

# RoboCOP: A Robotic Coach for Oral Presentations

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Rehearsing in front of a live audience is invaluable when preparing for important presentations. However, not all presenters take the opportunity to engage in such rehearsal, due to time constraints, availability of listeners who can provide constructive feedback, or public speaking anxiety. We present *RoboCOP*, an automated anthropomorphic robot head that acts as a coach to provide spoken feedback during presentation rehearsals at both the individual slide and overall presentation level. The robot offers conversational coaching on three key aspects of presentations: speech quality, content coverage, and audience orientation. The design of the feedback strategies was informed by findings from an exploratory study with academic professionals who were experienced in mentoring students on their presentations. In a within-subjects study comparing RoboCOP to visual feedback and spoken feedback without a robot, the robotic coach was shown to lead to significant improvement in the overall experience of presenters. Results of a second within-subjects evaluation study comparing RoboCOP with existing rehearsal practices show that our system creates a natural, interactive, and motivating rehearsal environment that leads to improved presentation quality.

CCS Concepts: • **Human-centered computing** → **Ubiquitous and mobile computing systems and tools**

General Terms: Design, Human Factors, Measurement

Additional Key Words and Phrases: Presentation rehearsal, robot, coaching, feedback

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## 1 INTRODUCTION

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Fig. 1. **Presenter rehearsing her talk in front of the robotic coach**

Rehearsals are the cornerstones of polished oral presentations. “Dry runs” and “practice talks” are standard procedure for any important presentations, but the higher the stakes, the more rehearsal is required. TED recommends that speakers take “weeks or months to memorize their talks and rehearse”. Executives often engage private speaking coaches to help them prepare and provide feedback during rehearsals for important presentations. However, rehearsal is important for any oral presentation, including anticipated “impromptu” talks, to determine timing, delivery, content coverage and transitions, and to internalize key points so that strict note-reading is unnecessary. Rehearsal in front of a live audience—even if it is only a single person—can also serve to lower speaker anxiety during the actual presentation.

Unfortunately, many presenters do not rehearse their talks. One survey of 2,501 professionals found that only 45% said they “always” or “usually” rehearse for presentations, and 35% said they “rarely” or “never” rehearse [19]. Reasons for lack of rehearsal can include lack of preparation time, public speaking anxiety (affecting up to 35% of the population [7]), lack of a practice venue, unavailability of an audience, coach, or knowledgeable individual to give good feedback, or unawareness of the importance of rehearsal. Although private speaking coaches are available for hire, their cost is typically prohibitive for most people.

To support public speaking training, a number of interactive systems have been developed to provide automated feedback on the presenter’s verbal and non-verbal behaviors (e.g., [10, 12, 27, 32, 54, 55]). Although these existing systems often improve the presenter’s learning experience, there is little evidence that they can actually lead to observable improvements in presentation quality when judged by human audiences.

In this work we present RoboCOP, an integrated rehearsal environment, in which presenters rehearse their talks in front of an automated speaking coach, which acts as both an audience and an empathetic expert coach that provides spoken feedback on

multiple facets of presentation delivery. In order to provide the greatest audience realism through “sense of presence”, and to give the speaker a focal point for his or her rehearsal without the clumsiness of a head-mounted display, we use an anthropomorphic robotic head as an embodiment for the rehearsal coach. The coach is able to identify a range of speaker behaviors automatically, including speech quality, content coverage, and head orientation behavior, and provides feedback in a natural conversational manner.

In the rest of this paper, we review related work in automated rehearsal support systems and human-robot interaction, and discuss an exploratory study of human rehearsal coaches that informed the design of our system. We then describe the design and implementation of the RoboCOP system, and a comparative study assessing the feedback strategy employed by the robotic coach versus visual feedback and spoken feedback without robot. We also report on an evaluation study in which presenters rehearsed with and without the automated robotic coach and had their resulting presentations rated by a panel of human judges. Our contributions include:

1. Identification of common feedback categories provided by presentation coaches during rehearsal;
2. Development of the RoboCOP rehearsal support system, in which a robot plays the role of both an attentive audience and a coach that offers detailed spoken feedback on important aspects of presentations;
3. Comparison of three different feedback modalities (RoboCOP vs. spoken feedback without robot vs. visual feedback), which demonstrates the potential of RoboCOP to improve the overall experience of presenters;
4. Validation of RoboCOP in a comparative study that demonstrates its potential to improve both the presenter’s rehearsal experience and presentation quality as perceived by an audience.

## 2 RELATED WORK

### 2.1 Rehearsal and Presentation Quality

Previous research has investigated the effects of different rehearsal activities on presentation performance [36, 40]. In a study with 119 students, rehearsal for an audience was found to be a significant predictor of the quality of speech delivery, as it enables the speaker to more fully develop their perspective-taking and audience-analysis skills than in solo rehearsal [36]. In the same study, quality of presentation content was also found to positively correlate with number of spoken rehearsals. Despite the demonstrated positive impact of spoken rehearsals on presentation quality, many presenters spend little to no preparation time on these activities [19]. High public speaking anxiety has been reported as a key contributing factor to avoidance of rehearsal [5]. To treat public speaking anxiety, previous studies have explored the use of virtual audiences for exposure therapy [2, 44]. In a study with 40 students, Pertaub et al. [44] showed that virtual audiences were capable of inducing social anxiety, and the degree of anxiety was directly related to the type of virtual audience feedback. This indicates the potential of virtual audiences as a viable platform for public speaking training.

### 2.2 Rehearsal Support Systems and Feedback Strategies

Recent research has addressed the need for more effective approaches to presentation rehearsal. Trinh et al. [56] developed the PitchPerfect system, which provides an integrated rehearsal environment with a range of targeted rehearsal tools for structured presentation preparation. In a study with 12 participants, the system was found to significantly improve overall presentation quality compared to existing rehearsal practices.

Several public speaking training platforms have also been developed that provide feedback on different aspects of presentation delivery, from speech quality to speaker body language. Kurihara et al. [27] developed the Presentation Sensei system, which provides graph-based visual feedback on the presenter's speaking rate, eye contact, filler rate and timing. Tanveer et al. [55] designed the AutoManner system, which offers visual feedback on the speaker's body movements. Lui et al. [32] developed a mobile application that displays feedback on body motion, voice intensity and timing. Schneider et al. [50] developed the Presentation Trainer system, which generates both visual and haptic feedback on the speaker's voice intensity, use of pauses and fillers, body posture and hand gestures. Similarly, the AwareMe system [10] measures voice pitch, filler words, and speaking rate during presentation rehearsal and provides visual and haptic feedback through a wristband device. The Rhema system [54] and the Logue system [13] provide visual feedback on the speaker's verbal and nonverbal behaviors using Google Glass.

Previous studies have also explored the use of virtual agents to facilitate practice of communication skills. Chollet et al. [12] developed Cicero, a virtual audience platform for public speaking training. The virtual audience is capable of displaying indirect, nonverbal feedback to signal increased attention, cues of rapport, lack of interest, or disagreement in response to sensed speaker behaviors. Although not designed for public speaking, Hoque et al. [22] developed a related system to provide automated job interview training. The MACH system uses a highly realistic animated virtual job interview coach to offer real-time visual feedback on various verbal and nonverbal behaviors of human interviewees, including speech, prosody and facial expressions.

