

UNIT 22

Developing Special Occasion Speeches

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One of the types of speeches that you'll be called upon to deliver is the special occasion or ceremonial speech, which is part information and part persuasion. In this unit you'll learn

- ▶ the nature and purposes of the various types of special occasion speeches: the speech of introduction, in which you introduce another speaker or group of speakers; the speech of presentation or acceptance, in which you present an award or accept one; the speech to secure the goodwill of the audience or to apologize for some indiscretion; the speech of tribute, in which you praise another person; and other special occasion speeches
- ▶ how to prepare and present the various speeches to varied audiences

THE SPEECH OF INTRODUCTION

The purpose of the speech of introduction is to introduce a speaker and/or to present a topic area that a speaker or series of speakers will then address in detail. Often, for example, before a speaker addresses an audience, another speaker sets the stage by introducing both the speaker and the topic. At conventions, where a series of speakers address an audience, a speech of introduction might introduce the general topic on which the speakers will focus and perhaps provide connecting links among the several presentations.

In a speech of introduction, your main goal is to gain the attention and arouse the interest of the audience. Your speech should pave the way for favorable and attentive listening. The speech of introduction is basically informative and follows the general patterns already discussed for the informative speech (Unit 17). The main difference is that instead of discussing a topic's issues, you discuss who the speaker is and what the speaker will talk about.

Guidelines for Speeches of Introduction

In your speeches of introduction, follow these general guidelines.

Establish the Significance of the Speech

Your major concern in introducing another speaker is to establish the importance of the speech for this specific audience. Focus the audience's attention and interest on the main speaker and on the importance of what the speaker will say.

Establish Relevant Connections

Establish connections or relationships among the essential elements in the public speaking occasion.

Draw connections among the speaker, the topic, and the audience. Answer the implicit questions of the audience: *Why should we listen to this speaker on this topic? What do we (the audience) have to do with this speaker and this speech topic?* If you answer these questions, you'll have done your job of establishing a ready and receptive audience for the speaker.

Stress the Speaker's Credibility

Establish the speaker's credibility. The speech of introduction is the ideal opportunity to present qualities or accomplishments of the speaker that the speaker could not mention without seeming immodest. Review the ways of establishing credibility (Unit 18) for some useful suggestions. The most general guideline is to try to answer the audience's question: *What is there about this speaker that has earned her or him the right to speak on this topic, to this audience?* In answering this question, you'll inevitably establish the speaker's credibility.

Be Consistent with the Main Speech

Speak in a style and manner that is consistent with the main speech. To introduce a talk on fatal diseases in a humorous and flippant style would clearly be inappropriate. Conversely, to introduce a humorist in a somber style would be equally incongruous. Introduce the speaker with the same degree of formality that will prevail during the actual speech. Otherwise, the speaker will have to counteract a discordant atmosphere created by the speech of introduction.

Be Brief

Speeches of introduction vary considerably in length—from "Ladies and gentlemen, the president" to pages and pages. You'll have to judge how long is long enough. If the main speech is to be brief—say, 10 or 20 minutes—your speech of introduction

should be no longer than 1 or 2 minutes. If, on the other hand, the main speech is to be an hour long, then your introduction might last 5 or 10 minutes or even longer. In estimating length, visualize yourself as a member of the audience listening to your own speech of introduction. How much would you want to hear?

Don't Cover the Speaker's Topic

Don't cover the substance of the topic or duplicate the speaker's material. Clever stories, jokes, startling statistics, or historical analogies can be effective in speeches of introduction but will prove a liability if the main speaker intended to use this same content. It's not uncommon to find a speaker bereft of an introduction or conclusion because the material was hijacked by the speech of introduction. If you've any doubts, check with the speaker well in advance of the actual speech.

Don't Oversell the Speaker or Topic

Presenters of introductions have a tendency to oversell the speaker, the topic, or both. Introduce the speaker in a positive light, but don't create an image

Speech

It's a real pleasure to introduce Joe Robinson to you.

Joe is a first-semester student and comes to us from Arizona, where he lived and worked with his father and grandparents on a small ranch—mostly caring for dairy cows. When his father, an air force lieutenant, was transferred to Stewart Air Force Base here in the Hudson Valley, Joe thought it would be a great opportunity to join his father and go back to school after an absence of some 10 years. He had saved some money working on the ranch and with a part time job, it seemed like a great opportunity.

Joe also wanted to stay with his father—his mother died when he was three years old—to make sure he eats right, doesn't get involved with the wrong crowd, and meets the right woman to settle down with.

Joe is planning to complete his A.B. degree here at Hudson Valley Community and then move on to the State University of New Paltz, where he intends to

that the speaker will be unable to live up to. The same is true for the topic: Introduce it positively but realistically, as an important topic but not as the answer to all the world's problems.

Sample Speeches of Introduction

Here is a sample speech of introduction of a type that is often used in a public speaking course or in the public speaking section of a course on human communication. Generally, this type of speech serves mainly a pedagogical function and is used to introduce oneself or another student to the class. These speeches are usually relatively short; they serve to give each person in the class an early and nonthreatening public speaking experience and at the same time to give class members a chance to get to know one another. In the speech presented here, one student introduces another student to the class. The speech is 396 words in length and would take less than three minutes to deliver (at a rate of approximately 150 words per minute, which is the average speaking rate).

Comments

A simple introduction appropriate for a very short speech. It establishes a positive tone ("It's a real pleasure") and explains the purpose of the speech ("to introduce Joe Robinson to you"). What other types of introductions might be appropriate here?

This section explains a little of Joe's background and at the same time makes it clear that the speaker is following a kind of time sequence—beginning in the past and building to the future. This section also makes clear why Joe is here, something his classmates are likely to want to know. The speaker here gives us information about Joe that makes us see him as a unique individual. What other types of organizational patterns (Unit 15) might be appropriate for a speech of introduction?

Here the speaker tells us something pretty significant about Joe, namely that his mother died when he was very young. The speaker also, however, reveals that Joe has a sense of humor. If this were a longer speech, what else might the speaker include about Joe? Are there other areas of his life that you, as a student in this class, might want to know?

From the personal, the speaker now moves to Joe's educational plan. An educational framework is the one thing that everyone in the class has in common

major in communication with a focus on public relations.

His ideal job would be to work for an animal rights organization. Joe has always been interested in animals and is currently working part time for a local animal shelter. Joe was especially drawn to this particular shelter because of their no-kill policy; lots of shelters will kill the animals they can't find adopted homes for, but this one sticks by its firm no-kill policy.

Like many of us, Joe is a little apprehensive about college and worries that it's going to be a difficult and very different experience, especially at 28. Although an avid reader—mysteries and biographies are his favorites—Joe hasn't really studied, taken an exam, or written a term paper since high school. So he's a bit anxious but at the same time looking forward to the changes and the challenges of college life. And, again like many of us, Joe's a bit apprehensive about taking a public speaking course.

But, having talked with him for the last few days, I'm sure he'll do well—he has lots of ideas, is determined to succeed, is open to new experiences, and enjoys interacting with people. I'd say that gives him a pretty good start as a student in this class, as a student at Hudson Valley Community, and as a soon-to-be public relations specialist.

Here, for another example, is a speech given by Jack Shea as an introduction to the 1998 John Huston Awards. [Reprinted by permission.]

