a square A4 piece of paper



- d Using the selected illustrations (or photocopies of these) and the boxed wordings, ALL of which have been made into cut-outs... arrange them on another piece of squared A4 paper. So as to achieve the best balance.
- e With a spot of Gum or double-sided sticky tape stick them into position, (watching to keep them square to the edges etc.)
- f You now have a 'paste-up'. This lay out can be arrived at with a computer to this stage also (if you have one).
- g Photocopy this past-up onto a piece of A4 white paper and touch-up any 'lap-lines', spots or pencil marks with twink or white poster paint.
- h This is now the 'Master Copy' with which to make a clean unblemished transparency.

3 Coloured Transparencies

- a Using coloured acetate you can have a series of back-ground colours.
- b Using either coloured or clear acetate, you can colour in part or parts of the design with O.H.P. markers...FROM THE REVERSE SIDE OF THE ACETATE.
- c Self-adhesive 'Letraset' colour sheets can be used in this way also.

4 Mounting the Transparency

- You can buy ready made mounts, these are available in a range according to how much you would like to spend.
- It is a good idea to standardise all your mounts if you want to collect them.

5 Making Your Own Mounts

a Single Card Mount

- From a sheet of very light weight card, cut a 25 mm (10 inch) square, no smaller...larger is O.K. but can present 'filing' problems.
- Cut a square hole in this card 40 mm (1 1/2 inches) in from each side.
- Trim the transparency to be 10 mm (1/2 inch) LARGER than the square hole in your mount.
- Place the transparency back-to-front down onto the mount over the hole making sure that the design is relatively 'square to the square hole itself'.
- With P.V.C. tape (not cello tape...it does not last too long), tape the transparency into place. Tape ALL AROUND avoiding a buckle in the acetate.
- Turn the mounted transparency over, and holding it up-right, cut a 10 mm diagonal or triangular piece off the BOTTOM RIGHT-HAND CORNER. This, then will always be where you pick it up in order to place it on the projector and thereby it will always be right side up on the screen.
- LAST but not least, write along the bottom edge of the transparency, (in 3 or 4 words) a brief description of what the transparency 'is', for ready recognition. They can be numbered if part of a set.

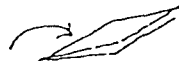
b Folded Card Mount

The procedure for (b) method is the same as for the (a) method except for:

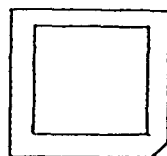
- The card mount is twice the size and in one piece and is folded in the centre ...like so:



- Fold in half and crease flat with handle of the scissors...like so:



- As in method (a) cut a square hole through both pieces of card at once.
- Open out again and affix transparency to ONE cut-out square hole as in method (a) and tape into position.
- Close other half of the mount down onto its matching half and glue or double-sided sticky tape them together round the edges.
- Pick up mounted transparency, hold it up-right and cut off the bottom right-hand corner and label for easy recognition.



Making a Large Chart from a Transparency

- a Make a transparency from any chosen chart, illustration or text. (It is not necessary to make a 'best possible' transparency for this, unless you want to keep it as a 'transparency'.)
- b Project the transparency onto a standard size sheet of heavy paper or light card.
- c By trial and error, shift and focus the projector back and forth until the image fits comfortably within the perimeters of the card.
- d Using a quality marker, where required, with a rule or by hand, trace the main components and outlines or that which you require.
- e Rule pencil lines above and below lines of lettering to help with following the lettering itself. (Only if you need to.)
- f Switch off projector or remove transparency and with diluted water colour or markers enhance or improve your chart.
- g Do not over use colour. It should not 'compete' but 'enhance' the main message; not confuse. Use strong colours in order to 'emphasise' an element of the chart, otherwise, keep the colour scheme simple with light pastels. (Too much colour distracts or irritates.)

Chapter Fourteen

THE TECHNIQUE OF VOICE PRODUCTION

by Mavis Hardy

What is our aim? It is to use the voice as an efficient instrument to spread the truths of Theosophy.

The first requisite is the correct use of the lungs and nose for breathing. Occultly each of us is only a breath plus energy running through this mesh of a body. When you do your breathing exercises think of yourself, the EGO, as riding on the ebb and flow of breath, as a current running through the body, and of the body itself as a vehicle for this current. The best form of breathing is a combination of the diaphragmatic and intercostal method, because the chest cavity is made both longer and wider. The diaphragm, the muscle at the base of the chest, descends as we breathe in, making the chest cavity longer; it rises as we breathe out, making the cavity shorter again. This is diaphragmatic breathing. The intercostals are the muscles between the ribs. When we breathe in these pull the ribs upwards and outwards, making the chest cavity wider; when we breathe out the intercostal muscles draw the ribs back into position, making the chest cavity small again.

So practise diaphragmatic intercostal breathing for five minutes each day - make it habitual. It is useful at first to place the fists firmly against the sides of the body, about the level of the lowest ribs. Do the exercises in front of a mirror, too. After a few days you will observe how flexible the lower rib structure has become. Remember that the lung area is roughly a cone whose base is the diaphragm and whose apex is the throat. Breathe to expand the base of the cone.

First expel the air from the lungs. Next breathe in - a long noiseless inhalation through the nostrils, taking about ten seconds or more. Then breathe out - a slow exhalation through the mouth, taking another ten seconds or more. Fix your mind on the muscular contraction and expansion; that's what matters, breath will follow as the expansion draws in the air. Do five breaths, then rest. Then five more vigorous ones, and rest. You will find that your voice will be fuller, rounder, and more powerful.

Of course, there are other beneficial effects: on the glandular system, on salivation. You will be able to quieten your nerves before a lecture too. Inspiration must be controlled to maintain a sufficient quantity of air; expiration must be controlled to prevent the outgoing air from being dissipated. If you don't control expiration the breath will rush out at the beginning of a sentence, causing breathy tones, and you won't have enough breath in reserve to enable you to speak the end of the sentence clearly and with sufficient volume, the voice will fade away.

When you breathe don't tense the neck muscles, don't raise the shoulders or move the collar bone. If you do, you are using the clavicular method of breathing and this causes a throaty tone and many difficulties in voice production.

You will soon form the habit of the correct use of your lungs. Also you must learn the true speakers way of breathing silently through the nose without closing the mouth at all.

Remember that the nose has the means of extracting Prana from the atmosphere, so it is the breath taken through the nostrils that is the one making for efficient lecturing and for efficient living in general. First, open the mouth just a little. Press the tongue lightly against the roof of the mouth, as if you were saying "Ach", leaving the tongue fitted into the hollow of the palate. Then breathe so that you feel the

rush of air, not in your nostrils but at the inner end of the nasal passage. As you do so you will feel under the sides of your tongue the metallic sensation which accompanies the flow from the salivary glands. This is the way you must catch most of your breaths when speaking, a little puff at a time, getting the deep breaths in the impressive pauses. You will avoid dry mouth, muddled thinking, nervousness. The frequent breaths will keep up that pressure which alone can give power and range to the voice.

Devote five minutes a day to practising nasal inhalation with the mouth open. Do it by itself for two minutes, then read aloud from some interesting book for three minutes; all the time trying to fit your breaths into your reading.

When you're lecturing look right at your audience, honestly and firmly; don't turn away, be communicative. Keep to the best posture, that is, raise your head as if you were trying to touch an object just above it. As you do this, the whole body falls into line and the lung space is opened up. Remember, too, to ground yourself - actors call it 'hanging on with your feet': keep your weight on the foot. This abolishes the nervous tremors of the legs which act destructively on your thoughts. It also gives power to the voice. The muscles of your feet, legs and hips should be taut, but the upper part of your body should be flexible. Don't let one part of your body do all the gesturing, let the whole body react - arms, hands, fingers, head and of course, the proper balance kept on the feet. If you have your body under control it becomes a perfectly designed sounding box for your voice.

We shall now think about resonance. Our resonators include the mouth, hard palate, nasal cavities, pharynx, walls of the chest. When the vocal cords vibrate this causes the resonators to vibrate also: these additional vibrations amplify and reinforce sounds made by the vocal chords. This reinforcing process is called resonance. A useful exercise to increase resonance is to hum on an easy middle note with the lips lightly touching, the tongue flat in the mouth, its tip touching the parted lower teeth. The lips should tickle or tingle. Or else you can sing, "Aaah-mmmmm", keeping the mouth wide, tongue flat, tip forward; followed by a hum or "mmmm" sound with no break between the two. The lips should buzz. Try saying, "mmmm-aaaah-mmmmm-aaaah-mmmmm". It is important to realise that lack of resonance is often caused by rigidity in the jaw muscle and that this is often the result of an accumulation of daily worries. So be on your guard, practising dropping the jaw loosely. Also practise neck rolling to loosen the muscles of the neck and shoulders. Tension here communicates itself to the jaw muscles and so to the muscles controlling the tongue.

Alter the pitch of your voice. One thought may call for a downward inflection, another for an upward, and yet another for a compound one. Practise sentences in a pitch pattern which conveys a suggested emotional meaning: for example, "Look out, it's a Katipo!" (poisonous spider found in N.Z.) or "I wonder if I shouldn't go, after all". Sound the vowel "Aah" at your habitual speech level, then vary it upward and downward until you've gone as far as you can towards either extreme. Try to find the pitch level at which you get the strongest resonance. Repeat the sound five times at this level. Read an extract a number of times, varying the pitch each time and listen to the effect of the differences. By much practice become skillful in adjusting pitch. Here's a useful tip - a change of pitch will serve to wake up your listeners!

An alteration in your rate of speaking also helps to keep your audience alert. For practice read "Hamlet", Act III, Scene 2, beginning "Speak the speech, I pray you..." down to "...avoid it" as rapidly as you can, without mumbling or falling into a staccato type of articulation. If you happen to be lightening your lecture with an anecdote you can speed up. If you mention, for example, the Great White Lodge, you would slow down.

Above all, your speech must be distinct; there must be no slurred articulation or enunciation. Clarity of utterance depends upon the proper use of the jaw, lips, teeth, soft and hard palates, and breathing mechanism. So keep them all in good working order. Using a mirror will often help you to note any

lack of activity in articulation. Lip laziness can be corrected by practising the forward lip positions: for example, “ooooow”, “oh”, “aaw”, over and over again. Say, “pe-pah-bi-bah, pe-pah-bi-bah, pe-pah-bi-bah” or “mixed biscuits”, “mixed biscuits”, ten or more times.

Listen to a tape or cassette of your voice and become aware of the weaknesses in articulation. For example, do you say “git” for “get”, “darn” for “down”, “bwight” for “bright”, “jist” for “just”. Make sure you maintain sufficient breath pressure to sound such plosives as the “p...” in “paw”, the “d...” in “date”, the “t...” in “talk”; articulate fully such consonants as the “l...” in “asleep”, the “t...” in “kept”.

Compare your speech habits with the standard you wish to achieve. Have fun too, making up sentences for articulatory drill - such as, “Blavatsky, Besant, Bendit bring better brains to bear” or “Theosophists think through theories thoroughly”.

The Technique of Voice Production - Exercises

Breathing

1 Practise diaphragmatic, intercostal breathing five minutes a day. Draw down the diaphragm to make the chest cavity longer and pull the ribs upwards and outwards making the chest cavity wider.

Exercise:

Expel air then breath in - a long noiseless inhalation - through the nostrils, for ten seconds, then slowly out for ten seconds through the mouth. Fix the mind on the muscular contraction and expansion. Do five breaths and rest, then five more vigorous ones and rest. Don't tense neck muscles or raise the shoulders or move the collar bone.

2 When speaking breathe silently through the nose without closing the mouth. Press the tongue lightly against the roof of the mouth and breath in to experience the air not in the nostrils but at the inner end of the nasal passage. Do this every day for two minutes then read aloud for three minutes doing it. When speaking get a little puff at a time and deep breaths in your impressive pauses. Frequent breaths keep up the pressure which alone gives power and range to the voice.

Posture

Raise your head as if you were trying to touch an object just above it. Keep your weight on the foot nearer the audience and take a firm grip of the floor.

Resonance

To increase resonance hum on an easy middle note, lips lightly touching, tongue flat at its tip touching the parted lower teeth. Your jaw should be relaxed so practice dropping it loosely. Also roll your neck to loosen the muscles of the neck and shoulders.

- 1 Hum with lips touching lightly.
- 2 Say m-ah-m-ah-m-ah-m-ah.
- 3 Practice dropping the jaw loosely.

Pitch

Practise sentences in a pitch pattern which conveys the suggested emotional meaning e.g. “Look out! It's a Katipo!” Also vary the vowel sound “ah” inwards and downwards. Find the pitch level at which you get the strongest resonance.

Practice sentences in a pitch pattern which conveys the suggested emotional meaning.

- 1 "Look out! It's a Katipo!"
- 2 "I wonder if I shouldn't go, after all."
- 3 Say 'ah' up and down the scale.

Clarity

Depends on proper use of jaw, teeth, lips, soft and hard palates and breathing mechanism. Use a mirror to detect lack of activity in articulation. Correct lip laziness by saying 'mixed biscuits' ten times. Apply sufficient breath pressure to sound 'p' in 'pour' or 't' in 'talk' and articulate fully 't' in 'kept'.

Say:

- 1 oo-oh-aw
- 2 "Pippa Bibba". Do this about ten times.
- 3 "Mixed Biscuits"
- 4 "Blavatsky, Besant, Bendit bring better brains to bear.
Theosophists think things through thoroughly."

Summary

- 1 Practise diaphragmatic and intercostal breathing.
- 2 When speaking get a little puff of air at a time and deep puffs in your pauses.
- 3 Resonance amplifies and reinforces your voice. This makes it stronger and helps it project further.
- 4 Use your lips to speak clearly so your audience will understand what you say.
- 5 Project your voice to the last row of your audience or they won't hear what you say.
- 6 When you speak don't lower your voice at the end of the sentence.
- 7 Emphasise words and phrases by speaking louder, changing the rate of speed, and changing the pitch of your voice.
- 8 Use your voice to express your interest, conviction and enthusiasm.

HOW TO PRACTICE YOUR TALK

Preliminary Notes

- 1 Don't leave reading your perfected talk to the last moment. Start two or three weeks beforehand.
- 2 Read your entire talk over several times. This will allow two important things to occur.
 - a It will allow you to time your talk and add or drop out material if necessary.
 - b You will be able to develop fluency and confidence.

It is important to read your talk beforehand in a specific way

- 1 Read your talk aloud.

Sir Winston Churchill rehearsed his speeches at every opportunity. One morning, when Sir Winston was in his tub, his valet heard his voice above the splashing. Opening the door, he asked:

"Were you speaking to me, sir?"

"No," replied Churchill, annoyed at the interruption, "I was addressing the House of Commons."

- 2 Read it as though you are standing in front of your audience. This is quite different from just reading your notes quietly. You are now required to look up often and then instantly find your place again.
- 3 If you can, tape record yourself and listen to eliminate errors.
- 4 Read your talk in front of a mirror so that you can observe yourself. In speaking aloud in front of a mirror, as though you are in front of an audience, you will be able to see yourself and notice mistakes.
- 5 Watch yourself on video if it is at all possible.
- 6 When giving your lecture:

You must give the impression that you are not reading your talk. It should sound spontaneous

Remember - what you see in the mirror is what your audience will be looking at for 45 minutes.

Exercises

- 1 Several members give a 5 minute talk at a members meeting.
- 2 Three members give a 15 minute talk at a members meeting. They give different aspects of the same theme. (Symposium)

- 3 Give speakers an opportunity to take the chair at a members meeting and later at a public meeting. See 'Section' for notes on chairing a meeting.
- 4 Encourage members to become study class leaders.
- 5 Allow speakers to contribute small talks e.g. on White Lotus Day and other special occasions.
- 6 Give them an opportunity to take charge of a stall and meet inquirers.
- 7 Two members can give a 30 minute talk at a members meeting.
- 8 Three members give a 15 minute talk to the public on a different aspect of the same theme. (Symposium)
- 9 A member gives a 45 minute i.e. full length lecture at a members meeting.
- 10 Later he/she gives that same lecture at a public meeting.
- 11 A good exercise with a group is to write a topic down on a slip of paper and put it in a box with the others. Each person takes out a slip and has to talk about that topic for one minute. Start the game easily by making the topics non-theosophical ones like 'pianos' or 'cars'. When everyone is warmed up and getting fluent and more confident then start using theosophical topics.

Note: At all members meetings, where appropriate, the speaker should be asked questions on their topic by the audience. This answering of questions is a skill that needs to be developed by all.

USING A MICROPHONE

- 1 Check this out well in advance so the sound level is correct for the hall when you speak into it.
- 2 Make sure it is at the right height for you.
- 3 Find out how to turn it off. You may cough or sneeze.
- 4 With a directional stand microphone you can't move much. To look to the left or right tilt the head. Never turn to the side as your voice cannot be heard.
- 5 Your mouth should be approximately ten inches from the microphone at all times. It's closer you pop your "p's" and hiss your "s's".
- 6 Speak to the people not 'at' the microphone.
- 7 Remember a microphone gives volume but not energy or enthusiasm.

How to Practice Your Talk - Summary

- 1 Start practising your talk several weeks in advance.
- 2 Read your talk over several times.
- 3 Read your talk aloud.
- 4 Read it standing as though you are delivering your actual talk.
- 5 If you can, tape record yourself and listen to yourself.
- 6 Read your talk in front of a mirror so you can observe yourself.
- 7 Watch yourself on video if possible.
- 8 Try to give the impression that you are not reading your talk. It should sound spontaneous.
- 9 Use any charts, slides, OHP's etc. that you will be using at your talk. Practise with them.

Chapter Sixteen

PRESENTATION - READING A PREPARED LECTURE

"The Ancient Wisdom must come forth through the lecturer, pure, translucent, sparkling, yet deep and clear. There must be no striving, especially for effect. The Truth and nothing but the truth must flow through an impersonal channel. The body very still and relaxed, gestures few, ease, grace, and an even, gracious flow."

G. Hodson

Reading a speech, presentation text or technical paper is more difficult in some ways than delivering one that is not written out.

It requires more practice and preparation for these reasons:

- 1 When you read, your voice loses vitality and animation.
- 2 If you don't practice, you can easily lose eye contact with your audience.
- 3 If you don't rehearse enough you speak too quickly which causes poor speech and loss of sounds.
- 4 When you read without much preparation you tend to look at your notes and you don't project your voice properly.

The Answer

Practice often, till you become expert at looking at your notes for the briefest possible time. Then you can spend most of your time looking at your audience.

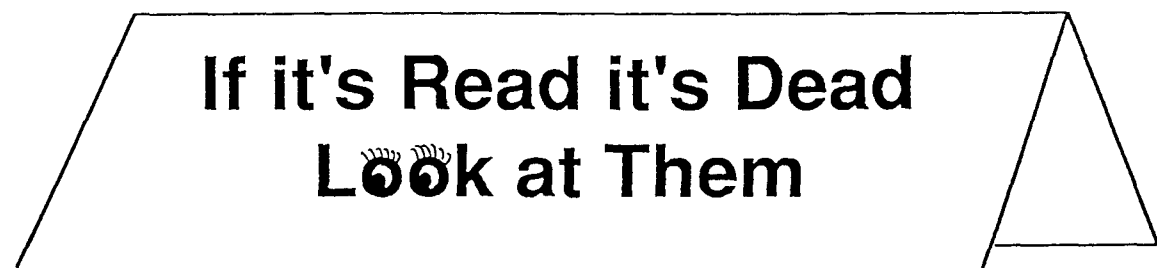


Figure 35

IF IT'S READ IT'S DEAD

Unless

- 1 Read, retain and deliver.
- 2 Read only the number of words that are right for you. This may mean reading less than a full sentence.
- 3 Look at your page and silently read a group of words. Look up and speak them while making eye contact with your audience give full meaning to your words as you say them. Read your talk or lecture like this all the way through.
- 4 If you have difficulty with keeping your head up, make sure you are looking at your audience at the beginning, and especially, at the end of each sentence.
- 5 If your head tends to drop, type your text on only two thirds of the page.
- 6 Don't drop your voice or head at the end of a sentence

READING FLUENTLY BY FINDING YOUR PLACE EASILY

As you read your talk and take your eyes off the page and look up at your audience, you must make sure you don't lose where you are up to. To make sure this doesn't happen use the following methods.

Finger Method

Read your talk with one hand resting on the side of the paper. As you finish the end of a line move your finger down a little and hold your finger as though it's pointing at the correct line. After every two or three lines move your hand down slightly on the edge of the page. If you do this as you look up at your audience, they will tend to look at your eyes and not at your hands, so they won't notice what you are doing. From time to time you may change around and use the other hand for keeping your place. This makes for a more natural appearance.

Signs Method

This is more difficult as you need to be aware of one or two things as you look up and speak. Firstly you must be aware of where you are on the page e.g. half way down, or at the beginning of the third paragraph and on the right hand side. Or secondly you must keep in mind where any underlined words or capitalised words, are located. Use anything at all which will help you find your place when you look down. That is you look for signs that tell you where you are on the page. You may for example realise you are about two lines away from the next paragraph or from a word that reads 'Slide' which you have covered with a fluorescent pen.

If you set out your talk as recommended i.e. the first line of each paragraph in capitals and in bold print and the rest of the paragraph indented you will be able to use this method. It takes practise and a mental intention to be aware of where you are each time you look up. It is more tiring and demanding than the finger method.

GENERAL

- 1 Project your voice to the people in the last row.
- 2 Look at your audience, all of them. Don't just read your notes but investigate with your audience, by including them, by looking at them.
- 3 Point at your charts precisely but look at your audience when you talk.
- 4 If you use an overhead projector look at it when you point something out, **DON'T LOOK AT THE SCREEN.** They won't hear you.
- 5 Be careful not to be dogmatic or condescending even though you may speak with conviction.

Interest

- 1 Let your face show the interest and enthusiasm your talk is arousing in you. You can't do this if you don't choose an interesting subject in the first place.
- 2 Show you are interested in your audience by looking at them directly. Don't ignore them or act as if they are not there by looking at the ceiling, the floor, at your charts, or notes. Don't get that far away look in your eyes.
- 3 Show them by your attitude that you want to communicate with them. That you have a message being delivered straight from your mind and heart to their minds and their hearts. Put your heart into it.