To our knowledge, there have been no studies to date that investigate the use of robots to provide interactive coaching and feedback during presentation rehearsal.

### 2.3 Feedback Strategies and Presentation Quality

Evaluation results of most existing public speaking training systems often show the effects of automated feedback on increasing user engagement and improving learners' experience (e.g. [13, 50, 54, 55]). However, prior work shows little evidence that automated feedback during presentation training can result in increased presentation quality as perceived by human audiences. Most prior systems either did not evaluate the audience perception of speaker performance (e.g. Presentation Trainer [50], AutoManner [55], Presentation Sensei [27]), or reported no significant effects (e.g. Rhema [54], Cicero [12], Logue [13]). More specifically, evaluations of the Rhema system showed no significant differences in performance between the visual feedback and no-feedback conditions, as rated by Mechanical Turk workers [54]. Evaluations of the Cicero virtual audience framework also showed no significant differences in performance between the interactive virtual audience and no-feedback conditions, as judged by experts [12]. Interestingly, results of the same study showed that the virtual audience and no-feedback conditions both led to significantly better expert ratings than the direct visual feedback condition. The only exception is the MACH system [22], which reported significant improvements in PACM Interact. Mob. Wearable Ubiquitous Technol., Vol. 1, No. 2, Article 1. Publication date: June 2017.

job interview performance after a week-long trial. However, job interviewing is a significantly different problem than oral presentations. Thus, it is still an open question as to whether providing feedback during brief rehearsal sessions could translate into observable improvements in presentation quality.

## 2.4 Human-Robot Interaction

There have been many studies conducted on human perceptions of and attitudes towards anthropomorphic robots, and more specifically in their use as tutors or coaches. Several studies have demonstrated the positive impact of physical embodiment on “sense of presence” compared to equivalent screen-based animated robots or live video feeds of remote robots. Most of these studies have demonstrated user preference for co-located physical robots over animated characters and remote robots, as well as higher ratings of satisfaction, enjoyment, engagement, and trust [22, 25, 29, 38, 43, 45, 46, 57].

Robots have also been used as tutors, mostly for children. Previous studies have demonstrated improvements in student motivation, concentration, engagement, and learning with a robot compared to more conventional instructional media or human tutors [20, 31, 51]. Studies have also shown that when pedagogical or coaching robots exhibit ideal social and supportive behaviors, such as positive feedback, they are also more effective at improving student motivation, learning, and compliance with the robot’s requests [16, 49]. Together, this work implies that a robotic rehearsal coach—especially one that uses social and supportive behaviors—could be more effective than an animated coach or other media.

Research has also indicated that the physical presence of robots can lead to more intense social responses—such as social desirability bias—compared to other media [26, 45]. This may indicate that presenters who suffer from public speaking anxiety may experience even greater anxiety when rehearsing in front of a robotic coach compared to a screen-based animated coach or a non-anthropomorphic interface.

## 3 UNDERSTANDING REHEARSAL COACHING PRACTICE

To motivate and inform the design of our rehearsal coaching system, we conducted an exploratory study to understand the practices of presentation coaching. Our aim was to identify the categories, structure, language and frequency of feedback offered by human coaches during presentation rehearsal.

### 3.1 Participants

We recruited 8 professors (5 male, 3 female) from the health science, computer science, music and theatre departments at our university. All participants were experienced in either teaching public speaking classes or mentoring students on their oral presentations.

### 3.2 Procedure

Each study session lasted approximately 1 hour, in which participants were asked to give coaching feedback during presentation rehearsals. Each rehearsal was 7-10 minutes long on general knowledge topics (France, Italy, Lions and Tigers), and was either pre-recorded or a live rehearsal. The recorded rehearsals were randomly selected from a pool of 24 videotaped rehearsals of 12 students and professionals with varying levels of presentation experience, collected from our prior studies on presentation technologies. In those studies, participants were given 30-60 minutes

to review pre-made slides and notes before delivering their talk in front of a camera. The live rehearsals were given by research assistants in our lab, who were given the presentation materials five days in advance and were instructed to prepare in any ways they wanted before practicing their talk with a coach. To mitigate learning effects, each assistant only performed two rehearsals.

In each study session, we asked coach participants to watch two different rehearsals from different speakers, who were unknown to them. The first rehearsal was an *early-stage* rehearsal, during which participants were asked to give preliminary feedback on how to improve the speaker's performance. They were instructed to interrupt the speaker at any time during the rehearsal, and give any verbal feedback that they thought would be useful. The second rehearsal was a *complete dry-run*, for which we asked participants to wait until the end of the presentation and give all of their summative feedback for the entire talk.

Prior to each rehearsal, we explained the goal and the target audience of the presentation to participants, and gave them a handout of the slides and notes specifying the key points that should be covered in the talk. In the case of videotaped rehearsals, we asked participants to imagine that the speaker was present in the room and to speak their feedback directly to the speaker.

### 3.3 Findings

We recorded and transcribed all participants' coaching feedback, resulting in a total of 78 early-stage feedback samples and 8 dry-run feedback samples. During early-stage rehearsals, each coach gave an average of 1.6 feedback samples per slide ( $SD = 1.2$ ). Most of the early-stage feedback occurred at the end of a slide. Coaches often gave highly detailed feedback (mean length of early-stage feedback = 103.7 words, mean length of dry-run feedback = 385.7 words), which comprised descriptions of the speaker's performance, actionable suggestions with explanatory justification, and positive reinforcement. Feedback messages were often structured using the "feedback sandwich" technique [15], starting with positive messages before proceeding to suggestions for improvement.

To identify feedback categories, we annotated each feedback sample with a category code. Table 1 shows the 11 common feedback categories grouped into four main themes, along with their frequencies of occurrence in our feedback corpus. The experts provided feedback on a wide range of topics, spanning talk planning, organization and slide design (44.6% of comments), content coverage (4.1%), body language and eye contact (19.8%), and speech quality (31.5%), with the last them further broken down into language and pronunciation (11.6%), speaking rate (8.3%), use of "fillers", such as "umms" and "ahs" (7.5%), and voice pitch variety (4.1%). When the specific phrasing of expert feedback was particularly clear and helpful, we noted these phrases as candidates for inclusion in an automated rehearsal coach.