Good evening, and welcome to the fifth annual John Huston Award Dinner, tonight honoring Tom Cruise. At past events, we've honored such staunch advocates of artists' rights as Fred Zinnemann, Steven Spielberg, Martin Scorsese and Milos Forman. Each evening has turned out to be celebratory, informative and entertaining—as well as inspiring—and tonight will be no exception. Now, helping to make this evening possible are our very generous sponsors: Sprint, Tiffen Manufacturing, DTS, and the Bandai Foundation. We

and is something that most classmates will be interested in. *What additional information might the speaker have included about educational plans?*

Here the speaker continues to move forward, identifying Joe's goals and how they fit in with what he's now doing. In this section the speaker also reveals important aspects of Joe's interests and belief system—his concern for animals and his dedication to building his career around this abiding interest. *Notice that this kind of information about a classmate gives you some insight into the audience you'll be addressing in your own speeches. For example, it's likely that Joe is not going to react enthusiastically to a speech extolling the virtues of bullfighting or cock-fighting. From what you've learned about Joe so far, can you identify two or three speech theses to which Joe—and students like him—might respond positively? Negatively?*

Here the speaker continues to answer one of the questions that audience members probably have; namely, why this somewhat older person is in this class and in this college. The speaker also gives Joe a very human dimension by identifying his fears and concerns about being in college and in this course. At the same time, the speaker effectively connects Joe by showing that his fears are very similar to everyone else's. *Some textbook writers would suggest that telling an audience that a speaker has apprehension about speaking is a bad idea. What do you think of the disclosure here?*

In this concluding comment the speaker appropriately expresses a positive attitude toward Joe and summarizes some of Joe's good qualities. These qualities are then tied into a prediction about Joe's likely future. The speaker doesn't end by saying "thank you"—which can get tiresome when 20 speakers in succession say it—but from the last sentence, which brings Joe into his future profession, it's clear that this is the end of the speech. *How effective do you think this conclusion is? What other types of conclusions might the speaker have used?*

also want to acknowledge United Airlines and Ray-Ban Sunglasses for their support and contribution tonight. And, finally, we thank the Huston family and Robert Graham who has designed and created the John Huston Award.

In keeping with the spirit of the event, we've taken into consideration that one of the basic rights of the artist is to not have to work on an empty stomach. So, we've opted to serve the dinner before the testimonials. While you're digesting, we've prepared a short film about who we are, why we are, and what we are, and where we would be probably if we weren't who, why, and what we are. Enjoy the film, enjoy the evening, and thank you all for coming.

BUILDING COMMUNICATION SKILLS

Developing the Speech of Introduction

Prepare a speech of introduction approximately two minutes in length. For this experience you may assume that the speaker you introduce will speak on any topic you wish. Do, however, assume a topic appropriate to the speaker and to your audience—your class. You may wish to select your introduction from one of the following suggestions:

1. Introduce a historical figure to the class.
2. Introduce a contemporary religious, political, or social leader.
3. Prepare a speech of introduction that someone might give to introduce you to your class.
4. Introduce a famous media (film, television, radio, recording, writing) personality—living or dead.
5. Introduce a series of speeches debating the pros and cons of a cultural emphasis in college courses.

THE SPEECH OF PRESENTATION OR ACCEPTANCE

Speeches of presentation and speeches of acceptance are considered together, both because they're frequently paired and because the same general principles govern both types of speeches.

In a speech of presentation you seek to (1) place the award or honor in some kind of context and (2) give the award an extra air of dignity or status. A speech of presentation may focus on honoring a colleague for an important accomplishment (as in naming a Teacher of the Year) or recognizing a particularly impressive performance (as in announcing an Oscar winner). It may celebrate an employee's service to a company or a student's outstanding grades or athletic abilities.

The speech of acceptance is the other side of this honoring ceremony. Here the recipient accepts the award and attempts to place the award in some kind of context. In some cases the presentation and the acceptance speeches are rather informal and amount to a simple "You really deserve this" and an equally simple "Thank you." In other cases—as, for example, in the presentation and acceptance of a Nobel Prize—the speeches are formal and are prepared in great detail and with great care. Such speeches are

frequently reprinted in newspapers throughout the world. Somewhere between these two extremes lies the average speech of presentation and acceptance.

Guidelines for Speeches of Presentation

In your speeches of presentation, follow these two guidelines:

State the Reason for the Presentation

As the presenter, make clear why this particular award is being given to this particular person. If a scholarship is being awarded to the best athlete of the year, then say so. If a gold watch is being awarded for 30 years of faithful service, say this.

State the Importance of the Award

The audience (as well as the group authorizing or sponsoring the award) will no doubt want to hear something about the importance of the award. You might indicate the award's significance by referring to previous recipients (assuming they're well known to the audience), mentioning the status of the award (assuming that it's a prestigious award), or describing the award's impact on previous recipients.

A Sample Speech of Presentation

The following speech was given on March 1, 1995, by Michael Greene as president of the National Academy of Recording Arts and Sciences. Here, in a transcription from the televised presentation, Greene presents five Life Achievement awards and, in a relatively short speech, succeeds in highlighting the careers and contributions of five outstanding recording artists. [Speech given by Michael Greene as he presents the Life Achievement Awards, March 1, 1995. Copyright © 1995 National Academy of Recording Arts & Sciences, Inc. Reprinted by permission.]

Just as the Grammy Awards represent the best in today's music, our Life Achievement and Trustees Awards recognize individuals whose careers and cumulative contributions have had a profound effect on our culture. This year's five recipients, through their artistry and vision, have both enriched and advanced the recording medium.

Our first recipient is Barbra Streisand. She recorded her first album in 1962, and since then 50 albums have borne her artistic stamp, earning her eight Grammy Awards and a worldwide audience. A singer at heart, she's achieved unprecedented success as an actress, director, and producer as well. She is also a spokesperson for many humanitarian causes.

Henry Mancini. A twenty-time Grammy winner, [he] redefined the art of composing for film while carving out an equally enviable career as a conductor, instrumentalist, songwriter, and arranger. A tireless supporter of arts education, the recording industry and the academy are deeply in the debt of this extraordinary gentleman.

Patsy Cline. The female country star who crossed over to pop and to timeless ballads. We lost Patsy far too soon, but her music continues to exert a powerful influence on several generations of country and pop artists.

Curtis Mayfield. Singer, songwriter, producer, guitarist, and record executive. The Chicago-born pioneer of the soul era influenced attitudes and opinions around the world with his socially relevant songs. A Grammy Legend Award winner last year, his energy and creativity continue to inspire us all.

And Miss Peggy Lee. "Why Don't You Do Right" was the title of her first hit with Benny Goodman, and she's been doing right ever since—as a jazz and pop vocalist and songwriter. Forever identified with such classics as "Mañana," "Fever," and "Is That All There Is," Peggy is the embodiment of coolness, hipness, and sophistication.

With us in the house this evening are two of our Life Achievement honorees. Please help me acknowledge Curtis Mayfield and Peggy Lee.

Guidelines for Speeches of Acceptance

In preparing and presenting your speech of acceptance, follow these three guidelines:

Express Thanks

Thank the people responsible for giving you the award—the academy members, the board of directors, the student body, your fellow teammates.

Acknowledge Others

Thank those who helped you achieve the award. In thanking such people, be specific without boring the audience. It's not necessary to detail exactly what each person contributed; but the audience will be interested to learn, for example, that Pat Tarrington gave you your first role in a soap opera or that Chris Willis convinced you to play the role in the film that led to your first Academy Award.

Convey Your Feelings

Put the award into personal perspective. Tell the audience what the award means to you right now and perhaps what it will mean to you in the future. Allow the audience to feel a personal closeness to you that they might not experience otherwise.

Sample Speeches of Acceptance

Here is an exceptionally moving and provocative acceptance speech that clearly expresses the strong bonds among the speaker, the audience, and the occasion. The speech was given by Elizabeth Taylor in acceptance of the Jean Hersholt Humanitarian Award, given for her work on behalf of people with AIDS. The award was presented by Angela Lansbury for the Academy of Motion Picture Arts and Sciences on March 29, 1993. The acceptance speech was transcribed from television. [Courtesy of the Academy of Motion Picture Arts and Sciences.]

