

Your Voice Is Your Business

The Science and Art of Communication

SECOND EDITION



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Preface

This expanded second edition of *Your Voice Is Your Business* responds to the desire on the part of readers to have us expand many of the topics, illustrations, and techniques they found helpful in the original version. The text updates the science in the dynamic field of speech-language pathology with two brand new chapters. Stylistically, we have made the writing more vivid, powerful, and direct.

A new feature of this edition is the companion website, an interactive and updatable resource offering instructive illustrations, videos, and content that bring the book's topics and exercises to life. Instructors and students will find the website of enormous value in reinforcing learning and enabling practical application of key concepts.

We always believed that our readers were interested in applying the techniques of voice science to the communication needs of people who want a better understanding of interpersonal effectiveness, as well as a guide to self-improvement as communicators. In fact, we experienced a demand for even greater technical knowledge. This edition responds with more depth and content in the application of our knowledge of the human voice.

We co-authors have also expanded our vision since the publication of the first edition. Lonnie has been coaching MBA students in executive leadership at the Wharton School of Business at the University of Pennsylvania. He has encountered there a marked desire of these future leaders for improvement in all areas of interpersonal communication.

Cari has founded the now flourishing Performing Arts Training Academy in Northeastern Pennsylvania. Cari's work with her professional staff of musicians, singers, dancers, and actors—and their work with student performers—has reinforced the need for, and the unqualified usefulness of, knowledge-based applications of voice science to expression and performance at the highest levels.

Both of us have continued our work with speech-language pathology students, leaders, and executives in a wide array of professions and industries, Cari as an associate professor of voice science in her award winning program at Misericordia University, Lonnie as a global consultant to leaders in the private, public, and military sectors. We bring to this edition a fresh and relevant perspective, a wealth of new and confirmed understandings about the fields of voice science and self-presentation.

As a result of these learnings, we have been able to rework a fine book and make it significantly better. It will be a staple in a variety of departments including speech-language pathology, communications, theater and drama, and business. We are grateful to users of the earlier edition who have been kind enough to offer the terrific feedback that has led to this second edition of *Your Voice Is Your Business*.



Introduction: The Search for Your Voice

How we are educated by children, by animals! Inscrutably involved, we live in the currents of universal reciprocity.

—Martin Buber, *I and Thou*

A Troubling Case

At the dawn of the 20th century, when The Victor Company was looking to brand its Victrola record player, it selected a painting by Francis Barraud. The canvas featured a mutt named Nipper, head tilted toward the horn of a wind-up device emanating a sound. What attracts the dog most is as distinctive as a fingerprint, as hypnotic as a dangling pocket watch: It is “His Master’s Voice.”

There’s a reason this picture creates such an indelible impression. We grasp implicitly the importance of the voice, its power to beckon, to describe, to thrill, to enrich. It is life-encompassing sound, primitive as a simian grunt, sophisticated as a Shakespearean soliloquy.

We have assigned some major responsibilities to these little vibrations in the throat. When a friend urges you to “speak in your own voice,” to “voice your feelings,” those little vibrations encapsulate the very essence of your unique self. They connote the weighty authority of whole nations when a leader summons “the voice of the people.” They take on moral qualities, too, like the courage to “lift your voice against tyranny” or the compassion to “voice your concern.”

The great religious leader, Oscar Romero, was called “the voice of the voiceless” because he spoke in the name of the poor and oppressed. When the U.S. government created a radio station to

broadcast its message into Communist countries during the Cold War, it was called “The Voice of America.” When a tire company created a classical music program to tout its unlikely upper crustiness, it was called “The Voice of Firestone.” In business circles, the key to understanding quality is intimately bound up with hearing and heeding the “VOC” or “Voice of the Customer” (Pande, Neuman, & Cavanaugh, 2000).

People who work with children know that almost from birth infants are drawn to the human voice, its sounds and the very sight of a mother’s lips making those sounds. Researchers have noted that the focusing distance of a newborn’s eyes is the exact span from those eyes to mother’s lips when nursing (Stephenson, 2013).

Those who enlist you as their ally tell you to “raise your voice,” while those who want your obedience warn you to “keep your voice down.” And if that is not enough, you are even told to watch your “tone of voice.” Nothing the voice does is beneath notice.

As we considered a title for this second edition, we realized that we were embarking on a new stage in our investigation of the ways we humans seek to transmit our intentions to others. We have uncovered new layers of understanding in the past seven years, outgrowths of the expanding science of voice and communication, along with exciting new insights into the artistry involved in reaching an audience and making our intentions present to them.

Science and art, the empirically discoverable and the humanly imaginable—this inseparable duality conspires to produce a profound connection between you and me, the connection of people interacting and all the while seeking to understand and getting it right. The title of this second edition, then, recognizes that successful interpersonal communication requires these two elements. *Your Voice Is Your Business: The Science and the Art of Communication, Second Edition* proposes that interpersonal effectiveness comprises a combination of knowledge, skills, and talent.

The science helps you to learn about and understand the workings of this vital asset, this mechanism called voice. How is it produced? How do you make it louder, quieter? How do you change its tone and quality? How does it help you express emotion and intention? How do you keep it working and meeting your needs? These questions are important to you because it is your voice and it is vital to your art, your communication, and your career. To help

you accomplish this aim, we will explore the vocal sciences, cashing in on the rich lode of empirical knowledge about the voice as a physical and physiological reality. Armed with this insight we will travel the haunts and havens where people play and work, brag and barter, whisper, shout, and sing. There we will transform knowledge into skill, skill into competence, competence into creativity. You will learn to use those little vibrations and use them well. You will further learn not only the use of the voice but its care—tending to your voice, maintaining its good working order, and keeping it safe.

Many of our clients both in the vocal rehabilitation world and the corporate world influenced our desire to write this book. All have realized the importance of their voice in some capacity. One corporate client in particular was jolted into the discovery of just how valuable an asset her voice was after comments were made about her voice by her own managers following a bout with laryngitis. She noticed that they were not taking her seriously.

When we serve up examples like this one, we will fabricate names to protect the anonymity of clients, and we are not hesitant to create composites as long as the resulting illustrations are true to our experience with real life clients. This client's alias is Genevieve. She was a high-level manager in a large corporation who enlisted Lonnie's help because she was worried that her employees found her voice weak and lacking in authority. One of this book's co-authors, Lonnie is an executive leadership coach who had conducted a presentation skills workshop for Genevieve's company in the past. She remembered that he talked about voice in the workshop and even had participants practice changing their pitch and loudness. After meeting with Genevieve, Lonnie determined that her voice was stiff and breathy. She had difficulty projecting her voice and often strained to get louder.