Table 1. Common Feedback Categories and Their Frequency

Category	Frequency (%)
<b>Talk Planning, Organization and</b>	<b>44.6</b>
Goal & Audience Benefits	19.9
Organization	6.6
Introduction & Close	8.3

Slide Design	9.9
<b>Speech Quality</b>	<b>31.5</b>
Language / Pronunciation	11.6
Speaking Rate	8.3
Filler Rate	7.5
Pitch Variety	4.1
<b>Nonverbal Behavior</b>	<b>19.8</b>
Body Language	9.9
Eye Contact	9.9
<b>Content Coverage</b>	<b>4.1</b>

## 4 DESIGN OF ROBOCOP

Informed by findings from our exploratory study, we developed **RoboCOP** (**Robotic Coach for Oral Presentations**), an automated anthropomorphic robot head for presentation rehearsal. The robot plays the role of a coach who actively listens to the presenter's spoken rehearsals and offers detailed spoken feedback on five key aspects of presentations: content coverage, speaking rate, filler rate, pitch variety, and audience orientation (which is considered a proxy for eye contact). These metrics were chosen based on our exploratory study and previous automatic presentation quality assessment studies [6, 22]. In addition, the coach also provides high-level advice on the presentation goal and audience benefits, as well as talk organization, introduction and close. Our aim was to simulate the interactive nature and feedback mechanisms of rehearsing in front of a live audience, while mitigating public speaking anxiety that often arises when performing with actual human audiences. Unlike existing virtual audience-based rehearsal systems that provide indirect feedback through non-verbal behavior, our robot provides detailed, structured, actionable and empathetic feedback that resembles the behavior of human coaches. We now present an overview of the presentation preparation process with RoboCOP, followed by descriptions of its core components.

### 4.1 Presentation Preparation with RoboCOP



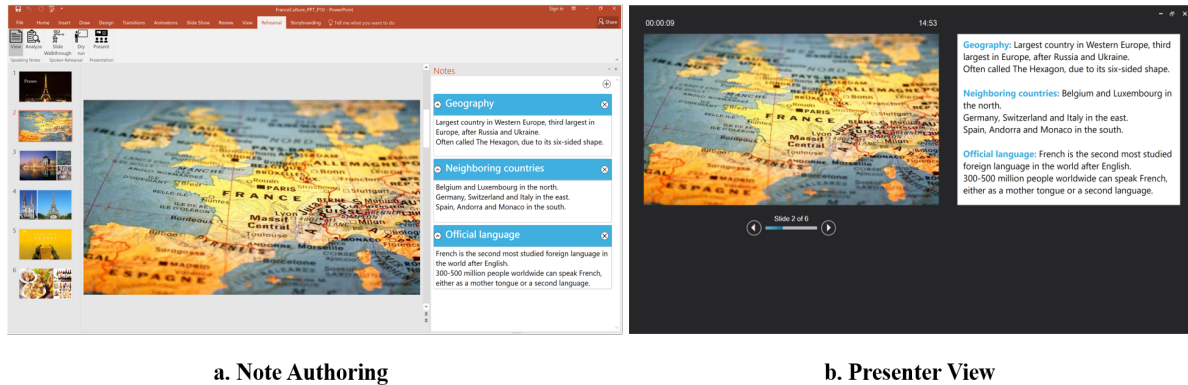


Fig. 2. RoboCOP Microsoft PowerPoint add-in with (a) note authoring pane and (b) presenter view

Prior to spoken rehearsals, RoboCOP enables the presenter to prepare speaking notes for each slide using our topic-based note authoring interface (Fig. 2a). Implemented as an add-in for Microsoft PowerPoint 2016, our note authoring tool allows the presenter to segment the speaking notes of each slide into a series of key topics. The presenter can enter a short title for each topic, along with detailed notes specifying what they intend to say about it. During rehearsal, our system tracks the presenter's speech to determine which topics have been covered on each slide, and provides feedback on content coverage accordingly.

Once the presenter is ready for the first spoken rehearsal, he/she activates the *Slide Walkthrough* mode by clicking on the corresponding control in the PowerPoint ribbon. In this mode, the presenter practices verbalizing slides while receiving preliminary feedback from the robotic coach at the end of each slide. At the beginning of this mode, the coach engages presenters in a short introductory dialogue before proceeding to the rehearsal. This simple dialogue serves three purposes: (1) establishing the role of the robot; (2) familiarizing the presenters with the concept of talking to and receiving feedback from the robot; (3) prompting them to keep in mind the overarching goal of their presentation and their target audience while presenting. In this interaction, user input is limited to acknowledgment utterances that only serve to advance the dialogue.

To facilitate the rehearsal, we provide the *Presenter View*, which displays all topic notes of a slide on a single note page, along with the slide and timing information (Fig. 2b). During the rehearsal, the coach acts as an attentive audience and offers verbal feedback at the end of each slide on five key presentation quality metrics: content coverage, speaking rate, filler rate, pitch variety and audience orientation.

Once the presenters master each individual slide with the *Slide Walkthrough* mode, they can proceed to the *Dry Run* mode to perform a complete practice talk from beginning to end, without interruption from the coach. At the beginning of this mode, the coach also engages the presenters in an introductory dialogue, reminding them to pay special attention to verbal transitions between slides and the presentation timing. The coach also encourages the presenter to prepare for a strong introduction and close. During the rehearsal, the coach actively listens to the presenter's speech, but does not give feedback at the end of each slide to avoid interrupting the presentation flow. Instead, she provides summative feedback



on the overall presentation at the end of the talk, focusing on the same five categories as in the Slide Walkthrough mode.

We now describe the three core components of our system, including the robotic coach, the presentation quality assessment module, and the feedback generation module.

#### 4.2 The Robotic Coach

We use Furhat [1], a human-like robot head, as our presentation coach. Furhat consists of an animated face model that is back-projected onto a 3D translucent mask (Fig. 1). Our coach speaks using a female synthetic voice from CereProc [4], with synchronized lip movements. She is capable of displaying a variety of non-verbal behaviors while speaking, including facial expressions of affect (smile, neutral, concern), eyebrow movements, directional gazes and head nods. Most of her non-verbal behaviors are automatically generated using the BEAT text-to-embodied speech system [11]. Human-robot conversations are scripted using our custom scripting language based on hierarchical transition networks. Users contribute to the conversation via speech input. However, the current system does not incorporate natural language understanding functionality. Thus, the coach does not attempt to interpret the user's responses, and simply relies on speech pauses to advance the dialogue.

While interacting with the presenter, the coach exhibits two types of listening behavior. First, the system uses a Microsoft Kinect 2 camera to track the location and rotation of the presenter's head. As the presenter walks around during the presentation, the robot head moves so as to maintain its eye gaze in the presenter's direction. Second, the robot provides non-verbal backchannel feedback in the form of head nods at appropriate times based on acoustic features of the presenter's speech. Using a similar approach to [33], we detect two prosodic cues, including raised loudness and lowered pitch. To identify these events, we continuously process the last 2 seconds of speech at every 500-millisecond interval. We track prosodic events occurring at least 500 milliseconds before the end of the speech sample. If the average intensity during the last 100 milliseconds of the voiced part of the sample is higher than the 99<sup>th</sup> percentile of the intensity contour, we signal a raise in loudness. If the average pitch value for the same period is lower than the 23<sup>rd</sup> percentile of the pitch contour, we signal a lowered pitch.

#### 4.3 Presentation Quality Analysis

During the presentation, the system calculates the pitch range, speaking rate, filler rate, and audience orientation every 20 seconds and reports the average of these values at the end of each slide. It also reports the content coverage for each slide; determining whether the key ideas in the slide notes were spoken by the presenter.