Edmund Burke wrote speeches so superb in logic and reasoning and composition that they are today studied as models of oratory in universities. But Burke as a speaker was a failure. He was called the dinner bell of the House of Commons. When he arose to talk, the other members coughed and shuffled and either went to sleep or went out in droves.

Eyes

- 1 Look at your audience and move your eyes from side to side and from back to front in a natural manner so they all feel included. But don't overdo it so it looks as if you are shifty eyed.
- 2 Don't look at the floor, or above the heads of your audience.

Pauses

- 1 Before you start your talk make sure you have silence. This is an opening pause.
- 2 The speaking pause - this will occur between words or sentences where you are about to say something important or want them to consider what you have just said.

- 3 Pause for laughter after a joke.
- 4 Pause at the end of your talk before you sit down

Emphasis

- 1 Put your emphasis, that is, more energy which produces a louder voice, on important words. Decide this before hand by underlining or making the important words **darker and bolder** on your paper.
- 2 Another method of emphasising your words is by changing the rate or speed you are speaking at. Make sure that you speak clearly and loudly enough when you do so. Without this change of speed your voice can get very monotonous and soon your audience will either go into a hypnotic trance, go to sleep or keep looking at their watch. So change your speed.
- 3 Experts recommend the speed should be between 110 - 120 words per minute. As our topics are usually somewhat difficult and unfamiliar to our audiences, this speed would be too high for comprehension purposes. We must speak more slowly but not drone on in any way.

Exercise for Emphasis

Read this sentence aloud keeping the speed exactly the same throughout.

“Quick as thought Leonard stretched out his right hand and caught Francisco by the robe he wore, then, resting his weight upon the rifle, he strained at the priest’s falling body with all his force, in such a manner that its direction was turned, and it fell sideways upon the platform, not downwards into space.”

Read it again changing the speed and loudness. Notice the difference.

- 1 **Stand up straight and confidently.** Generally the weight is on both feet but if one foot is ahead of the other place your weight should be on that foot.
- 2 **Gestures** - too much gesturing of your hands can distract attention from your words to your hands. Hold the lectern if you want to. Don’t put your hands in your pocket. Gestures should be made naturally. They express feelings and accentuate meaningful thoughts, and lend emphasis to your words. Too much gesturing not only distracts your audience but looks like you are attempting to force your ideas on them.

If there is no lectern don’t rest your hands on the table while standing. Hold your notes in your left hand and gesture with your right or hold your wrist with your right hand.

- 3 **Feet** - The weight is usually evenly distributed on both feet as mentioned above. Don’t tap or kick the table with your feet.

These then are some of the elements in presenting your talk.

Emphasis
Pausing
Stance and Gestures
Use of the Eyes
Interest

Remember that while all these factors are important the most important is that:

You must give the impression that you are not reading your talk. It should sound spontaneous.

Presentation - Summary

- 1 Read your talk aloud.
- 2 Read it several times.
- 3 Read as though you are not reading any notes.
- 4 Read as though you are talking spontaneously.

On Stage

- 5 Look at your audience.
- 6 Let your eyes roam over the audience, from side to side and front to back.
- 7 Let your face show the emotions you are feeling. e.g. interested, questioning, or enthused.
- 8 Project your voice to the back of the hall or the last row.
- 9 Use your lips and speak clearly.
- 10 Stand still and keep gestures and foot movements down to a minimum.
- 11 Don't lower your voice at the end of the sentence.
- 12 Avoid monotony and give life to your talk. Do so by giving emphasis through:
 - a changing the speed
 - b speaking more strongly
 - c changing the pitch of your voice
 - d pausing
 - e let your voice express your enthusiasm and conviction.

With GOOD PREPARATION and PRACTISE, you don't need luck to give a POLISHED AND SUCCESSFUL talk.

EVALUATION SHEET

Name

Title

Construction of TalkCould be
Improved

Average

Good

1 Opening

Remarks

2 Coherence

Remarks

3 Connection

Remarks

4 Precision

Remarks

5 Conciseness

Remarks

6 Clarity/Communication

Remarks

7 Correctness

		Could be Improved	Average	Good
8	Variety			
	Remarks			
9	Specific Details			
	Remarks			
10	Jargon			
	Remarks			
11	Sexist Language			
	Remarks			
12	Title			
	Remarks			
13	Ending			
	Remarks			

Delivering Your Talk

- 1 Fluency
Remarks

- 2 Rapport

	Remarks	Could be Improved	Average	Good
3	Personal/impersonal Remarks			
4	Eye contact Remarks			
5	Stance/poise Remarks			
6	Relaxed/tense Remarks			
7	Mannerisms Remarks			
8	Gesture Remarks			
9	Confidence Remarks			
10	Enthusiasm Remarks			

**Could be
Improved**

Average

Good

11 Sincerity

Remarks

12 Dogmatism

Remarks

Voice Production

1 Projection

Remarks

2 Clarity

Remarks

3 Fading Away

Remarks

4 Emphasis

a Change of speed/monotony

Remarks

b Pausing

Remarks

c Pitch

Remarks

**Could be
Improved**

Average

Good

5 Ums /ahs

Remarks

6 Breathing

Remarks

Use of Audio Visual Aids

Remarks

General Remarks

Chapter Seventeen

HANDY HINTS FOR COPING WITH NERVOUSNESS

Dry Mouth

- 1 Have a glass of water handy. Take a small sip not a big gulp, you could choke on it.
- 2 Drop your head thoughtfully as you pause and gently bite the side of your tongue. This causes the saliva to flow.
- 3 Don't use Lifesavers or mints, you could choke.

Too Much Saliva

Put the tip of your tongue on the hard ridge behind the top teeth and with your mouth open breath in. Air flowing in dries the saliva but not your vocal chords.

Drying Up When Speaking

Take a deep breath, look down at your notes and focus on where you are up to. You may even repeat part of what you said as you get back on track.

Tight Throat

Don't sip water you might increase the tension. Drop the head and with lips closed draw in air through your nose as you yawn. Yawning secretly opens the throat. That is open the back of your throat.

Shaking

The body is dissipating excess energy so use the energy positively. Make body movements and appropriate full gestures. Large gestures are usually signs of confidence. Don't pace the floor in a random way. Maybe gripping the lectern hard will help.

Shortness of Breath

Stop talking, drop your head and don't focus on your audience. If you have notes pretend your looking at them. Cross an arm over your abdomen as you relax the shoulders. Take a deep breath in the lowest part of the abdomen. It should push against your arm. Breathe out through your lips. As you look up breath in a deep breath again and continue speaking.

Butterflies

Get rid of these by tensing the muscles of the buttocks and abdomen. Tighten them a moment then relax them.

Facial Tension

Smiling will relax you.

ANSWERING QUESTIONS

There are at least three places in which questions can be asked in a lecture situation.

1 Throughout your talk

Some speakers may not mind this, they even invite it. but it can mean you have lost control of the situation, and your talk lurches, from one area of your topic to another. It may also mean that you haven't prepared anything to say, and you are expecting the audience to do all the work. Continuity can also be lost and you have to get the audience back on track again.

2 After each 5 minutes

You may stop every five minutes and ask for 'any questions'. This is better than No. 1 above and encourages audience participation and therefore interest. Once again however, you may lose control or continuity, or move away from your subject unless you are very strict. This method is usually used in a study class situation.

3 At the end

The third and most usual place for answering questions is at the end of your talk. This means you programme a 'question time' into your time allotment. Most theological lecturers use this method.

Most lecturers are happy to answer verbal questions, but some prefer to answer written questions only. If this is the case, be sure that there is someone whose job it is to walk amongst your audience giving out paper and pens.

If you have structured your talk properly, and have thought of all the questions that may be asked, you will not be caught unawares by most questions. A good idea is to find out the answers to the questions raised in the books you study, even though they may not bear directly on your topic. You may also ask friends to contribute a few questions when you are constructing your talk.

There are at least three kinds of questions that you may be asked and they are:

1 Neutral Questions

Neutral questions are questions which usually request more information or ask for clarification on some point raised in your talk. If you have the information then you supply it, or, you clarify what you have said. If you do not have the information SAY SO. Say "I'm afraid I haven't the information you require but if you see me afterwards I can get it for you." If the person approaches you later seek out another member who may be able to supply that information. If you are in a study class situation, tell the inquirer you will seek out the information, and bring it along next week.

If you are asked a question that is too difficult for you and you can't answer it SAY SO. Say "I'm sorry but I can't answer that question". You can even turn the question back to the audience and ask if there are comments they may like to make about that question.

Speakers should be careful about answering a difficult question when they don't know the answer, i.e. they are bluffing. It can be an embarrassing situation to tie yourself up in knots in front of an audience.

Another way of dealing with this type of question is to say "I don't know the answer but if I were to speculate or give you my own opinion it would be this..." Use this approach if you feel you have something genuine to offer and not because you don't like saying 'I don't know'. It is important that the audience know when you are giving out theosophical answers, and when you are giving out your own opinion.

2 Friendly Questions

In this situation the person more or less agrees with what you have said, but goes on further and asks, what can we do about the situation. The way to respond is covered in the section on Neutral Questions.

Sometimes the speaker in the audience may agree with you and go on to add a suggestion or two. If you are in agreement you can say "Thank you for that additional information it's most helpful".

3 Antagonistic Questions

This may be in the form "I don't agree with what you have said because..." or "Do you mean to tell us that..."

It is important in such a situation that we do not respond in the following ways:

- a Assume a superior air, be sarcastic or be arrogant.
- b Lose our temper.

Next be sure you understand what they actually object to. Do this by repeating the objection and asking if you have understood it correctly.

Your response could be any of the following.

- a "I'm sorry I didn't mean that. What I meant to say was..."
- b "It may be difficult to accept the facts but let me repeat the evidence which was..."
or "The evidence I have given is found in..."
- c "Thank you for your opinion but..."
 - i ...my own opinion as I have just said is...
or
 - ii ...the teachings of theosophy on this are, as I said before..." (Restate the teaching clearly.)

Finish by saying they are fully entitled to believe whatever they want.

General statements about answering questions

- 1 Listen carefully to the question. Make sure it is clear in your own mind. Ask for definitions of terms or clarification of what the question really is. Many people are not able to state their questions clearly, in some cases are not even sure what their question is.
- 2 Repeat the question aloud, so that all of your audience knows what it is.
- 3 If the question contains several questions deal with each one separately. Or ask which is the main question and then answer that one only. Or answer the question that you feel most comfortable with.
- 4 Try to be as brief as possible. There are probably others who want their questions answered also. Be careful not to bring new material in, as it may lead on to other questions which are not part of your subject.
- 5 Don't let others state the teachings of theosophy wrongly. If they do say "The teachings of theosophy on this point are...",

4 Difficult Situations

Interruptions

- 1 If a questioner interrupts, pause, and when they have finished say "I'll get back to your question in a moment" and then continue what you were saying.
- 2 If the questioner persists in going over a point you have answered appeal to your audience. Ask them if you have covered that point adequately.
- 3 Don't argue with a heckler. Give them a fair opportunity then:
 - 1 Move on to other questions.
 - 2 Appeal to the audience to solve the problem.
e.g. "Should I continue to talk to this person or should I give others an opportunity to ask questions."
 - 3 Say you will be happy to continue to discuss the subject afterwards with them.

At all times try to be rational and remain in control of the situation.

Speech Making

- 1 Don't let your questioner give a speech. Interrupt and ask what the question is.
- 2 Don't let one or two people ask all the questions. Say to them "I'd like to give others an opportunity to ask questions". Then turn to someone else who has a question.

Finally keep in mind that questions can be difficult and should be practised at Branch meetings. Answering them however, can add greatly to a talk. It can help to satisfy many of your audience who have a question that is important to them. Try answering these for practice.

Questions

- 1 What is Theosophy?
- 2 What is Reincarnation?
- 3 What is the Law of Karma?
- 4 Is Theosophy a Religion?
- 5 Can everyone study Theosophy?
- 6 How can Theosophy help you?
- 7 What are the objects of the Theosophical Society?
- 8 Why are we not conscious of these other planes?
- 9 Why can't we remember our past lives?
- 10 What happens after death?

CHECKLIST FOR PHOTOCOPYING

Choose which is the most suitable reply to the question asked.

Neutral (more information) and Friendly Questions

- 1 Give them the information.
- 2 "Come and see me after this talk/lecture."
- 3 "I will get the information for you later/next week."
- 4 "I'm sorry I can't answer that question."
 - a "Does anyone know the answer."
 - b "If I gave you my opinion or speculate I would say..."

Antagonistic

- 1 "I'm sorry I didn't mean that. I meant..."
- 2 "Let me repeat the evidence which is found in..."
- 3 "The teachings of Theosophy on this point are, as I said..."

Interruptions

- 1 "I'll get back to your question in a moment." (as they pause)
- 2 "Let's ask the audience. Do you feel I have covered that point adequately?"
- 3 "I'd like to give others an opportunity to ask questions. That person in the back row, may I have your question please." (a person interrupts often)

Irrelevant

- 1 "I'm not sure how your question relates to what I'm saying. Could you please rephrase your question."

Questioner Gives a Mini Lecture (when he/she pauses)

- 1 "You have asked more than one question. Which one do you want me to answer." Or it may suit you to answer the one you know.
- 2 "Would you please rephrase what you are saying as a question."

Special Questions (e.g. personal problems. Read it out)

- 1 "This one will need special treatment. Would you please come and see me after the meeting."

Disaster

- 1 Hand the meeting back to the Chairperson.

PHOTOCOPY AND PLACE AT THE END OF YOUR LECTURE READY FOR USE.

Summary

- 1 Questions can be asked in three places:
 - a Throughout the talk.
 - b After each five minutes (study class setting).
 - c At the end.
- 2 Decide if you will answer verbal or written questions.
- 3 There are at least three kinds of questions:
 - a Neutral questions
 - b Friendly questions
 - c Antagonistic questions
- 4 With questions, especially antagonistic questions, be sure you understand what the question is or what the person actually objects to.
- 5 Repeat the question aloud so all can hear it.
- 6 Be brief and don't introduce new material.
- 7 Don't bluff. If you don't know the answer, say so.
- 8 Enlist the help of the audience with difficult questioners.
- 9 Try at all times to be rational and remain in control of the situation.
- 10 Practise answering questions at lodge meetings so you have some experience before you appear in front of the public.

THE AFTERMATH OF A LECTURE

If your lecture has been well prepared and delivered, and its message has been clear and unmistakable, then it is natural that you should wish your audience to preserve some memories of it. To prevent the effect of your talk being broken up by irrelevant details you must plan the aftermath of your lecture.

For instance, you must consider whether you want applause and, if not, then you must inform your Chairperson beforehand of this point.

Irrelevant questions by your audience can dissipate the effect you have achieved and for this reason many lectures prefer written questions. If this is your approach, inform an official so that the stewards will be ready with pencils and paper.

Written questions are useful in several ways. They give better control of the meeting, they provide an opportunity for the speaker to sift the essential from the unessential questions, and also they can be kept. If you think you answered it badly you can re-think the question and have a better answer prepared for next time. Finally, if a genuine but totally irrelevant question is asked, read it out and remark - "This one will need special treatment." Then request the person to come up to you after the meeting is over.

Written questions may also prevent the problem of the “Bible thumper” who has come to fight the battle of his Lord against the heathen. If you once allow him to start up, then goodbye to any memory of your lecture remaining. If the question reveals a member of your audience who is in real distress, give a gentle encouraging answer, not a tough theosophical reply. Written questions also give the speaker more time for consideration, which allows him to answer all points of a multiple question. Its further value is that it can prove a boon to the shy person who is a bit scared to speak out in public, or who wishes to ask a personal question and still remain anonymous.

The advantages of oral questions is that they add vitality and variety and they require less time than written questions.

While the questions are being written and passed up the Chairperson can be giving out all the notices regarding Branch activities and a collection may be taken up, if this is the usual practice.

As to general remarks about questions it is as well not to be too harsh or dogmatic in making theosophical statements. For example, in speaking on the topic of ‘Life after Death’ there may be some members of the Spiritualistic Society present who have come in the spirit of friendliness and interest. It may be necessary in such cases to be tactful and give a balanced answer rather than give a highly critical and possibly hostile one.

Very rarely, a hostile critic may appear in your audience in which case it is better not to try to convince the unconvincable! If you attempted this all the good effects of your lecture might well be neutralised. In these cases one can only state that there are no dogmas in the Theosophical Society and that people may believe what they will.

If the critic refuses to stop talking, hand the problem over to the Chairperson: after all, that is his job.

If you are asked to speak to students at a University you must be fully prepared. Acute questions will be asked and ‘waffle’ will not be accepted. Students are likely to pick up inconsistencies in your talk and will question them. Make sure of the validity of your arguments in the preparation of your lecture and be certain you have not tried to bend a question to suit your particular case. Be sure also that your theosophical information is accurate, and your analogies and similes are up to date.

If you decide to accept oral questions, make sure you understand precisely what the question is before you attempt to answer it. It is most exasperating to give a rather long and beautiful answer and then find the questioner is unsatisfied because you didn’t answer his question. If uncertain of what it is, ask him to rephrase it and if necessary state it yourself and then ask him if you’ve got it right.

Remember at all times that you are not just speaking on your own behalf but as a representative of the Theosophical Society. Its reputation is temporarily in your hands.

Exercises

Each member to construct and deliver a ten minute talk, after which fellow students can ask questions, some orally and some using a sheet of paper. The speaker will try to answer the questions to the best of his ability.

One minute of each speaker’s talk should be recorded and at some stage students should listen to and evaluate themselves.

The Aftermath of the Lecture - Summary

- 1 Written questions prevent argument and provide more control.
- 2 Request country branches to have stewards with paper and pencils if this is the method you use.
- 3 Irrelevant questions require personal consultation with the person after the lecture.
- 4 Treat questioners in distress with a gentle encouraging answer. Don't hurl tough, deep theosophical answers at them.
- 5 Written questions allow you to answer all the points in the question.
- 6 Written questions are useful and help shy people.
- 7 Don't be harsh or dogmatic in answering questions for the public.
- 8 Don't try to convince a hostile critic as the audience will remember him and not the lecture. If necessary pass the buck to your chairperson.
- 9 Written questions can be kept and pondered on for a better answer for the future.

THE TRAVELLING LECTURER

The Committee and general members of the Society, as well as the lecturer, should be aware of the problems and difficulties of the field worker, as he travels and lectures in the name of the Theosophical Society.

The major problem is usually one of time. The speaker arrives, delivers his talk and leaves. But too tight a schedule is inadvisable. While one public lecture is certainly of value much more can be accomplished by another day and night. The lecturer could talk to a womens afternoon group, a members meeting, or give a talk to the local Travel Club or vegetarian group. There should be time and opportunity for the lecturer and members to become acquainted. The speaker is the link between the Branches and the rest of the Section. At the same time, not too much should be programmed as travelling around is very tiring. The lecturer should be consulted before he begins his tour.

Advertising plays a very important part in preparing the public for a talk. It is necessary to watch out for a vicious circle occurring at this point. If advertising is done (often badly) and very few attend because of the title or weather, the committee may say "No one came last time so let's not waste our money on advertising". As a result, a very good lecture next time may attract even fewer people, because no advertising was carried out. The small number attending confirms the committee's attitude that people don't come to lectures, even if it's a good lecture, so it is a waste of time advertising.

Every business firm knows it takes months of good advertising to drive home a message. Consequently, Branches should advertise regularly to keep their image before the public. Even if there is no lecture scheduled, they could advertise the Library, Book Depot, Study Classes and perhaps give an inspiring quotation.

In advertising it is not so much the Theosophical Society we should be promoting but what we have to give. The title of the lecture, therefore, should take pride of place, not the name of the Society or the lecturer. A comparatively large advertisement should be put in the paper about ten days beforehand and then another smaller one, as a reminder, either the day before or on the same day. Most people who go out have to make arrangements at least a week ahead. It is debatable whether the Theosophical Seal should be included in the advertisement: it uses up expensive space, means little or nothing to the public, and is unnecessary for members who have already received their lecture notices by mail.

The committee should also consider the media. A reporter from the local newspaper could be contacted and if there is a local T.V. or Radio station an approach could be made to them also.

Another important factor is the hall or room used. It should be suitable in size for the expected audience. Ventilation, lighting (especially for the lecturer reading his notes) and acoustics are important, and the hall should be in a central position with parking spaces available. Seating should be compact and towards the front of the hall so as not to put a strain on the lecturer's voice. Members and late comers should be encouraged to move forward, instead of taking the back seats, for the same reason.

The choice of your title is very important. It must be accurate and interesting. It should catch the eye and stimulate the imagination, and perhaps contain a topical approach. A poor title can keep people away and make your trip hardly worth while. It is better not to use the words 'theosophical' or 'theosophy' in a title: not only do they take up much space but the average man does not know what they mean, cannot pronounce them, feels they are over his head and, in short, is not interested in coming to the talk.

The travelling speaker may have problems with regard to his Chairperson. In order to appear conversant with the subject, he reads it up and tells the audience beforehand many of the most interesting aspects. This is frustrating, as all that one can do later is to say "As your Chairperson has mentioned..." At the conclusion, if he mentions information you have purposely left out as unsuitable, you may feel moved to explain briefly to the audience that it was done deliberately and give your reasons.

Make sure that your Chairperson also gives adequate time at the end for questions. Often it takes a minute or so for someone to think of a question and that may encourage others to do the same. There should be no hurry at this stage.

The problem of awkward, controversial or 'trick' questions should be mentioned here. A question asked by a member to encourage others is useful, provided it is a simple question that would be of interest to the public and not one such as, "Do you believe Mars and Mercury are part of the Earth chain?" A lecturer wants only genuine questions from those seeking light and does not want to waste time answering abstract questions. These are usually asked by older members who already know the answer and merely want to see how the lecturer will 'deal' with it.