I have been on this stage many times as a presenter. I have sat in the audience as a loser. And I've had the thrill and the honor of standing here as a winner. But,

BUILDING COMMUNICATION SKILLS

Developing the Speech of Presentation/Acceptance

Form pairs. One person should serve as the presenter and the other as the recipient of a particular award or honor. The two people can select an award or honor from the list below or make up their own. The presenter should prepare and give a two-minute speech in which she or he presents the award to the other person. The recipient should prepare and give a two-minute speech of acceptance.

1. Academy Award for best performance
2. gold watch for service to the company
3. Ms. or Mr. America award
4. five million dollars for the college library

5. award for contributions to intercultural understanding
6. Book of the Year award
7. Mother (Father) of the Year award
8. honorary Ph.D. in communication for outstanding contributions to the arts
9. award for outstanding achievement in architecture
10. award for raising a prize hog

I never, ever thought I would come out here to receive this award.

It is the highest possible accolade I could receive from my peers. And for doing something I just have to do, that my passion must do.

I am filled with pride and humility. I accept this award in honor of all the men, women, and children with AIDS who are waging incredibly valiant battles for their lives—those to whom I have given my commitment, the real heroes of the pandemic of AIDS.

I am so proud of the work that people in Hollywood have done to help so many others, like dearest, gentle Audrey. [Audrey Hepburn had been presented with a posthumous award for her humanitarian work, especially for UNICEF.] And while she is, I know, in

heaven, forever guarding her beloved children, I will remain here, as rowdy an activist as I have to be and, God willing, for as long as I have to be. [*applause*]

Tonight I am asking for your help. I call upon you to draw from the depths of your being, to prove that we are a human race, to prove that our love outweighs our need to hate, that our compassion is more compelling than our need to blame, that our sensitivity to those in need is stronger than our greed, that our ability to reason overcomes our fear, and that at the end of each of our lives we can look back and be proud that we have treated others with the kindness, dignity, and respect that every human being deserves.

Thank you and God bless.

THE SPEECH TO SECURE GOODWILL

The speech to secure goodwill is a peculiar hybrid. It's part information and part persuasion, and it's difficult to determine where one ends and the other begins. In fact, the strength of the goodwill speech often depends on the extent to which the information and the persuasion are blurred in the minds of the audience.

On the surface, the speech to secure goodwill informs the audience about a person, product, company, profession, institution, or way of life. Beneath this surface, however, lies a more persuasive purpose: to heighten the image of the person, product, company, and so on—to create a more positive attitude toward this person or thing. Many speeches of goodwill have a still further persuasive purpose: to get the audience ultimately to change their behavior toward the person, product, or company.

A special type of goodwill speech is the speech of self-justification, in which the speaker seeks to justify his or her actions to the audience. Political figures do this frequently. Richard Nixon's "Checkers" speech, his Cambodia-bombing speeches, and of course his Watergate speeches are clear examples of self-justification. Edward Kennedy's Chappaquiddick speech, in which he attempted to justify what happened when Mary Jo Kopechne drowned, is another example. The most famous contemporary example is, of course, President Clinton's speech to the nation on the Monica Lewinsky affair. This entire speech is reprinted later in this unit.

Guidelines for Speeches Aimed at Securing Goodwill

In endeavoring to secure goodwill, whether for another person or for yourself, consider the following suggestions.

Demonstrate the Contributions That Deserve Goodwill

Show how the audience may benefit by the person, company, or product. Or at least (in the speech of self-justification) show that the audience has not been hurt—or at least not hurt deliberately. Often this demonstration of benefits is accomplished obliquely. When IBM points out that they

have accomplished a great deal through research, they also stress implicitly (and sometimes even explicitly) that these developments make it easier for us all to function in business or in the home. Slogans such as General Electric's "We bring good things to life," Radio Shack's "You've got questions. We've got answers," and Microsoft's "Where do you want to go today?" are designed to secure goodwill and to communicate the idea that the company and its products and services benefit the audience—offering more free time, less hard labor, and more accessible and inexpensive entertainment.

Stress Uniqueness

In a world dominated by competition, the speech to secure goodwill must stress the uniqueness of the specific person, company, profession, and so on. Distinguish your message clearly from all others; otherwise, any goodwill you secure will be spread over the entire field.

Establish Credibility

Speeches to secure goodwill must also establish credibility on the part of the individual, organization, or commodity. To do so, concentrate on those dimensions of credibility discussed in Unit 18. Demonstrate, for example, that the person is competent, of good intention, and of high moral character. Examine how Lee Iacocca does this in his speech on the odometer (in the "Sample Speeches" section below)—now a classic example of the speech of justification. Who could not have goodwill toward such an individual, business, or product?

Don't Be Obvious

An ineffective goodwill speech is obviously an advertisement; an effective one is not. The effective goodwill speech looks, on the surface, very much like an objective informative speech. It will not appear to ask for goodwill, except on close analysis.

Don't Plead for Goodwill

Don't beg for goodwill—demonstrate that it's due you. This admonition is especially appropriate in the speech of self-justification. Criers may achieve some goals, but in the long run they seem to lose out. Few people want to go along with someone who appears weak. If you attempt to justify some action, justify it with logic and reason. Most audiences are composed of reasonable people who

prefer to act out of logic, who recognize that not everyone is perfect, and who are ready to establish or reestablish goodwill toward an individual.

Don't Overdo It

Overkill is ineffective. You'll turn off your audience rather than secure their goodwill. Remember: Your perspective and the perspective of your audience are very different. For example, your acquaintance with your product may fully convince you of its greatness, but your audience does not have that acquaintance. Consequently, they will not appreciate an excess of superlatives.

Sample Speeches to Secure Goodwill

A particularly effective example of the speech to secure goodwill is the following speech given in 1987 by Lee Iacocca, former CEO of Chrysler Corporation. Iacocca was presented with a particularly difficult problem. Chrysler was accused of disconnecting its cars' odometers so that the cars would appear to be brand new despite 40 miles of road testing. This was not a particularly horrible offense, given that most car buyers know that their cars are put through various tests; yet the accusation presented Iacocca with a credibility problem. He met this head on with a series of print and television advertisements in which he admitted an error of judgment and spelled out what he would do to correct this error. [Reprinted by permission of Lee Iacocca and Chrysler Corporation.]

Testing cars is a good idea. Disconnecting odometers is a lousy idea. That's a mistake we won't make again at Chrysler. Period.

Let me set the record straight.

1. For years, spot checking and road testing new cars and trucks that come off the assembly line with the odometers disengaged was standard industry practice. In our case, the average test mileage was 40 miles.
2. Even though the practice wasn't illegal, some companies began connecting their odometers. We didn't. In retrospect, that was dumb. Since October 1986, however, the odometer of every car and truck we've built has been connected, including those in the test program.
3. A few cars—and I mean a few—were damaged in testing badly enough that they should not have been fixed and sold as new. That was a mistake in

an otherwise valid quality assurance program. And now we have to make it right.

What we're doing to make things right.

1. In all instances where our records show a vehicle was damaged in the test program and repaired and sold, we will offer to replace that vehicle with a brand new 1987 Chrysler Corporation model of comparable value. No ifs, ands, or buts.
2. We are sending letters to everyone our records show bought a vehicle that was in the test program and offering a free inspection. If anything is wrong because of a product deficiency, we will make it right.
3. Along with free inspection, we are extending their present 5-year or 50,000-mile protection plan on engine and power train to 7 years or 70,000 miles.
4. And to put their minds completely at ease, we are extending the 7-year or 70,000-mile protection to all major systems: brakes, suspension, air conditioning, electrical, and steering.

The quality testing program is a good program. But there were mistakes and we were too slow in stopping them. Now they're stopped. Done. Finished. Over.

Personally, I'm proud of our products. Proud of the quality improvements we've made. So we're going to keep right on testing. Because without it we couldn't have given America 5-year, 50,000-mile protection five years ahead of everyone else. Or maintained our warranty leadership with 7-year, 70,000-mile protection. I'm proud, too, of our leadership in safety-related recalls.