##### Content Coverage

To measure the content coverage for each slide, we use our method described in [3]. First, the slide notes are processed to remove the stop words, convert numbers into their word representations, and lemmatize the words using Stanford CoreNLP tools [34]. We select the remaining words as keyword candidates and extract their synonyms using WordNet [37]. During the presentation, we perform automatic speech recognition (ASR) using the IBM Watson cloud-based system [23], which provides a

list of acoustically similar hypotheses for each time frame. We detect keywords by matching each ASR hypothesis and its synonyms against the keyword candidates and their synonyms.

To take into account the importance of each keyword, we assign weights to keywords based on *tf.idf* scores and semantic similarity. *Tf.idf* is used for weighting the keywords based on their specificity to each topic. Keywords are also weighted based on their semantic distance to the topic containing them compared to other topics. Semantic similarity is measured based on the Euclidean distance between vector space representation of words. We use Global Vectors for Word Representation (GloVe) [41] to measure the semantic similarity.

We update the coverage score of topics based on the spotted keywords and their weights. If the total score of a topic gets higher than a threshold, that topic is tagged as covered. Our previous evaluation study showed that setting the threshold to 25% results in a 77% F1 score for this method [3].

### Speech Quality Features

To determine the speaker's ranges for pitch and voice intensity, we calibrate the system at the beginning of each session. We ask the speaker to read two short prepared lines of text and record their voice. We use these recordings to extract the pitch and intensity contours in Praat [8]. This information is used for setting the silence threshold, which is 25% of the difference between the 1<sup>st</sup> and 99<sup>th</sup> percentile of intensity, and the thresholds used for identifying the prosodic cues for listening behavior.

Pitch is estimated using an autocorrelation method with a floor value of 75 Hz and a ceiling value of 500 Hz, which are Praat's default settings. While the speaker's pitch may vary based on speech content, previous studies show that the overall pitch variety is significantly correlated with speech quality [6]. To measure *pitch variety*, we calculate the difference between the 90<sup>th</sup> and 10<sup>th</sup> percentile (80% range) and the 95<sup>th</sup> and 5<sup>th</sup> percentile (90% range) of pitch in Hertz and semitones. Semitone is a logarithmic scale which shows the perceived pitch variation, and it can remove cross-gender differences [42]. We also calculate the Pitch Dynamism Quotient (PDQ) by dividing the standard deviation of pitch by pitch mean values. PDQ has been used as a normalized measure for pitch variation [21].

We use the method in [14] to estimate the *speaking rate*. Segments of speech with intensity values lower than the silence threshold or undefined pitch values are marked as unvoiced segments. Peaks in the intensity envelope of the voiced parts of the signal are identified and those that are at least 2 dB higher than their succeeding peaks are extracted as syllable nuclei. To calculate the speaking rate, we divide the number of syllables by the speaking time. Speaking time is defined as the total audio sample length minus the sum of length of all pause segments. Pause segments longer than one second are considered as one second to remove the effect of long pauses on speaking rate.

To measure the *filler rate*, we use the IBM Watson ASR to transcribe the speech and count filled pauses, such as "um" and "uh", and the word "like" in the speech transcription. Although "like" can be used as a non-filler word, it is the most commonly used filler word [28]. Previous research shows that simply counting all occurrences of potential filler words can result in approximately 70% accuracy in filler rate measurement. Using language processing rules to filter non-filler usages can only reduce the error rate from 30% to 19%, at the expense of much more complex algorithms [24]. The total number of fillers is divided by the speaking time in minutes to determine the filler rate in fillers/minute.

### Audience Orientation

As a proxy for eye contact measurement, our system uses Microsoft Kinect to track the speaker's head orientation to determine whether their focus of attention is on the robot audience rather than on the projected slides or speaking notes. The Kinect is located behind and above the robot. Previous research [30] has shown that using head pose could yield acceptable accuracy for real-time estimation of attentional focus, without the expense of bulky eye trackers. The audience orientation ratio is calculated as the amount of time that the speaker is looking at the robot while speaking divided by total speaking time.

### Discretizing the Quality Measures

In order to provide feedback on quality measures, we need to set proper thresholds and ranges. Similar to [48, 54], we define these values using empirical data. We conducted a small user study in which we asked 8 participants to rate the speech quality of presentation samples randomly selected from a corpus. The corpus includes 696 samples, each 20 seconds long, which were extracted from 30 presentation recordings of 21 different speakers. We automatically extracted the speech quality measures for these samples. The samples were ordered based on the values of speech quality features and grouped into 20 bins. Each participant watched 20 samples, one randomly selected sample from each bin, and rated the speaking rate, pitch variety, and usage of fillers. We also recruited an additional 8 participants to rate the presenter's eye contact in 20 presentation recordings.

We grouped the values of speech quality measures from samples based on participants' ratings. ANOVA tests showed significant differences among group means for speaking rate, filler rate, and 90% pitch range in Hertz. The results showed no significance for 90% and 80% pitch range in semitones, 80% pitch range in Hertz, and PDQ. Therefore, we used 90% pitch range in Hertz as the pitch variety measure. Based on the participant ratings, we set ranges and thresholds for each presentation quality measure, as shown in Table 2. We evaluated the performance of our classifications by comparing the results of our automatic classifications against participants' ratings. Results of our evaluation showed that the system achieved 58.6% F1 for filler rate, 65.1% F1 for pitch variety, 46.1% F1 for speaking rate, and 84.3% F1 for audience orientation.

Table 2. Ranges and Thresholds for Speech Quality Metrics

Measures	Range		
Speaking Rate (syl/s)	[0, 3]: slow	(3,5): good	[5, $\infty$ ): fast
Fillers (fillers/minute)	[0,5): good	[5,15): some	[15, $\infty$ ): many
Pitch Variety (Hz)	[0, 120): monotone	[120, $\infty$ ): good	
Audience Orientation	[0, 0.4): low	[0.4,1]: good	

### Identifying Performance Trends

We also determine the trends for each speech quality measure at both the slide level and overall presentation level, which can be used to generate feedback on

performance trends, as described in the next section. For overall presentation level, we defined five different types of trend:

1. Flat Good: If the measure value in more than 80% of the slides is in the "good" range
2. Flat Bad: If the measure value in more than 80% of the slides is not in the "good" range
3. Improving: If the measure value in the first 40%-60% of the slides is not in the "good" range but in the rest of slides is in the "good" range
4. Degrading: If the measure value in the first 40%-60% of the slides is in the "good" range but in the rest of the slides is not in the "good" range
5. Variable: Other cases

For slide-level trends, we compared the performance of two consecutive slides and defined five trend types:

1. Significant Improvement: If there is a change in the range of the measure, in the positive direction
2. Slight Improvement: If there is no change in the measure range, but there is at least 10% improvement in the measure value
3. Flat: If there is no change in the range of the performance
4. Slight Degradation: If there is no change in the measure range, but there is at least 10% degradation in the measure value
5. Significant Degradation: If there is a change in the range of the measure, in the negative direction

#### 4.4 Feedback Generation

Using the output from the presentation quality analysis, we automatically generate two types of verbal feedback, including *slide-level feedback* provided at the end of each slide in the Slide Walkthrough mode, and *presentation-level feedback* provided at the end of the talk in the Dry Run mode. Our aim was to offer constructive coaching feedback that combines both contextualized suggestions for improvements and positive reinforcement to build speaker confidence. Our feedback generation module, described next, is developed based on the standard Natural Language Generation (NLG) pipeline [47].