Genevieve seemed perplexed when Lonnie recommended that she see a clinical voice team to evaluate and treat her voice issue. If she had torn a ligament or pulled a muscle in her leg, she would have understood and probably expected that physical therapy would be recommended, but to suggest vocal rehabilitation bordered on bizarre. Genevieve appreciated that there was a problem with her voice; the solution just did not seem obvious or normal to her.

Lonnie explained to Genevieve that there are speech-language pathologists and ear, nose, and throat physicians (ENTs), called laryngologists, who specialize in the voice. A comprehensive assessment of her vocal difficulties would result in an accurate diagnosis and plan for vocal rehabilitation, similar to how physical therapists would evaluate and treat an injured muscle or knee. The voice assessment would include quality of life surveys (how the voice issue affects the individual), auditory-perceptual ratings of the voice (how the voice sounds), acoustic and aerodynamic testing (how the voice makes sound), and visual perceptual evaluations (what the voice looks like when it makes sound).

Make no mistake, vocal coaching and training readily address plenty of vocal issues, including dynamics, expression, and mechanics. In fact, after a full evaluation by a clinical voice care team and completion of a course of voice therapy with Cari, a voice therapist and this book's other co-author, Genevieve resumed her work with Lonnie. She began incorporating what she learned in clinical treatment into her interpersonal communication with her managers. Lonnie's professional relationship with Cari had given him the astute ability to recognize an issue that was outside his realm as a presentation coach. The unique aspect of voice is that a clinical disorder like Genevieve's is not adequately treated by a presentation workshop or even by one-on-one coaching alone. Through his referral to Cari, as well as Genevieve's subsequent work with Lonnie, a connection could be formed between the clinical world and the creative outlet. Genevieve's "voice team" now included members (laryngologist, speech-language pathologist, presentation coach) all working toward the overall care of the client.

Unfortunately, for a large number of people in Genevieve's situation, nothing beyond vocal coaching is accepted as the norm. Yet, if people whose voice is germane to their passion and their work desire to restore or sustain vocal health and strength, they must be agreeable to treatments that include behavioral, medical, and possibly surgical management. One objective of this book is to make such recourse expected, not foreign. We want to forge a seamless link between the technical world of voice science and the practical art of interpersonal competency and creativity.

Your journey through this book will lead you to the tools and resources available to you whether your work includes speech-

language pathology, vocal coaching and training, or performance/presentation coaching and interpersonal effectiveness. Our intent is to help you communicate powerfully no matter your age. Crucial to that power is your voice, and the power of your voice depends on its compelling use and your constant attention to its care and health. If we are successful, you will enhance a skill set and a competency that is second to none in contributing to the attainment of your hopes and dreams in your work and even in your life.

Voice Science

Cutting edge voice therapies are a product of the exciting and growing body of empirical voice research. Colleges nationwide are instituting or expanding voice studies departments. If the term *laryngology* has not yet acquired a musical lilt, it has at least become less unfamiliar to the general public. Ear, nose, and throat practices are instituting voice therapy centers, if they are smart, and the future of vocal studies remains one of the most expansive.

Voice science is growing and deepening at a rapid rate. We are beginning to understand ways to heal specific injuries to the vocal folds besides using just voice rest or surgery (Hansen & Thibeault, 2006; Hirano, 2005). We know more today about the actual biochemical and histological properties of the muscles of the larynx than we have ever known. This information gives us insight into the ways these muscles are capable of functioning and what it takes to make them function properly. Through extensive modeling, we also better understand how the interaction of the entire vocal tract, from the trachea to the lips, influences the production of voice (Titze, 2004). This modeling also has given us insight into the underlying scientific explanations of how traditional vocal techniques, like the lip trill and humming, work in the rehabilitation process (Titze, 2006) and how valuable novel approaches can be.

Because of these advances, the reach and effectiveness of voice therapies are also expanding. Many of the techniques can be helpful to those seeking vocal improvement even where no vocal disorder exists. The training and development world provides an ideal setting for individuals pursuing such improvement.

The Presentation Training and Development World

The world of training and development is one that has seen a revolution in its approach to interpersonal effectiveness. Workshops and coaching in presentation skills are ubiquitous and usually include applications in use of gesture, eye contact, posture, and, of course, voice, although voice work is usually confined to efforts at making the sound less monotonous, more lively, perhaps louder. Still, people who use their voice at work are not at all surprised to find themselves in a class devoted to improving their speaking and presentation skills.

Vocal and Performance Training and Coaching

Singers and actors are performers who rely on their voices to capture the essence of a song or bring life to a character. Training in voice is essential to their art and their career. Long has there been a disconnect between vocal and performance training and the science of voice production. Many performers do not grasp the full complexity and workings of the vocal anatomy. The breath is still the go-to remedy for support and power, and scales are just scales.

Jo Estill, a brilliant singer and researcher, began a lifelong quest to merge voice science and performance artistry with the inception of her voice-training model (Colton & Estill, 1981; Estill, 1988; Honda, Hirai, Estill, & Takhura, 1994; Steinhauer & Estill, 2008). She understood vocal anatomy and physiology and believed that performance magic was born out of a merger between craft (technical knowledge) and artistry (Klimek, Obert, & Steinhauer, 2005). Her work has even begun to influence voice therapy (Lombard & Steinhauer, 2007; Tellis, 2014). Estill acknowledged that, insofar as her model was based on science, her model would continue to develop with scientific research and advancements.

Current scientific knowledge in voice, including aspects of Estill's work, will be used to provide you with the most up-to-date understanding we have of vocal mechanics. Keep your mind open to the possibilities. Sometimes it is difficult to reconcile what you have learned with what science tells us. Once you do, though, the world opens to you.

A Comprehensive Approach

The task of merging the knowledge and techniques from the voice science, training and development, and performance worlds is far from complete. Training and development practices rarely, if ever, incorporate the insights and techniques emerging from voice science, just as the vocal sciences seldom offer comprehensive syllabi on the interaction of voice, face, gesture, and drama in the communication process. As a result, many speech-language pathology students emerge from a vacuum in which voice stands alone, as if all human transmission issued from a cell phone relying only on voice. Unfortunately college-level speech communication, theater, and communication disorders departments rarely communicate.

Combining these worlds produces a comprehensive approach which, when integrated, views communication as a unitary act involving the transmission and reception of meaning between humans in real time. Presentation skills then can naturally involve the employment of clinical voice therapies and theatrical performance if they enhance success at the communication enterprise. If you look at any of these fields independently, each can benefit from what the others have to offer. With this merger, the scientific study of voice, like the study of a ligament, will be viewed in its role as an agent of communication teaming with the rest of the body to hurl packages of meaning from one person to another. Performers will understand the true meaning of connecting with their audience, and their voices will stay healthy for their entire careers and beyond.

How to Read This Book

This book and its companion website have been designed to afford optimum ease of use whether you are a student of voice science or a person desirous of using your communication equipment to its best advantage at work, on stage, or in life.