But I'm not proud of this episode. Not at all.

As Harry Truman once said, "The buck stops here." It just stopped. Period.

Another type of goodwill speech is the speech of apology, a speech in which the speaker apologizes for some transgression and tries to restore his or her credibility. A particularly dramatic example of this type of speech, given by President William Jefferson Clinton, is presented below. As you read this speech, try visualizing yourself as Clinton's head speechwriter and consider—using the benefit of hindsight—what you would change if this speech were submitted to you now as a draft to be edited and approved.

The speech was given to the nation on August 17, 1998. Clinton had just testified to a grand jury about a variety of issues; the issues that the nation and the media focused on, however, were his affair with Monica Lewinsky, the extent to which he had misled the country, and the question of whether he had obstructed justice. This speech was almost universally criticized for not expressing enough of an

apology, for not asking the people for forgiveness, and for attacking the opposition rather than taking responsibility. (If you wish to learn more about this speech and some of the critical reactions to it, visit the online journal *The American Communication Journal* at <http://www.uark.edu/~aca> and go to Volume Two, Issue Two [February 1999].) [Bill Clinton, “Apology to the Nation” speech. Delivered on August 17, 1998.]

Good evening. This afternoon in this room, from this chair, I testified before the Office of Independent Counsel and a grand jury. I answered their questions truthfully, including questions about my private life, questions no American citizen would ever want to answer.

Still, I must take complete responsibility for all my actions, both public and private. And that is why I am speaking to you tonight.

As you know, in a deposition in January, I was asked questions about my relationship with Monica Lewinsky. While my answers were legally accurate, I did not volunteer information. Indeed I did have a relationship with Miss Lewinsky that was not appropriate. In fact it was wrong.

It constituted a critical lapse in judgment and a personal failure on my part for which I am solely and completely responsible.

But I told the grand jury today, and I say to you now, that at no time did I ask anyone to lie, to hide or destroy evidence, or to take any other unlawful action.

I know that my public comments and my silence about this matter gave a false impression. I misled people. Including even my wife. I deeply regret that.

I can only tell you I was motivated by many factors. First, by a desire to protect myself from the embarrassment of my own conduct. I was also very concerned about protecting my family. The fact that these questions were being asked in a politically inspired lawsuit which has since been dismissed was a consideration too.

In addition, I had real and serious concerns about an independent counsel investigation that began with private business dealings 20 years ago—dealings, I might add, about which an independent federal agency found no evidence of any wrongdoing by me or my wife over 2 years ago.

The independent counsel investigation moved on to my staff and friends. Then into my private life. And now the investigation itself is under investigation. This has gone on too long, cost too much, and hurt too many innocent people.

Now this matter is between me, the two people I love most, my wife and our daughter, and our God. I must put it right. And I am prepared to do whatever it takes to do so.

Nothing is more important to me personally, but it is private. And I intend to reclaim my family life for my family. It’s nobody’s business but ours. Even Presidents have private lives. It is time to stop the pursuit of personal destruction and the prying into private lives and get on with our national life.

Our country has been distracted by this matter for too long, and I take my responsibility for my part in all of this. That is all I can do. Now it is time, in fact it is past time, to move on. We have important work to do, real opportunities to seize, real problems to solve, real security matters to face.

And so tonight I ask you to turn away from the spectacle of the past seven months, to repair the fabric

BUILDING COMMUNICATION SKILLS

Developing the Speech to Secure Goodwill

Prepare a speech approximately three to five minutes in length in which you attempt to secure the goodwill of your audience toward one of the following:

1. your college (visualize your audience as high school seniors)
2. a particular profession or way of life (teaching, religious life, nursing, law, medicine, bricklaying, truck driving, etc.)
3. this course (visualize your audience as college students who have not yet taken this course)
4. the policies of a particular foreign country now in the news
5. a specific multinational corporation

of our national discourse, and to return our attention to all the challenges and all the promise of the next American century.

Thank you for watching and good night.

THE SPEECH OF TRIBUTE

The speech of tribute category encompasses a wide variety of speeches. All these speeches, however, are designed to pay some kind of tribute to a person or event. Speeches of tribute include the eulogy, designed to praise the dead; the farewell; the dedication; the commendation, praising some living person; and the commemoration of some particular event or happening.

The general purpose of the speech of tribute is to inform the audience of some accomplishment or of the importance of some person or event. The speech should also heighten the audience's awareness of the occasion, accomplishment, or person; strengthen or create positive attitudes; and make the audience more appreciative. On the surface, then, the purpose of the tribute is informative; below the surface, it's persuasive.

Guidelines for Speeches of Tribute

In the speech of tribute, the following principles should prove effective.

Involve the Audience

Involve the audience in some way. This is not always easy. Some tributes seem only to involve the individual being praised and some abstraction such as history, posterity, or culture. But it's important to make any history, posterity, or culture relevant to the specific audience. For example, if you were giving a eulogy, you would relate the meaning and accomplishments of the deceased individual to the specific audience. You would, in other words, answer the listeners' unspoken question, "What did this person's life mean to me?"

State the Reason for the Tribute

It's frequently helpful to give the audience some idea of why you're making this tribute. Oftentimes it's obvious: The teacher praises the student; the company president congratulates the employee; the student eulogizes the teacher; and so on. The connections in these cases are clear and don't need

belaboring. But when the connection isn't obvious, tell the audience why you're the person giving this tribute.

Be Consistent with the Occasion

Construct and present a speech that is consistent with the occasion. This does not mean that all eulogies must be somber or that all sports award presentations must be frivolous. It does mean that the speech should not contradict the basic mood of the occasion.

Don't Go Overboard

The speech of tribute records the positive, and the speech should be positive. But don't go overboard and overplay the specific accomplishments of an individual. This is dishonest and usually ineffective. State the person's accomplishments realistically. With some eulogies it's difficult to recognize the real person in the flood of unrealistic and undeserved (and dishonest) praise.

A Sample Speech of Tribute

In the following speech former president Ronald Reagan pays tribute to the astronauts who died in the *Challenger* space shuttle explosion in 1986. The occasion was an extremely sad one. Most of the nation had watched the tragedy on television just hours before. The speech reflects the nation's sadness and grief and will surely become a classic of the genre. [Ronald Reagan, "Tribute to *Challenger* Astronauts" speech. Delivered from the Oval Office of the White House, January 28, 1986.]

Ladies and gentlemen, I planned to speak to you tonight to report on the State of the Union, but the events of earlier today have led me to change those plans. Today is a day for mourning and remembering. Nancy and I are pained to the core by the tragedy of the shuttle *Challenger*. We know we share this pain with all of the people of our country. This is truly a national loss.

Nineteen years ago, almost to the day, we lost three astronauts in a terrible accident on the ground, but we've never lost an astronaut in flight; we've never had a tragedy like this. And perhaps we've forgotten the courage it took for the crew of the shuttle; but they, the *Challenger* seven, were aware of the dangers and overcame them and did their jobs brilliantly.

We mourn seven heroes: Michael Smith, Dick Scobee, Judith Resnik, Ronald McNair, Ellison Onizuka, Gregory Jarvis and Christa McAuliffe. We mourn their loss as a nation, together.

BUILDING COMMUNICATION SKILLS

Developing the Speech of Tribute

Prepare a speech approximately three to five minutes in length in which you pay tribute to one of the following persons:

1. a politician, for supporting AIDS research
2. a scientist, for advances in cancer research
3. a visitor from another planet
4. a famous athlete, for building a children's hospital
5. a consumer advocate, for exposing fraud in advertising

The families of the seven—we cannot bear, as you do, the full impact of this tragedy, but we feel the loss and we're thinking about you so very much. Your loved ones were daring and brave and they had that special grace, that special spirit that says, "Give me a challenge and I'll meet it with joy." They had a hunger to explore the universe and discover its truths. They wished to serve and they did—they served all of us.