##### Content Determination

Content determination is the process of deciding what information and messages should be included in the feedback [47]. A common approach to this task is corpus analysis of human-authored text samples. Thus, we collected a corpus of 134 slide-level feedback samples and 22 presentation-level feedback samples. These samples were collected from two sources: transcribed feedback of expert coach participants from our exploratory study, and written samples from two expert presenters in our team who are experienced in mentoring students on their presentations. We analyzed the corpus following the procedure described in [18]. We first segmented the text samples into sentences, and categorized each sentence into one of six message topics, including: (1) overall evaluation of slide/presentation performance; (2) content coverage; (3) speaking rate; (4) pitch variety; (5) filler rate; (6) eye contact. For each quality measure, we then annotated each sentence with a message type (e.g. description or suggestion). As the result of this process, we identified 4 main message types to be generated for each quality measure: (1) description of current performance; (2) description of performance trend; (3) suggestion; (4) elaboration of suggestion (e.g. explanatory justification or relevant high-level advice). Table 3 shows examples of these message types.

In addition to the message types, we also identified text structure patterns, aggregation patterns as well as lexicalization options for each of the message type classes. This forms the basic knowledge source for the document structuring and micro-planning processes.

Table 3. **Examples of Message Types for Feedback on Speaking Rate, Extracted from Our Feedback Corpus**

Message Type	Example Sentence
Current Performance Description	<i>Your speaking rate was just right on this slide.</i>
Trend Description	<i>That was much better on speaking rate.</i>
Suggestion	<i>You could slow down a little bit.</i>
Elaboration of Suggestion	<i>You should try to relax a little and take intentional pauses. Every pause is an opportunity for the audience to digest what you just said and for you to remember what to say next.</i>

### Document Structuring

Document structuring is the process of organizing all messages into a coherent structure. Informed by our exploratory study, we structure our feedback messages using the “feedback sandwich” technique [15], starting with positive messages before proceeding to suggestions for improvement. Previous research has shown that positive feedback tends to be perceived as more accurate and thus more accepted than negative feedback [53]. Thus, starting with positive feedback could help increase the credibility of the feedback source and have positive effects on the acceptance of subsequent suggestions.

More specifically, our feedback consists of three main sections:

1. Positive opening statement: describing the overall evaluation of the slide/presentation performance. The level of positivity is dependent on the value of the overall quality measure.
2. Positive feedback section: describing either positive trends or positive performance of the current slide or overall talk for each of the five presentation quality measures, if any.
3. Suggestion section: describing suggestions for improvement for each of the five quality measures, if any.

This structure can be seen in the automatically-generated feedback examples shown in Table 4.

Table 4. **Examples of Slide-level Feedback and Presentation-level Feedback Generated by Our System**

Slide-level Feedback	Presentation-level Feedback
<i>Overall, good delivery on this slide.</i>	<i>OK, Anna. Great job on your rehearsal.</i>
<i>Your speaking rate was perfect again. And you did much better on avoiding fillers this time. Also, you did an excellent job maintaining eye contact</i>	<i>You maintained a very good speaking rate throughout. And you did a great job avoiding filler sounds. That’s a common problem that you don’t have. Also, you made</i>



Fig. 3. Rehearsal setup for (a) RoboCOP and (b) Voice Only & Graphic conditions in the feedback modality study.

Also, you could try to spend more time maintaining eye contact with your audience. It's important for the audience to feel that you are talking to them, and it's important for you to constantly assess their reaction.

Again, overall, a great rehearsal. I am looking forward to your presentation.

#### Micro Planning and Surface Realization

At this stage, we define text specifications for each message type, specifying the syntactic structure and lexical items to be used in each message. We use a mixture of procedurally generated specifications (for descriptions of current performance, trend, and suggestions) and canned text (for elaboration of suggestions). To avoid repetition, we provide multiple variations for each message type.

To increase the naturalness of the generated text, we also perform some aggregation operations in the form of simple conjunction based on the user's performance trends. For instance, if the system detects a *slight improvement* in speaking rate of the users but they are still not in the optimal range, it will generate a sentence describing the positive trend (e.g. "You did better on speaking rate") followed by a suggestion (e.g. "You could still try to slow down a little more"). As there is a *contrast* discourse relation between these two sentences, the system selects the word "but" as an appropriate connective for aggregation, resulting in the utterance: "You did better on speaking rate, **but** you could still try to slow down a bit more".

As the final step of the generation process, we use the SimpleNLG realization engine [17] to generate natural language strings from the text specifications.

## 5 COMPARISON OF FEEDBACK MODALITIES

To investigate the effects of RoboCOP on the presenter's experience, we conducted a user study comparing our robot-based coaching feedback against visual feedback (Graphic condition) and verbal feedback without robot (Voice Only condition). Our aim was to evaluate the effects of both the physical embodiment of the rehearsal

coach and the use of verbal feedback on the overall rehearsal experience of presenters.

### 5.1 Feedback Modalities

We compared three following feedback modalities:

**RoboCOP:** During rehearsal, the robot acts an audience and a coach to provide spoken feedback on five presentation quality metrics: speaking rate, filler rate, pitch variety, audience orientation (i.e. eye contact), and content coverage (Fig. 3a).

**Voice Only:** The system also provides the same type of spoken feedback generated by the RoboCOP system. However, the robot is not presented during the rehearsal. To provide presenters with a focal point for making eye contact while speaking, we replace the robot with a secondary monitor displaying the word “Audience” (Fig. 3b).

**Graphic:** To compare the spoken feedback generated by RoboCOP with the type of feedback offered in existing presentation support systems [22, 27, 54], we developed a Graphical Feedback system that provides visual feedback at the end of each slide on the five presentation quality metrics (Fig. 4). For each metric, we display a color-coded text label describing the range of performance for the current slide (e.g. “good” or “monotone” for pitch variety), and a bar chart



Fig. 4. Example of graphical feedback displayed at the end of each slide

showing the exact values of performance across all presented slides. As in the Voice Only condition, we replace the robot with a monitor displaying the word “Audience” while the presenter is speaking. At the end of each slide, we switch the “Audience” window to the Feedback window on the same monitor to display the graphical feedback. Compared to our spoken feedback, this visual feedback does not provide detailed suggestions for improvement. However, it offers the presenter a glanceable way to access more low-level data about their exact performance levels and trends across all slides.

### 5.2 Procedure



We asked each participant to rehearse and deliver three 3-minute presentations on comparable topics (France's tourist attractions, French art and French cuisine) in English using prepared PowerPoint slide decks and notes. Each slide deck contained 3 slides and approximately 300-word supporting notes, covering 8 key points. For each presentation, presenters were asked to rehearse with a different feedback modality.

The study was a within-subject, single-session design with three conditions: RoboCOP vs. Voice Only vs. Graphic. Each session lasted between 90-120 minutes. The ordering of the conditions and the slide decks were randomly assigned and counterbalanced.