Finding enough time to rest and sleep is a problem on a lecture tour. You should arrange to arrive in time to rest, have a bath or shower and a leisurely meal before giving a lecture. You must not be tired and jaded - and look it! You do better if you are fresh and rested, for the audience appreciates and responds to a vital person and presentation.

CHECKLIST FOR THE SPEAKER

1 When is the lecture?

Day.....

Date.....

Time.....

How much time have I?.....

Have I been given adequate preparation time?.....

2 Where is it?

Location/address.....

Nature of the venue/suitability.....

Seating/adequacy.....

3 Why is it being held?

Type of function/other speakers?.....

Purpose of function?.....

My role?.....

4. Who will be there?

How many people?.....

Background of audience/public/members/beginners/advanced?

.....

Other details.....

.....

CHECKLIST FOR THE ORGANISER

To be sure we have a good lecture, would you please ensure that we have the following equipment.

- 1 Good quality Overhead Projector.+ extension cords & double sockets and large white screen. (angled if possible.)
- 2 One Whiteboard + Appropriate Pens
- 3 One small table, about 600 mm high for the projector and resource material.
- 4 If possible a platform on which we can put a chair and a normal sized table.
- 5 Slide projector leads and table
- 6 Lectern
- 7 Glass of water.
- 8 Sound System
- 9 Tape Recorder and lead.
- 10 Blackboard and chalk.
- 11 Stand for charts.
- 12 Flip chart
- 13 Other

Lecturers can use this sheet by photocopying it and then circling the correct number and posting it on.

THE CHAIRPERSON

Introduction

A Chairperson is present to introduce the Speaker and to conduct the meeting in a business like manner. Also to keep order if any problems arise. It is important to pay attention to personal appearance. You should look presentable and keep in mind that your appearance reflects on the Society.

Make sure your speaking voice is loud enough to reach the back row. Speak clearly and fluently. Have your material adequately prepared.

Standing at the front of the room, and especially if on a stage, you are on full view so stand straight and reasonably still, but not woodenly. Look at your audience and don't wave your notes around or shuffle them. They should have been placed in order before the meeting.

Welcome your audience and say a few words about the theosophical society. This could be done by reading the 'Theosophical World View' or the 'Freedom of Thought' extract or the 'Three Objects of the Theosophical Society.'

You are now ready to introduce your Speaker, giving his or her name, qualifications and biographical details. If the Speaker is not a member of the T.S say so, and add that the ideas presented are the Speaker's own and do not necessarily reflect or coincide with the teachings of the theosophical society. Express pleasure in the fact that the Speaker is here and invite him or her to speak and give the title.

During the Lecture

If you remain at the front, remember any movements you make may distract the attention of your audience away from the Speaker. Sit in a comfortable position and look interested in the talk. After all you will have to say something about it later. Keep in mind that if you look bored this may effect the audience.

Conclusion

Rise, applaud and thank the Speaker in a word or two. Give any announcements such as taking up a collection, supper, purchasing of books, use of the library, next weeks meeting and so on.

If your speaker is prepared to answer questions invite the audience to ask them. If the Speaker wants written questions make sure you have stewards ready with paper and pencils before the meeting. If the questions are oral, ask the first person with their hand up to rise and ask their question. The Speaker can then take over the meeting and call for more questions.

When the questions are finished with rise and thank the Speaker on behalf of the audience. Your remarks should be sincere and you may wish to mention something that was of special interest to you in the lecture. Don't make the Speaker embarrassed by high praise, by gushing or by an over-effusive thank you. Make sure that you don't give a mini lecture of your own, as this is not your task, and can be insulting to the Speaker and the audience.

Finally, ask your audience to join you in thanking the Speaker. Then thank the audience for coming and declare the meeting closed.

Exercises

Those who are learning to be a Chairperson should read the section on self-confidence. They should practise affirmations, and visualise themselves on the stage in front of an audience.

They then visualise themselves carrying out all the duties of a chairperson, capably and efficiently. They should then practise these skills in front of the mirror before being chairperson at a members' meeting.

CHAIRPERSON

- 1 Good..... (a) friends, or (b) ladies and gentlemen

- 2 On behalf of.....
 I'd like to welcome.....
 here this.....

- 3 Before I introduce our speaker Mr./Mrs./Ms.....
 I'd like to say a few words about the Theosophical Society.
 a. The three objects are.....
 or b. The Theosophical World-View is
 or c. Freedom of Thought.....

- 5 Our speaker this is
 who a. qualifications
 b. biographical details
 c. personal friend etc.
 d. express pleasure at her/his visit.....

- 6 I now have much pleasure in asking.....
 to speak to us and his/her title is

- 7 Applause

ADDITIONAL NOTES

CONCLUSION

Applause

- 1 Thank him/her briefly. Thank you
- 2 Before askingto answer any questions you may have I would like to make a few announcements:
 - a supper
 - b library
 - c book shop
 - d next weeks lecture and speaker
 - e other meetings/ events
 - f donations/collection etc.....
- 3 Our speaker..... has kindly agreed to answer any questions you may have or to give clarification where required. We invite you now to ask any questions that are of interest to you.
- 4 And now on your behalf I would like to thank.....for
 - a inspiring
 - or b a very interesting
 - or c his/her talk. What I particularly enjoyed/found fascinating was
 - d I would also like to thank our speaker for answering your questions so well
- 5 I would now like to ask you to join with me in expressing our appreciation
- 6 Friends, our meeting is now over and I would like to thank you for coming. We hope you have found the lecture/talk interesting
7. The meeting is now closed.

Use this model for each meeting by photocopying new copies.

CHAIRPERSON

SUMMARY

- 1 Welcome the audience.
- 2 Say something about the Theosophical Society.
 - a The three objects
 - b The Theosophical World-View
- 3 Introduce the speaker
 - a name
 - b qualifications
 - c biographical details
 - d personal friend etc.
 - e express pleasure at his/her visit
- 4 Invite the speaker to give their talk/state the title again.
- 5 Lead the applause?

CONCLUSION OF A TALK

- 1 Thank the speaker as they sit down.
- 2 Give announcements.
 - a supper
 - b library
 - c book shop
 - d other meetings/events
 - e next weeks lecture and speaker
 - f donations for expenses
- 3 Question time.
- 4 Thank the speaker.
- 5 Ask the audience to show their appreciation of the speaker.
Applause
- 6 Thank the audience.

Declare the meeting closed.

SECTION 6

Chapter Twenty-one

RADIO AND TELEVISION

From time to time, Branches of the T.S may be asked to provide members willing to take part in talk-back shows, or to be interviewed on Radio or Television. More directly, the theosophical society could actively seek out such opportunities.

Using radio and television may allow your message to reach more people in five minutes, than lecturing to audiences in a lifetime. Most of these people will probably never ever visit a theosophical branch and listen to a lecture. It is therefore a unique opportunity to spread the teachings of theosophy, via the media, when possible.

In addition to knowing your theosophy the following information will be helpful.

Preparation

- 1 Find out what kind of show it is. Listen to or watch the interviewer, or the talk-back programme, on radio or television beforehand, to see how they run the programme.
- 2 Get a good night's sleep. It is important not to be tired but to be full of vitality.
- 3 On TV avoid wearing hair styles, jewellery and clothes that may distract the viewer from your message. Avoid large amounts of black, white, and dark navy blue which photographs black. Don't wear large amounts of red or yellow near the face.

The best basic colours for television are pastels, beiges, browns, blues and greys with accent colours. To achieve a more youthful appearance use light colours.

- 4 Check zippers and ties. Women need to remember that narrow skirts tend to ride up.
- 5 Find out what time they want you, and arrive early. Know the name of the contact person you have to find.
- 6 If you can, arrange to be alone for a little time before the programme to go over your notes, do an invocation or brief meditation.
- 7 If it is possible, have a chat to the interviewer, so you can feel relaxed and comfortable and get to know him or her a little.
- 8 Make sure you keep appointments, keep any promises made and provide any information that is asked for.

What may be asked

They may ask questions beginning with who, how, where, when, and what. To get confirmation or refutation they will ask questions that can be answered with a yes or no. They may ask such questions as :

- a. History. eg when did the T.S start and who started it?

- b. What are the objects of the Society?.
- c. How big is it? etc.
- d. What are some of its main ideas.

If the show is on a specific topic you need to be well versed in that subject.

If it is a talk back situation you have to be ready for any question at all. This is a more difficult situation and a lot of homework is needed.

You're ON!

- 1 Keep in mind that everything you say may be used, there is nothing off the record.
- 2 If you don't know the answer say so as further questions may tie you up in contradictions. Furthermore don't expect the interviewer to believe you as other theosophists might at a meeting. Try to give an answer to all questions, and if the question is negative, explain it briefly, and follow on with something positive.
- 3 If an interviewer misunderstands you or tends to put words in your mouth correct them nicely. 'No that is not what I said (or meant). What I am saying is ...'
- 4 Keep to the point and make it brief. Don't try to give long answers. Don't ramble. Don't tie yourself up in the knots of involved explanations.
- 5 Try to get the message of Theosophy over, no matter what questions you are asked.
- 6 Never lose your temper or engage in a verbal sparring match with the interviewer.
- 7 Keep your answers direct and to the point. Don't digress as you may bring up things or raise questions that you don't know how to answer.
- 8 Don't use theosophical jargon, academic language or involved explanations, you could tune out thousands of listeners. Remember KISS = Keep it Simple, Stupid.
- 9 Remain relaxed at all times. Remember you are the knowledgeable one on the subject of theosophy. Keep in mind that you are representing the T.S and are not there to give your own opinion.
- 10 Remember your credibility and that of the T.S will come through the tone of your voice, enthusiasm, sincerity and accuracy of information. On T.V your posture and facial expression are also important.
- 11 Look at the interviewer, don't let your gaze move around. Don't look down while talking.
- 12 Small gestures are magnified on TV. Move more slowly if you do gesture.
- 13 Let your body, voice and face show you are interested. Don't fidget. Avoid 'ur.'
- 14 Use conversational tones. Talk to the interviewer with the same vitality you have normally. An important way of getting your message across is through vocal vitality.

Chapter Twenty-two

ADVERTISING, PUBLIC RELATIONS, AND MARKET RESEARCH

by Lionel Taylor

The word 'Advertising' conjures up many impressions to each and every individual as we are all influenced at some time in some way by this modern phenomenon. This chapter is aimed at establishing the basic working principles to be applied if and when we decide to Advertise or present Theosophy to the community, the nation or the wider global audience. "What then is Advertising ? "

The general concept is large doses of foodstuffs, toothpaste and soap commercials, sometimes gaudy, highly sophisticated, very clever, perhaps amusing, sometimes plainly idiotic - a constant variety of images pounding our senses. "Advertos, the Latin, means " as towards adverteo, goodness or excellence - we might say "Where's the connection?"

Advertising ranges from back fence gossip to massive operations costing millions, with a very large grey area in between, but no matter what is said of advertising, we may lead a horse to water but we cannot make it drink. In simple language, advertising when sensibly and ethically applied simply perpetuates supply and demand that mutual advantage be the result; the best results for the least cost.

For the T.S. the advent of a public lecture usually raises the question of advertising in our Branches and the aim then is usually to communicate or make theosophy available and if we are going to communicate then why not do it effectively, directly, honestly and quite sanely, common sense being the general rule. We have often heard it said that the best advertisement is a good Theosophist - this is quite true!— and we may fill our own halls with good Theosophists. But all the good Theosophists we have cannot possibly reach into the community and make contact with the greatest number of people in the shortest possible time - which is what advertising is all about.

We are not really trying to reach everybody or convert anybody, or anything of this nature, but purely to reach those people who are interested and we can only do this by the various media that are available to us. (See Fig 36)

Let us look at what is required of us when preparing an effective advertisement. It may be a showcard, a newspaper advertisement, or a T.V. commercial, the basics still apply. There are ten classes of advertisement, but I will not go into all of these as they definitely do not all apply to a subject like Theosophy. But there is a class of advertising, which is called "informative advertising," and this is what will suit an organisation like the T.S.

Before we do anything we must plan:-

- * Plan expenditure - cost related to budget;
- * Media choice - where are we going to advertise;
- * Timing - when are we going to advertise; &
- * Content; also, how are we going to advertise.

Just for a brief moment we will consider public relations. Public relating is a deliberate sustained effort to establish and maintain a mutual understanding between an organisation and its public. This is the responsibility usually of Section Headquarters and, to a much lesser degree, of each and every member

of the Society. An advertisement on the other hand has the aim of turning an interested reader toward our message in order to encourage a response and the presentation.

Informative advertising

Gives information, creates goodwill, in order to achieve success by way of the near or distant future.

Where to advertise?

A list of advertising media suggestions is included with these notes - use them to promote ideas of your own.

What is advertising?

Modern advertising is a facet of Society that has been grossly exploited for material gain but... "When sensibly and ethically applied it simply perpetuates, supply and demand that mutual advantage be the result."

General Aim of an Advertisement

- 1 To turn an interested reader toward your message in order to encourage a response.
- 2 The presentation of which should be clear, concise and truthful, attract attention, and get to the point so that an interested reader may read on or a disinterested reader may pass over.

Preparing an Advertisement (regardless of audience)

Purpose

Ask yourself: What is the purpose of this advertisement?

What is it supposed to accomplish? (Consult subject matter - write this down as a reminder.)

A technique or method is required, beginning with a rough draft or lay-out of copy. BE ENTHUSIASTIC as a toning down can be applied at a later stage.

Step 1 Know your stock-in-trade. (Know what Theosophy represents)

- a Know its virtues.
- b Know its competition. (Conventional thought).
- c Know its latest developments (i.e. new to the public.)
- d Know something of the speaker(s) involved. (i.e. what they stand for).

Step 2 Create an idea (related to the purpose of advertising) that can be used as a theme.

Step 3 Interpret your subject matter with bright and imaginative or interesting copy (not dull or gimmicky).

Step 4 Translate - we into YOU
Transform - virtues into reader benefits.
Transmute - hard facts into convincing and readable copy.

What advertising is all about

- a It attracts attention.
- b It holds attention.
- c It prompts action or response.

a Attracting attention

Using the YOU approach - is the quickest and best way of reaching your reader. A word picture, colour your headline.

Use simple, positive statements in a direct and non-offensive style.

Example:

flattery	- "God loves a trier!"
promise	- "Free your mind!"
inform	- "Vitality regenerated by YOGA!"
amuse	- "God helps those who help themselves"
shame	- "Why don't you stop and think?"
blame	- "Are your children spiritually deprived."
fear	- "DOOMSDAY"..... did you know.....etc"
authority	- "Pythagoras knew the answer."
benefits	- "Truth costs nothing."

b Holding attention

Turn virtues into benefits. Impress your reader with how virtues may affect him/her as an individual. e.g. "This topic could be the beginning of a new lifestyle."

c Prompt Action

With convincing, truthful flowing easily-read-copy, paint word pictures. Attractive copy is readable copy, and converts lifeless facts into living images.

Use short paragraphs - short sentences - short words, (where at all possible).

Lastly:- clearly state address and/or telephone number, date and time etc.

The finished advertisement should:-

- i have SIMPLICITY (non-cluttered
- ii have EYE APPEAL (harmony or a balanced layout)
- iii have FOCUS (a main idea or a priority)
- iv have SEQUENCE (logical progression of priorities, that do not compete with each other for attention.)

Letter Type

Letter type can make or break an advertisement.

- a One type throughout - monotony.
- b Too many types - confusing.
- c Discuss letter type with the advertising agent or consultant, printer or newspaper.
- d Use of 'reverse' panels.
- e Keep a space between each clear statement.

Artwork

- a Do it yourself:- A book on lay-outs and mounted cut-outs with "Letraset, self-adhesive lettering may be used but advice on LAYOUT may be necessary.
- b Enlist the aid of a graphic artist, newspaper display dept. (usually free) or consult an advertising agency, consultant, or typesetter.

Suggested Titles

(Brainstorming for a title is an excellent method to use).

This should be followed with 3 or 4 sentences about the content, if used in advertising...in clear and interesting language. e.g.

The Bodies of Man could read:-

"Auras," "Holistic Man," "Altered States," "Dimensions of Being," "The Unbelievable Constitution of Being," "Your Rainbow Bodies," "Rainbow Thoughts," "My Inner Conditions," "Rainbows of Life," etc.

Rebirth could read:-

"Reincarnation," "Many Mansions," "Life after Life," "Your Past Life," "Have you lived before," "Were you an Egyptian?" "Where were you before you were born?" etc.

Karma could read:-

"Causes," "Which came first?" "Reaping and Sowing," "Cycles of Effect," etc.

Life after Death could read:-

"What is it like to Die," "Death & Sleep," "On Dying," "Is Death the End," "Cycles of Life & Death," "The Dying Experience," "What will you do after you Die?" "Death my Accident or Fate!" etc.

Spiritual Development could read:-

"Being Perfect," "Meditation," "Planetary Evolution," "Solar Evolution," "Who are the Super-Humans," "Your Good Vibrations," "Gods in the Making," "Creative Living," "Disciples in Space," etc.

General Theosophy could read:-

"Space - time & Self," "Holograms in the Mind," "The Hidden Side of Things," "E.S.P. What is it?"

Where to advertise (media suggestions)

1 Branch members

Encourage members to relate to the public and friends the ideals of Theosophy.
Encourage inquirers to discuss their line of interest. Pyramid phoning:- One member rings 6 friends or prospects; and they each may bring along two prospects; if encouraged to do so.

2 Lodge buildings

Locate Lodge with a clear professional sign and street number. A prominent poster board (approx.. 4' x 3') for advertising lectures, events. Keep this up to date, and when not in use have a general T.S. message on it. - a regular change generates interest. - also have a coming events board inside the lodge in a prominent position.

3 Notices

A5, A4 or A3

For notice boards of:- Universities Halls of Residence, Technical and Training Colleges, Libraries, Local School Staff Rooms, Cafeterias of Business premises, Retail windows, Health, Food and Book shops, Public transport, Shopping Malls, etc. Send to all sympathetic groups or organisations.

4 Handbills

Letterbox, hand delivered, are low cost and easy reference. Must be well prepared. Can be given out at Lectures or left on seats. Ideal for visiting Lecturer or Special Events. eg A post card size or folded into 3 sections.

5 Mailing

Extension of (4) except reader is in more neutral frame of mind than with handbills.
(Added cost for mailing).

Points to note:-

- 1 Make sure message to the point.
- 2 Invite - don't insist.
- 3 Be brief.
- 4 Clear signature and telephone no.etc. (See notes for preparing an advert).

6 Collaboration

Combined efforts with sympathetic organisations - local festivals (displays and book stands) - shows - local P.R. office - local (displays and book stands) - shows - local cinema with topical films. Festivals of Light, combining the occult arts. Seminars including like - minded organisations.

7 Posters and Displays

Quality colour posters can decorate Lodge interiors with T.S. quotations over prints. Posters are best kept to simple messages; should be bright and bold (900 mm x 600 mm at least). Displays in Lodge Foyer with topical clippings neatly 'Headed' or in Cinemas or vacant shop windows.

Cinema Screen advertising is usually inexpensive, (best local). Display photos, charts the 3 Great Truths etc. in the foyer of the Lodge... change frequently though.

8 Magazines and books

Picture magazines are usually read by several different readers. Specialist magazines have a preselected audience e.g. "Health and Soil," "Wild Life," etc. Send T.S. articles on Topical items. Donate basic T.S. books to local library. Distribute bookmarks with "profound," quotes printed thereon, they could go out in each library book.

9 Newspapers

The Public have definite newspaper loyalties.

- i Classified Ads - Inexpensive, better in small suburban papers. Use entertainment rather than church columns.
- ii Display Ads - More expensive. Less than two columns is ineffective, again on entertainment or coming events pages.

Choice of Newspaper

Circulation figures and advertising managers are not always a reliable form of advice.

Check list for newspapers and periodicals:

- a obtain cost of rates.
 - b Circulation and district covered. (National coverage is of little use for local functions).
 - c Type of reader. (Sports - youth etc.).
 - d Enquire after services. (Art - Blocks etc.).
- iii. Editorial Ads - Reads like an article with a simple heading.

Editorials - Letters to the editor on topical subjects which relate to Theosophy.

This topic is covered in more depth later in this chapter.

10 T.V. and radio

The public have programme loyalties. The average under 25 year old hears three hours radio a day. Use talk-back shows to express T.S. principles, e.g. "I CARE." T.V. and Radio is covered in more detail later in this chapter.

General

Drawcard events, and top lecturers present Theosophy at its best, so budget accordingly.

Continually seek new ideas to express Theosophy to the public, e.g. a cartoon approach to a serious topic can be very effective and successful.

A word of caution when seeking advice. Very few people in advertising are totally unbiased when presenting their services.

Footnote: The most successful advertising is of little value if it is not adequately BACKED UP WHEN ENQUIRIES COME FORTH.

Is your Lodge prepared for success?

Can your Lodge maintain the interest of new members?