The text can be read cover to cover with great benefit. You will be cued within the text when a web page illustrates a point in the narrative; once again, you have the option not to rush off to the website. The text is written to be read as an integrated whole.

You can, however, jump to the various sections of the text without reading what went before. Our suspicion is that many readers will want to go to the page most relevant to their aims at a given time. They should feel free to do so.

Anecdotes and stories that illustrate the chapter's theme are found throughout the text. While these stories use fictional names and composite settings, they are all true to our experience and those of our clients and students.

Sometimes a technical amplification of a point in the text is appropriate. That could include scientific data or other clarifications. Technical information is integrated into the text and reviewed at the end of each chapter. It contains terminology and references suitable to the serious student of the voice and will be of interest to many other readers. Technical information is often enhanced by an illustration. These illustrations appear throughout the book and will exemplify a point being made in a nearby text. They are clearly labeled and referenced.

The companion website is interactive and can be utilized with or without the book. Its purpose is to bring to life the key points and themes of the book, so it will also be used with the book to elucidate those points and themes. The text will direct you to the relevant scene on the website when a point is being explored. Again, you will experience no gap if you just continue reading the text. The site, however, is a powerful learning aid.

Here is where science and art commingle. It is our hope that, armed with the tools and resources presented here, you will expand the range and efficacy of resources available to assist you in giving voice and being heard.

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Our gratitude goes to Dr. Glen Tellis for giving freely of his vast knowledge of speech-language pathology and how to write a book about it. His insight has left more than a trace on every page.

If our second edition surpasses the success of the first, the excellent work of these marvelous collaborators is very much to blame.

Chapter 7

Your Most Compelling Connection

“My device,” he continues, “is this: I give my word of honor most solemnly to myself to do or leave undone this or that. I am of course extremely cautious in the use of this expedient, but when once the word is give . . . I hold it to be perfectly irrevocable, whatever inconveniences I foresee likely to result. If I were capable of breaking my word after such mature consideration, I should lose all respect for myself—and what man of sense would not prefer death to such an alternative?”

—William James, *The Energies of Man*

Your Distinct Voice

The first of The 5 Intentions is self-affirmation—the claim that your message is important and worthy of another’s time and consideration. Self-affirmation is embedded in your every utterance. When you think of the sound you make, you think of your voice. When you think of the sound others make, it is likewise their voice you bring to mind. Nowhere is your matchless self more intimately and powerfully realized than in your voice.

When you are seeking to get yourself across to others, you are usually referring to the message you are transmitting at that moment. In fact, along with your message, it really is your self that

you are getting across. Aristotle's *Rhetoric*, an early, systemized look at persuasiveness, holds that there are three means of persuasion: *ethos*, *pathos*, and *logos*. *Logos* is logical argument. *Pathos* is an emotional appeal. *Ethos* is different; it is rooted in the character of the speaker, the speaker's reputation and trustworthiness (Aristotle, trans. 1984 by Roberts). The listener is persuaded because the speaker is a person of integrity. Aristotle's words are compelling, even two millennia after he wrote them:

There are three things which inspire confidence in the orator's own character—the three, namely, that induce us to believe a thing apart from any proof of it: good sense, good moral character, and goodwill. False statements and bad advice are due to one or more of the following three causes. Men either form a true opinion through want of good sense; or they form a true opinion, but because of their moral badness do not say what they really think; or finally, they are both sensible and upright, but not well disposed to their hearers, and may fail in consequence to recommend what they know to be the best course. These are the only possible cases. It follows that anyone who is thought to have all three of these good qualities will inspire trust in his audience. The way to make ourselves thought to be sensible and morally good must be gathered from the analysis of goodness already given: The way to establish your own goodness is the same as the way to establish that of others. (Aristotle, trans. 1984 by Roberts)

“Establishing your goodness” and being seen as someone with “good sense” and “good will,” as Aristotle views these matters, pretty much encompass the topic of this chapter. When you speak, especially when you try to convince another, your goodness, your character, counts.

When you say, “I cannot help it,” there in the midst of your message is none other than yourself. The “I” that exists at that instant is being transmitted, and the listener perceives it. Signs might include the little tremor in your voice that tells your listener that you are nervous or the intonation of satisfaction that reflects your pride. Other aspects of your self are revealed in your phrasing, gestures, expressions, and body language. The deeper “I” is there, too, the one that points to your moral fiber.

Lonnie once consulted with a branch director—call him Thurston—at a computer sales company. A critical moment came in

the director's work life. That moment is captured in the following scenario.

Thurston: Look, I had called a meeting of my managers to update them on the personnel cuts going on in the company.

Lonnie: Good idea.

Thurston: My objective was to calm them down. I mean, panic was brewing, and the people I was afraid of losing were my best performers. They could get jobs anywhere. What if they bolted? I had to settle things down.

Lonnie: What did you tell them?

Thurston: I said our branch was safe. We wouldn't get hit with a layoff, at least not this year.

Lonnie: Did you know that to be true?

Thurston: Management was pretty tight-lipped about it then. I was going by our branch performance, which was in the top 25%. I figured they probably wouldn't make cuts here.

Lonnie: Is that what you told your people, your managers?

Thurston: I just told them there'd be no layoffs at our branch.

Lonnie: And then . . . ?

Thurston: Then, two weeks later, I'm told to make a 10% force reduction in the branch. I called my managers back, told them about the cuts, that I was blindsided.

Lonnie: And?

Thurston: I could tell they didn't believe me. Started asking questions like "Didn't you have any idea at all two weeks ago?" and "Were you just trying to not rock the boat?" I told them I really thought there wouldn't be a layoff here.

Lonnie: Did they buy that?

Thurston: No. My systems manager said no one thinks that's true. Then the engineering manager chimes in and says,

even if I thought there would be no layoffs, I was still giving them bad information. Now the place is in an uproar.

Lonnie: You've been branch director for what . . . five months?

Thurston: Closer to four.

Lonnie: So they haven't had much of a chance to get to know you.

Thurston: That's right and that really hurts.

Lonnie: Yes, it does.

Thurston: How can I get back in their good graces?

Lonnie: It looks like your credibility has taken a big hit. And, really, they're still getting to know you.

Thurston: I know.

What would you advise Thurston at this point? If you are pessimistic about his chances of getting back in his people's "good graces," you are not overreacting. First of all, he was simply wrong about the layoffs, a matter of vital interest to the associates. Second, he had a motive for ill will, the desire to keep things running smoothly, so he was suspected of not being entirely truthful. And finally, his character itself was called into question.

Thurston was in deep trouble. In the actual case history, Lonnie expressed doubt that Thurston could ever truly restore his credibility. He soon left the branch. The scenario teaches a number of important lessons. One you will want to explore is the need to be conscious of the self you are transmitting, especially when the stakes are high and people are listening to you carefully. You are always transmitting a self with your messages and you enter dangerous territory when you do not pay attention to the self you are conveying.