At the beginning of the session, we introduced participants to the task of preparing and delivering three short presentations using pre-made slide decks and notes and different feedback systems. We instructed them to cover all the key points in the notes, but not necessarily word-for-word. For each condition, we allowed participants 10 minutes to review the slides and notes in PowerPoint, before performing one round of videotaped, spoken rehearsal using the Slide Walkthrough mode that provides slide-level feedback. In this mode, once participants finish presenting each slide, they press a button on a remote control to either listen to the verbal feedback (in RoboCOP and Voice Only conditions) or view the visual feedback (in the Graphic condition) on their performance of the current slide. At the beginning of the rehearsal in the Graphic condition, the experimenter showed participants sample visual feedback generated by the system, and provided a brief explanation of each of the five components of the feedback. Each rehearsal lasted between 5-10 minutes, and the experimenter was not present during the rehearsal.

Following each rehearsal, participants were asked to deliver their final, videotaped presentation in front of the experimenter. After delivering each presentation, they were asked to complete two questionnaires assessing their experience of the feedback system that they have just used and self-ratings of their presentation quality (see [Section 5.4](#)). Once the participants have completed all three presentations, we instructed them to rank the three feedback systems using a questionnaire (see [Section 5.4](#)). We concluded the session with a semi-structured interview, prompting for comparisons of the three feedback systems and their effects on the overall experience of the presenters.

### 5.3 Participants

We recruited 30 students with backgrounds in science, technology, engineering, marketing and teaching, as well as varying levels of presentation experience (11 female, 19 male, ages 18-27, mean 23). Of these, 8 were categorized as high competence public speakers, 2 were categorized as low competence public speakers, and 20 had moderate competence according to the Self-Perceived Communication Competence Scale [35]. None of the participants interacted with any of the feedback systems prior to the study. Participants were compensated \$25 for their participation.

### 5.4 Measures

Presenters' experience with the feedback systems was evaluated using the following self-reported measures:

**Absolute Rating of Feedback System:** Assessed in each condition after delivering each presentation, using a 10-item, 7-point scale questionnaire, as shown in Table 5.

**Relative Rating of Feedback Systems:** Assessed after delivering all three presentations, ranking the three feedback systems from 1 (Best) to 3 (Worst) on 11 criteria, as shown in Fig. 5.

**Self-perceived Rating of Presentation Quality:** Assessed in each condition after delivering each presentation, using a 7-item, 7-point scale questionnaire, as shown in Table 6.

## 5.5 Quantitative Results

**Absolute Rating of Feedback System:** Table 5 shows the results of the participants' absolute ratings of the three feedback modalities. Overall, participants reported high ratings across all three conditions for most measures. Results of a Friedman test showed a significant effect of the feedback modality on *satisfaction* ( $\chi^2(2) = 6.93$ ,  $p = .031$ ). Post-hoc analysis using Wilcoxon signed-rank tests with Bonferroni correction for multiple pairwise comparisons showed significant differences between the RoboCOP and Graphic conditions ( $Z = -2.43$ ,  $p = .015$ ), and between RoboCOP and Voice Only conditions ( $Z = -2.52$ ,  $p = .012$ ), both in favor of the RoboCOP condition. There were no significant differences between the three conditions for other measures.

Table 5. Absolute Ratings of the Three Feedback Systems (Mean (SD) and p-value of Friedman Tests)

Rating of Feedback System: (Scale Measures from 1-7) 1 - Not At All                      7 - Very Much	Graphic	Voice Only	RoboCOP	P
How <b>satisfied</b> are you with the rehearsal system?	5.93 (1.14)	6.07 (.87)	6.43 (.68)	<b>.03</b>
How <b>engaged</b> were you with the rehearsal system?	5.47 (1.43)	5.60 (1.16)	6.0 (1.08)	.19
How much were you <b>attending</b> to the rehearsal system?	5.73 (1.2)	5.73 (1.17)	6.0 (1.26)	.28
How much do you feel the rehearsal system <b>helped</b> you?	5.93 (1.2)	6.13 (1.01)	6.03 (1.19)	.83
How <b>anxious</b> did the rehearsal system make you feel?	3.27 (2.1)	3.13 (2.03)	3.07 (1.78)	.76
How much would you like to <b>prepare future presentations</b> with the rehearsal systems?	5.73 (1.31)	5.97 (1.30)	6.1 (1.29)	.25
How well did you <b>understand</b> the feedback?	6.33 (1.03)	6.57 (.77)	6.43 (1.26)	.87
How much do you feel you <b>trust</b> the feedback?	5.73 (1.29)	6.07 (.94)	6.0 (1.17)	.05
How <b>comfortable</b> were you with <b>receiving feedback</b> from the rehearsal system?	6.13 (1.07)	6.43 (.77)	6.23 (1.14)	.60
How <b>likely</b> were you to <b>follow the rehearsal system suggestions</b> ?	6.03 (.93)	6.28 (.84)	6.3 (1.09)	.10

**Relative Rating of Feedback System:** Fig. 5 shows the results of the participants' relative ratings of the three feedback modalities. Results of Friedman tests showed significant effects of the feedback modality on *satisfaction* ( $\chi^2(2) = 7.27, p = .026$ ), *engagement* ( $\chi^2(2) = 22.87, p < .001$ ), *attending to rehearsal system* ( $\chi^2(2) = 12.87, p = .002$ ), *helpfulness of rehearsal system* ( $\chi^2(2) = 6.07, p = .048$ ), *understandability of feedback* ( $\chi^2(2) = 6.07, p = .048$ ), *helpfulness of feedback* ( $\chi^2(2) = 6.07, p = .048$ ), *comfortable receiving feedback* ( $\chi^2(2) = 6.07, p = .048$ ), and *likelihood of following the system suggestions* ( $\chi^2(2) = 6.71, p = .035$ ). There were no significant differences between the three conditions for other measures.

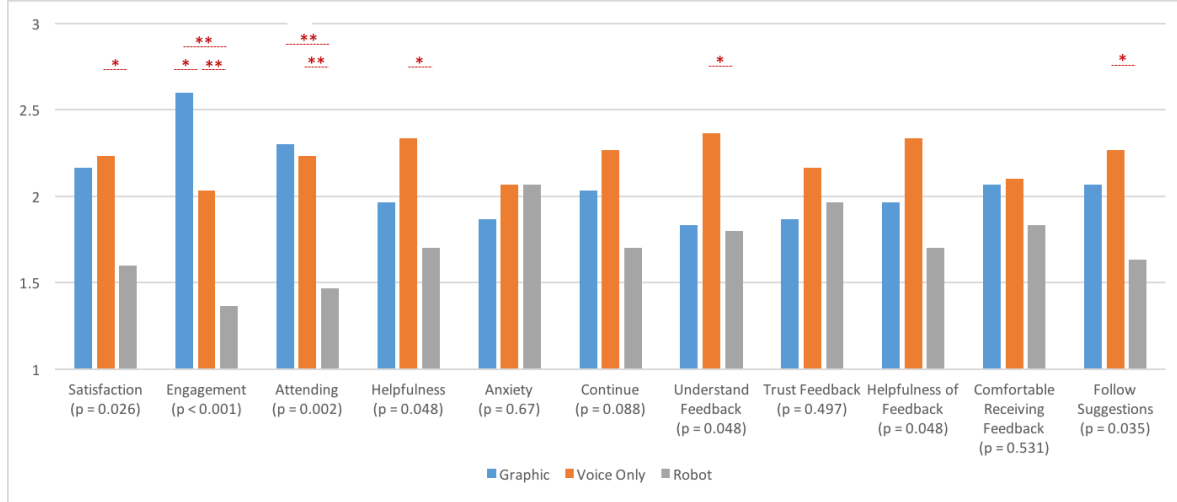


Fig. 5. Relative rankings of three feedback strategies (lower values are better), with p-values from Friedman tests and indications of significance differences in pairwise comparisons ( $p < .01$  is marked as \*\* and  $p < .05$  is marked as \*)

.048), and likelihood of following the system suggestions ( $\chi^2(2) = 6.71, p = .035$ ). There were no significant differences between the three conditions for other measures.