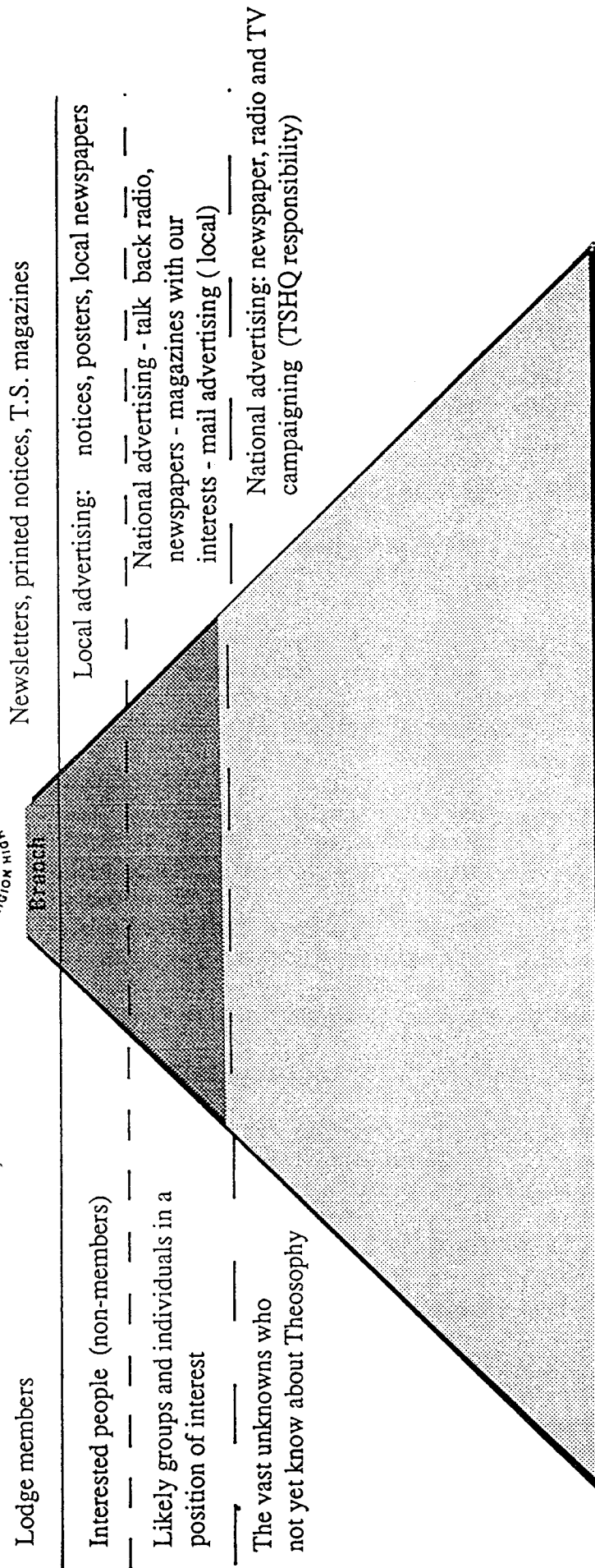
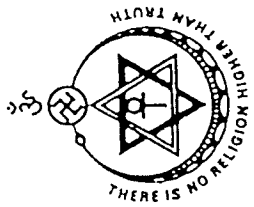


Figure 36 Advertising effectiveness

PUBLIC RELATIONS

Public Relations - This is the "General Image" that a Company or an Organisation has, IN THE EYES OF THE PUBLIC.

How we present ourselves as a movement and as an individual automatically dictates to others...'what we are!'...right or wrong.

Public Relations practice is a deliberate, planned and sustained effort to establish and maintain a mutual understanding between an organisation and its public!

If we want to impress others of the value of THEOSOPHY we need to impress them with what we have and stand for. (This could be discussed and put into action by the whole Lodge).

Ways to improve our Image

- 1 The Lodge Building, its environs. First impressions to others as they enter, how do they perceive:
 - (a) the premises? Discuss ways to improve general image.
 - (b) Its members? Discuss how existing members attitudes influence others.
 - (c) The philosophy? Train your own personnel in a wide range of teaching skills - study this manual as a group.
- 2 Are we as free and liberal in our ideas as we claim? Do we practice open mindedness?
- 3 The Public forum - lectures, lecturers. Seek ever to project a professional presentation.
- 4 Press statements and Radio interviews. Seek assistance from HQ. or apply the principles suggested in this manual.
- 5 In our Advertising presentation.. Again, be informed, gain experience.
- 6 National image. Is HQ. doing what it can? Suggestions and feed-back from Branches can help.
- 7 "Theosophy in New Zealand" (T.S. magazine) is an excellent window into our organisation, its aims and ideals.

Press Releases

These are only of interest to the Newspaper if it helps to sell Newspapers.

- 1 All the Press want is the essential unadorned facts. From this it is up to them to write an interesting article.
- 2 It is not an advertisement.
- 3 A press release can save time, and you can say exactly what you mean. (This does not guarantee it will be printed as you have written it).

The **Headline**, should not be CLEVER, it should be a clear statement of what the article is about.

Main Subject Matter, should be in the first 3 or 4 words, not the 3rd or 4th paragraph.

Don't be verbose - be conversational, but not wordy.

Opening Paragraph, should summarise the main points. (It may be all that gets printed).

Development, should unfold in a logical sequence of concepts, ideas or statements. e.g.

- 1 Advantages (benefits to reader).
- 2 Application (practical use of Subject).
- 3 Specifics (Facts where, how, when etc.).

Final paragraph, gives name address (and Phone number) of organisation. Contact for further information and possibly activities.

The NAME of the AUTHOR and the DATE should be CLEARLY MARKED ON THE BOTTOM.

So few people follow these BASIC steps, that if you should do so you may "Delight," the Editor into printing it.

Feature Articles

Feature Articles are in demand by a number of magazines and may be "offered," to an Editor.

When approaching an Editor:-

- 1 Does he/she like the idea...(Save their time at this point)
- 2 If so - How many words do they want.
- 3 Are any illustrations required.
- 4 When is it likely to be published.
- 5 When do they want copy. (Meet these requirements).

Try all sorts of magazines and newspaper columns. You may be surprised who is actually interested in "New Age" articles.

Caution If accepted:-

- * Try to ascertain how the Editor interprets Theosophy.
- * Make sure that if offered as a Theosophical Statement, that it is Theosophy, and not merely your own meanderings
- * Negative so-called "OCCULT," connotations may be put on your article. (Get another Theosophist to read your paper in this light).
- * The Editor usually only wants one A4 piece of writing with 3 cm blank margins both sides. Type and Double-space your material..

Articles can be written either with the aid of the form sent by headquarters for an upcoming national lecturer, or can be written from scratch by an articulate member. Articles should be at least 1 1/2 pages long, neat, double-spaced, and pyramided — a newspaper term describing the technique of putting all the critical information in the first few sentences, and then completing the article with additional but unessential information. This allows the editor to easily cut the article to fit the space available. The easier you make his job, the more inclined will he be to put your article in print. Always include a picture, if possible. Most large cities will have quantity photo houses that will print 100 mm x 125 mm photos in quantities. Write one article and have it copied on a good copier (black and white copies, not Gray

and white) or have it printed at one of the new “instant printers”. Send the article and picture, along with a cover letter, to every paper in the area. Before sending the articles off however, know to whom they are being sent - especially at the papers where you really want the article in print. Address them to people with whom you have spoken; go to the paper in person, if you can, and meet these individuals. They are the ones who decide what goes in the paper and what doesn't, and if they don't know what the Theosophical Society is, or what its members are really like, they will exclude its articles first. If they have good feelings about the Society and the contacts they've had with it, articles will appear in print.

Don't be discouraged. It takes time to build these contacts and friendships, but once they are established, they will bear fruit in abundance. Articles produce results far and above any other form of newspaper publicity, and they are worth the effort that must be given to them. Remember, they cost nothing but sincerity and dedication.

T.S. articles for major speakers or events sent to all of the papers, with a picture and stock cover letter included; for major papers, a personal cover letter enclosed instead of the stock one. If only one of these papers carries an article, it will produce enough attendees to cover the cost of the article mailing by their donations. Look in your yellow pages for a list of your city's papers, or consult the city advertising directory.

NEWSPAPERS

Each community large enough to have a branch of the Society usually has several types of newspapers in circulation. These fall into several categories, and will be discussed briefly:

Major City Newspapers

These are usually those that have been around for the longest time, have the highest circulation, the highest rates for ads, and are generally the least willing to accept articles from theosophists (though articles about them, if peculiar enough, are generally welcome). Whereas in a smaller newspaper it is usually possible to place an article on an upcoming event or speaker, especially if an ad is purchased, in the larger papers the departments for advertising and editorial are often either oblivious to each other, or at swords' points. These difficulties can be overcome, but sustained effort is required.

The Alternative Press

Consists primarily, but not exclusively, of what are usually referred to as underground' newspapers, those whose emphasis is usually on the young and disenchanted. Often these papers have a strong drug and sex orientation.

There are good arguments on both sides of the issue of buying advertising space in these papers, so the question should be explored openly within each branch. One reasonably might balk at turning dollars toward such papers, yet often they are the only medium available for reaching a group of people who very much need a solid alternative to their present environment. A third avenue is open here, and will be taken up a bit later on.

Thankfully, there are also papers in the “alternative press” which are not at all sexually-exploitative or drug-inclined, but which clearly are non-establishment in their makeup.

A monthly listing of your groups activities, just listing your name, address and phone can help steer local

people and visitors to the city your way.

The Polytechnics, Colleges or High School Papers

These range from a monthly sheet to 30 page dailies. These can be good spots for ads, articles and calendar listing especially if your group is close to the school. Both high school and technical students these days are extremely open to theosophical ideas; unfortunately, much of what they hear comes from questionable sources. It would be a good idea to let them know a better source is at hand. These papers, like most others, are friendlier when they're smaller.

Community Newspapers


These are a breed unto themselves. Often they provide the best results per advertising dollar. Their general structure is this: one publishing company produces local community papers for perhaps a dozen areas, as for instance the suburbs of a large city. The main body of the paper contains national, state and county news, and each individual community receives this main body plus several pages applicable only to its own area. These papers are almost always hungry for articles, as they shy away from the kinds of news items which the major city paper thrives on. They will often take short pieces without accompanying advertising. Their combined circulation sometimes exceeds that of the major city papers, and advertising in the main body, distributed throughout all the communities, is often markedly less expensive than that of the major city papers.

Advertisers

These are the small free papers left on the doorstep and in the mailboxes. Their primary function is to advertise local merchants, and if publishers thought people would read them if they carried only ads, they would carry only ads. However, many of the editors of these papers feel that editorial helps to get the reader's interest, and so articles are included. These papers are usually not hungry for material, but ravenous, often going so far as to write articles about the stores that advertise in them, or collecting string, watching the Rockies migrate to the Pacific, or racing ants. These are not good papers to spend money on, but when mailing articles to other papers, send a copy to any of these you might know of; the readership will not be high, but you never know if someone lining the bottom of his bird cage who spots the article and attends a talk might not become an avatar — or at the least your next PR chairman.

DYNAMIC HEADINGS with interesting and provocative copy have impact and attract attention.

SPECIAL NOTICE
 INTRODUCING
SEMINAR '75
 CONDUCTED BY...
GEOFFREY HODSON
 INTERNATIONAL AUTHOR-LECTURER.



The world's greatest teachers have, throughout the given mankind both spiritual and practical... The essentials of this AGELESS WISDOM will be presented in the form of a SEMINAR...

— TWELVE SESSIONS EACH ALTERNATE TUESDAYS 8 PM ATTENDANCE FREE

OPENING SESSIONS:
 MARCH 4th — THE SPIRITUAL WISDOM, ALL AGES.
 MARCH 18th — THE HIDDEN WISDOM IN THE CHRISTIAN SCRIPTURES
 APRIL 1st — MAN'S MIND & EMOTION IN HEALTH AND DISEASE
 APRIL 15th — THE THEORY & PRACTICE OF SPIRITUAL HEALING

Guided meditation: With...

NEW AGE NEW PEOPLE

WHO ARE THESE PEOPLE?
 CAN THE EXTREMES OF WEALTH AND POVERTY... IGNORANCE AND LEARNING... SELFISHNESS AND SELF SACRIFICE CONTINUE TO CO-EXIST IN PERPETUAL UNREST?
 ...CAN THE NEW PEOPLE TIP THE SCALES?... TOMORROW WILL BE THEIRS BUT THE URGENT NEED IS TO PREPARE TODAY!

SEMINAR


Convention Summer School
 THE THEOSOPHICAL SOCIETY IN AMERICA
 LAKE GENEEVA, WISCONSIN



BRAIN, PSYCHE AND PERSONAL IDENTITY!

MAPPING THE ELECTRICAL ACTIVITY OF THE BRAIN IS THE MIND SEPARATE?
 A UNIQUE OPPORTUNITY TO HEAR THIS PROVOCATIVE QUESTION DISCUSSED FROM BOTH A NEUROSCIENCE AND THEOSOPHICAL PERSPECTIVE.

FREE PUBLIC LECTURE BY
DR. RICHARD SILBERSTEIN
 OF MELBOURNE
 UNIVERSITY LECTURER AND RESEARCHER IN NEUROPHYSIOLOGY




THE MYSTIC HEART OF RELIGION

THERE ARE ANCIENT TEACHINGS WITHIN THE GREAT WORLD...

- LEARN FROM THESE TEACHINGS OF THE KINGDOM CENTRE IN THE WORLD OF REALITY
- LEARN ALSO... WHAT HOLDS FROM MASTERY OF THE TIMELESS, UNIVERSAL PRINCIPLES WHICH LEAD TO AT-ONE-MENT

PRESENTED BY
CONRAD A. JAMIESON



FREE PUBLIC LECTURE

THIS TUES. 8 p.m.
 THEOSOPHICAL SOCIETY HALL
 371 QUEEN ST. AUCKLAND
 PHONE: 778-575

GREAT TRUTHS CONCEALED IN

Wagners Operas

ART WHICH MOULDS THE SOUL OF A PEOPLE, CIVILIZES AND AWAKENS THE BEST IN THE INDIVIDUAL—A RESPONSE TO THE CREATIVE FORCES OF LIFE.

PRESENTED BY DOROTHY VICKERMAN L.T.C.L.

TUESDAY 6TH MAY 8 P.M.

THIS LECTURE IS AN INTRODUCTION TO A

FOR ENQUIRING MINDS



Fig 37a Dynamic Headings with interesting and provocative copy

COMMENCING MONDAY
MAR. 4th 7:00 P.M.
THEOSOPHY
A 4 YEAR COURSE OF STUDY
IN DEPTH PRESENTATION DISCUSSION THROUGHOUT

FIRST YEAR of study covers :-

- THE TOTAL HUMAN BEING - physical, emotional, mental and spiritual nature.
- REINCARNATION - (rebirth) sorting fact from fiction and superstition.
- THE LAW OF CAUSE AND EFFECT - (Karma) as it affects human behaviour and abilities . . . world affairs.
- LIFE AFTER DEATH - The death cycle, after-life conditions and re-entry into physical life.
- EXTRA-SENSORY POWERS - a study of the confusion between psychism and spirituality.
- DISCIPLESHIP AND THE PATH - the process of hastened human evolution.

TOTAL COST OF ONE YEARS COURSE OF 24 EVENINGS - \$15.00 - This includes the notes . . . any time through

371 Queen St
Ph. 779-168 B

ONE PEOPLE ONE PLANET

"There is today, discontent among that current world be resolved by

"The move toward peace and responsibility"

FAIR SAT 1st SEP. 2 P.M.
AT 371 Queen St.

*NOVELTIES *CRAFTS *CAKES
*BOOKS *GAMES
*PLANTS *FLOWERSHOW
*AFTERNOON TEAS *CLOTHING
*FABULOUS JUNK
*CHRISTMAS GIFTS

WANTED: ANY GOODS FOR THE FAIR...
Please leave at the Lodge.

"ALL WELCOME" bring along your Family, Friends and Neighbours... Lots o' Fun For Everyone... Do Come Along And Join in!

INTERNATIONAL PRESIDENT OF THE THEOSOPHICAL SOCIETY

RADHA BURNIER

...IS AN EXPERIENCED WORLD TRAVELLER, TALENTED SPEAKER AND WRITER WITH A CLEAR INSIGHT INTO TODAY'S PROBLEMS.

A DYNAMIC MESSAGE ABOUT...

... AND BRING YOUR FRIENDS. of the Theosophical Society, Land 3, New Zealand. Ph. 541-797

DEATH and DYING "WHAT IS IT LIKE TO DIE?"

ONE DAY SEMINAR
SATURDAY SEP. 7TH, 10:00am to 3:00
267 CAMBRIDGE TERRACE, CHRISTCHURCH

INSTRUCTION LED BY:
JACK PATTERSON B.A., F.R.S.
GENERAL SECRETARY OF THE THEOSOPHICAL SOCIETY IN NEW ZEALAND

LEARN WHAT MODERN MEDICAL INVESTIGATORS & THEOLOGICAL RESEARCHERS HAVE TO SAY ABOUT DYING & THE STATE OF CONSCIOUSNESS AFTER DEATH

4 SESSIONS!
CLINICAL DEATH

A SPIRITUAL SCIENCE FOR TODAY

THE MYSTERIES OF EXISTENCE EXPLORED IN THE LIGHT OF THEOSOPHY

IF YOU ARE PREPARED TO ACCEPT AN EXTENSION OF LIFE TO REALMS BEYOND THE PHYSICAL YOU WILL BE REWARDED BY ATTENDING THIS

SEMINAR

PRESENTATION BY
Jack G. PATTERSON B.A., F.R.S.
National Lecturer for the Theosophical Society in New Zealand

what do you know about your...
AURAS
CLOSER THAN THE AIR WE BREATHE

This fascinating and vitally important study... could change your whole attitude to personal health and well being!

- Why is so little generally known about something as intimate as the human Aura?
- How is the Aura an energy field of thought, feeling and sensation?
- Discover the incredible world of the "UNSEEN"!

Illustrated and presented by **LIONEL TAYLOR**
NATIONAL LECTURER FOR THE THEOSOPHICAL SOCIETY IN NEW ZEALAND

MEDITATION CLASSES

THREE CONSECUTIVE TUESDAYS
(\$1.00 PER PERSON PER EVENING)

SESSION (1) - TUES. 24TH JULY 8 P.M.
"BEGINNING THE QUEST"
WHAT IS MEDITATION...WHAT IS THE NATURE OF MAN?...PRAYER AND MYSTICAL INSIGHTS.

SESSION (2) - TUES. 31ST JULY 8 P.M.
"A VARIETY OF APPROACHES"
OF WHICH THERE ARE MANY...WHICH ONE IS YOURS?...FIVE SCHOOLS EXPLAINED.

SESSION (3) TUES. 7TH AUG. 8 P.M.
"THE MECHANICS"
DAILY LIFE CAN HELP OR HINDER YOUR MEDITATION...DIFFICULTIES ENCOUNTERED...LIFE WITHIN.

INSTRUCTION LED BY
JOHN SELL B.A., Dip. Tchg.

"PROGRAMME YOURSELF FOR THE FUTURE..."

"Meet today's challenges with increased awareness and expanded consciousness"

HEAR

Fig 37b Dynamic Headings with interesting and provocative copy

Material

There are three ways to advertise in a newspaper: display ads, calendars and articles.

Display Ads

In most papers display ads are bought according to their size and are rated by the column cm, a unit which is one column wide (approx.. 750 mm x 50 mm deep). These ads are sold according to different rate schedules, from a high rate for anything classified as "entertainment" to a low rate for "religious" organisations. The term "religious" is used very loosely in most cases, and the T.S. qualifies even though it is not a religion. Since the religious rates are often less than one-half the entertainment rates, it would be best to specify when placing the ad that you expect the religious rate, and that the Society is granted it elsewhere as a matter of course. Entertainment rates are higher because they have a greater and wider audience and there by success rate.

When laying out a display ad, keep the number of words to a concise minimum, and include a picture of the lecturer (if a good one is available; otherwise it may discourage attendance). For national lecturers these pictures are available from H.Q. Often a dashed or fancy border can be added at no additional charge, and this helps direct the reader's eye to the ad. The paper will do all the typesetting for you, and unless you request fancy photographic work (such as a reversal — where the background is black and the type white) there should be no typesetting charge. If you place the ads at least a week in advance, the paper will send you "tear sheets" or "checking copies" of the ad as it will appear. This provides ample opportunity to make corrections and changes. Find one display salesman per paper and stick with him (or her). Ask him for advice on how to get the best placement for the ad, and how to get the most results for your money. This is part of his job, so don't be afraid to ask. In the smaller papers he may be able to get an article placed for you, keeping you happy keeps his commissions coming in. In a larger paper, if he can't place an article, he will at least know to whom to send you. You should make an effort to befriend your salesman and other contacts within the paper. The religious page of a paper doesn't seem to draw quite as well as others for theosophical activities; one might consider using the Radio-TV page in the daily paper as it has a high readership. If your city has more than one major paper, odds are that your budget will not be big enough to advertise effectively in each of them at the same time. Alternate papers for different events over a period of time and see which draws better. Run two identical average-size ads rather than one big one, and put them on different pages of the same paper. If a reader doesn't notice the first one consciously, its likely that he will see it subconsciously, and by the time he reaches the second one he will pay attention to it.

If you meet a certain minimum space bought each year, you may be eligible for a discount on your already low rates; talk to your display man.

Calendars

Calendars are one of the most effective tools available for advertising, and they are free. Most community papers, major city papers and alternative papers have listings in their pages of upcoming events, lectures and performances, listed by day and time. USE THEM. This is the alternative to buying advertising in underground papers spoken of earlier. If you believe these papers are doing a disservice to the community, or that many of the individuals who read them have wandered from the path, then place the theosophical alternative in the calendar sections of these papers. Let it be known that there is another way. It can be done for nothing, and it will reach people who don't read other papers. The best way to place calendar listings is to call and speak to the person in charge of the section, chat briefly, and then send a friendly cover letter along with the events for the upcoming month. Keep these to the point. As with all publicity contacts, there is value in being more than just a business acquaintance; be a friend. Calendar listings should be obtained in every paper in the city; they will often draw more people than ads which have been purchased, and the cost of letters and event listings is truly minimal. USE THEM.

RADIO & TELEVISION

Radio and television are hardly beyond the reach of any theosophical group. All they require is care, attention, and some careful letter writing and telephoning. Most communities large enough to support a theosophical group are also large enough to have radio and television stations. Interview shows abound these days on both media, and theosophical speakers are welcome if the initial approach is correct.

A little research is required here. Find out about all the programmes and shows that are broadcast in your area that entertain guests. Since many stations have several such shows, you must study them to determine which would be best suited for a theosophist. Usually the easiest shows and programmes to deal with are those in the morning. Know the host's name and the name of the programme you are interested in, call the station and ask to speak to someone in 'production' for that particular programme. Tell them you know of an individual either in town or coming soon who you think would be particularly appropriate as a guest, and ask to whom you should write with the information. Send that person (usually an assistant producer) a letter proposing the guest, giving his or her background and the background of the Society. You might enclose the pamphlet "Introducing You to the Theosophical Society".

