

Performance Coaching Workshop

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Performance

- List all that would be happening if your performance went exactly the way you wanted it. What are you seeing, hearing, saying, doing and believing. What are others doing, saying, believing?

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Potential

- List all the good things that are already in place that already help you perform. List your strengths, skills, personality type, abilities, resources, friends, etc.

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Interference

- List all the things that are get in the way that could hold you back. Think about internal things such as emotions and beliefs as well as the external things.

Exploring 3 and learning from comedy scenarios

Scenario 1 - Good situation

You arrive after an easy one hour journey at your venue. You enter the venue, which you find has a good crowd. The room is set up well. You are shown to the green room which is comfortable and you are offered a complimentary drink and snack.

The host warms the audience nicely and the first two comedians do a reasonable job. Laughter is good. You are on next ...



Scenario 2 - Adversarial situation (Performance = Potential - Interference)

It's a cold rainy day. You have been invited to perform for 10 minutes at a small venue at the Edinburgh Fringe. You are not long off the train, which was delayed by bad weather. You are wet from your walk from the station and you struggled to find the venue. You get there just on time and find a dark crowded pub with a small crowded room at the back where there are roughly 70 people of different ages waiting for the comedy to begin. The floor is sticky with spilled beer. The lighting is dim and the place could do with a lick of paint. There are pillars blocking some of the view and the room is an awkward shape. The stage is a small off centre platform that presents a somewhat awkward angle to the room.

The host begins the evening who lists the comedians performing and is disparaging about them because he has never heard of most of them. He says to the audience "they probably won't be up to much, but hey look on the bright side you only paid £4.00 to get in. At least the beer will be up to standard if nothing else."

There is no green room. You stand at the side of the room where you can see the audience and the stage. There is a group of people at the back who are talking loudly ignoring the fact that the performance is beginning. The first comedian goes on and plays over the noise to muted laughter. The front two rows of people are slouching in their chairs and never laugh.' You recognise some of them are professional comedians. One of them you realise is a promoter you would quite like to impress.

The audience have clearly had a lot to drink. Female comedian No. 2 is rudely introduced and also plays to muted laughter. After a few minutes two drunks heckle and interrupt her. She handles them with reasonable skill, but they continue to disturb proceedings. Annoyed comedian No. 2 swears at them and uses a putdown that insults their 'ability to father children.' Rather than improving things it seems only to have helped alienate herself from the audience. There are jeers as she attempts a few more gags. Annoyed comedian number 2 ends her set early, shows the audience her index finger and walks off to a loud chorus of jeers.

The host makes a disparaging remark about comedian No. 2 and introduces you to the stage as: "God knows who this guy is but lets hope he won't be any worse. Welcome to the stage ...YOU, PERSON, MAN, FU@£\$%^&*."

Scenario 3 - Explore a historical gig that was demanding, tested you or your interviewee to the limit, which ultimately went well.

Scenario 4 - A gig that did not go well that you would like to explore, understand and learn from.

NLP Interview questions to help explore

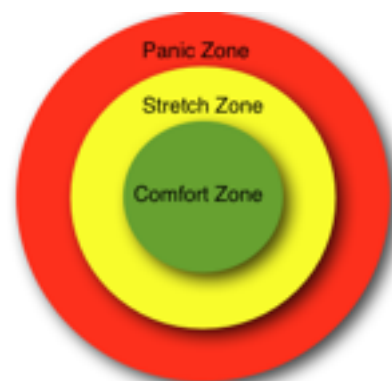
Choose which scenario you would like to explore with your interviewee, or yourself. There are various parts to the scenarios above you might like to consider and explore with the questions below. These are:

- The morning and afternoon of the gig
- The journey to the gig
- Your arrival and the minutes before you go on stage
- During your performance
- Afterwards and the journey home (review)

Ask any of the following questions as appropriate for each stage you would like to explore with your interviewee/yourself. It may be helpful to allow person to close their eyes and visualise the scene.

What were/are you:

- Doing?
- Thinking?
- Feeling?
- Seeing?
- Saying to yourself?
- Saying to the audience?
- How were you saying it?
- What was your technique? Reasoning?
- Assuming/believing about yourself?
- Assuming/believing about the audience?
- What were you visualising?
- What is God saying?
- What was happening in your body? Face/jaw, Shoulders, chest, legs, arms, stomach, bowel, temperature?
- What was your breathing like. Fast or slow? Chest or tummy?
- What zone were you in: panic, stretch or comfort?
- Describe your posture? How were you holding yourself? How were you sitting or standing? What was your facial expression?
- What might your posture and facial expression have conveyed to others?



- How are you saying things? What is the pitch, tonality rhythm of your voice?
- What other questions might you want to consider that are not asked here?

To go deeper and draw more information out from your interviewee ask after each question 'What else?'

What beliefs, empowering truths, attitudes, techniques, tools are you going to borrow from your interviewee that you will apply to yourself and your own performance?

Further exploration - Consider Scenario 2. Assume two things happen. Firstly that the worst happens (whatever the worst means for you) when you get up to perform. Secondly a miracle happens. God does something that allows you, despite all that is against you to perform as your best most confident and resourceful self. Ask the same questions above and notice how the answers differ. This can help you explore how you might do things differently next time you find yourself in a similar situation.