Post-hoc analysis using Wilcoxon signed-rank tests with Bonferroni correction for multiple pairwise comparisons showed that RoboCOP was ranked significantly higher than the Voice Only condition in terms of *satisfaction* ( $Z = -2.85, p = .004$ ), *engagement* ( $Z = -3.05, p = .002$ ), *attending to rehearsal system* ( $Z = -3.17, p = .002$ ), *helpfulness of rehearsal system* ( $Z = -2.80, p = .005$ ), *understandability of feedback* ( $Z = -2.72, p = .006$ ), and *likelihood of following the system suggestions* ( $Z = -2.80, p = .005$ ). RoboCOP was also ranked significantly higher than the Graphic condition in terms of *engagement* ( $Z = -3.82, p < .001$ ) and *attending to rehearsal system* ( $Z = -2.94, p = .003$ ). The Voice Only condition was ranked significantly higher than the Graphic condition in terms of *engagement* ( $Z = -2.47, p = .013$ ). No other significance differences were found in other pairwise comparisons.

In summary, results of the absolute and relative ratings of feedback modalities demonstrated the positive effects of the robot-based coaching approach to improve the overall rehearsal experience of presenters, compared to both the Voice Only and Graphic conditions. On the other hand, there were no major differences between the Voice Only and the Graphic conditions, except that participants were more engaged with the verbal feedback than with the graphical feedback.

Table 6. Participants' Self-Perceived Ratings of Presentation Quality for Three Feedback Systems (Mean (SD) and p-value of Friedman Tests)

Rating of Presentation Quality: (Scale Measures from 1-7) 1 - Not At All      7 - Very Much	Graphic	Voice Only	RoboCOP	p
How would you rate the <b>overall quality</b> of your presentation?	4.97 (1.22)	5.10 (1.03)	5.37 (1.03)	.25
How <b>engaging</b> was your presentation?	4.80 (1.22)	4.97 (1.27)	5.30 (1.02)	.05
How <b>understandable</b> was your presentation?	5.67 (.96)	5.63 (1.07)	5.77 (1.19)	.73
How <b>nervous</b> were you during your presentation?	3.60 (1.83)	3.53 (1.74)	3.27 (1.51)	.87
How <b>exciting</b> was your presentation?	4.83 (1.09)	4.97 (1.33)	4.87 (1.53)	.82
How <b>entertaining</b> was your presentation?	4.70 (1.29)	4.87 (1.28)	5.0 (1.46)	.26
How <b>competent</b> were you during your presentation?	5.10 (1.27)	5.37 (1.00)	5.47 (.94)	.23

**Self-perceived Rating of Presentation Quality:** Table 6 shows the results of the participants' self-ratings of their presentation quality for the three feedback conditions. Results of Friedman tests showed no significant differences between the three conditions in any of the quality measures.

## 5.6 Qualitative Findings

Our semi-structured interviews, conducted by the first author, were transcribed and coded using thematic analysis techniques [8]. From our analysis, we derived two main themes relating to the effects of the physical embodiment of the automated coach and the use of verbal feedback on the overall experience of presenters.

### Impact of the Physical Embodiment of the Coach

Most participants reported on the positive effects of the robot presence in creating an engaging and interactive rehearsal environment that simulates a real-life presentation scenario with an actual audience: "I liked the robot the most. It was more interactive than the other two. It was like getting feedback from a live audience" [P28], and "the robot gave a sense of a person in front of you. I feel more comfortable talking to a person because in the presentation I should be talking in front of a large audience, so it's more comfortable for me" [P26]. The presence of the robot also encouraged presenters to pay more attention to her feedback and suggestions: "She's just in front of you and she's talking to you, so you may be more interested in what she said" [P24]. Moreover, the human-like facial appearance of the robot and her attentive listening behaviors also helped promote audience connection through eye contact: "I liked the robot the most, just because I got to look into somebody's eyes...I think, for me it's more believable for her to say 'you are not making enough eye contact' because she also has eyes" [P21]. While the feedback on the robot was overwhelmingly positive, two participants suggested to improve the user experience by incorporating human-robot dialogue capabilities.

### Visual vs. Verbal Feedback

Participants reported mixed responses regarding the effectiveness of verbal feedback offered in the RoboCOP and Voice Only conditions. Compared to the graphical feedback, the verbal feedback was reported to be more *"interactive and personal"* [P3] as it resembles verbal human communication. The detailed, actionable suggestions embedded in the verbal feedback were also found to be helpful: *"I preferred the one with the voices, because the third one [graphic], it didn't really give you suggestions. It only gave you the overall ratings of the performance. The voices actually told you how you could improve in some areas"* [P27]. Participants also appreciated the empathetic style of our verbal feedback: *"She had a very kind voice too. So I felt good about myself when she said 'Excellent'. And then if she said 'you need more eye contact', I would try to harder to look into her eyes directly"* [P21]. Several participants also reported more difficulties interpreting graphical feedback compared to verbal feedback.

On the other hand, several participants stated that they preferred the visual feedback over the verbal feedback, mainly because it provided a quick way to access raw performance data and determine the trends of their performance, which could be more difficult to identify through our verbal feedback: *"It was easy, quick, and I actually read every single thing. And I looked at the bars and thought okay I got a little better. I'm very visual so the visual stuff was perfect for me"* [P13].

## 6 EVALUATION OF ROBOCOP

We conducted another user study comparing rehearsals with RoboCOP against rehearsing alone without coaching feedback (control condition). While our feedback modality study focused on the user experience of presenters, our aim in this study was to examine the effectiveness of the robotic coach in improving both the presenter's experience and the presentation quality as perceived by an audience, when compared to existing rehearsal practices. We considered this as a significant step towards validating the effectiveness of our system, and providing empirical evidence that automated feedback during presentation training can actually lead to increased presentation quality.

### 6.1 Procedure

We asked each participant to rehearse and deliver two 7-minute presentations on comparable topics (French and Italian Culture) in English using prepared PowerPoint slide decks and notes. Each slide deck contained 6 slides and approximately 600-word supporting notes, covering 17 key points. In one of the presentations, presenters were asked to rehearse with the robotic coach, while in the other presentation they rehearsed alone in front of a camera.