We've grown used to wonders in this century; it's hard to dazzle us. For 25 years the United States space program has been doing just that. We've grown used to the idea of space, and perhaps we forget that we've only just begun. We're still pioneers. They, the members of the *Challenger* crew, were pioneers.

And I want to say something to the schoolchildren of America who were watching the live coverage of the shuttle's takeoff. I know it's hard to understand that sometimes painful things like this happen. It's all part of the process of exploration and discovery; it's all part of taking a chance and expanding man's horizons. The future doesn't belong to the fainthearted. It belongs to the brave. The *Challenger* crew was pulling us into the future, and we'll continue to follow them.

I've always had great faith in and respect for our space program, and what happened today does nothing to diminish it. We don't hide our space program, we don't keep secrets and cover things up. We do it all up front and in public. That's the way freedom is and we wouldn't change it for a minute. We'll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here. Our hopes and our journeys continue.

I want to add that I wish I could talk to every man and woman who works for NASA, or who worked on this mission, and tell them: "Your dedication and professionalism have moved and impressed us for decades, and we know of your anguish. We share it."

There's a coincidence today. On this day 390 years ago, the great explorer Sir Francis Drake died aboard

ship off the coast of Panama. In his lifetime the great frontiers were the oceans, and a historian later said, "He lived by the sea, died on it, and was buried in it." Well, today we can say of the *Challenger* crew, their dedication was, like Drake's, complete. The crew of the space shuttle *Challenger* honored us by the manner in which they lived their lives. We will never forget them nor the last time we saw them this morning as they prepared for their journey and waved goodbye and "slipped the surly bonds of earth to touch the face of God."

Thank you.

ADDITIONAL SPECIAL OCCASION SPEECHES

The four types of special occasion speeches just discussed are among the most important. But there are others that you'll want to become familiar with, and these we'll survey here more briefly.

Dedication Speeches

The dedication speech is designed to give some specific meaning to an occasion such as, say, the opening of a new research lab, a new school building, or a new bridge. This speech is usually given at a rather formal occasion. You'll need to do some research on exactly what it is that is being dedicated. If it's a bridge, then you'll want to learn something about why the bridge was built, how it was constructed, and who designed it. In your speech, you will include points such as these:

- why you are giving the speech of dedication; for example, what connection you have to this project

- exactly what is being dedicated; for example, a new bridge linking Roosevelt Island to Manhattan
- who is responsible for the bridge; for example, who designed it, who constructed it, who paid for it
- why this bridge is significant; for example, what advantages will it create
- in what way the bridge opening is relevant to your audience; for example, what traffic changes will occur as a result of this bridge and how these changes will benefit your listeners

Commencement Speeches

The commencement speech is given to celebrate the end of some training period, often at school graduation ceremonies. It's designed to congratulate and inspire the recent graduates and is often intended to recognize a kind of transition from school to the next stage in life. Usually the person asked to give a commencement speech is a well-known personality. The speakers at college graduations—depending on the prestige of the institution—are often the most important men and women in the world: presidents, senators, religious leaders, Nobel Prize winners, famous scientists, and people of similar accomplishment. At other times, such speeches are given by students who have achieved some exceptional goal; for example, the student with the highest grade point average or the winner of a prestigious award. In giving a commencement speech, bear in mind the following guidelines:

- Consider a temporal pattern of organization—beginning with the past, commenting on the present, and projecting into the future.
- Do your research: Know something about the school, the student body, and the goals and ambitions of the graduates, and integrate these into your speech.
- Recognize that your audience has other things on their minds—the graduation party, for example—and may become restless if your speech is overly long.
- Congratulate the graduates, but also congratulate the parents and friends and the instructors who also contributed to this day.

- Offer some kind of inspirational message, some guidance, some suggestions for how the graduates might build on the education they have received in their future professional lives.
- Offer your own best wishes.

Eulogies

The eulogy, as mentioned earlier, is a type of speech of tribute in which you seek to praise someone who died. In the eulogy you attempt to set the person's life and contributions in perspective and in a positive light. This type of speech is often given at a funeral or on the anniversary of the person's birth or death. A eulogy is not the place for a balanced appraisal of the individual's life. Rather, it's a speech of praise. In developing a eulogy, think about the following recommendations:

- Relate the person whose life you're celebrating to yourself; to those in the audience; and, if appropriate, to a larger audience—for example, the scientific community, or the world of book lovers.
- Be specific. It's important to show that you really knew the person or know a great deal about the person, and the best way to do that is to give specific examples from the person's life.
- Combine the specifics with more general reflections so that the audience can see the person's life as a part of some larger whole. For example, after you mention several books that an author wrote, frame the author's more general contribution to, say, the mystery genre or contemporary poetry.
- Make the audience see that this person is deserving of the praise you are bestowing on him or her by explaining what this person accomplished and how this person influenced, for example, the world of patient care, the design of safer cars, and so on.
- Show the audience what they can learn from this individual.

A particularly excellent eulogy is reprinted here. It was written and delivered by Bernard J. Brommel, a professor of speech and family therapist. The occasion was the funeral of Professor Brommel's sister, Florence Brommel Cairo (1929–90), on July 30, 1990. [Reprinted by permission of Bernard J. Brommel.]

In the Apocalypse, we read: "I heard a voice from heaven saying, 'Blessed are the dead who die in the Lord henceforth. Yes, says the Spirit, let them rest from their labors, for their works follow them.' " Today we gather to honor the memory of Florence, who is at rest from her labors, and we rejoice in knowing her love and good deeds remain with us the living. It's an honor to speak on behalf of her family, especially seven wonderful sons, her husband Bill, my siblings, and our aunt/stepmother, Florence, who was her namesake.

Florence set an example for courage, drive, responsibility, patience, honesty, tolerance and countless other virtues. Most of all, she set for us an example of how to love, both as a giver and a receiver of it. It took so little to please her and evoke that quiet smile of appreciation. Gentle and kind, never loud or outspoken, she supported each of us by her nurturing nature and that rare ability, seldom found in many humans, to listen without judging. You could tell her anything and know she would not pass it on. I never knew her to gossip or deride those who hurt her or took advantage of her. It's easy to understand why it was her heart that kept her alive in the last weeks. Everything in her system failed, but not her heart! Her physical heart was symbolic of her loving heart that reached each of us and was the last to go.

Let me share with you some memories I have of her. Florence's entry into the world wasn't any easier than her exit. Born on a farm two miles south of here, she nearly died because of a blocked passage into her stomach. She had to be rushed to Mercy Hospital. In her first year she could not be nursed or drink regular milk. She had to have a special soybean formula that was thicker and kept her throat open.

As the oldest of nine, she grew up with far more responsibility than most children. She grew up at the side of her mother as a constant helper. I remember her stirring cakes at five or six; there were no mixes then! She churned butter by hand, washed thousands of dishes, milk pails, diapers, and scrubbed those splintered floors. Mama was frequently ill or having difficult pregnancies. Florence took over! She could marshal the kid troops to keep the house in order. Ask sisters Mary Alice or Patty how she farmed out the jobs. She would make a list of all the things that needed to be done, from baskets of corn cobs to light the fires in the morning or bake the bread, to ironing the clothes. She would cut up the list. Then her sisters and she would draw out of a hat an equal number of slips, and that was how the work got done! No wonder Florence could later in life manage a bank.

Florence didn't work in the fields, but from before daylight to late at night she worked in the kitchen or laundry. Dad never succeeded in getting Florence to

milk cows and plow fields. He tried, but she could get her cow to put its foot in the bucket faster than he could bark orders. One Fourth of July we were all rushing to finish the chores and Florence was shelling the ears of corn. Somehow she caught her hand in the whirling machine and nearly ripped off a couple of fingers. She always carried those scars on her hand. After that accident, Dad left her to biscuit making and diaper washing.