Matters change when you move from real life to the realm of theatrical performance. In the acting world sometimes the character you are portraying is not supposed to be credible. In that case, some of the concepts discussed in this chapter that you may not want to portray when your desire is to build credibility, may be things you will want to incorporate into your intention so that your character's lack of credibility is believable to your audience. *Othello's* supreme villain Iago is maybe the least credible character

in all literature. If you ever get to portray him on stage, you would be wise to forget most of the advice in this chapter.

What voice will you choose for yourself? As a well-traveled management consultant, Lonnie has received many compliments during his eventful career. There is one compliment he prizes above them all. He once invited his best friend Gordon to sit in the audience during one of his open presentations. Once assured that admission was free, Gordon happily accepted. Lonnie was very pleased, since Gordon was a close confidant of many years—they lived near each other, raised their children together. They knew each other well.

Following a highly successful presentation, Lonnie strode through the audience seeking out Gordon who approached him with a smile and shook his hand. “Good job.” Gordon then gazed right into his friend’s eyes and said, “You know, you reminded me of someone up there.”

Lonnie paused, waiting for the sarcastic jibe he knew was coming. Instead, Gordon went on. “You reminded me of Lonnie Barone.”

Lonnie understood. Gordon was not kidding. He was making a powerful statement. The person he witnessed giving that presentation on that stage was the same person he knew as a fellow parent, neighbor, and friend. The voice Gordon heard may have been a little louder than normal, but it was unmistakably Lonnie’s voice. Gordon was speaking to Lonnie’s integrity, his resolve to be true to himself whatever his message, whatever his intention.

You send out many messages every day, but the most important message you send is you. As a leader, an employee, a salesperson, a speech-language pathologist, a professional—but more importantly, as a person—answer the call to be your true self and your best self. Let your own unique voice be a voice of integrity. No one can ask more of you.

Never ask less of yourself.

Your Authentic Self

The self you want your listener to connect with is the real you, your authentic self. To realize this bond it is imperative that you secure a conscious connection between you and your authentic

self. Otherwise, the core of your message, you self, is being transmitted unwittingly. At one level this unselfconsciousness is endearing. Nothing is sweeter than a two-year-old child interacting with complete abandon. You certainly detect a self and you may be enchanted by it; it is all the more appealing that the child has no awareness whatever that she is presenting a self.

Ideally, you as an adult will incorporate your authentic self seamlessly into your transmission with no affectation or pretense. That does not mean, however, that you are required to maintain a childlike innocence about the self that is being propelled toward your listeners. The employment of presentation skills presupposes that you have in mind a way you would like others to view you. There is nothing intrinsically deceptive about using presentation skills, as long as you use them to display and not mask who you are.

As you have seen, Aristotle got you started with his marvelous work on Rhetoric (*Aristotle, trans. 1984 by Roberts*). It is he who insisted that your character is an essential player in the effectiveness of your vocal transmissions. Aristotle noted three things that inspire others to have confidence in you and your message: (1) You have good sense or intelligence; (2) you possess strong moral character; and (3) others like you or, at least, have nothing against you.

First, you must have good sense; that means you must talk sense to your listeners. If you present poor arguments or give bad advice because you do not know what you are talking about, you are lacking good sense. Others have a right to question the value of a message from a person who is ignorant, illogical, or intellectually inadequate. In the scenario Thurston transmitted, at the very least, inadequate information to his associates. He was lacking “good sense” as Aristotle defines it. Thurston’s advice to associates to go on as usual was based on the premise that there would be no layoff there.

The second confidence builder is that you are a good person. You do not lie to the people you are talking to or deliberately mislead them. It is interesting that Aristotle positions this characteristic after good sense. He seems to feel that, good person or not, if people lack good sense they should not open their mouths to begin with. Immorality, however, can cause you to say something other than what you know to be correct, thus subverting the whole point

of communication. Thurston already faced the problem of not using good sense. His people also doubted his truthfulness; possibly, he was not being a good person, either.

The only other thing than can cause you to speak falsely or to give awful advice is that you lack goodwill. If you do not like a person or are not watching that person's back, as it were, you may be inclined to present the person with something other than what you know to be in the person's best interest. Thurston clearly had other interests beside those of his work force, and his employees certainly were aware of that conflict.

One of the premises of this book is, as the title indicates, that your voice is your business, your affair. You should develop and control the verbals and paraverbals you use to transmit clearly and precisely the message you intend. Your voice, however, is also the business of those with whom you connect through meaning, be they your employees or your family members. In truth, your voice is also other's business.

Like Thurston's associates, your communication partners have a stake in your character, your good sense, and your disposition toward them if you are seeking to inform them, convince them, or affect their feeling-state. When you choose to transmit to others they have a right not only to make clear what you mean to say—your intention—they are also right to probe your integrity, to clarify that the message emanates from a dependable source. Above all else, they will assure themselves of your credibility.

Your Credible Self

How often have you begun a statement with the words, "You're not going to believe this but . . ." ? It is as if you expect your listener to question you, to be suspicious that what you are saying is not the truth, the whole truth, and nothing but the truth. And there are a surprising number of these disclaimers:

You're going to think I'm lying . . .

No kidding . . .

No joke . . .

Really . . .

I want to be honest with you . . .

Let me be *perfectly* honest . . .

I'd like to speak frankly . . .

Frankly, my dear . . .

What is the origin of this insecurity? Why are these phrases used? Is your credibility really in such deep jeopardy?

Ryan, a reputable professor and excellent speaker, was addicted to disclaimers like these. Whenever he told a story, he would preface it with a statement like, "You're not going to believe this." One day, after a talk, a student in his class walked up to him and said, "You know, it never occurred to me to doubt your stories, until you said, 'You're not going to believe this.' Now you've got me wondering if you were telling the truth."

From that day on Ryan swore never to issue disclaimers again. He never wanted to cast doubt on his truthfulness. To deliberately undermine his own credibility, he knew, would devastate him as a speaker.

Credibility derives from the Latin for "able to be believed." It is the one quality that provides the foundation for all efforts at communication. With credibility you will not only be heard, not only be understood, but also be believed and believed in. If your communication connection is to make any sense at all, you need credibility; without it you are sending others messages that they will not believe.

Also, without credibility you cannot hope for trust or respect. According to one company survey of admired leaders, the most frequently mentioned characteristic of the superior leader is honesty (Kouzes & Posner, 1990). It was selected by 83% of respondents, far more frequently than the second highest-ranking characteristic, competence (67%). For executives a failure in credibility would seem to be the one unforgivable sin. Salespeople term credibility their greatest asset. Negotiators are reduced to second-guessing game players without credibility. And healthcare workers rely on credibility to get patients to adhere to their recommendations.