As many shows are taped days, weeks or months in advance, get an early start on any transient speakers. Be sure to make it very plain in your letter that the Society is neither strange nor "far out!", that it is dedicated to conscientious, non-dogmatic study. Don't be overbearing, but recognise that the initial reaction of most media people is not wholly positive (to say the least). Mention the Society's age, or the Adyar Research Library which is used by scholars from around the world; make the point that we are serious students and scholars of religion, philosophy and science, and not spiritualists or psychic entertainers. Be sober and overtly friendly.

Do not write to television or radio people as a "publicity director" or anything of the sort. - Write only as an interested viewer or as a representative of the T.S. who appreciates the programme and who thinks he can contribute meaningfully to it. The world of radio and television is full of pushy agents, and it is like a cool breeze that blows through the studios when a friendly, unpretentious letter comes in.

Write to all the stations for each speaker, especially noting the small television stations, but write to only one programme at each station. If two hosts invited the same speaker to the same station, or even knew that the offer had been made twice, fireworks would ensue that would be visible in Adyar. Bringing a speaker to more than one station but to more than one show on one station, is a solid no-no. Once the first breakthrough is made at a station, assuming the performance goes well, future appearances are easier to arrange. If the host is friendly (which many are), he will often ask you to continue to bring people to his attention.

Stay away from controversial, provocative hosts. Their ratings stem from their ability to make their guests look foolish, and nothing can be accomplished by appearing. Avoid these shows like the plague. Don't be afraid to contact big shows. Often they tire of famous entertainers, and a theosophist is a welcome break in the monotony of superstardom. Again, be friendly and unassuming. It is appreciated. John Coats was once presented in this way to the Tonight Show; the producer was not only tolerant but genuinely interested. Conflicting schedules prevented the appearance, but we were asked to make it known the next time John was in town. Nothing ventured, nothing gained. Another possibility is to inquire about having one of the Quest films shown; this could be especially attractive to a small station, as no cost is involved. Films can be borrowed from H. Q.

Many of the morning and afternoon talk shows and programmes have community calendars within the show; find out about these and submit your schedule to them.

Public Service Announcements

Radio and television stations devote a certain amount of time to public service messages, and these can range from Social Security announcements to theosophical lecture schedules. Obtain station addresses from the yellow pages or your local advertising directory. Call the station and find out who is in charge of their PSA's (that's what they're called). If you have an advertising directory, all this information is included, but it's still a good idea to call and speak with the individual, letting him or her know that you are sending something along. Generally, these PSA's must be in at least two to three weeks early and must be limited to 30 seconds. They must contain the start and stop date for the announcement, indicate that the Society is non-profit, say "Public Service Announcement" (so you won't be billed for an ad), and give the name and phone of the person submitting. (A sample of a PSA follows) Note its length and layout; these are standard. After making one up, have it printed on a bright paper (like yellow) and mail it to every station in town. It will be placed into a PSA book which disc jockeys keep on their desk; about twice an hour they choose a PSA and read it. Having yours on bright paper increases the likelihood of its being read.

For television stations a 50 x 50 mm slide, in colour, must be submitted along with the PSA. This slide should either have the speaker's picture, or simply give the name and address of your branch. The station will keep the latter on file and use it for all future announcements — if you ask them to make it a file copy. Some stations require two. If you can't get up a slide, don't bother with the TV stations; but by all means get PSA's out to all the radio stations. They're free and they really produce results.

PSA Sample

Non-profit making, Educational, organisation

AROHANUI
THEOSOPHICAL CENTRE
123 Cosmos Drive,
Waikikimukau. 123 4567

Submitted by; A. Besant,
President, Ph 123 4567

Start date June 3rd
Stop date June 11th

(Reading time : 30 seconds)

PUBLIC SERVICE ANNOUNCEMENT

"Startling new theories of science are changing our understanding of how the universe works.

'PLANETARY AND SOLAR EVOLUTION' is the title of a talk presented by the Arohanui

Theo-soph-i-cal centre By Joanne Starbuck B. Sc. On Sunday the 11th of June, at the Waikikimukau

Theo-soph-i-cal Centre, 123 Cosmos Drive, Waikikimukau. For further information about this

talk or the activities of the Centre, Phone 123 4567."

Radio Campaigns

Like most people, you probably have difficulty understanding radio advertising, it's so intangible. You can't cut it out and put it on the shop window, and you can't include coupons in radio commercials to test the medium's effectiveness.

But despite these apparent handicaps radio advertising is getting results for hundreds of businesses every day. So, one way or another, it works.

Radio works because people listen. In fact, radio has become a habit for most people. It is such an ingrained part of their way of life that they turn it on as automatically as they turn on the light in a dark room. They listen to it for company, for information, and for entertainment. And while they don't always give radio their undivided attention, they do keep one ear on it for anything that interests them: including advertising.

Whilst every campaign is unique (because the problem it is designed to solve is unique), it is sure that by applying some of the general principles presented here you will markedly improve the results that you achieve.

1 Reach and Frequency

The concepts of Reach and Frequency lie at the heart of a successful advertising campaign. "Reach" is the number of people who hear your commercial - you want to reach as many people as possible. "Frequency" is the number of times they hear your message. Most people need to be reminded of something several times before they do it. You want customers to hear your commercial again and again to be sure the message gets through to them.

What you should be looking for is high reach and good frequency. In other words, as many people as possible hearing your commercial, as many times as possible.

For Example

Buying one commercial during the Breakfast zone (when more people are listening) would achieve good reach - a high number of people would hear it. But because they only hear it once (poor frequency), they would quickly forget, and your result would be negligible.

Conversely buying several commercials at around, say, two in the morning, would achieve good frequency, but poor reach. The people listening would hear the commercial several times and get the message, but at that time of the morning there are so few listening, that again the results would be negligible.

The secret is to buy enough spots at the right times to ensure that as many people as possible hear your commercials several times.

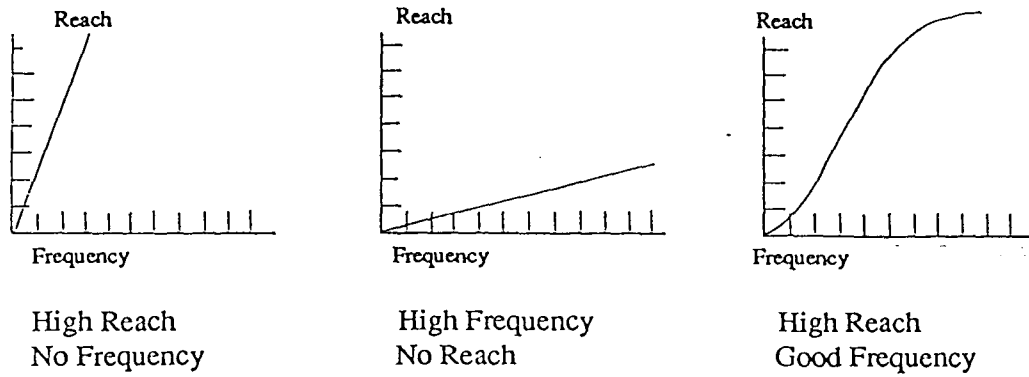


Fig 38 Radio frequencies

2 What are Day-Parts?

Because of people's differing listening habits and the consequent variations in audience sizes, radio stations divide their advertising day into time zones or "day-parts". Based on the average size of the audience for each day-part are the rates, and in some cases it may pay to be quite selective in the day-parts you use. (Example: Saturday afternoon's Scoreboard programme is very cost-efficient for reaching sports followers).

In general, however, most advertisers find that by covering all days and day-parts they ensure that they reach as many of the station's listeners as possible, and the lower rates for all-day advertising mean they achieve good frequency as well.

If you want more information on the station's audience profile through the day and week, you will be welcome to ask for details. Audience surveys give a detailed age/sex breakdown by station and by day-part, and allow you to compare advertising options.

3 What is 'Cost Per Thousand'?

Advertising rates vary from day-part to day-part, from station to station, and cost per thousand is a simple calculation that enables you to compare rates and consider value for money.

Cost per thousand means what it implies: the cost of having a thousand listeners hear your commercial. You can calculate Cost Per Thousand (abbrev: CPM) by dividing the rate for the commercial by the average audience of the day-part in which it is to be broadcast, and multiplying by 1000.

EXAMPLE - If "All-day" rate on Auckland NZ is \$65.00, and the audience between 6 am and 7 pm is 27,000. The CPM then is \$2.41. On average it costs only \$2.41 to broadcast to each thousand listeners. (Please note these figures are not current)

4 How Much to Invest?

Radio is a frequency medium. It works best when it is bought in bulk, and its cost-structure is such that it is possible to do just that.

If you want to see tangible results from your radio advertising, you are best to invest heavily in it over a short period of time: one day - three days - a week.

It comes back to Reach and Frequency. The more you spend the more people you will get to more often, and so the more effective your campaign.

It is difficult to generalise about how much to invest: spectacular results have been achieved with quite modest budgets. However, a general rule of thumb for one campaign is twenty-five "all-day" advertisements. Of course, the practicality of that recommendation will depend on the job you want to do, and you should discuss specific campaigns with your radio representatives and ascertain the number of days required to effect a good result.

Buying in bulk enables you to get to most or all of the listeners a number of times, and when you've done that you'll get results. If you don't it will be because you've picked the wrong station, or due to other factors, such as the product, which is outside the station's control; or such as the weather, which is outside everyone's control.

5 The Case for More Than One Day-Part

Many advertisers believe that the prime-time Breakfast zone is the only one to buy: they figure that is when there are most people listening so their advertising will be more effective. And they reject suggestions by the sales executive that they should buy off-peak as simply a case of the station trying to get rid of its less popular time.

Well it is true that most people listen to the Breakfast Session: the average audience at that time of day is higher than any other. It is also true that there are people who, because of their lifestyle, don't listen at Breakfast. These people will never hear commercials from a Breakfast Session Only advertiser.

But that's not the real reason for buying off-peak. The people who listen at Breakfast also listen at other times of the-day: times when the rate for broadcasting a commercial to them is significantly less. Because you get more off-peak commercials for your money you can build higher Frequency. A budget spent in the Breakfast Session only might mean someone hears your commercial twice. Spread that same budget through two day-parts and that person could hear your commercial four times. Once at Breakfast, and three times later in the day. This is more effective advertising, for the same budget.

6 Using Radio Creativity

Even more important than how many advertisements you buy and what times they are broadcast, is what you say in your advertising.

Radio stations employ Creative Production writers who will prepare your advertisement at no charge, but obviously they need your input.

These are the things to consider:

- 1 Know what you want your advertising to achieve
- 2 Know who your advertising is specifically aimed at
- 3 Know what it is that makes your offer better (the benefits to your listeners)
- 4 Know how to demonstrate a clear benefit to the purchaser
- 5 Know that a simple message will be remembered better

If you can provide that sort of information, the production writer has the skills to create an advertisement for you that will firstly command attention, and secondly get across your message in a memorable way.

designs and borders which can help in design.

They are not expensive and really give a professional appearance of your advertising work. You will also benefit with a couple of simple tools: a wooden rubbing stick for use with the dry transfer type, and available at the same place, a dry transfer eraser, designed specifically for lifting type that is placed incorrectly, an x-acto knife with #11 blades, a bottle of white liquid paper (such as is used for typing corrections, rubber cement (which the dry transfer eraser picks up nicely from unwanted areas) and fade-out blue line graph paper. This last item comes in several styles, the easiest of which to use which contains one inch squares in thick blue lines, each inch subdivided into tenths with thin blue lines. Layout work on this graph paper is thus very easy, and the lines disappear when the finished artwork is photographed for printing.

Using these tools, dry transfer type (rubbed directly onto the graph paper, following the lines), and a good typewriter with a dark ribbon (very important), it is possible to create attractive posters which can also be folded and used as self-mailers or present a hand written layout to someone with a desktop publisher and save hours of work! Once the artwork is complete, it is taken to an "instant printer"—see your Yellow Pages, (there are millions of them). Prices will be comparable. Use coloured paper; it is usually no extra charge.

By folding it in thirds and printing the opposite side with the Society's return address and mailing permit number, it could become a self-mailer, and go out to the entire mailing list.

Similarly, monthly programmes can be designed and printed on both sides, with the bottom third of one side in the design of an envelope (return address, etc.). Thus, both posters and mailers are produced simultaneously. On the back side of the poster (which advertises your public programmes), print members' or general information and include a request that after noting talk dates on their calendars, each recipient place the poster in a nearby bookstore, health-food store, ashram, school, office, supermarket, or whatever. Also be certain to send someone around to all the local places and place posters and handouts.

If you're still confused about this whole design and printing process, simply talk to an art store person; generally they are familiar with the whole kit, and can show you step by step how to do it. It is easy, once you've seen it done, and with a cost only a little higher than that of dedication alone, it will produce extremely attractive results. Further, this improvement in posters will draw more people, and their donations will quickly offset the slightly increased cost of monthly advertising.

ADVERTISING DIRECTORY

The Advertising Directory is a book, (again, check the phone book).

It contains the names, addresses and phone numbers of all radio, television, newspaper, magazine, billboard and sandwich board media in your city. It tells specifically whom to call about, for instance, Public Service Announcements on radio station WOW or KLO, or whatever; whoever there is in media in your town, this book has it (provided, of course, that your town has such a book; odds decrease with size). Such a book is usually fairly expensive, primarily because its circulation is so limited. If you can get one, DO SO. It will prove invaluable.

There is no substitute for either experience or experimentation in this field, but as advertised, these have been the nuts and bolts of public relations for a branch. Things will vary from city to city, but the overall realities will be the same. Most importantly, just plunge in, make mistakes, and learn the best techniques for your area.

A few final comments:

Choose creative titles for talks and meetings. If speakers give you dull titles for their talks, work with them on alternatives.

Above all, be relentless in your pursuit of all the channels available. Make up a check list and go through it carefully each time you have something to publicise. If there are more channels than one person can handle, set up a committee, and assign certain channels to different individuals, with one person serving to co-ordinate the activities of the others. Much can be done if the sincerity is there.

None of the great theosophical leaders have ever been reclusive about the Society or its message. The escape routes for a disturbed or troubled individual are abundant today — violence, liquor, drugs and cults of all manner and form. It is important that the theosophical alternative be as plain as day, that it be clear that there is a sane alternative to these destructive escapes. This is the motive force behind all real theosophical public relations; it is not to sell or profit, but to share. Let us vigorously use the opportunities open to us, and recognise them as the gift which they are.

A MAJOR EVENT'S CHECKLIST

If you are planning a major promotional event you may find the following checklist helpful.

1 Objectives

Objective chosen
Target Customer defined
Budget set
Theme formalised.

2 Timing

Promotional period set
Date when promotional planning must be completed
Tie-in with national or local events possibilities
Conflict with other major local events.

3 Location

Facilities for event set
Plans for handling visitors parking etc.
Local by-laws checked for possible violations.

4 Timetable

Detailed timetable of event prepared and participants briefed on timing
Detailed timetable of advertising and publicity prepared.

5 Deployment of personnel

Sufficient to handle crowds
Trained to answer questions and serve

6 Advertising and Publicity

Budget set
News sent to media to publicise event
Advertising ready and issued on schedule
Press invitations mailed
Customers and prospects invited to attend by mail, phone and media, promotional materials - hand-bills, signs.

7 Facilities

Exterior advertising signs and banners placed
Interior material in place
Sales and service areas clean and neat

Merchandise priced
Merchandise tastefully displayed
Literature and selling aids on hand
Gifts or prizes (or both) ready for distribution (displayed at least one week in advance)
Refreshments ordered and ready
Waste containers ready for cups, plates, etc.
Rest-room facilities prepared and marked
Registration (prospect) cards or guest book ready
Clean-up detail scheduled.

8 Postponement or Cancellation

Alternative date selected
Plan developed to notify prospects and customers of new date
Press notified of change of dates.

9 Follow-up

"Thank you" advertisements placed
New prospect list prepared .

10 The Second Look

Programme results analysed
Advertising Contest Gifts Prizes Sales
Comparison with past performance.

MARKET RESEARCH

An introduction for the non-specialist into some of the methods by which research is carried out.

Advertising relies partly on tradition and fashion and partly on fact - which nearly always means research. But not all research results, or interpretations are facts. So the dependence is necessary but uneasy. It is not possible to describe how advertising reaches people without using the results of research. So the effectiveness of a campaign cannot be judged without research and research is a job for a specialist. There is, however, a gap between the practising researcher and the inexperienced user. Dangers and misuses can be pointed out. Misunderstanding, mystique and overselling can be removed and the principal methods used in research outlined and suggestions made on how to approach the results.

The results of research are usually considered as reliable, accurate facts. It is easy to forget that even the hardest data comes from rather imperfect methods. There are no 'buyers' or 'readers', there are only people who answer questions which result in them being classified. The researcher does not watch someone reading, but asks a question like "How many issues of the Daily Mirror have you read or looked at recently? Research techniques themselves are the subject to controversy. For example, they nearly all depend on people's memories, which are notoriously fallible. 'It is terrifying to think how much research is needed to determine the truth of even the most unimportant fact.' It is therefore possible that some marketing decisions are wrong? That products are launched, publications fail, or advertising is placed on incorrect information? Therefore research is fallible. The figures may not be perfectly accurate, but they do connect with reality. It is not necessary to trust implicitly in order to make use of it. It is also foolish to dismiss research because it usually produces unsurprising results. In the majority of cases, research only confirms what is already known. It does, however, provide numerical data which can be put to good use. And sometimes research surprises the user into a fresh and more accurate view of the world.

The alternatives to using research are usually even less reliable.

Most research work is put out to independent specialist firms. This guarantees that the findings are unbiased since no research company will prejudice its reputation for honesty. It also ensures that maintenance of high technical standards.

Choosing a research company is hard because the standards used in the work are difficult to verify but have a major effect on costs. The two main points to check are the quality of the research officer who is actually directing the research and the quality of training and supervision of the interviewers who are asking the questions. So get quotations, methods of delivery of the results, payment and general servicing.

Every report of a sample survey should contain an explanation of the following points:

- 1 For whom, and by whom, the sample was conducted.
- 2 The objects of the sample survey.
- 3 General description of the universe covered, i.e. the people who are represented in the sample.
- 4 The size and nature of the sample and description of any methods: where applicable, the planned sample as well as the number of interviews achieved.
- 5 The time at which the fieldwork was done.
- 6 A description of the method by which the information was collected, i.e. whether by personal interview, mail interview, mechanical recording device or by some other method.
- 7 Adequate descriptions of field staff and any control methods used.

The main body of every report of a sample survey should contain:

- 1 Questionnaire.
- 2 Geographical distribution of interviews.
- 3 Factual findings.
- 4 Bases of percentages.

The publication of survey results should meet all these points. Without these, any interpretation of the findings is worthless.

Four Basic Methods of Consumer Research

1 Personal interviews

The classical method of consumer research is the personal interview with a pre-planned questionnaire. The interviewer has to record the answers to short, carefully phrased questions. There is no discussion: the interviewer should not take sides.

A considerable amount of information can be collected. There are many different ways of asking questions. For example:-

- 1 Direct, e.g. 'Have you had a holiday away from home during the last 12 months?'
- 2 About the household rather than the informant, e.g. 'Is there a television set in this home?'
- 3 Recall e.g. 'I would like you to say when you last read or looked at a copy of ...?'
- 4 Using a numerical scale, e.g. 'In an average month how often do you see issues of ...?'
- 5 Using a picture scale, e.g. 'Which of these pictures best shows about how much you usually see by the time you finish with a copy of ...?'

2 Self-completion

The interviewer may ask the informant to complete part of the questionnaire personally during the interview, rather than writing down what the informant says. Or may leave behind a questionnaire to be filled in and collect it later or ask for it to be mailed back. Or may carry out the whole survey by post, which puts less pressure on the informant,

On the other hand, the informant may get careless because no one seems to be checking answers or may even get someone else to do the job. The response rate can be low, though incentives to the informant help and then non-representativeness becomes a problem. Non-literates obviously cannot take part and generally the older and less educated reply less. But postal methods are obviously cheaper than personal interviews and their use is growing.

3 Panels

The interviewer may return later to the same informant, so that she gets information about changes over times. The information may belong to a panel kept in existence for years. The proportion of people willing to join a panel is naturally lower than those prepared to submit to a single interview. Sometimes this raises doubts whether these people are typical. There is some evidence that a bias can enter in this way. In some important areas like product purchase, panels have been found to give very accurate results. Panels are already used considerably in investigations of both products and media. The panel of most direct concern to agencies is the measurement of TV viewing.

4 Other methods

Formal questionnaires and diaries applied in interviews and to panels do not exhaust the research armoury. Interviews may be conducted by psychologists or special trained interviewers, with less reliance on a questionnaire - so called depth interviews. Or several people may be encouraged to talk together about a subject - group discussions, analyse a film shown at a theatre. Or people may be observed in situations as normal as possible: reading of magazines is filmed. Or one person in a household may record the behaviour of others.

Questionnaires can also be inserted in a publication to sample its readers. The method is cheap but obviously biased towards first readers and the proportion returned is often dangerously low.

Four Questions About a Research Report

Four questions now follow which the user of research may ask when faced with a research report. The first three are recommended. They should prevent even the non-technical user from being taken in by bad research.

1 Is the sample representative?

Research tells us about the habits and views only of the people actually interviewed. We should not extrapolate from these to other people who are not represented.

A common objective is to get a sample which represents the whole population. The classical method is carried out in two stages; first areas are selected at random and then a list of people is taken from the local Electoral Register. This is called a pre-selected sample, i.e. selected before the interviewer approaches the informant, or a random sample. It is a method that usually gives a representative sample as long as the proportion of people who elude the interview is not too large.

A cheaper method, because it saves interviewers' time, is the quota sample. This is often adequate. The interviewer picks the sample herself from people she finds at home, at work or in the street. She is given certain restrictions on the informants by age, sex, etc. (this is her quota)

2 Does the informant understand the questions ?

With all research techniques (except observation) we rely on answers given by the informant. Why should these be true? Does the informant even understand the questions?