Three years ago this week we buried Dad. Two themes characterized his life: one, that it was a hard life but it got easier, and a second one, work-work-work. Florence's life experiences were similar. In our time Florence represented what has happened to women in transition—a transition for women from a domestic life to combining a professional life with raising a large family. She married at 18. She never planned a career; it just evolved out of necessity! Like her mother, or favorite Aunt Dolly, she might have preferred staying home with her sons. There were no maternity leaves; she saved her two-week vacations to coincide with delivery dates, and then back to work to keep the groceries on the table. She commuted to Des Moines daily and never missed work. Ask Bill Brentano or the Wilgenbush girls who rode with her in a car pool. After work she rushed home to do the umpteen loads of laundry, prepare supper and get food ready for the kids for the next day. I don't remember her ever sitting still. Whenever I visited, we went into the kitchen to talk while she kept busy working, folding clothes, peeling potatoes or turning over hamburgers for seven hungry sons.

I loved visiting her at Central National Bank, where she worked. She would have me sit off to the side so she could keep dealing with customers. The lady had style and class. Customers adored her and sought her financial advice. Always efficient and fast, she gave them service and a sense that it was a pleasure to serve them. Her colleagues admired her leadership. They never saw her as "Boss," but as a competent administrator.

One day eight years ago I arrived early at the bank to take her out to lunch. She asked me to wait. She said that she had an unpleasant task to do, but wanted it over before it ruined her afternoon. She grabbed a thick file and summoned a young man into her inner office. She fired him for too many absences and excuses for sloppy work. Carefully she explained how his irresponsible work habits made more work for conscientious employees. He became angry and started to yell. She quietly rose from her chair; looked him in the eye and without raising her voice said, "You've been here too long. I've kept you on because you promised to change. Now, I suggest if you want a recommendation to find another job in Des Moines, you

leave quietly. Leave while I can still remember any of your good points." He left.

She experienced as a woman in transition some discrimination. She never received the pay that men did. Other women on her staff complained about their status in pay to the federal authorities. Investigations would follow, and it was Florence who consistently ended up with the largest salary adjustments. She studied carefully all loan applications. She would sit up the night before and go over each application, for she knew that she could not make mistakes. Other bank officers would question her loans and not be nearly as rough on other male officers' loan applications. I was told at her retirement that she had the highest rate of successful loan repayments of any officer at the bank. Remember she worked for 41 years for that same bank.

Today for support I brought with me Dan and Virginia's prayer books, cherished by two of our siblings that predeceased us. Countless times this past three months I have opened them. In Dan's I have read the prayer for the dying. It states, "Oh most merciful Jesus, lover of souls, I pray Thee by the agony of Thy most Sacred Heart and by the sorrows of the Immaculate Mother, cleanse in Thy Blood the sinners of the whole world who are now in agony and are to die this day." In Virginia's convent prayer book in the Gospel of John it says, "Jesus said to her: I am the resurrection and the life: he that believeth in Me shall not die forever." It's a comfort to know Florence will not die forever!

For us, the living, that have loved Florence, it's so hard to accept her death from cancer. Sixty-one years isn't long enough for this gentle soul, but God has called her and we have to accept His decision. In another book, some of you in AA know, it states this about acceptance: "I can find no serenity until I accept that person, place, thing or situation as being exactly the way it is supposed to be at this moment. Nothing, absolutely nothing in God's world happens by mistake." Even Florence wanted to stay longer with us. We had some beautiful visits in the hospital. Each time I came she had a clearer sense of her fate, or was it that? Rather, she had a sense of her release to the next world. The afternoon before surgery on March 18th she wrote, in essence, farewell letters to each of her sons, Bill, her husband, her sisters Mary and Patty, cousin Alice, and to me. I don't know what's in the others' letters but mine is a treasure—full of love. Sis knew how to express her feelings and leave us with some words of joy to comfort each of us who were closest to her.

To each of her sons, I express my admiration for the way you helped look after your mom, not only

in illness but throughout the years. You stayed out of trouble and made life easier for her because you did. In the hospital, Louie, you rubbed her feet and talked to her about her fears. Greg and Mike, each of you stopped by at noon hour or after work. David—you probably knew your mother best and always brought a special smile to her parched lips. To Will, the farmer, who she said was the loudest of her quiet boys, you could tell that he loved his mom whenever their eyes met. To John and Bob, identical twins who only their mother knew from day one the differences between the two of you: You knew how special you were to her. Finally to my siblings—the time has come for us to say farewell to Florence. Weren't we blessed with a great sister who left us with so much joy to remember? Thanks, Bill, for your love for our sister. Florence will have the last words. I asked her what she wanted me to say on this occasion and she, through tears, said, "Tell each of those at my funeral, 'I love you and I'll miss you, but I'm OK!'"

Farewell Speeches

In a farewell speech your purpose is to say goodbye to a position or to colleagues and to signal that you're moving on. In this speech you'll want to express your positive feelings to those you're leaving. Generally, the farewell speech is given after you've achieved some level of distinction within the organization that you're now leaving. (If you hadn't achieved some distinction then no one would really care very much about your leaving, and there would be no need for a farewell speech.) In developing a farewell speech, consider the following guidelines:

- Thank those who made life interesting, helped you in your position, taught you essential principles, and so on.
- Set your career in a positive light, but do it modestly.
- Express your enjoyment of the experience. This is a time for positive reflection, not for brutally honest appraisal; so put aside the negative memories at least for now.
- If appropriate, state your reason for leaving and your plans for the future.
- Extend best wishes to those who remain.
- Offer some words of wisdom that you have learned and that you now want to pass on to those remaining.

Here is the text of the farewell address of President Clinton. [Bill Clinton, "Former President Clinton's Farewell" speech. Delivered at Andrews Airforce Base, January 20, 2001.]

Well, first let me say, on behalf of Hillary and Chelsea and myself, we thank you for coming, we're glad to see you.

You know how it is. When you leave the White House, you wonder if you'll ever draw a crowd again. [laughter] So it was nice to come in here and see so many old friends.

General Hawkins, thank you. And thank you, Linda, for your service in the White House and for your service here at Andrews.

I would like to thank the Honor Guard and the representatives of all the military services behind us for rendering honors to me this one last time on this important day in our country's life.

When I was walking down the rows, looking at the young men and women who were standing behind me, I thought again how fortunate we are to have people of their caliber willing to sacrifice and serve the United States. And being their commander in chief was one of the great honors of my life. Let's give them another hand, they were great. [applause]

Let me say to all of you, I had a very good morning, and I think we all did. We had sort of a bittersweet goodbye at the White House. We went around and said goodbye to all the staff there, took a last look at all the rooms, welcomed Vice President and Mrs. Gore, and then President and Mrs. Bush and Vice President and Mrs. Cheney, and Andy Card, the new White House chief of staff. We had a nice little visit. Then we went down to Capitol Hill together and conducted the inaugural ceremonies as prescribed by the Constitution of the United States.

I was really grateful that the band was here today. Some of you have heard me say that one of my great fears is that I won't know where I am for four or five months because I'll walk into a big room and no one will play a song anymore.

But I want all of you to know that I feel, as John Podesta did we walked out of the Oval Office for the last time today about 10:30, and—no, no, about 10:00—and he was tearing up a little bit. He just looked, he said, "We did a lot of good. We did a lot of good. We did a lot of good." [applause]

The whole. . . . [applause]

We did a lot of good. [applause]

Thank you. Thank you. Thank you.