A story is told of a grizzled old labor leader, a tough, short-tempered fellow who typically won terrific contracts for his union.

He would pass from session to session astounding the young Ivy League lawyer who accompanied him. At one session the shrewd old leader entered a mahogany-draped board room garnished with the pin-striped suits of attorneys, executives, accountants, and professional negotiators. The labor king removed a well-chewed cigar from his mouth and said to the very important people in the very impressive board room: "I don't like the seating arrangement. Fix it." Then he left, tailed by the admiring young attorney, as the VIPs sat open-mouthed. Antics like this became almost commonplace as the youthful assistant watched the labor leader bob and weave, feint and attack, tough talk and sweet talk his way to really excellent contracts.

There was one day a strange turn of events. Into a room the old leader strode. He ignored the seating arrangement, ignored all the impressive-looking personnel and walked right up to the chief executive, dragged a chair beside him, and sewed up a fair, equitable agreement in record time.

The youthful lawyer chased his mentor to the elevator following the amazing exchange. In the elevator the young man confronted the gruff labor leader. "I don't understand. In all the negotiating sessions I've witnessed up to now, you have used every trick in the book. And now, this one time, you just stroll in and hammer out a contract with the CEO."

"Son," answered the labor leader. "Across that table was a man I've known and fought with for many years. He's tough. He's as mean tempered as I am. But he's honest, honest through and through. With him there just isn't any need for the dance."

The CEO was honest. He had credibility with the old labor leader. So there was no need for game-playing, colorfully characterized by the unionist as "the dance." That is one of the things credibility buys you: straight, simple, efficient communication—no second-guessing, no hidden agendas, no dancing around the point. That is the kind of communication you are after with your colleagues and clients, the kind of communication that gets results and wins trust.

It takes time to build credibility. And it takes effort. When credibility exists, it exists not in you but in the person with whom you are credible. Credibility is a perception of someone else about you. That is why it must be defined in the passive voice. Credibility is "being seen as someone who can be believed and believed in." With strong credibility a person can sustain a professional relationship

in the most severe adversity. Without credibility, even in the best of times, that relationship is strained at its very core. Strong credibility, while difficult to build, is very resistant to erosion once established. On the other hand, once credibility is destroyed, it quite possibly will never be re-established.

Finally, credibility is the bedrock of all lasting and fruitful human relationships; it is the cornerstone of communication, teamwork, and mutual respect.

Credibility is a four-part perception that people have about you if you are credible. True, you may have trouble analyzing the abstraction “credibility”; words that end in “ity” often seem vague. Most people, though, are well aware of what it means to be credible.

When you think about a credible person, a real flesh and blood human being, the matter becomes specific and concrete. You can prove this fact to yourself by doing a little exercise. Bring to mind the most credible person you know. That is right, a real person, someone you are well acquainted with—the most credible person in your life.

Now, as you think of your most credible person, ask yourself some questions about your relationship with this person. First, is this person a good listener—does he or she listen well?

In credibility workshops Lonnie has delivered over the last 30 years, the great majority of people report that their most credible person is a good, even exceptional listener. There seems to be a close relationship between being a good listener and building credibility. There are a few possible reasons this is so. Good listeners are good data gatherers almost by definition. They tend to gain more knowledge than average. Because they listen to you, they are apt to understand you better than average. And good listeners tend to be secure, able to look at all sides of an issue without forming premature judgments. All these characteristics in turn foster credibility. The critical point is: Highly credible people are almost always very good listeners.

Another question you might ask about your most credible person is . . . why? Why does this person enjoy such high credibility with you? As you think about this you might be interested in how most others answer this question. See if these responses match your own.

People say that their most credible persons are credible for a number of reasons (Table 7-1). For one thing, they tell the truth.

Table 7-1. Credibility

<i>Why are they credible?</i>	<i>How do they make me feel?</i>
They tell the truth.	Secure
They give sound advice.	Comfortable
They keep commitments.	Safe
Their track record is consistent.	Trusted
	Confident

Also, they give sound advice. When they say something will happen, it does. They come through and keep their commitments. They have built a track record, and that record is one of competence and consistency.

Another question you might ask is: What emotions do you most frequently feel about your most credible person? Interestingly, this question may stop you for a moment. At first, some people cannot identify the emotions they might feel while dealing with their highly credible person. They eventually come up with feelings like comfort, security, trust, and confidence. Not exactly your wild and crazy emotions.

What Credibility Is Not

Credibility, it seems, is quite a bit different from some other kinds of relationships in which the emotions are concerned. Take falling in love, for example. If you fall in passionate love, it is doubtful you will report that your emotions include comfort, security, and the like. People do not fall comfortably in love; they fall madly in love. Imagine a person falling madly in credibility with someone. I'm madly in credibility with you! It was credibility at first sight!

This is obviously silly. Credibility is unquestionably a different sort of relationship from passionate love. The source of this difference is pretty simple: Passionate love is an emotion-based relationship; credibility is a reason-based relationship. This fact

does not mean that you cannot love someone whom you find very credible. Your most credible person may very well be someone you love deeply. What it means is that you can always give good, logical reasons why someone has credibility with you, whereas you may not be able to indicate precisely why you have fallen in love with someone.

While it is difficult to confuse credibility with passionate love, many people do confuse it with being personable, well liked, or sociable. It is quite possible to have excellent rapport with someone and fail to have any credibility at all. And although rapport is useful and positive in a relationship, it is not essential to credibility. You can have very strong credibility with someone but would not want to spend one more minute than necessary with that person.

Confusing credibility with rapport can cause anxiety and outright shock. A manager fails to win over a coworker, even though they clearly enjoy each other's company and spend long hours together. When questioned, the worker hesitantly admits that he went against the manager because he just did not believe the claims made by the manager. Likewise, a salesperson may lose a contract in spite of her most amicable relationship with the prospect. In the same way, a client unexpectedly fails to show up for therapy although he finds his therapist both friendly and sociable. In all these instances, while rapport is excellent, credibility is questionable.

Credibility is also different from authority. Managers, professors, and law enforcement officials may be tempted to confuse the fact of their organizational power or authority with credibility. They argue that the badge gives them credibility with people, whereas credibility in fact carries its own influence beyond that of formal authority.

Credibility is a function of the communication connection. It is built between one person and another. It is intrinsic to the relationship between the two people. If others have credibility with you, they believe certain things about your character, competence, experience, and knowledge. They learn these things about you as you relate to one another. Your authority is not something others learn about you: It is something they know about anyone that holds the same position as you within an organization. You may be obeyed because you have authority. Others may show you deference because you have authority. But you will never have credibility with others simply because you have authority.