Notes...

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Breathe your way to more relaxed frame of mind

The amygdala a part of the limbic system is involved in emotions (both positive and negative). It plays a role in laughter and joy. It can also quite literally hijack our rational brain. When a threat is perceived it raises the alarm by stimulating an intense emotion to get our attention, getting us ready to run, fight, or even causes us to freeze. This response is not always appropriate - especially when we



are trying to perform and we want the full use of our rational frontal lobe. The problem with the amygdala is that it is always pattern matching. If it perceives a threatening situation similar to one that occurred before it will trigger the emotional alarm bells. The trick is to calm our amygdala so it does not trigger so easily. Deep, mindful breathing not only can calm us in the moment, but studies show that over time it reduces the amygdala's overall sensitivity.

When we are calm and relaxed we tend to breathe slowly through our belly. When we are feeling stressed we tend to breathe quickly through our chests. When we notice we are feeling stressed we can calm our amygdala and return ourselves to equilibrium by altering how we breath. When we breathe slowly with one hand on our tummy and the other over our breast bone it becomes easier to relax. You cannot breathe through your chest (stress breathing) if you breathe slowly into your belly. Before a performance spend a while breathing deeply. Here is how:

Wherever practical find somewhere quiet and try to incorporate as many aspects of the following without making yourself uncomfortably conspicuous. With one hand on your belly and one hand over your chest, imagine breathing in and out and out through your toes making your belly Homer Simpson fat. Breathe in through your nose and out slowly through slightly pursed lips (if that helps), making your out breath last more than twice as long as your in breath. As you do so notice the sensations and movements in your belly, movement of your rib cage. Notice the start of the breath, and the end. Notice the temperature of the air and any difference in flow between nostrils. Notice the feeling in the back of your throat. Notice how it feels - without making any judgements of yourself or thinking about it. Stop should anything feel uncomfortable or you experience dizziness.

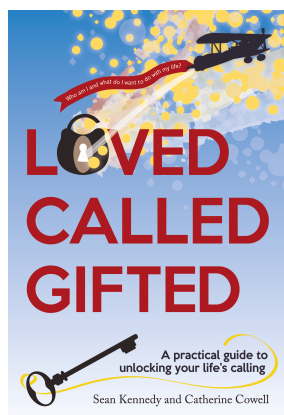
Also before a performance be mindful of your posture. Stand or sit in a way consistent with someone who is positive and relaxed and that will also help calm your amygdala.

Here are some mindfulness resources that may help if you want to take things further:

-Comedienne turned psychotherapist Ruby Wax, *Sane New World: Taming the Mind* (London: Hodder & Stoughton, 2013). She talks with a deep honesty about her own struggles and how practising mindfulness made a huge difference to her life. She makes mindfulness much simpler than many other speakers.

-Prof Mark Williams and Dr Danny Penman, *Mindfulness: A practical guide to finding peace in a frantic world* (Machete Audio UK, 2011). This provides a therapeutic approach to mindfulness and is available as a downloadable audiobook. It is also available as a paperback. The audiobook has the bonus of some useful guided meditations.

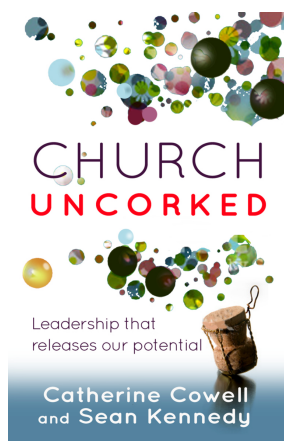
-Clinical Professor Dr Dan Siegel's mindfulness exercises http://drdansiegel.com/resources/wheel_of_awareness/



What would it be like to have a deeper sense of motivation and purpose?

Sadly, many people don't know who they are, what they are good at or what they want to do. But it does not have to be that way! The truth is there is a God-given reservoir of world-changing energy in everyone waiting to be released. When you find it, you will never be the same again. Your enjoyment of life, inspiration, creativity and productivity all step up to an entirely new level.

This book takes you on a journey to discover the trail of evidence God has already left for you about who you are, what you are really good at, what motivates you and what He wants you to do with your life. The good news you will discover is that **you are truly loved, called and gifted!**



How can we lead in a way that releases the potential so often constrained by traditional leadership structures? Both within and outside the church there is new thinking that is transforming the way organisations are structured and led, allowing an explosion of innovation and creativity.

Church Uncorked challenges the predominant model of church leadership. It asks:

- Why do we lead the way we do?
- Is it working?
- Is it as biblical as we think it is?

This book suggests an alternative where vision comes not from the top, but from everyone, and releases the wealth of untapped talent and potential that often goes unnoticed. And it provides hard evidence that this approach works.

Written engagingly and with humour and full of practical leadership tools, it presents a genuinely fresh perspective. Critically acclaimed by senior church leaders, academics, theologians, leading coaches and motivational experts, Church Uncorked is sure to radically impact how we lead the church into the twenty-first century.