The informant does not give the same careful attention to the answers as we do. Nor does the informant necessarily attach the same meanings to words as do specialists. Just because an answer is given is no guarantee that the question was understood, only that it was a stimulus of some kind. People are quite ready to express opinions, even on subjects about which they know nothing. But it is usually supposed it is more trouble for the informants to make up an answer than to tell the truth. In fact most people go to some pains to reply as honestly as they know how.

People do however want to please the interviewer, to treat the interview as a puzzle, to give the answer which they think is expected.

We should examine carefully the wording of the questions and the context in which they are asked. It

is also easy to be deluded into thinking that everyone is involved with a subject which you yourself find fascinating. Note also that very heavy repetition in the press and on TV (about politicians, for instance) has little effect on those who are not interested.

3 Are the conclusions substantiated?

This question goes beyond techniques. It covers the action which may be recommended as a result of the research. It reminds us that scrupulous standards in carrying out the work are not enough if what follows is not relevant. The results must be presented as simply and as honestly as possible. Selection of one's best points is a temptation to all representatives using research data.

There is therefore always a possibility that the conclusions in a research report select, suppress and exaggerate. In this situation buyers need an appraisal of the research by their own experts. This is one of the jobs of a researcher in an agency.

Most users of research do not go through or even see all the tabulations produced. They rely on the written report and a few key tables. When the work has been put out to a research firm, usually this company will write the technical report. To this an interpretative gloss may be added by the sponsors of the research. The factual description (by the research firm) and the sales pitch (by the sponsors) should be clearly separated.

There are two very common kinds of confusion against which we should be particularly on our guard: drowning in jargon and mixing up association with causation. Jargon is rife in research as in all specialist activities. It has the effect of isolating and magnifying the subject being investigated. Or perhaps there was an underlying cause to results that would lead to an incorrect conclusion.

4 Is the sample big enough?

The first question asked by unqualified people about a piece of research is often whether the size of the sample justifies the research.

One useful result from theory shows how statistical error decreases as sample size gets larger. - Doubling the size of sample means that precision is increased only 1.4 times. This is because the standard deviation of any result, or the standard error attached to it, is divided by the square root of the sample size. The cost of doubling the sample is not quite to double the cost of the research, for planning, analysis and reporting costs do not increase in proportion. But we do not get value for money in terms of greater precision when bigger samples are drawn. And after all, research is not done to establish eternal truths but to improve actions which themselves have a limited cost benefit. Therefore sample sizes are often smaller than statisticians would like.

Data can sometimes be a reasonable guide for action without dismissing every doubt. As Mrs. Dashwood asked (in *Sense and Sensibility*): 'Are no probabilities to be 'accepted, merely because they are not certainties?' We usually have the job of making decisions, not of ensuring beyond reasonable doubt that an observed result would be substantiated in a very large sample.

A market research that would be of most interest to Theosophy would be in the area of ascertaining answers to such questions as;

- * What percentage of the population are interested in ;

- a metaphysics ?
 - b meditation ?
 - c self development ?
 - d occult science ?
 - e psychic phenomena ?
- * What is the public perception of the Theosophical Society ?
 - * What is the public perception of Theosophy ?
 - * How to best attract people to the society maintain their interest and meet their general expectations

Once such perennials as these are answered, a data base would be established to plan a long term programme for the growth and depth of the society as a whole in the country.

SECTION 7

Chapter Twenty-three

VARIETY IN PRESENTATION

Members of the Society are used to listening for forty minutes or so to someone talking, with perhaps a question and answer period afterwards. While this has been the traditional way, it is not the only way. There are various ways in which theosophy could be presented and these should be considered. Some of these make use of audio-visual aids which have already been considered separately. Members will decide which methods are suitable for the public and which are more suited to members meetings.

There are many ways of presenting theosophical ideas, such as debates, symposiums, plays, creative dance presentations, poetry readings, exhibitions, musical presentations, demonstrations, experiments and experimental presentations, and also dramatic presentations. In addition to the above, selected artists could be invited to show and discuss their religious or mystical poetry. If members read mystical poems at meetings or on the public platform, explanations could be given by other members and suitable music could be interwoven with the presentation

Smaller talks which involve greater audience participation can also be used. Here a theme is introduced for ten or fifteen minutes and then the audience asks questions for about the same period, or as long as interest is shown. Another theme can then be introduced which could perhaps be one which was raised in the previous question period. This is a good method to use with the public where youth are present, as they like to participate by asking questions.

Another method is to show a video and give a short talk, or use Slides or a film-strip and give explanations.

Members should keep in mind the idea of trying to integrate music, poetry, pictures and commentary into a lecture, thus providing not only an informative, but also an artistic presentation. An example of one such approach is given, using the subject of Buddhism as the theme:

A spotlight illuminates a statue of the Buddha on a pedestal and Buddhist chants are heard. As the music fades, a voice (perhaps on a tape) says something about Buddhism. This may be an aphorism or consist of a suitable short Buddhist sermon. The spotlight now focuses on the lecturer who explains the sermon, fitting it into the general idea of Buddhism.

After about ten minutes or so the idea of meditation can be introduced and a tape or recording of a Buddhist meditation is played. After a short silence, suitable music or chants are heard.

Then some quotations are played from the tape while the spotlight is focussed on the statue. It then moves to the lecturer who now expounds the quotations. At suitable points, photos and pictures are projected and may be commented upon if desired. The presentation may conclude with some selected passages from Buddhist literature, using the tape recorder, and the spotlight can switch again to the statue of the Buddha. Some more music can be briefly heard and then fades away slowly, followed by a silence of five or ten seconds. The spotlight then goes off and in a few seconds all the lights are on.

If such a presentation is used for a public lecture, it is suggested that the audience be allowed to leave without a question period or a formal collection being taken up. In a public lecture the meditation would be left out.

It is possible that certain selected presentations could be filmed and taped which could be copied and

used by Branches in other countries. An example would be an artistic adaptation of the scene in Book III of Plato's Republic. Groups interested in this approach, could consider theosophical and other books and ideas with a view to creating other such presentations, and perhaps filming them as well.

Throughout this manual a variety of ways of presenting theosophical ideas have been given. Readers are directed to the topic, 'Clarity', in Section two, and to, 'Parts of a Speech', in Section three. Under Audio-Visual aids in the same section some information using computers has also been given.

The Need For Study Courses

The question to be considered can be put very simply. It is this. How can we attract more of the public to our branches? A second question is. How can we inject new life and vitality into our present membership? This of course is a very large question and there are lots of answers. I want to consider one MAJOR answer which includes many of the lesser answers.

Now it would be relatively easy to attract new members if branches had money or if Sections could be persuaded to sponsor large advertising campaigns for each branch. I don't think that is the answer however. The reason is simple. We are not ready for success. What would you do with thirty or more people if they joined your Branch. We are simply not organised to handle large numbers of eager students who join at the same time. For instance, we couldn't say we will give them more lectures. The reason is we haven't got enough trained lecturers, and it takes a long long time to write even one good lecture. So there are disadvantages to Lecturing. Lets examine what they are.

What's wrong with lectures?

- 1 They involve only passive listening
- 2 There is little chance for questioning especially during the lecture.
- 3 The public arrives and leaves with very little interaction with each other, or the chance to make friends.
- 4 For many people, lectures on different subjects are a very 'bitsy way' of learning a subject. One week it's Buddhism, the next its the Psychic Powers, then Reincarnation and so on. This is only a superficial approach, not an in-depth approach. Today the public go to courses on everything. They are used to courses and to pursuing a subject at a deeper level. In fact we live in an age of courses.

So the answer I am proposing to our questions, "How can we attract more of the public to our Branches?" and "How can we inject new life and vitality into our members?" is to provide them with STUDY COURSES which are one, two, three and four years long.

What are the advantages of a study course?

- 1 First of all a Study Course is not 'bitsy', it's planned and its an in-depth study of a subject.
- 2 It's sequential. That is you start at the beginning and continue in the right order.
- 3 People interact more, and have opportunities to make friends.

- 4 People are active participants during the course, they are more alive and awake. They know they can ask a question within three or four minutes. They will also do exercises and learn techniques. So students become active participators. Consequently there is more vigour and enthusiasm among members.
- 5 They feel they are progressing, step by step, and becoming competent students. That is something rare in the T.S. One of the members of a Course said. "I have learnt more in this three year Study Course than I have in twenty-five years of Theosophical membership."

Anecdote

A friend said of a firm he was doing some work for. They have been in business for 100 years, but they haven't got 100 years experience, they have got one years experience 100 times. He went on to explain that they haven't progressed, there is no planning, the same mistakes are being made, and they are repeating the same things again and again, that is there is nothing new, no progress.

Now this is exactly what is wrong with the T.S. in many cases. We haven't had 10 or 30 years experience, our branches and our membership have had one years experience repeated ten or thirty times in most cases. That is, there is no Forward Planning, no progression of learning, the same mistakes are being made again and again, and we just repeat the same things again and again. For learning to occur, and for members to feel and know they are progressing with new material, there must be planned, and progressive stages of study. In other words a Study Course for Year 1 students, then Year 2 students, then Year 3 students and so on. Just as they do at University.

- 6 Courses can provide much more than just information, they can provide skills and teach techniques in Meditation, Affirmation, Invocation, Concentration, Self-Awareness and Self-Transformation.
- 7 Once you have written a study course you can merely repeat it year after year. Instead of training New Lecturers and writing new Lectures, the only thing that is new is the students. No more new lectures to write for you use the same material year in and year out. You will need to update them as new examples and experimental data come to hand.
- 8 And finally as I mentioned people are used to taking courses. A.T.I., University, New Age Courses on Astrology or Self-Transformation. It is time the T.S. moved into the Modern way of presenting Theosophy.

I would like to make a comment for those who belong to small branches. When we first started in Auckland we only had five or six students. So don't worry about small numbers even if some of them drop away. All the leaders of our courses attended each meeting. They slowly learned how to answer questions, and they helped in answering questions if the leader of the meeting asked for their help. We all supported each other and a good enthusiastic group spirit was built up.

Today many of these same leaders are taking Study Courses of forty to fifty students. Members can suggest to their branch that over a period of one year they work as a team and develop a Study Course for their Branch. Or they could start working on an available course and adapt it to suit their requirements. That is that your members' meeting each week, will together plan and then write a Study course, calling on all their resources and everyone's expertise to do so.

Writing a course or adapting an available one could be done as a team project, where a strong sense of group spirit and oneness would be built up in the branch. In addition you would come to learn your Theosophy as you have never learnt it before. You would become a competent exponent of Theosophy. You would also develop a great many skills. Not just the skills of constructing and writing a course, but the skills which the course itself would teach such as Meditation, Invocation, Affirmation, Discussion skills, and so on. Finally you would have a course which you can provide for the Public, year after year, and so carry out your responsibilities to the Theosophical Society, effectively and efficiently.

The method of lecturing will be with us for a long time. What is being suggested here, is that once the lecture has aroused someones interest, they may then join, not only the branch, but also the Study Class provided.

It is possible of course, to run a branch without public lectures. This is done by advertising a year long (or two or three years long) study course at the beginning of each year.

Discussion groups

Discussion is a co-operative venture which demands attentive listening and critical thinking in addition to clear speaking. Discussion groups may be as important, if not more, in presenting theosophy than lecturing, as they invite involvement by the audience and are more responsive to the individual needs of members. Discussion is more demanding than lecturing in many ways and a great many theosophists have few skills in this field. Yet this is perhaps the most important ability that we are going to need. Branches should increase this kind of activity both in study groups and public presentations. Some suggestions to keep in mind are listed below.

Most importantly, there should be respect for the freedom of other members to hold their own beliefs, opinions or teachings. Secondly, it should be remembered that a discussion is not a debate, a contest for self expression, nor a speech-making class. Its purpose is to bring about an understanding of facts, ideas, processes, principles and people; or to produce some agreement on a particular course of action. The theme of the discussion should be vital or controversial, thus stimulating constructive thought as the group shares its knowledge, or investigates a particular issue.

There are at least two ways to run a group discussion. The first way calls for a leader who starts the discussion and suggests questions to be studied. He or she may guide the group, identify and block decisions and help the group to reach a goal. The group may then summarise or state any conclusion reached, which may be recorded for later work. In this context it would be correct to suggest that the speakers' suggestions be pertinent to the subject and that they keep to the point.

The second approach needs little leadership at all for there is no fixed goal towards which the group is moving. This encourages creativity, and there is no real demand to stick to the point as a theme is allowed to naturally develop. The discussion does not end with a conclusion or summary, but rather with the stating of a question, or list of questions, that the discussion has evoked.

No matter which method is used all members should be invited and encouraged to contribute, though no one should be pressured to do so. Statements should be brief, and courteous, and personality factors should be kept out of the discussion.

When dealing with youth it is necessary to remember that they prefer quick, wide ranging discussion, to artificial rules or authoritarians to dominate the group.

Discussion groups of three or four people are better for new or shy members, and also ensure more participation by members in general. It should be remembered that a discussion is a learning situation where the emphasis is not on being taught, but on group participation. It is an activity where people are working, sharing and developing together.

In a square room members can sit in a circle so everyone can see each other. In an oblong room the leader could be placed beside a long wall and members seated in an elongated semi-circle.

In selecting a topic the leader should make sure that it is clearly worded. The topic is often put in the form of a question, and the leader should have done some preparation on the content of the subject, and any activities required by him on the part of the members. A good idea is to have a short list of questions ready for use which are pertinent to the topic. If asked a question, a leader should throw it back to the group for discussion, thus inviting group discovery, rather than himself giving a cut and dried answer.

After perhaps an hour, the discussion could stop for a five minute break and, at the end of a discussion or a series of discussions, the leader could provide suggestion sheets for members to complete anonymously. These should consist of a series of questions relating to the work. They should be broad questions, e.g. "How may this study be improved?" and also specific questions relating to material covered. This information may suggest ways of improving the series. The leader should let members know he/she intends to do this at the beginning of the series, so that members may make notes and suggestions, right from the start.

Varieties of Discussion

Small group discussions, made up of four or five people, or ten at the most, are generally more useful than large groups. They encourage the newer members and the shy person, and also maintain greater member participation. It is important to keep in mind, that if members are given time to prepare for a discussion by suggesting a theme and some questions that will be considered, group participation will be better. A printed sheet given out to individual members a week before, will give opportunity for thought, study and prior discussion.

There are different ways of holding a discussion and a few approaches which give variety and maintain interest are listed.

- A Two or three people prepare and speak on the same or a different theme for five minutes. Discussion may then follow after each speaker or after the last speaker has finished.
- B Each member writes a question that worries or intrigues him on a slip of paper. The papers are put into a box and selected one by one for discussion.
- C One or more members read from a theosophical book and then pose some questions, prepared in advance, which arise from the passage read.
- D Groups of three or four people gather to consider one theme, an aspect of one theme or a totally different theme. These could probably be stated in question form. After discussion, the whole group comes together, and a leader from each smaller group gives the conclusions of that group, which he, or another member has written down. General discussion may follow if desired.
- E State the topic and hand out three or more questions about it to members. At the next meeting each member gives the results of his or her thought or study on the questions. Discussion could occur after each speaker, or at the end of all the presentations.
- F The following method is more suitable for books with a mystical 'beyond-the-mind' approach. Read a phrase or passage, and then meditate for a few minutes before discussing the results of such thought. Continue reading, meditating and discussing.

- G A member gives a talk for ten or fifteen minutes. The audience then splits into small groups to discuss the talk, for perhaps seven minutes, and to frame a question to ask the speaker.

Many members are aware of the principles of theosophy but find they cannot convey these van cross-examined by an outsider, especially in how to carry out some of them in actual practice. The best way to overcome this is to join as many discussion sessions as possible. In addition, members might like to form a discussion group, with the sole aim of developing their ability to discuss and communicate with others.

Apart from discussion itself, an interesting way to study the communication process, is for one or two members of the group, to sit outside the group and observe the discussion. Next time, two other have a turn. They should watch for specific points, and afterwards should describe and interpret what they have observed. These interpretations can then be discussed with the group. Since the aim is understanding, there is no need to specifically identify who said what or made such and such a mistake, as this creates antagonism

Another way is for the group to tape its own discussion and, while replaying it, stop and analyse problems as they are discovered. A further adaptation is to ask one or two beginners who are sympathetic to join the group for a session. They constitute a group to whom you explain theosophical ideas. Before commencing, instruct them to stop you if a word is used which they don't know, or only vaguely know, or if they don't understand you. Make a list of the problems encountered and find out which ones occur most often

Other projects, such as taping a political talk and then trying to discover shifts from the level of facts to inferences, to value judgments, will suggest themselves. These activities involve discussion on the findings, but they also develop other abilities which are useful in any discussion.

Group evaluation

- 1 Did members seem clear about what they were discussing?
- 2 Were questions answered or evaded?
- 3 Were the answers satisfactory or not? If not, why not?
- 4 What sort of things helped, and what hindered discussion?
- 5 Was anything which would have helped the discussion left out?
- 6 Did we prepare well enough for the discussion?
- 7 Did we try to create a friendly atmosphere where all felt free to join in?
- 8 Was genuine interest shown in the contributions of others?
- 9 Did we try to understand why some participants seemed long-winded, while others remained silent?
- 10 Did we clarify ideas that others were trying to express?
- 11 Did we use relevant examples to illustrate the ideas which we were trying to express?
- 12 Were we able to discuss new ideas without animosity?
- 13 Did we understand the problem better at the end?
- 14 Did we modify our opinions in the light of any further evidence produced in the discussion?
- 15 Were any worthwhile questions raised and was a note made of them?
- 16 Was the discussion productive and enjoyable?

The development of discussion skills

Types of Discussion

- 1 Answering fact questions.
- 2 Use inductive questioning to develop a concept or idea; i.e. drawing new conclusions from information: "if this is so and that is so, then it follows that"
- 3 Open ended questions for examining values and opinions. There are no right or wrong answers: e.g. 'Was Adyar the right place to start the T.S.?'
- 4 Problem solving questions: e.g. How can we get new members?

Size of groups: from five to twelve.

Kinds of Questions

- 1 Opinion seeking questions.
- 2 Specific questions where expert knowledge or some particular information is required: i.e. some people will be able to answer.

Purposes of Discussion

- 1 To solve problems.
- 2 To clarify one's point of view.
- 3 To re-evaluate one's opinions; i.e. examine your own views.
- 4 To gain feelings of acceptance and belonging.
- 5 To develop skills in organising one's thoughts and expressing theosophical ideas.

Methods of Learning

- 1 Read a book.
- 2 Listen to a lecture.
- 3 Participate as a group member.
- 4 Be an observer of a group but not a participant.
- 5 Vicarious learning - tapes, records & films of group sessions.
- 6 Lead a group.

Definitions of Methods

Brainstorming - a method which stimulates thinking and participation, by eliciting opinions that also provide an information base for further exercises. All members contribute ideas about a question. No discussion is allowed till all ideas are recorded.

Learning discussion skills

Activity No. 1

Name: Getting acquainted.

Purpose: To break the ice and tell others a little about yourself.

Requirements: 5 to 12 people in a circle; a handout or chart of instructions; continue with method as in Activity No.2

Method:

1. Stand up
2. Give your name.

3. What Lodge you belong to
4. Whether a new or long-term member
5. What appeals to you in theosophy.
6. Main interest in studying is
7. I am at present readingor have recently read
8. Give one theosophical concept you have found particularly useful in your own life.
9. Anything else you wish to say.

Each person in turn follows the above method.

Activity No. 2

Name: Contributing

Purpose: To encourage people to feel responsible about joining in and contributing ideas.

Requirements: 5 to 12 people in a circle paper and pencil

Method: Brainstorm some questions. Make sure that all can join in the questions.

Each person has a turn at calling out a question.

That person then goes round the circle and asks for a brief answer.

Then the next person reads out a question and acts as leader.

Continue until all have been leaders.

Variation:

After brainstorming, a preselected leader reads out a question, and a brief opinion is given by those who wish to. This is an easier activity.

Activity No 3

Name: Responding to contributions.

Purpose: To develop the ability to become aware of what others are saying, and not toss in ideas of your own.

Requirements: 10 people in a circle, paper and pencil

Method:

- 1 Brainstorm some questions.
- 2 The person who starts (No.1) gives his opinion to a selected question.
- 3 The next person going clockwise (No.2) comments positively on that opinion, but gives no ideas of his/her own.
- 4 Person No.3 gives his opinion or answer to the question or some other question,

and then person No.4 comments positively on that opinion and so on.
That is, Nos. 1,3,5,7,9 give answers to questions, while Nos. 2,4,6,8,10 comment positively.

- 5 If agreed to, the ones who answered the questions now become commentators, and the sequence can be gone through again.

Activity No. 4

Name: Careful listening.

Purpose: To learn to listen carefully. To learn to listen so you can perceive similarities and differences in peoples' answers.

Requirements: 10 people in a circle. Have questions prepared or brainstorm them.

- Method:
- 1 Split into pairs.
No.1 talks about a question, giving his opinion.
No.2 ..
 - a listens
 - b raises questions where s/he doesn't understand
 - c is supportive
 - d seeks clarification where necessary
 - e reflects what the speaker feels, e.g. "I feel you are angry about that".No.2 is there basically to listen and does not say very much. Change roles.
 - 2 Select a question for the whole group to discuss. Anyone may speak, but only after s/he has told the group what the previous speaker said - to that person's satisfaction.
 - 3 Person No.1 gives his opinion to a question, followed by person No.2 giving his opinion to the same question. The more reasons given the easier this exercise is.
No.3 now summarises the differences between the opinions given, and No.4 summarises the similarities between them.
Now Nos.5 & 6 have a new question and give their opinions.
No.7 then gives the differences and No.8 the similarities between their viewpoint.
Now Nos.9 & 10 give their opinions and viewpoints to a new question, and Nos.1 & 2 summarise the differences and similarities.

Activity No. 5

Name: Viewpoints.

Purpose: To realise there are a variety of answers or points of view to the same question.

Requirements: 6 to 12 people in a circle, with pencils and slips of paper

- Method:
- 1 Brainstorm 5 or 6 questions that are not just yes/no questions. Select one and read it out.
 - 2 Each person writes down a brief answer which may be just one word.