I gave my farewell address the other night on television, and I even did a radio address this morning. And we gave out our last chunk of money for community police so that when I left, we. . . . [applause]

When I left, we gave out money for 10,000 more police, and I said, "You know, when I ran, I promised you 100,000 police, and this is 110,000. We gave 110 percent effort for eight years." [applause]

I just want to say how grateful I am to all of you. There are people here who have held major positions in this government, people here, like John Sweeney, without whom we could not have won elections or waged our battles.

Thank you, sir. [applause]

There are people here I've known all my life, and people here I met in the course of running for president, and people here who are here because they worked in this administration and they believed in what we were doing.

But the whole nature of public service is, by definition, a reflection of the nature of life. It is passing. It has seasons. It is a process, not a destination.

The work of this country will never be over. And no one will ever get to do it forever. And that's not all bad.

We have been very fortunate that the system under which we live has given all of us a chance to live as we have, to work as we have, to serve as we have, and to see our country and the world so much better off. It was a great gift to us. And we should not be sad today, we should be grateful today and happy and full of belief and hope for our country. [applause]

I don't want to start calling names, or I'm afraid I'll never stop, but I do want to thank one person in particular for coming out here today and for meaning so much to me these last eight years.

Senator Chuck Robb, thank you for being here. You are a wonderful man. Thank you. [applause]

So now we have to go on to the next chapter in America's life and our lives in our struggle to do the things we all believe in. I will always feel good about this. And you made that possible.

So you see that sign there that says "Please don't go"? I left the White House, but I'm still here. We're not going anywhere. [applause]

And that's the only thing I ask of any of you. If you really believe in what we did these last eight years, you do not have to be in the position of power in government to advance those causes.

And the celebration we mark today is ordained under a Constitution in which the people are supposed to be in the driver's seat. I'm glad to go back to be one of the people. Maybe for the first time in eight years, I'll be in the driver's seat in a way I never was. [laughter]

Whatever happens, I think I can speak for all of us. We are profoundly grateful.

You've got a senator over here [Hillary Rodham Clinton] who will be a voice for you. [applause]

I am very proud of her, and I'm very, very proud of Chelsea, and I'm very grateful to them. [applause]

So we're going to New York and spend the weekend, and then Hillary will show up promptly so as not to miss any votes and to fulfill the oversight function of the United States Senate. [applause]

I wish the new president well. I wish his family and administration well. I wish our country well.

And always, always, out of gratitude and affection, I wish you well.

You gave me the ride of my life, and I've tried to give as good as I've got.

Thank you, and God bless you. Thank you.

Toasts

The toast is designed to celebrate a person or an occasion. You might, for example, toast the next CEO of your company, a friend who just got admitted to a prestigious graduate program, or a colleague on the occasion of a promotion. Often toasts are given at weddings or at the start of a new venture. The toast is designed to say hello or good luck in a relatively formal sense. In developing your toast consider the following hints:

- Be brief; realize that people want to get on with the festivities and don't want to listen to an overly long speech.
- Focus attention on the person or persons you're toasting, not on yourself.
- Avoid inside jokes that only you and the person you're toasting understand; remember that the toast is not only for the enjoyment of the person you're toasting but for the audience as well.
- When you raise your glass in the toast—an almost obligatory part of toasting—make the audience realize that they should drink and that your speech is at an end.

THE SPECIAL OCCASION SPEECH IN CULTURAL PERSPECTIVE

Like all forms of communication, the special occasion speech must be developed with a clear understanding of the influence of culture. For example, the discussion of the speech of introduction recommended not overselling the speaker, and the discussion of the speech of tribute advised not going

overboard with praise. Both these suggestions are in keeping with general U.S. culture, because excess exaggeration is evaluated negatively in most groups in the United States. On the other hand, exaggerated encomiums are often expected in, for example, some Latin cultures.

Culture will also influence the way in which an acceptance speech should be framed. Not surprisingly, collectivist cultural norms suggest that you give lots of credit to the group, whereas individualistic norms suggest that taking self-credit (when it's due) is appropriate. Thus, if you were accepting an award for a performance in a movie, an extreme collectivist orientation would lead you to give great praise to others and to claim that without others you never could have accomplished what you did. An extreme individualistic orientation would lead you to accept the award and the praise for yourself; after all, you did it! In the media business, as you can see from the numerous televised award shows, everyone gives thanks to almost everyone connected with a project. That's the custom; the collectivist form of expression has become the norm in this show business context. To examine your own tendencies toward an individualistic or collectivist orientation, take the self-test below.



TEST YOURSELF

How Individualistic Are You?

Indicate how true or false the following statements are of you. Use the following scale: 1 = almost always true; 2 = more often true than false; 3 = true about half the time and false about half the time; 4 = more often false than true; and 5 = almost always false.

1. My own goals are more important than the goals of my group (for example, my extended family or my organization).
2. I feel responsible for myself and to my own conscience rather than for the entire group and to the group's values and rules.
3. Success to me depends on my contribution to the group effort and the group's success rather than on my own individual success or on my ability to surpass others.
4. Being kind and polite is usually more important than telling the truth, so I might say things that

1. The actual preservation of film.
2. The recognition of moral rights of filmmakers.

As I've said repeatedly, you can't have one without the other. Lots of films are already gone, many recent films are in need of restoration. My own film, *Taxi Driver*, made in 1976, was just restored, and the *Star Wars* trilogy is now in the process of being restored.

This is why we're here tonight. It's great to get awards, but we're not here only to congratulate each other. Rather, what this event does is to focus once more on what we're concerned about. It's another great opportunity to keep on spreading the message.

And I always look at these events with the hope of some forward motion, of seeing some real progress. And there is some progress tonight. The fact that I'm being presented this award by Jack Valenti, who is the spokesman for the MPAA, shows this. Since I first met Jack, in 1970 at the Sorrento Film Festival, he has always been a supporter of my artist's rights. As we found out through the work of The Film Foundation on film preservation, the studios and the archives are coming together. And if tonight is any indication, the same can happen with artists' rights. At least we're talking.

Look, let's face it; the cinema—the classical cinema—is gone. It's over. The cinema as we know it up to now is disappearing. It doesn't mean that cinema is dead. Rather, it's evolving. It's new, totally new. So new that some of us may not even be aware of what changes will occur in the next decade.

We're witnessing a new cinema being born, and that's exciting. However, whatever cinema evolves into, you still need an author.

Cinema is not just technology. It's not impersonal. The "author" is not an abstract corporation. It didn't just drop from the sky. It isn't off an assembly line, like you make a car. Film is not factory made, it's a human creation. And so what we're saying is, let's keep the "human" in the creative process.

Look, the reality is that cinema is an art. It may not all be great art. Like all art, you have good, bad, mediocre, indifferent art. But when it comes to film, lots of people feel you can do whatever you want with it—cut it, manipulate it any way you want. But you have to be very careful about deciding what is art and what isn't. There are dangers in making hasty judgments about which filmmakers are more important. Take for instance Alfred Hitchcock. Young people today who study his work may find it hard to believe that in his time, despite his work being enjoyed and being commercially successful, [Hitchcock] was not taken seriously. Some felt his films were just "thrillers," or clever storytelling.

Or, for instance, "film noir." Those postwar low-budget, gritty black-and-white films of the '40s and '50s. Films of urban violence and paranoia that may not have been viewed as the highest form of cinema at the time, but films that in the 1960s were rediscovered by critics and audiences and viewed as a major proof of film as an artistic medium. Thank God all of these films were not tossed out at the time, like many of the silent films were, which were considered too insignificant to be passed on to future generations. You see, in those days it was more important to save the silver in the film stock than film itself. Today film noir has generated new genres, evolved into big movies—blockbusters, in fact, which are the heart of the industry—the summer movies.

So, what are we really talking about when we say artists' rights? Studios, corporations own movies. Because they own [them], it doesn't mean they should update them, revise them, distort them, or let them rot in their vaults. In fact, in light of the new technologies and possible future uses, you never know when you'll have to go back to the original negatives.