Interestingly, while authority cannot give you credibility, credibility can give you a kind of authority. If you are credible on an issue, you will probably be perceived as “authoritative,” having sound knowledge and competence in that area. This quality can cause people to follow you even when you have no formal authority at all. Salespeople typically earn respect from customers with absolutely no formal authority over the customers; while subordinates have been known to abandon ship on a manager with all the authority in the world—the manager simply lost credibility.

Intimidation, force, submission—none of these have a bearing on a person’s credibility. Managers may have and be willing to exercise power over you, either organizational power or brute power, and you may do their bidding, but you will not necessarily have a shred of credibility with them. In fact, people who frequently use intimidation damage their credibility in the very act. If you perceive that others need to use force with you, you might logically wonder just why they need to do so. If they had credibility with you, intimidation would be superfluous in most cases, would it not?

Certainly, people who employ intimidation with others are frequently very doubtful of their credibility with those others. Credible bullies are few and far between, if ever there was one.

All three of the above practices—rapport, the use of authority, and intimidation—can bring about submissiveness, even if they do not engender credibility. If people are personable and popular, they may cause you to acquiesce to their wishes, perhaps because you do not perceive yourself as very personable or popular. You might submit to them because they have authority—maybe you have been brought up that way. And you might yield to their snarls and roars, because you are scared stiff. Credibility, however, never engenders submissiveness.

If you are submissive, there is an undertone of coercion. You are acting against your will. There is never coercion or the feeling of coercion if you go in the direction of others because they have credibility with you. You go because you believe them and believe in them.

Finally, you may be awestruck, enraptured, transported by others and their charisma, but they may also fail to have a shred of credibility with you. If others perform some spectacular stunt or feat, they might well engender in you a feeling of awe and wonder, but they will no more engender credibility in you than a showy

display of fireworks would. Credibility is always built over time as a result of sustained contact between two people. Awe comes in a sudden flash and can leave just as suddenly. Credibility, once built, never leaves suddenly, except through some calamitous event.

Take the case of the empty suit: This is the person who transmits with flair, sparkling delivery, unimpeachable style. But no content. The words, once examined, add up to zero. It is a nice suit, but it is an empty suit.

Because of the wonderful feeling associated with awe, it is easy to confuse with credibility. Remember: Credibility always has a basis in reason and logic, is always built over time, and brings about a feeling often quite different from awe.

Proxy Credibility

Credibility cannot be instantaneous. It requires a track record so that a person can make a judgment about you. Credibility is built over time. Early in any relationship—particularly with an employee, a student, a buyer, or a congregant—something needs to stand in for credibility while it is being built. The other person must be permitted to build that credible relationship with you. If the person slams the door in your face it is over, no matter what your qualifications are.

Proxy credibility is what stands in for credibility until credibility is developed. Proxy credibility is generated by any factor that creates a climate in which credibility can be built. There are at least three factors of this kind, what may be called the three Rs of proxy credibility. They are reputation, rumor, and rapport.

Reputation is your documented biography, the facts about your accomplishments and your character. These facts can be checked out, verified. They are, in effect, your credentials, your resume. If you are well regarded, well credentialed, or have a good record of performance, your reputation is enhanced, creating a favorable climate for building credibility for yourself, your company, your profession. When you read the authors' biographies at the beginning of this book, they may have propelled you into the text with a degree of confidence.

Like good reputation, good rumors about you can cause others to be more open toward you as they begin establishing credibility

with you. Rumors are not verifiable in principle; two absolutely contradictory rumors about you can be circulating at the same time. Rumors about your organization or institution, its products or services, its record of achievement, also are circulating. If they are good, they will establish proxy credibility. If they are negative, the rumors could hurt.

Rapport is the third R of proxy credibility. Like credibility, and unlike reputation and rumor, rapport requires actual contact between you and the person with whom you are establishing credibility. Rapport begins as the real relationship begins, as you create your “meaning connection” with others. If others like you, enjoy your company, share common interests, feel comfortable with you, the path to credibility is smoothed.

Rapport always begins with first impressions, which have been discussed in a previous chapter. Good eye contact, a firm handshake, and a resonant vocal quality all contribute to a positive first impression. Individuals will rub each other the right way or the wrong way. First impressions are made swiftly and they last (Willis & Todorov, 2006). Much of the time, a first impression remains substantially the same throughout a relationship. You will hear people say, “She is not at all what I thought when I first met her,” but that is relatively unusual. “Aha! Just as I figured” is much more likely.

So, fair or not, your colleagues, students, and clients will make swift judgments about you, and these judgments will be difficult to change. Your initial encounter with them is crucial in establishing proxy credibility. It is helpful to create a positive first impression. Social science writer Malcolm Gladwell (2005) in his book *Blink* has gathered a great deal of relevant research on the mechanism that generates first impressions. His provocative thesis is that an individual’s “adaptive unconscious” renders snap judgments that are remarkably reliable if seasoned with the right measure of caution. Others are not foolish to give ample weight to their first impression of you.

If your first impression is upbeat, others will quickly develop rapport with you. If what people are saying about you is positive, people will be more inclined to think well of you. If you have a good reputation, people will be more willing to listen to what you have to say. By achieving these proxies—reputation, rumor, and rapport—others will give you the time and space to build credibility. Credibility itself is founded on four pillars. These pillars support development of your own credibility (Figure 7-1).

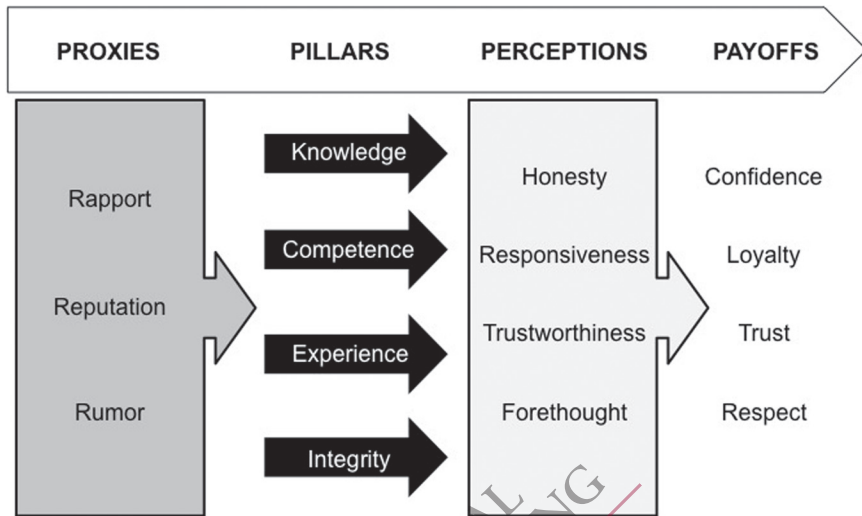


Figure 7-1. The building blocks of credibility. Credibility begins with three proxies, items that indicate to others that you may be credible, that operate on your behalf as you build credibility. There are four pillars or qualities that constitute credibility. These create in others the four perceptions about personal characteristics, which deliver four payoffs in terms of how others respond to you.