- 3 When all are finished each member reads out their own answer.
- 4 See if you can identify any similarities, differences or contradictions between the answers, but do not argue about these.
- 5 Realise there are many points of view to any question; i.e. similar, identical, different, contradictory.

Activity No. 6

Name: Learning new roles.

Purpose: To develop the ability to play different kinds of roles in a discussion.

Requirements: 10 to 12 people
 Chart of roles.
 Slips of paper, each with a role on it (see below)
 Prepare 4/5 topics, or interesting or controversial questions to discuss.

Step: 1 Explain the four roles, perhaps using a large chart.

ROLES

A. Initiator

Helps start discussion.
 Organises the group.
 Introduces new ideas.
 Raises new questions.

B. Clarifier

Asks for additional information.
 Requests definition of vague terms
 Raises questions about previous contributions.

C. Summariser

Brings group up-to-date on their progress.
 Indicates where they stand on the issue.
 Points out areas of agreement and disagreement.

D. Evaluator

Keeps group posted how well they are attaining their goals
 Points out weaknesses in process.

E. Observer

Looks for general problems. Notes who gave most of the ideas. Marks who did and who didn't have much opportunity to talk. Suggests methods of improving the discussion.

- Step: 2
- 1 Hand out slips of paper indicating roles to five selected persons from total group.
 - 2 Each person takes the role given on the paper, but does not announce what it is.
 - 3 Discuss a topic or controversial question prepared beforehand with chosen members acting out their roles.

- 4 At the conclusion try to guess who was playing each of the roles.
- 5 Role players now contribute their experience and learning to the group.
- 6 Repeat with a new question and different role players.

DISCUSSION LEADER EVALUATION CHART

Name

1 Fairness

.....

2 Authoritative

.....

3 Clear concise expression of ideas

4 Tactful interruptions

5 Formulates conclusions and summary

6 Rephrases ambiguous questions

7 Can analyse contributions and select for conclusions.....

8 Encourages the shy, plus participation by all.....

9 Stimulates interesting questioning.....

10 Control of meeting.....

11 Suggests fruitful discussion lines.....

12 Throws questions back to group

13 Evokes a spirit of co-operation

14 Able to remain silent

15 Unobtrusive guiding

16 Identifies and blocks digressions

17 Preparation.....

18 Clarifies doubtful point's.....

19 Supplies facts and concrete illustrations for theories

Seminars

Definition of a Seminar

A short course or conference, making extensive use of participative methods, and devote exclusive study of one subject, with the object of furthering knowledge in that area.

There can be several aims -

- a To impart skills or knowledge to a particular group.
- b To share experiences amongst members.
- c To create policy for an organisation.

1 Chairperson

- a Can be one of the speakers.
- b Gives introductory overview - sets the scene.
- c Introduces each speaker and states what aspect of the subject they will talk about
- d Sums up at the end.
- e Thanks the speakers.

2 Speakers

- a Three or four.
- b Prepare a talk and be ready to answer questions on this material.

3 Timing

One example.

Speakers may talk for 15 or 20 minutes. It should be agreed beforehand that all speak for the same length of time.

Example: Start at 2.30 p.m.

Two speakers till 3.15 p.m. This includes question time.

Afternoon tea.

Last speaker.

Question time and Chairperson's conclusion.

4 Question Time (i.e. audience participation)

- a Every 10 minutes or
- b At the end of each talk.
- c During the talk.

5 Afternoon Tea

Method:

- a The selected team meets with a list of subjects for consideration.
- b One subject is chosen by consensus.
- c Each person chooses one aspect of that subject:
e.g. Topic - Healing; Aspects - Magnetic Healing, Spiritual Healing etc.
- d Team meets again when all talks are completed. Discuss procedure, i.e. who speaks first etc; make sure there is no real overlap in subject matter; decide what audio-visual aids will be required.

WORKSHOPS

**Tell me and I'll forget
Show me and I may remember
Involve me and I'll learn**

GENERAL EXPLANATION

Aims and Purpose:

Workshops are practice sessions for members to increase their skills; e.g. in organising one's thoughts, expressing one's ideas, developing confidence in group discussion skills learning how to meditate, and how to use affirmations and invocations. They may also be used to teach healing skills. In addition to expressing theosophical ideas these skills can also be used for problem solving and as a method for study and research. They should be fun, and members should be supportive of one another.

Workshops provide opportunities for personal growth, group interaction and organisational improvement.

Definitions:

- 1 **Brainstorming** - aims to stimulate thinking and participation by eliciting opinions which can also provide an information base for further exercises.

Method:

- a Put up a general topic, issue, or question on a board.
 - b Members call out their spontaneous response reactions.
 - c All responses are accepted and written up in the words of the participant. No criticism, editing, discussion or argument is allowed. (b and c constitute brainstorming)
 - d A blackboard can be used if big enough or, alternatively, large sheets of paper blue-tacked to the wall and written on in clear big lettering, using a heavy black felt-tip pen.
- * General topics not requiring specialised or expert knowledge ...
- 1 Sharing theosophy with the general public.
 - 2 Letting ourselves be known to new members.
 - 3 Learning to share theosophy in new ways.
 - 4 Improving our skills in communicating theosophy.
 - 5 What is theosophical?
 - 6 What is the role of the T.S. in the world today?
 - 7 Simplifying theosophy.
 - 8 Can we best communicate theosophy by using topical issues?
 - 9 What should I read?
 - 10 Application of theosophy to everyday life.

Others - to be stated in a few words

Meditation is

Awareness is

2 Feedback:

Here we share our perceptions of a member or a group. In the case of an individual, tell him how he comes across or express what seems to be going on. If working with a number of people, discuss where the group has arrived at. It's a brief summing up. Make it descriptive and evaluative. Do it nicely and don't raise a person's defences. Feedback allows you to see yourself as others see you. Some groups only allow positive things to be said that develops the confidence of members.

3 Circular response

A question is put to a group sitting in a circle and each person in turn answers, comments or "passes". Everyone has the opportunity to speak.

4 Buzz groups

The large group splits into several small groups (buzz-buzz) to discuss the topic, an aspect, or problem. These are of short-duration with the leader reporting back to the main group.

5 Draw and answer questions

Before the workshop a series of questions is written on pieces of paper, folded and placed in a basket. Questions must be -

- a clear and simple,
- b allow for opinions,
- c not require specific information,
- d not allow a mere yes or no answer.

Examples of Questions:

What is theosophy?

Why are you a member of the Theosophical Society?

If theosophy has no dogma or set of beliefs to teach to the world, what is the purpose of the Society?

What should I read if I'm interested in learning more about theosophy?

How does theosophy describe the nature of man?

Is theosophy connected to an organised religion?

Variation: Members may be asked to write down a general question for others to answer.

6 Dual format

When members have had some experience in this workshop method, other methods may be used to add variety or to develop other skills. So far the purpose of the workshop has been to develop communication and other skills, but not to develop a deeper understanding of the questions or topics. They are merely a means to an end. But it is possible to construct a workshop where a dual format is used; i.e. to develop communication skills as well as to gain a deeper understanding of the question or topic under consideration.

Role play

- 1 Two or more people act out a situation. Obviously this calls for more confidence and ability.

Method:

- a Break into groups of two.

Scene: Imagine you are strangers sitting together on a bus. One of you notices the other is reading a book on theosophy and asks, "What is theosophy?":

then the other person has to answer.

- or b Two people practice the above and put it on in front of the whole group.
- or c Two people with no practice act out this scene before a group.
- 2 Pretend to lead an inquirers class where one member disagrees. Choose the leader and the one who will disagree.
- 3 Your husband or wife has recently died and you are on a bus. The person beside you, a Theosophist, is reading a book on rebirth. Start up a conversation.
- 4 Deliver a short talk.

Topics (for brainstorming)

- 1 Sharing Theosophy with the general public.
- 2 Letting ourselves be known to new members.
- 3 Learning to share Theosophy in new ways.
- 4 Improving our skills in communicating Theosophy.
- 5 What is theosophical?
- 6 What is the role of the T.S. in the world today?
- 7 Simplifying theosophy.
- 8 Can we best communicate theosophy by using topical issues?
- 9 What should I read?
- 10 Application of theosophy to everyday life.

Questions (to Draw and Answer Questions.)

- 1 What is theosophy?
- 2 Why are you a member of the Theosophical Society?
- 3 What is the purpose of the Theosophical Society?
- 4 What should I read if I'm interested in learning more about theosophy?
- 5 How does theosophy describe the nature of man?
- 6 Is the T.S. connected to an organised religion?

AIMS OF WORKSHOPS

- 1 To stimulate thinking on particular subjects or ideas.
- 2 To help each other express thoughts, feelings and understandings.
- 3 To clarify a difficult idea or subject.
- 4 To find answers to questions. It may be that each will find a different answer.
- 5 To aid in Self-discovery.
- 6 To develop skills.

Note: The Leader's function is to FACILITATE this process. He/she is not there to

- (a) dominate the conversation or
- (b) give detailed theosophical information, except where specific skills are taught.

Suggested questions to stimulate discussion (The leader should keep this handy)

- 1 Has this question ever occurred to anyone before?
- 2 Has anyone seen or heard of instances or examples of what we are discussing?
- 3 Has this or anything like this happened to you before?
- 4 What do you think about this question?
- 5 Do you think these ideas are helpful?
- 6 How have these ideas affected or changed you?
- 7 Have you any idea why you feel this way?
- 8 What makes you say that ?
- 9 Can you give us an example of what you are talking about?
- 10 What advantages or disadvantages do you see in this idea?
- 11 What do you think the next step is?
- 12 What can or should we do about this?
- 13 Did you find that helped you?
- 14 What conclusions can we draw about this?
- 15 What do you think are the consequences of this approach?
- 16 Have any of you tried to carry this out?
- 17 What was the result?
- 18 What are some of the problems you found?
- 19 How can we express this new understanding?
- 20 What can we do about this situation?
- 21 Could you explain that further?
- 22 What is the main problem here?

SUMMARY OF SOME WORKSHOP SUBJECTS/SKILLS

- 1 Develop problem solving skills.
 - 2 Learn to organise thoughts.
 - 3 Express ideas.
 - 4 Develop confidence.
 - 5 Teach discussion skills.
 - 6 Develop lectures.
 - 7 Teach healing skills.
 - 8 Teach meditation.
 - 9 Show how to construct and use Affirmations.
 - 10 Teach how to use Invocations.
 - 11 Develop etheric health.
 - 12 Develop astral and mental control.
 - 13 Seven Ray workshops. Self-discovery. Find out your strengths and weaknesses.
 - 14 Teach Peace meditations and encourage group service.
 - 15 Death and fear.
- etc. etc. etc.

IMPORTANT QUOTES

Definition of Theosophy

Divine wisdom, Theosophia or Wisdom of the Gods as Theogonia, Genealogy of the Gods.. The word means "A God" in Greek, one of the Divine Beings - certainly not "God" in the sense attached to the term in our day. Therefore it is not "Wisdom of God" as translated by some, but Divine wisdom such as that possessed by the Gods. (H.P.B.)

OTHER QUOTES

"Orthodoxy in Theosophy is a thing neither possible nor desirable. It is diversity of opinion within certain limits that keeps the T.S. a living and healthy body. Were it not, also, for the existence of a large amount of uncertainty in the minds of students of Theosophy, such healthy divergencies would be impossible and the Society would degenerate into a sect in which a narrow and stereotyped creed would take the place of the living and breathing spirit of Truth and an ever growing knowledge..." (H.P.B.)

Regarding the use of superphysical faculties A.Besant says: -

"There is a dangerous tendency to make books of observations authoritative instead of using them as materials for study. We must not add to the number of blind believers, but to the number of sane sober students."

"The Secret Doctrine is the accumulated Wisdom of the Ages. It is an uninterrupted record, covering thousands of generations of Seers, whose respective experiences were made to test and verify the tradition of teachings of higher and exalted Beings, who watched over the childhood of humanity. How did they do so? By checking, testing and verifying the traditions of old by the independent visions of great Adepts. No vision of one Adept was accepted till checked and confirmed by visions so obtained as to stand as independent evidence of other Adepts, and by centuries of experience." (H.P.B.)

"The Theosophical Society was formed at New YorkIt is an absolutely unsectarian body of seekers after Truth...Their bond of union is not the profession of a common belief, but a common search and aspiration for Truth" (Statement of the General Council)

"It is hardly one out of a hundred occult letters that is ever written by the hand of the Master whose name and on whose behalf they are sent, and the Masters have neither time nor leisure to write them; when a Master says "I wrote that letter" it means only that every word in it was dictated by him and impressed under his direct supervision Generally they make their Chela, whether near or far away write (or precipitate) them, by impressing upon his mind the ideas they wish impressed and, if necessary, aiding him in the picture-printing process of precipitation. It depends entirely upon the Chela's state of development how accurately the ideas may be transmitted and the writing model imitated." (H.P.B. Lucifer Magazine 111, p.93)

"Do not believe in a thing said merely because it is said; nor in traditions because they have been handed down from antiquity; nor in rumours, as such; nor in writings by sages, merely because sages wrote, them . . . nor on e mere authority of your own teachers or masters. But we are to believe when the writing, doctrine, or saying is corroborated by our own reason and consciousness. For this I have taught you: not to believe merely because you have heard; but when you believed of your own consciousness, then to act accordingly and abundantly."

The Buddha

THE THEOSOPHICAL SOCIETY

The THEOSOPHICAL SOCIETY was formed at New York, November 17, 1875, and incorporated in Madras, April 3, 1905.

Its three declared objects are:

- First To form a nucleus of the Universal Brotherhood of Humanity without distinction of race, creed, sex, caste or colour.
- Second To encourage the study of Comparative Religion, Philosophy and Science.
- Third To investigate unexplained laws of Nature and the powers latent in Man.

FREEDOM OF THOUGHT

Resolution passed by the General Council of the Theosophical Society on December 23, 1924.

As the Theosophical Society has spread far and wide over the civilised world, and as members of all religions have become members of it without surrendering the special dogmas, teachings and beliefs of their respective faiths, it is thought desirable to emphasize the fact that there is no doctrine, no opinion, no teaching, no opinion, no belief, by whomsoever ever taught or held, that is in any way binding on any member of the Society, none of whom is not free to accept or reject. Approval of its three objects is the sole condition of membership. No teacher or writer, from H. P. Blavatsky downwards, has any authority to impose his teachings or opinions on members. Every member has an equal right to attach himself to any teaching or to any school of thought which he may choose, but has no right to force his choice on any other member. Neither a candidate for any office, nor any voter, can be rendered ineligible to stand or to vote, because of his membership in any school of thought to which he may belong. Opinions or beliefs neither bestow privileges nor inflict penalties. The members of the General Council earnestly request every member of the Theosophical Society to maintain, defend and act upon the fundamental principles of the Society, and also fearlessly to exercise his own right of liberty of thought and of expression thereof, within the limits of courtesy and consideration for others.



The Three Truths



“The soul of man is immortal, and its future is the future of a thing whose growth and splendour has no limit”

“The principle which gives life dwells in us, and without us, is undying and eternally beneficent, is not heard or seen, or smelt, but is perceived by the man who desires perception”

“Each man is his own absolute lawgiver, the dispenser of glory or gloom to himself; the decreer of his life, his reward, his punishment.”



“These truths, which are as great as is life itself, are as simple as the simplest mind of man. Feed the hungry with them. . .”

– The Idyll of the White Lotus



The Theosophical World-View



THE THEOSOPHICAL SOCIETY, while reserving for each member full freedom to interpret those teachings known as theosophy, is dedicated to preserving and realising the ageless wisdom, which embodies both a world-view and a vision of human self-transformation.

This tradition is founded upon certain fundamental propositions:

- 1 The universe and all that exists within it are one interrelated and inter- dependent whole.
- 2 Every existent being—from atom to galaxy - is rooted in the same universal, life-creating Reality. This Reality is all-pervasive, but it can never be summed up in its parts, since it transcends all its expressions. It reveals itself in the purposeful, ordered, and meaningful processes of nature as well as in the deepest recesses of the mind and spirit.
- 3 Recognition of the unique value of every living being expresses itself in reverence for life, compassion for all, sympathy with the need of all individuals to find truth for themselves, and respect for all religious traditions. The ways in which these ideals become realities in individual life are both the privileged choice and the responsible act of every human being.

Central to the concerns of theosophy is the desire to promote understanding and brotherhood among people of all races, nationalities, philosophies, and religions. Therefore, all people, whatever their race, creed, sex, caste, or colour, are invited to participate equally in the life and work of the Society. The Theosophical Society imposes no dogmas, but points toward the source of unity beyond all differences. Devotion to truth, love for all living beings, and commitment to a life of active altruism, marks the true theosophist.





CAN YOU USE THESE QUOTES?

The experts said 'Not true' but they were wrong.

Many theosophical ideas are not acceptable today but this does not mean that they are wrong.

A book of quotes that lecturers could use covering many subjects is long overdue. There is still an enormous amount of work, that the ordinary member of the T.S., who has no special lecturing skills, could perform on behalf of those who do lecture.

"I can accept the theory of relativity as little as I can accept the existence of atoms and other such dogmas."

Ernst Mach

(Professor of Physics at the University of Vienna)

1913

"The energy produced by the breaking down of the atom is a very poor kind of thing. Anyone who expects a source of power from the transformation of these atoms is talking moonshine."

Ernest Rutherford (1871 - 1937)

After he had split the atom for the first time.

Gravitation: Its Discoverer Speaks

"That one body may act on another through a vacuum, without the mediation of anything else, by and through which their action and force may be conveyed from one to another, is to be so great an absurdity, that I believe no man who has in philosophical matters a competent faculty of thinking can ever fall into it."

Sir Isaac Newton

Letter to Richard Bentley, c. 1692

"How can he (Thomas Alva Edison) call it a wonderful success when everyone acquainted with the subject will recognise it as a conspicuous failure?"

Henry Morton

Professor of Physics and President of the Stevens Institute of Technology,
commenting on Edison's electric light bulb, December 28 1879

"There is not the slightest indication that (nuclear) energy will ever be obtainable. It would mean that the atom would have to be shattered at will."

Dr. Albert Einstein

Physicist

1932

See the marvellous book, 'The Experts Speak' by C. Cerf and V. Navasky, Pantheon Books, for this definitive compendium of Authoritative Misinformation, on a vast variety of subjects.

Chapter Twenty-five

THE MOST IMPORTANT FACTOR OF ALL

This manual of suggestions and ideas is impotent without YOU.

It is our most wondrous opportunity to help make the Masters' dreams come true. For the Theosophical society was the dream child of some of the Masters of the Wisdom. They have inspired its founders. They have provided the Wisdom Teachings that guide us to our greater selves. They have pointed out the Way. But it is for us to set out on the journey. For us to do the work. For us to help take care of the great 'orphan' humanity.

And the answer to the age old question of 'Who will do it' must always be

**YOU
YOU
YOU**

HOW COMMITTED AM I AS A THEOSOPHICAL WORKER

Knowledge must be burned, hammered and beaten like pure gold. Then one can wear it as an ornament.

Tibetan saying

Write down a true response to the following statements. Put a YES or NO and whether this is really an excuse. Then put a relevant comment.

Yes No Excuse

- 1 I am too circumscribed by fate. My hands are tied.
COMMENT:
- 2 I have no opportunities to serve others.
COMMENT:
- 3 There is no one who needs my affection or knowledge.
COMMENT:

- 4 Life has killed my enthusiasm and my ideals.
COMMENT:
- 5 Pain holds me back from service.
COMMENT:
- 6 Poverty shuts me away from my fellows.
COMMENT:
- 7 I have no time as I am enslaved by the bitter rhythm of daily work.
COMMENT:
- 8 I have no outlets.
COMMENT:
- 9 I am too old, or too young.
COMMENT:
- 10 Service is too dull and unrewarding.
COMMENT:
- 11 I am too deeply stuck in despair.
COMMENT:
- 12 I am too tired.
COMMENT:
- 13 I am too sick a lot of the time.
COMMENT:

Conclusion

- 1 My service is partial because.....
.....
- 2 My consecration is weak because.....
.....
- 3 I am overwhelmed by inertia because.....
.....
- 4 I lack interest in others because.....
.....

Planned Intention

I will rectify the above problems by.....

.....

.....

.....