And what does this say about the owners of the work? It says really that they are custodians. They may own it, but they have a responsibility. The work belongs to the world. They are custodians.

As far as the American tradition goes, there is nothing new about this responsibility. Years ago, wealthy families—Carnegie, Rockefeller—who helped build American industry shared the notion that if you had great wealth you held it as a kind of custodian on behalf of society and you had a responsibility to use that wealth for that society's benefit. It used to be called stewardship. In the film industry, we're asking studios to show that stewardship by preserving their films and by respecting [their] integrity.

But I go further. Major corporations own some studios today, and they have received so much from film, they should give something back and render a great service to the nation. They should preserve not only their own libraries but help in the preservation of orphan films: documentaries, independent films, and, most of all, newsreels—which are historical documents. There are a hundred million feet of nitrate film, at a cost of \$2.00 per foot. It's \$200 million that need to be transferred to safety. By losing them, we lose an important part of our history, our culture.

I'll come to ask your help on this. I promise.

What concerns me is that our attitude towards art and culture reflects how our own society sees itself—what it thinks of itself.

And we will be judged in the future, among other things, by the way we treat our art and our culture. In fact, we're being judged in our own time. Like jazz, we

must remember that cinema is the great indigenous American art form, and all we're saying is that we want it to be preserved and we want it to be shown, now

and in the future, the way it was meant to be, by those who originally created it.

Thank you.

REFLECTIONS REFLECTIONS

ON ETHICS IN HUMAN COMMUNICATION

Using Fear Appeals

The ethics of fear appeals has been hotly debated in the field of communication for years, possibly centuries. On one side, you could argue that fear appeals are all around us and that you could hardly persuade someone without in some way appealing to fear. A great deal of religious argument is built around fear: If you don't follow the rules, you will suffer here or in the next life. It's the audience, the argument goes, that has the responsibility to listen critically to fear appeals and to accept or reject them as seems appropriate. Further, there's nothing intrinsically wrong with making decisions on the basis of fear; most people do so on a regular basis. On the other side, you could argue that appealing to fear prevents listeners from exercising critical thinking; it promotes sidestepping cognitive effort and appeals directly to the less critical emotions. Fear appeals are considered especially unethical when directed at children or at people who might not otherwise have the understanding they need to react responsibly to such appeals.

What would you do? *You're an elementary school teacher and are required to teach your eighth-grade class the unit on sex education. Your objective, as mandated by the state syllabus and also as consistent with your own ideas, is to get your students to avoid sexual relationships until they are much older. But you know from talking with them that they intend to have sexual relationships at the earliest opportunity; in fact, some are currently sexually active. You wonder if it would be ethical to use fear appeals to scare them about the potential dangers of sex. For example, you could show them photos of people with advanced cases of sexually transmitted diseases, teenagers living in poverty because they now have children to support, and so on. You feel that your purpose is a noble one, but you wonder what means to achieve your end are ethical. What would you do in this situation, as you tried to balance accuracy with advocating a position you felt would benefit your audience? More generally, what ethical guidelines should govern the use of appeals to fear? Would you advocate different guidelines for audiences of adults and of children?*

SUMMARY

In this unit we discussed the special occasion speech, highlighting four special types: the speech of introduction, the speech of presentation or acceptance, the speech to secure goodwill, and the speech of tribute.

1. In developing the speech of introduction:

- Establish a connection among speaker, topic, and audience.

- Establish the speaker's credibility.
- Be consistent in style and manner with the major speech.
- Be brief.
- Avoid covering what the speaker intends to discuss.
- Avoid overselling the speaker.

2. In developing speeches of presentation:

- State the reason for the presentation.
- State the importance of the award.

For speeches of acceptance:

- Thank those who gave the award.
- Thank those who helped.
- State the meaning of the award to you.

For speeches of both presentation and acceptance:

- Avoid misjudging the importance of the award.
- Avoid giving too long a speech.
- Avoid talking in platitudes and clichés.

3. In the speech to secure goodwill:

- Stress benefits the audience may derive.
- Stress uniqueness.
- Establish your credibility and the credibility of the subject.

- Avoid being obvious in securing goodwill.
- Avoid pleading for goodwill.
- Avoid overdoing the superlatives.

4. In the speech of tribute

- Involve the audience.
- State the reason for the tribute.
- Be consistent with the occasion.
- Avoid disproportionate praise.

5. Other special occasion speeches include the dedication speech, the commencement speech, the eulogy, the farewell, and the toast.**6.** The special occasion speech needs to be developed with an awareness of the cultural norms and rules specific to the occasion and to the audience members. Especially relevant here is the distinction between individualistic and collectivist cultures.


KEY TERMS



speech of introduction

speech of presentation

speech of acceptance

speech to secure goodwill

speech of apology

speech of tribute

dedication speech

commencement speech

eulogy

farewell speech




toast



THINKING CRITICALLY ABOUT


Developing Special Occasion Speeches

1. Margaret has been asked to introduce the president of her company (an American) to staffers at a new office complex in Hong Kong. The audience consists mostly of Chinese, Japanese, and American workers. Margaret is aware of the Asian preference for modesty and the American preference for just the opposite. What suggestions can you offer Margaret for introducing the company's president?
2. Sean has been asked to present the award for Recording Artist of the Year to (select your own favorite). The speech is to last no longer than one minute (approximately 150 words). What would you advise Sean to say?
3. Mollie has been asked by her catering firm—which was cited by the Board of Health about a year ago for a variety of unsafe practices and was shut down for six months—to present the firm's case in its bid to win the catering contract for the entire elementary school district. Mollie's audience will be approximately 20 members of the Board of Education. These members all know the history of the catering company and why it was shut down; they've agreed to hear Mollie but are generally reluctant to hire this firm again. After all, they figure, if it happened once, it will happen again. What advice would you give Mollie for this speech to secure goodwill (and another chance)?
4. What kind of announcement would you have issued if you had been the CEO of Ford Motors and had been confronted with evidence of defective tires on certain SUVs? What strategies might you take from Lee Iacocca?
5. Cara will be delivering the graduation speech to her graduating class. She wants to criticize the poor educational (especially computer) facilities her college has provided students over the last four years as well as the college's lack of placement services to help secure jobs for the students. Given that a

- commencement speech is a generally positive, congratulatory exercise, what would you advise Cara to do?
6. Jay is 19 years old and is scheduled to give a wedding toast at his best friend's wedding. He has been told that his toast should be about two minutes in length. What advice would you give Jay if the audience members were his friends and were mainly 18- to 22-year-olds? If the audience were people in their 50s and 60s?
 7. Visit the Obituary Daily Times at <http://www.best.com/~shuntsbe/obituary/> or consult the *New York Times* website (www.nyt.com,  click on obituaries) to find information about someone you admire who is deceased. Write a brief two-minute eulogy for this person.
 8. Using one of the popular search engines, look for one of the types of special occasion speeches discussed here. Are you surprised at how many of these speeches are on the Web? Of what value is it to have these speeches on the Web?
 9. Visit www.blissweddings.com/library/toasts.asp  for a wide variety of toasts, including poems, vows, and ideas for speeches.
 10. Visit one or several of the presidential libraries (see the National Archives and Records Administration's website hotlinks to these libraries at <http://www.nara.gov/nara/presnt/address.html>.  What kinds of special occasion speeches can you find in these libraries? What other types of information are archived in these libraries?
 11. Prepare and deliver a two-minute speech in which you
 - introduce any speaker you wish, speaking to any audience you wish, on any subject you wish
 - present an award for the best speaker of the year, the best quarterback, the best actor, the best firefighter, the best police officer, the best teacher
 - explain how an advertisement is like a speech to secure goodwill
 - toast your friend's new relationship commitment
 - say thanks to a group of your friends who just surprised you with a birthday party; they're all clapping and yelling "speech, speech"
 - eulogize a person