The Four Pillars of Credibility

There are four qualities that allow others to build credibility with you. If you are missing even one of them, you will lack an important tool in your efforts to become credible. First, there is knowledge. You know what you are talking about. You are an authority. You have done your homework. The alternative to having knowledge is faking it or professing ignorance. Neither strategy is a credibility builder. If you do not know the answer, however, your best strategy is simply to state that you do not know the answer.

The second quality is competence. You have the know-how you need. You are skilled at what you do. You deliver the goods because you can deliver the goods. The third quality is experience. You have been at it a while, long enough to develop a track record, long enough to develop knowledge and competence.

Experience is a conundrum for novices on the job. On your first day in a new position, you may lack experience. Does that mean you will lack credibility? Unless some other experience can substitute, the answer is yes; there may well be a credibility problem for a while. The new manager or professional must work extra hard to earn credibility.

There are two pieces of good news for the inexperienced person. First, everybody has their first day on the job, so you are not alone. Second, if you persevere, you will discover what millions before you have found: A lack of experience tends to go away with experience!

The fourth quality is integrity. Simply put, integrity means that what you project on the outside is what you truly are inside. What you promulgate is what you really believe. The person you portray is the person you are.

At root, integrity means wholeness. I am at one with myself. The alternative is hypocrisy, to fall into two, one inside person, one outside person. Duplicity is two-ness. Being two-faced is two-ness. So is talking out of both sides of your mouth, double-dealing, back-stabbing, and two-timing. Integrity is the process of pulling yourself together.

The credibility credo charts one path to integrity. It is not a simple formula and it is not all you need do to build credibility. But it is a crucial start. The credo has ten points.

- Tell the truth.
- Commit for self, not others.
- Do not make promises you cannot keep.
- Deliver when you say you will.
- Stay with your program.
- Be there when you are needed.
- Seek full understanding.
- Be empathetic.
- Stay in touch.
- Think before you speak or act.

If you have established the four pillars of credibility, others think four things about you. They think you are honest, responsive, trustworthy, and informed. Each of these perceptions merits a close examination.

Perceptions of Credibility

The first perception of credibility is honesty, the quality most admired in leaders. If others have credibility with you, they think you are telling the truth. The quality of truthfulness is the core of credibility. The conviction others have that you are honest with them is the primary building block of credibility. They can never begin building credibility with you when they perceive that you are lying to them. Aristotle made this point long ago and it is still as valid as ever.

Remember: It is others' perception that you are honest which generates their credibility with you. If they think, or even suspect, that you are lying to them, credibility is tarnished whether or not you are knowingly telling an untruth.

If you are an inexperienced clinician or coach, you may innocently indicate to a client that a certain skill is easy to master. You will be surprised if the client returns indignant because she has discovered that the skill is more difficult to learn than anticipated. You may have simply made an error in judgment rather than lied, but chances are that the client will think you were misleading her. Such an unfortunate conclusion is even more likely in the early stages of a relationship. Your rationale may sound like an excuse to the client and only make matters worse.

Even so, the best way to build the perception of honesty is to be honest. Making a prediction about events over which you have minimal control is very risky. If the events turn out to be different from what you foretold, the cost may be enormous. Think of Thurston, who made a prediction about layoffs but expressed it as a decision, a decision he was not yet privy to that people above him were making. Of course, outright lying is extremely perilous if you wish to achieve any degree of credibility.

The second perception of credibility is responsiveness—the belief others have that you will come through for them. You give others the feeling that you have access to the resources needed to make things happen, namely that you have the intelligence, energy, and ability to carry it off.

You keep your promises. Responsiveness is built on honesty, but it goes beyond honesty. When a manager gets an employee a promised raise, when you deliver promised information before it

is due, your credibility tends to increase. Thurston's team may have perceived that he promised them there would not be a layoff. His star would have shone more brightly had there been no workforce reduction. But there was. When Thurston pleaded that he thought he had the right information, he did not salvage the situation; his credibility deteriorated. The perception of unresponsiveness, literal irresponsibility, was deadly to his credibility.

The third perception of a credible person is consistency and reliability; in one word, trustworthiness. If others trust you, they will believe that they can depend on you. They will not expect you to change your tune from one day to the next because they know what to expect of you. An executive who is not reliable shows enthusiasm about a new project and infects the staff with excitement one day, but does not show the same enthusiasm when the plans are shown to the boss. Her credibility with her staff, who worked so hard on the project, will suffer because they will not trust her reactions from day to day.

Consistency and reliability do not equate to rigidity. Sometimes reliable simply means available, present. To responsiveness it adds the dimension of responsiveness over time, repeatedly, consistently. Changing the time of a scheduled appointment to accommodate an unforeseen circumstance is an example of responsiveness. Scheduling appointments so that changes are rare is an example of consistency and reliability.

Clinicians who adapt their lesson plans in reaction to their client's temperament on a particular day are being astutely present. Executives, on the other hand, who reshuffle organizations, reset priorities often, lose their tempers unexpectedly, will tend to tarnish credibility, as will a professor who claims a chapter in the text is critical and yet no question about it appears on the midterm. Consistency and reliability amount to the perception that the rug will not be pulled out.

The fourth perception, which is often the forgotten element of credibility, is forethought. What you say to others makes sense to them. You do not shoot from the hip. The things you say seem to have thought behind them and seem logical, based on sound suppositions, resilient to critical examination. You evince a command of the topic, the situation. What you assert aligns with the way things really are. You seem in touch. The perception of forethought is particularly important in dealing with long-term clients

and relationships. Aristotle was right. They simply must believe that you know what you are talking about, that you have done your homework, and that you are informed.

This aspect of credibility is often overlooked and not identified when its lack erodes credibility. Failure in the perception of forethought may be due to a number of things. The speaker may have a proclivity to make off-the-cuff remarks. The speaker may simply be off base and out of contact with the real situation. The speaker may lack the expertise, knowledge, or smarts to make an intelligent comment on the issue. Whatever the cause, a lack of forethought will almost certainly damage credibility.

Payoffs of Credibility

So if you have credibility, others think you are honest and that you tell the truth. They find you responsive; you keep promises and come through for them. They believe that you are consistent and reliable. And you give forethought to the things you say. What good are these perceptions? Why bother with them? They take work to build; they must be earned. The payoffs of credibility are the reason to bother. And the payoffs are confidence, loyalty, trust, and respect.

The perception of honesty generates confidence. Simply put, if others think you are telling you the truth, they will tend to have confidence in what you say. Confidence means you do not require being checked up on. If others have confidence in what you say, they do not need further verification beyond your word. This is a terrific payoff: The other person does not feel the need to check out what is said.