BIBLIOGRAPHY

A SPEAKER'S GUIDE

PUBLIC SPEAKING

Author	Title
1 Brandreth, G.	The Complete Public Speaker
2 Gondin, W.	The Art of Speaking Made Simple
3 Kirkpatrick, A.	The Complete Public Speaker's Manual
4 Elliott, S.	Speaking in Public
5 Carnegie, D.	The Quick and Easy Way to Effective Speaking
6 Dunckel/Pamham	The Business Guide to Effective Speaking
7 Malouf, D.	How to Create and Deliver a Dynamic Presentation
8 Prochnow, H.	The Public Speaker's Treasure Chest

A WRITER'S GUIDE

1 Zinsser, W.	On Writing Well
2 Bates, J.	Writing With Precision
3 Kolb, H.	A Writer's Guide
4 Venolia, J.	Rewrite Right
5 Gentz, W.	Writing to Inspire
6 Wells, G.	The Successful Author's Handbook
7 Delton, J.	The 29 Most Common Writing Mistakes
8 Venolia	Write Right
9 Baker, S.	Writing Nonfiction That Sells
10 Ashem, G.	The Art of Writing Made Simple
11 Flesch, R.	A New Guide to Better Writing
12 Bryant, J.	Anybody Can Write
13 Cheney, T.	Getting the Words Right

OTHER USEFUL BOOKS

14 Waldhorn, A.	English Made Simple
15 Strunk, W.	The Elements of Style
16 Lewis, N.	Word Power Made Easy
17 Funk, W.	The Way to Vocabulary Power and Culture
18 Roget, J.	Roget's Thesaurus
19	Dictionary of Synonyms and Antonyms and Homonyms
20	The Right Word at the Right time (Reader's Digest)
21	Use the Right Word (A Modern Guide to Synonyms - Reader's Digest)
22	Dictionary

VIDEO TAPES

- | | | |
|---|-------------|---|
| 1 | Sell, J.M. | The Art of Public Speaking Part 1 (3 x 90 mins) |
| 2 | Sell, J.M. | The Art of Public Speaking Part 2 (2 x 90 mins) |
| 3 | Sell, J.M. | Using an Overhead Projector |
| 4 | Taylor, L. | Preparation of Charts |
| 5 | England, D. | The Art of Public Speaking |

BOOK LIST NO 1

Cosmogogenesis

- | | | |
|---|------------------|--|
| 1 | G. Hodson | Lecture Notes, Vol. II |
| 2 | G. Hodson | Occult Powers in Nature and in Man |
| 3 | H. P. Blavatsky | The Secret Doctrine, Vol. I |
| 4 | C. Jinarajadasa | First Principles of Theosophy |
| 5 | Pavri | Theosophy Explained in Questions and Answers |
| 6 | C. W. Leadbeater | Man, Visible and Invisible |
| 7 | A. Besant | A Study in Consciousness |

Monad and Planes of Nature

- | | | |
|---|------------------|-------------------------------|
| 1 | C. W. Leadbeater | The Monad |
| 2 | G. Hodson | Lecture Notes, Vol. I |
| 3 | C. W. Leadbeater | The Astral Plane |
| 4 | C. W. Leadbeater | The Devachanic Plane |
| 5 | C. Jinarajadasa | First Principles of Theosophy |
| 6 | G. Hodson | The Soul's Awakening |

Constitution of Man (Superphysical Anatomy)

- | | | |
|----|------------------------|---|
| 1 | C. W. Leadbeater | Man, Visible and Invisible |
| 2 | A. Besant | Thought Power, Its Control and Culture |
| 3 | A. E. Powel | The Etheric Double |
| 4 | A. E. Powel | The Astral Body |
| 5 | A. E. Powel | The Mental Body |
| 6 | A. E. Powel | The Causal Body |
| 7 | C. W. Leadbeater | Man and His Bodies |
| 8 | B. F. Reyes | Scientific Proof of the Existence of the Soul |
| 9 | P. Payne and L. Bendit | The Psychic Sense |
| 10 | P. Payne and L. Bendit | Man Incarnate |
| 11 | G. Hodson | Lecture Notes, Vol. I |

Life After Death

- | | | |
|---|------------------|----------------------|
| 1 | C. W. Leadbeater | The Astral Plane |
| 2 | C. W. Leadbeater | The Devachanic Plane |
| 3 | A. Besant | Death and After |

- | | | |
|---|------------------|------------------------------|
| 4 | C. W. Leadbeater | The Other Side of Death |
| 5 | G. Hodson | Through the Gateway of Death |
| 6 | C. W. Leadbeater | The Inner Life |

Reincarnation

- | | | |
|---|-------------------|--|
| 1 | G. Hodson | Reincarnation - Fact or Fallacy |
| 2 | I. Stevenson | Twenty Cases Suggestive of Reincarnation |
| 3 | Head and Cranston | Reincarnation: An East-West Anthology |
| 4 | L. Weatherhead | The Case for Reincarnation |
| 5 | C. W. Leadbeater | The Inner Life |

Karma

- | | | |
|---|------------------|--|
| 1 | G. Cerminara | Many Mansions |
| 2 | A. Besant | A Study in Karma |
| 3 | G. Hodson | Lecture Notes, Vol., I, p. 256 |
| 4 | C. Jinarajadasa | First Principles of Theosophy |
| 5 | Pavri | Theosophy Explained in Questions and Answers |
| 6 | C. W. Leadbeater | The Inner Life |

Psychic Powers

- | | | |
|----|----------------------|------------------------------------|
| 1 | G. Hodson | The Science of Seership |
| 2 | C. W. Leadbeater | Clairvoyance |
| 3 | A. Home | Theosophy and the Fourth Dimension |
| 4 | J. B. Rhine | The Reach of the Mind |
| 5 | L. J. Bendit | Paranormal Cognition |
| 6 | E. Wood | Concentration |
| 7 | G. Hodson | A Yoga of Light |
| 8 | I. Cooper | Methods of Psychic Development |
| 9 | R. C. Johnson | Psychical Research |
| 10 | C. W. Leadbeater | The Inner Life |
| 11 | Edited H. T. Edmunds | Psychism and the Unconscious Mind |

Pathway of Hastened Attainments and Perfected Humanity

- | | | |
|----|------------------|-----------------------------------|
| 1 | A. Besant | The Masters |
| 2 | A. Besant | The Inner Government of the World |
| 3 | A. Besant | In the Outer Court |
| 4 | A. Besant | The Path of Discipleship |
| 5 | C. W. Leadbeater | The Masters and the Path |
| 6 | G. Hodson | The Pathway to Perfection |
| 7 | Krishnamurti | At the Feet of the Master |
| 8 | G. Hodson | A Yoga of Light |
| 9 | G. Hodson | Thus Have I Heard |
| 10 | A. Besant | Superhuman Men |
| 11 | J. Van der Leeuw | The Fire of Creation |

Science

- | | | |
|---|--------------------------|---|
| 1 | A. Home | Theosophy and the Fourth Dimension |
| 2 | Kilner | The Human Aura |
| 3 | R. Crookall | The Techniques of Astral Projection |
| 4 | Ian Stevenson | Telepathic Impressions |
| 5 | J. W. Dunne | An Experiment In Time |
| 6 | Oestrander and Schroeder | Psychic Discoveries Behind the Iron Curtain |
| 7 | J. B. Rhine | The Reach of the Mind |

Art and Theosophy

- | | | |
|---|-----------------|-----------------------------|
| 1 | C. Heline | Esoteric Music of R. Wagner |
| 2 | C. Heline | Beethoven's Ninth Symphony |
| 3 | C. Jinarajadasa | Art as Will and Idea |
| 4 | C. Heline | Esoteric Music |
| 5 | C. Jinarajadasa | Art and the Emotions |

Psychology

- | | | |
|----|---------------|--------------------------------------|
| 1 | G. Hodson | Seven Human Temperaments |
| 2 | C. Jung | Psychological Reflections |
| 3 | C. Jung | The Undiscovered Self |
| 4 | Dr. Assagioli | Psychosynthesis |
| 5 | L. J. Bendit | The Mysteries Today and Other Essays |
| 6 | E. Wood | Seven Rays |
| 7 | C. Jung | Modern Man in Search of a Soul |
| 8 | P. W. Martin | Experiment in Depth |
| 9 | Erich Fromm | The Forgotten Language |
| 10 | L. J. Bendit | Paranormal Cognition |

BOOK LIST NO 2**Beginners**

- | | | |
|---|------------------|--|
| 1 | Clara Codd | The Ageless Wisdom of Life |
| 2 | G. Farthing | Theosophy, What's it all About |
| 3 | C. W. Leadbeater | Textbook of Theosophy |
| 4 | E. and F. Layton | Some Basic Concepts of Theosophy |
| 5 | P. Pavri | Theosophy explained in Questions and Answers |
| 6 | C. Humphries | The Field of Theosophy |
| 7 | I. S. Cooper | Reincarnation the Hope of the World |
| 8 | H. Benjamin | Everyone's Guide to Theosophy |
| 9 | A. Gardner | Introductory Studies in Theosophy |

Intermediate

1	C. W. Leadbeater	The Inner Life
2	L. J. Bendit	Man Incarnate
3	Norman Pearson	Space, Time and Self?
4	A. Besant	Thought Power
5	A. E. Powell	The Etheric Body
6	A. E. Powell	The Astral Body
7	A. E. Powell	The Mental Body
8	Hugh Shearman	Modern Theosophy
9	Arthur Osborn	Expansion of Awareness
10	A. Besant and C. W. Leadbeater	Thought Forms
11	H. P. B. Ed. by Joy Mills	Key to Theosophy
12	G. Hodson	Vital Questions Answered
13	C. W. Leadbeater	Man Visible and Invisible
14	C. W. Leadbeater	The Other Side of Death

Advanced

1	H. P. Blavatsky	Isis Unveiled
2	E. Wood	Secret Doctrine
3	A. Besant	The Ancient Wisdom
4	A. E. Powell	The Solar System
5	H. P. Blavatsky	The Secret Doctrine
6	A. Besant	Study in Consciousness
7	A. E. Powell	The Causal Body

BOOK LIST NO 3

The following titles are arranged in the order in which the books should be read to obtain, without digression, a progressive knowledge of Theosophy. This order was compiled by Mr G. Hoc

For Study

An Outline of Theosophy	C. W. Leadbeater
A Textbook of Theosophy	C. W. Leadbeater
First Principles of Theosophy and other works	C. Jinarajadasa
The Ancient Wisdom	A. Besant
The Great Plan	A. Besant
Man, Visible and Invisible	C. W. Leadbeater
Thought Forms	A. Besant and C. W. Leadbeater
Thought Power, Its Control and Culture	A. Besant
An Introduction to Yoga	A. Besant
The Manuals of Theosophy, No's 1 to 7	A. Besant and C. W. Leadbeater
Invisible Helpers	C. W. Leadbeater
Esoteric Christianity	A. Besant
The Christian Creed	C. W. Leadbeater

The Inner Life, Vols. I and II	C. W. Leadbeater
The Hidden Side of Things	C. W. Leadbeater
The Masters	A. Besant
The Inner Government of the World	A. Besant
In the Outer Court	A. Besant
The Path of Discipleship	A. Besant
Initiation, the Perfecting of Man	A. Besant
The Masters and the Path	C. W. Leadbeater
The Light of Asia	Sir Edwin Arnold
The Song Celestial	Sir Edwin Arnold
Mount Everest	G. S. Arundale
A Theosophist Looks at the World	N. Sri Ram
The Human Interest	N. Sri Ram
An Approach to Reality	N. Sri Ram
Man: His Origins and Evolution	N. Sri Ram
Destiny	Geoffrey Hodson
The Brotherhood of Angels and of Men	Geoffrey Hodson
The Angelic Hosts	Geoffrey Hodson
Reincarnation: Fact or Fallacy?	Geoffrey Hodson
The Seven Human Temperaments	Geoffrey Hodson
The Miracle of Birth	Geoffrey Hodson
The Kingdom of the Gods	Geoffrey Hodson
The Pathway to Perfection	Geoffrey Hodson
Old Diary Leaves, Vols. I, II, III	H. S. Olcott

Reference Books

The Etheric Double	A. E. Powell)Indexed
The Astral Body	A. E. Powell)compilations
The Mental Body	A. E. Powell)which all serious
The Causal Body	A. E. Powell)students should
The Solar System	A. E. Powell)posess.
The Key to Theosophy	H. P. Blavatsky	
Isis Unveiled	H. P. Blavatsky	
The Secret Doctrine	H. P. Blavatsky	
The Theosophical Glossary	H. P. Blavatsky	
Letters from the Masters of the Wisdom (compilations)	C. Jinarajadasa	
The Mahatma Letters to A. P. Sinnet (transcribed and compiled)	A. T. Barker	
The Science of the Sacraments	C. W. Leadbeater	
The Hidden Side of Christian Festivals	C. W. Leadbeater	
The Chakras	C. W. Leadbeater	
Talks on the Path of Occultism	A. Besant and C. W. Leadbeater	
The Lives of Alcyone	A. Besant and C. W. Leadbeater	
Man: Whence, How and Whither	A. Besant and C. W. Leadbeater	
The Story of Atlantis	Scott Elliott	
Kundalini	G. S. Arundale	
The Lotus Fire	G. S. Arundale	
The Science of Seership	Geoffrey Hodson	
Some Experiments in Four-Dimensional Vision	Geoffrey Hodson	

Devotional Books

Christ and Buddha (and all the smaller books)	C. Jinarajadasa
The K. H. Letters to C. W. Leadbeater (and other compilations)	C. Jinarajadasa
The Practice of the Presence of God	Brother Lawrence
Spiritual Maxims	Brother Lawrence
At the Feet of the Master	J. Krishnamurti
The Doctrine of the Heart	A. Besant
The Bhagavad Gita (Translated)	A. Besant
Viveka Chudamani (Translated)	M. Chaterji
Light on the Path	M. Collins
The Idyll of the White Lotus	M. Collins
The Voice of the Silence	H. P. Blavatsky
The Gospel of the Buddha	Paul Carus
The Life of the Buddha	L. Adams Beck
Thoughts for Aspirants	N. Sri Ram
Meditation on the Occult Life	Geoffrey Hodson
Be Ye Perfect	Geoffrey Hodson
Thus Have I Heard	Geoffrey Hodson
A Yoga of Light	Geoffrey Hodson

Occult Fiction

John Silence	Algernon Blackwood
The Education of Uncle Paul	Algernon Blackwood
The Bright Messenger	Algernon Blackwood
The Centaur, and other Works	Algernon Blackwood
A Brother of the Shadow	Grace Colmore
The Ninth Vibration	L. Adams Beck
The Treasure of Ho	L. Adams Beck
The Garden of Vision	L. Adams Beck
The House of Fulfilment	L. Adams Beck
The Splendour of Asia, and other works	L. Adams Beck
Om	Talbot Mundy
Zanoni	B. Lytton
The Coming Race	B. Lytton
Peter Ibbetson	Du Maurier
The Perfume of Egypt	C. W. Leadbeater
The Caves and Jungles of Hindustan	H. P. Blavatsky
Karma	A. P. Sinnet
The Youngest Disciple	Edward Thompson

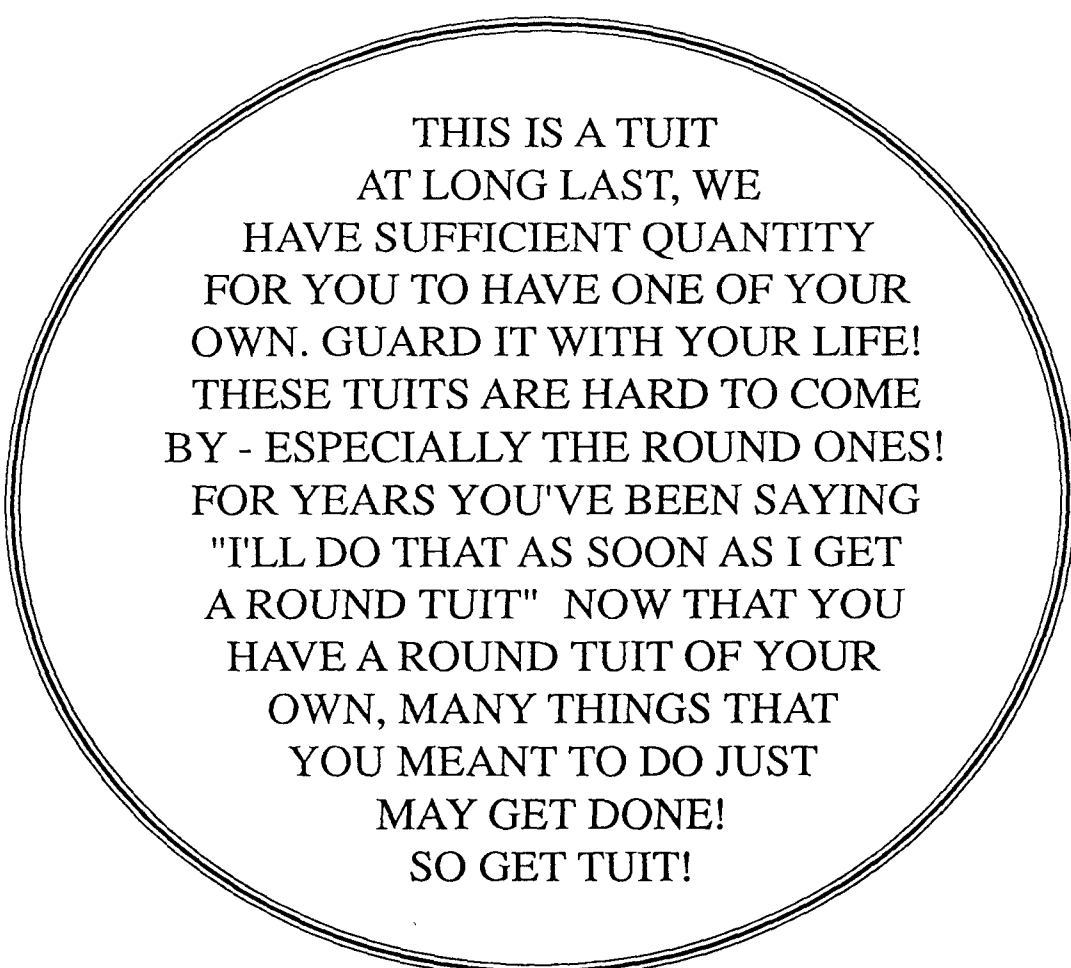
Spiritual Healing

The Healing Light	Agnes Sanford
Everyman's Search	Rebecca Beard
Everyman's Goal	Rebecca Beard
Everyman's Mission	Rebecca Beard

A New Way to Pray
The Soul's Sincere Desire
I Will Lift Up Mine Eyes
How to Find Health Through Prayer
He Heals Today
Recovery
A Doctor Heals by Faith
A Doctor's Faith Holds Fast

W. Mandleverer
Glenn Clark
Glenn Clark
Glenn Clark
Elsie Salmon
Starr Daily
Dr. Christopher Woodward
Dr. Christopher Woodward

All of these lists could be greatly extended.

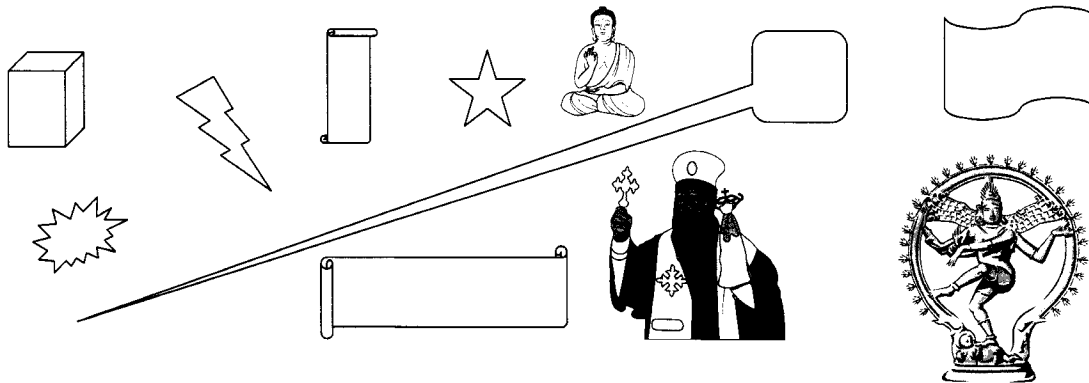


THIS IS A TUIT
AT LONG LAST, WE
HAVE SUFFICIENT QUANTITY
FOR YOU TO HAVE ONE OF YOUR
OWN. GUARD IT WITH YOUR LIFE!
THESE TUITS ARE HARD TO COME
BY - ESPECIALLY THE ROUND ONES!
FOR YEARS YOU'VE BEEN SAYING
"I'LL DO THAT AS SOON AS I GET
A ROUND TUIT" NOW THAT YOU
HAVE A ROUND TUIT OF YOUR
OWN, MANY THINGS THAT
YOU MEANT TO DO JUST
MAY GET DONE!
SO GET TUIT!

POWERPOINT PRESENTATIONS

PowerPoint presentations allow us to build up a sequence of images or words or both, which can then be projected onto a wall or screen.

The “slides” (as they are called) can be presented to support your lecture or talk, as they give information and images. Many of these images or photographs may be found on the web and are free. Others may be found on your own software, bought on a disc at a shop or you can make your own.



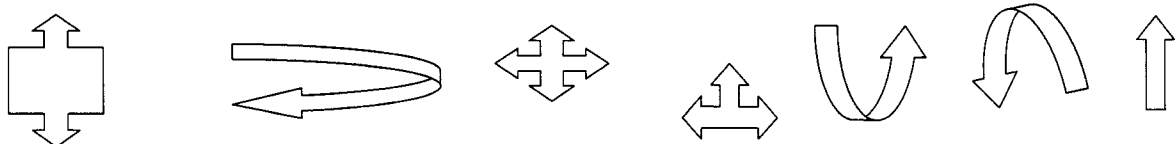
The advantage of such a presentation is that it can be used time and time again. It comes with templates and colourful backgrounds and can be used with music if necessary. The main points of your subject can appear on the screen in large black or coloured letters in a variety of scripts and sizes. They can also be printed out and given to the audience as a “handout” at anytime.

Theosophy **Theosophy** *Theosophy* **THEOSOPHY** **THEOSOPHY** *Theosophy*
Theosophy *Theosophy* **Theosophy** **THEOSOPHY** *Theosophy*

Some of the disadvantages of a PowerPoint presentation are that a machine has to be hired or purchased, and if courses are undertaken they cost time and money. Also practise is required in using the remote with the machine at required times and matching slides to your main talk. All the images and words are there to support your talk not replace it. They add interest and explanation and each image and word should be very carefully chosen.

With regard to training, sometimes a member of Lodge has sufficient skills to lead a training course for the TS members. This would be the ideal situation, where problems and ideas, which strictly pertain to theosophy can be discussed.

Members who have ability with Photos Shop or PhotoImpact would be able to add all sorts of personally created pictures and images which increase the interest and make it clear what is being spoken about. Also, arrows may point in certain directions indicating relationships and which section comes after the other.



Another very interesting development is that animations may be performed. With the animations we put images, arrows, photographs, words and artistic compositions, together in a certain sequence. Each part of the sequence means a new movement on the screen a little bit like watching a movie. By using the remote, we may set the whole sequence going automatically to the very end. Alternatively, we may stop and start the sequence at any time, by using a remote which we control.

These animations are perfect for many theosophical processes. They explain either intricate or obscure ideas, which require a certain amount of visualisation abilities. These may take a lot of words, which many people may not be able to follow but with one picture they may understand it at once. Keep in mind that we learn 80% through seeing and only 10% through hearing. There are some very exciting possibilities in this area.

A huge number of Tutorials can be found by typing 'PowerPoint tutorial' into Google.