Having confidence in a therapist precludes second-guessing. The therapist says it and the matter is put to rest. There is no endless debate about what the therapist “really meant.” Where confidence does not exist, however, the therapist’s statement is the beginning of the matter, not the end of it. The perception of honesty means people believe you. Communication is clean, clear, and efficient. Messages are taken at face value, not analyzed and reprocessed. People listen for your content rather than for your motive. The question is: What did you say? The question is not: Why did you say that?

The second perception, responsiveness, generates loyalty. If others think you come through for them, they will come through for you. Responsiveness is actually a form of loyalty, the best form. If others perceive that you have that kind of loyalty, they will return it. This is not a loyalty born of obligation, not “organizational patriotism.” This is reasoned loyalty, earned loyalty, loyalty rooted in legitimate self-interest. If credibility is strong, this loyalty has real staying power. Others will stay with you in a crisis. They will give you the right to make a claim on their loyalty when the going gets tough.

In the Capra movie *It's a Wonderful Life*, this kind of loyalty is epitomized by the townspeople when George Bailey, played by Jimmy Stewart, loses thousands of dollars he owes to the government. Poor as many of them are, the townspeople, even in the face of evidence that George may have been dishonest, contribute their life savings to help him out of his jam. They do this because George has always come through for them over the years. They were paying for his responsiveness with their loyalty.

If George Bailey had understood this feature of credibility, he would have comprehended his claim on his neighbors' loyalty, and he would never have contemplated suicide. Of course, it would have been a pretty dull movie, too. The angel Clarence, who had his own credibility problems with George, would not have been needed.

The third perception of credibility, the perception of consistency and reliability, generates trust. You are literally worthy of trust, trustworthy. If you make claims about a product and project a high level of enthusiasm about it, others are likely to respond with enthusiasm. They are secure in the conviction that you will not change course, reverse priorities, or lose enthusiasm precipitously.

Others trust you. They trust the course on which you have embarked with them. They do not fear sudden changes or unexpected priority shifts. There is a quality of constancy about their working relationship with you. Just as you will not pull the rug out from under them, neither will you leave them hanging. They know you will be there when you are needed. They have access to you; they can find you. They will not be scared off with mood changes or messages that you are too busy for them. Consistency is the quality most closely associated with trust (Covey, 2006).

Credibility, then, does not only mean that others believe what you say. They also believe that what you say today you will say

tomorrow. This quality is not stubbornness, a refusal to change one's mind no matter what. It is really stability, a decision-making process that reaches conclusions sound enough that frequent changes of mind do not happen.

Forethought, the fourth perception, generates respect. Since others perceive that you give thought to the things you say and do, they respect you. Respect is really a sense of security. They feel secure that they know what you are doing and that you also know what you are doing.

Forethought also means that you understand enough about a topic to make intelligent statements on it. If you seem uninformed, lacking information you should have, you will make statements that appear irrelevant or off the mark, and you will lose the respect of others. Obviously, if they suspect that you are not in your right mind that too is a forethought problem. George Bailey made that calculation when Clarence claimed to be a heavenly being and George's lack of respect, initially, was quite evident.

In sum, having the qualities of knowledge, competence, experience, and integrity generate perceptions of honesty, responsiveness, consistency, reliability, and forethought that build confidence, loyalty, trust, and respect.

As authors of a book that combines presentation skill development with the applied science of voice, we, Cari and Lonnie, knew we were embarking on a project with few, if any, precedents. We are acutely aware of the challenge of building credibility with readers. Why should they believe that voice science and voice therapy are valuable to presenters with no clinical voice disorders? Why accept the notion that paraverbals like gestures, facial expressions, and clothing can be usefully combined with vocal techniques and insights to enhance the ability to communicate effectively?

Of course, we have attempted to establish proxy credibility with our credentials in both specialties (reputation) and with what we hope is an accessible, readable style (rapport), but that is only the beginning. We have been honest. We have taken great pains to make sure that every scientific claim is rooted in sound research and we have been scrupulously honest about the current limits of that research. We have been responsive with numerous practical recommendations that we know will work for readers when they try them out. We have maintained consistency throughout both in formatting and terminology. And we have given enormous fore-

thought to every illustration, assuring relevance to a wide variety of professions, occupations, and situations.

If we have done the job and built credibility, we know readers will be confident when they quote us. They will express their loyalty by spreading the message we are advocating. They will trust our advice and use it. And they will take us seriously.

We will have earned our readers' respect.

Review of Key Ideas

- Nowhere is my self more intimately and powerfully realized than in my voice. Self-affirmation is embedded in my every utterance. My voiceprint is unmistakable and is composed of elements that can be heard by others as well as elements that can be detected through spectrographic instrumentation.
- The self I want you to connect with is the real me, my authentic self. The employment of presentation skills presupposes that I have in mind a way I would like you to view me. There is nothing intrinsically deceptive about using presentation skills, as long as I use them to display and not mask who I am.
- Aristotle claimed that there are three things that inspire confidence in one's character. First, one must have good sense; that means I must talk sense to you. The second confidence builder is that I am a good person. The third thing is goodwill. A lack of goodwill can cause me to speak falsely or to give awful advice.
- Credibility derives from the Latin for "able to be believed." It undergirds all efforts at communication, teamwork, and mutual respect. It is the bedrock of all lasting and fruitful human relationships. It is the cornerstone of communication.
- It takes time to build credibility. And it takes effort. Credibility exists in the "passive voice dimension" because it cannot be defined in the active voice. Credibility is being seen as someone who can be believed and believed in.
- When credibility exists, it exists not in you but in the person with whom you are credible. Credibility is a perception

someone else has about you. Strong credibility, although difficult to build, is very resistant to erosion once established. On the other hand, once credibility is destroyed, it quite possibly will never be re-established.

- Credibility is a reason-based, not an emotion-based, relationship. Being credible is not the same as being likeable. Credibility is different from formal authority. Intimidation, force, submission, awe have no bearing on a person's credibility.
- Proxy credibility is generated by any factor that creates a climate in which credibility can be built. There are at least three factors of this kind, including what may be called the three Rs of proxy credibility. They are reputation, rumor, and rapport.
- Credibility is a four-part perception that people have about me if I am credible. People believe I am honest, responsive, trustworthy, and informed.
- There are four payoffs of credibility: confidence, loyalty, trust, and respect.
- There are four qualities that allow me to build credibility with you, the four pillars of credibility. They are knowledge, competence, experience, and integrity. If I am missing even one of them I will lack an important tool in my efforts to become credible.
- Integrity means that what I project on the outside is what I truly am inside. Integrity means wholeness. I am at one with myself. The alternative is hypocrisy, to fall into two, one inside person, one outside person.
- The credibility credo charts one path to integrity. The credo has ten points.

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