The study was a within-subject, counterbalanced design across two sessions. Each session lasted between 60-90 minutes, with 1 to 5 days between sessions. The ordering of the conditions (RoboCOP vs. Control) and the slide decks were randomly assigned and counterbalanced. The rehearsal and the final presentation were videotaped for later evaluation.

**RoboCOP Session:** At the beginning of the session, we introduced participants to the common scenario of presenting using a pre-made slide deck, as well as the presentation goal and target audience. We instructed them to cover all the key points in the notes, but not necessarily word-for-word. Following this introduction, we allowed them 15 minutes to review the slides and notes in PowerPoint, before performing two rounds of spoken rehearsal. In the first rehearsal, the participants used the Slide Walkthrough mode to practice presenting

each slide and receiving the coach's feedback at the end of each slide. In the second rehearsal, they were asked to perform a complete practice talk using the Dry-run mode and receive summative feedback from the coach at the end of their rehearsal. The entire rehearsal session lasted approximately 30 minutes and was videotaped. The experimenter was not present during the rehearsal. Following the rehearsal, participants were asked to deliver their final, videotaped presentation in front of the experimenter. The robotic coach was not present during the final talk. The session concluded with a semi-structured interview (conducted by the first author), eliciting the presenter's experience of rehearsing with the coach and suggestions for improvement.

**Control Session:** In this session, we asked participants to rehearse for their presentation without the presence of the robotic coach. We gave participants the same scenario as in the RoboCOP session, before giving them 15 minutes to review the slides and notes. The participants were then asked to perform two rounds of videotaped, spoken rehearsals that lasted approximately 30 minutes, before giving a final, videotaped presentation. In the first rehearsal, they were instructed to go through and practice each slide aloud. In the second rehearsal, they were asked to perform a complete practice talk from beginning to end, as if they were in front of their audience. The experimenter was not present in the rehearsal. Following the rehearsal, participants were asked to deliver their final, videotaped presentation in front of the experimenter. We concluded the session with a semi-structured interview.

## 6.2 Presenter Participants

We recruited 12 students and professionals with technical backgrounds and varying levels of presentation experience (3 female, 9 male, ages 22-28, mean 24). Of these, 7 were categorized as high competence public speakers and 5 had moderate competence according to the Self-Perceived Communication Competence Scale [35]. None of the participants interacted with the robotic coach prior to the study. Participants were compensated \$50 for their participation.

## 6.3 Presenter Measures

Presenters and their attitudes were assessed using the following self-report measures:

**State Anxiety:** Assessed prior to each presentation using the State Anxiety questionnaire [52].

**Speaker Confidence:** Assessed at intake and after each presentation using the Personal Report of Confidence as a Speaker questionnaire [39].

**Coach Rating:** Assessed after the final presentation in the RoboCOP session using a 6-item, 7-point scale questionnaire, as shown in Table 7.

## 6.4 Presenter Quantitative Results

Results of repeated measures ANOVA tests showed no significant effects of condition on state anxiety ( $F_{1,10}=1.15$ ,  $p=.31$ ) or speaker confidence ( $F_{1,10}=.25$ ,  $p=.63$ ).

Results of coach ratings showed that presenters were highly satisfied with the coach ( $M = 5.92$ ,  $SD = 1.31$ ), found her to be helpful ( $M = 5.83$ ,  $SD = 1.4$ ), likable ( $M = 5.67$ ,  $SD = 1.87$ ), and expressed high desire to continue working with her in their future presentations ( $M = 5.92$ ,  $SD = 2.11$ ). The rating with the lowest result was trustworthiness ( $M = 5.17$ ,  $SD = 1.70$ ), due to the inaccuracy of the coach's

feedback in some instances. These inaccuracies were found mainly in the audience orientation feedback and occasionally in content coverage feedback, resulting from the use of head orientation as a proxy for eye contact measurement and the imperfect automatic speech recognition.

Table 7. Average Ratings of the Robotic Coach

Rating of the Coach: (Scale Measures from 1-7)	Mean (SD)
1 - Not At All                      7 - Very Much	
How <b>satisfied</b> are you with the coach?	5.92 (1.31)
How much do you <b>like</b> the coach?	5.67 (1.87)
How much do you feel you <b>trust</b> the coach?	5.17 (1.70)
How <b>helpful</b> was the coach?	5.83 (1.40)
How much would you like to <b>prepare future presentations</b> with the coach?	5.92 (2.11)
How <b>easy</b> was it to use the coach?	5.25 (2.05)

## 6.5 Evaluation of Presentation Quality

To evaluate the relative quality of the 12 pairs of videotaped presentations (RoboCOP vs. Control) that were delivered by our presenter participants, we recruited 12 judges (6 female, 6 male, ages 23-55, mean 31). Judges were students, researchers and professors with varying levels of presentation experience.

We asked each judge participant to watch two pairs of videotaped presentations and complete the following questionnaires:

**Absolute Rating of Presentation Quality:** Assessed after watching each presentation, using a 7-item, 7-point scale questionnaire evaluating engagingness, understandability, novelty, excitement, entertainingness, overall quality and desire to continue seeing similar presentations, as shown in Fig. 6.

**Audience Perception of Presenters:** Assessed after watching each presentation, using a 7-item, 7-point scale questionnaire evaluating the presenter's competency, engagingness, nervousness, understandability, excitement, entertainingness and overall satisfaction, as shown in Fig. 7.

**Relative Rating of Presentations:** Assessed after watching each presentation pair from the same presenter (RoboCOP vs. Control), comparing the relative quality of each pair on six criteria adopted from [56], including: organization, content coverage, note reliance, speech quality, timing and pacing, and overall quality, as shown in Fig. 8. Each criterion was judged on a 4-point ordinal scale of "no difference", "slight difference", "moderate difference", and "substantial difference", with an indication of the superior presentation, if any.

Each judge session lasted approximately 40 minutes. The ordering of the presentations was randomly assigned and counterbalanced across the judge participants.

### Judge Rating Results



We performed non-parametric tests (Wilcoxon signed-rank tests) to examine the effects of our RoboCOP system on the judges' ratings of presentation quality and presenters. Results are as follows:

**Absolute Rating of Presentations:** Fig. 6 shows the judges' absolute ratings of presentation quality for the two conditions. Judges rated presentations prepared with RoboCOP to be significantly more *engaging* ( $Z = -2.17$ ,  $p = .03$ ), *novel* ( $Z = -2.22$ ,  $p = .027$ ) and *exciting* ( $Z = -2.10$ ,  $p = .036$ ). There were no significant differences between the two conditions for the other four measures.

**Audience Perception of Presenters:** Fig. 7 shows the judges' ratings of the presenters for the two conditions. Judges rated presenters to be significantly more *competent* ( $Z = -2.34$ ,  $p = .019$ ), and were significantly more *satisfied* with the presenters ( $Z = -2.20$ ,  $p = .028$ ) in the RoboCOP condition. No significant differences were found for other measures.

**Relative Rating of Presentations:** Fig. 8 shows the judges' relative ratings of presentation quality. There were significant differences on the judges' ratings of *speech quality* ( $p = .037$ ) and *overall presentation quality* ( $p = .042$ ), in favor of the RoboCOP condition. No significant differences were found for organization, content coverage, note reliance, timing and pacing.

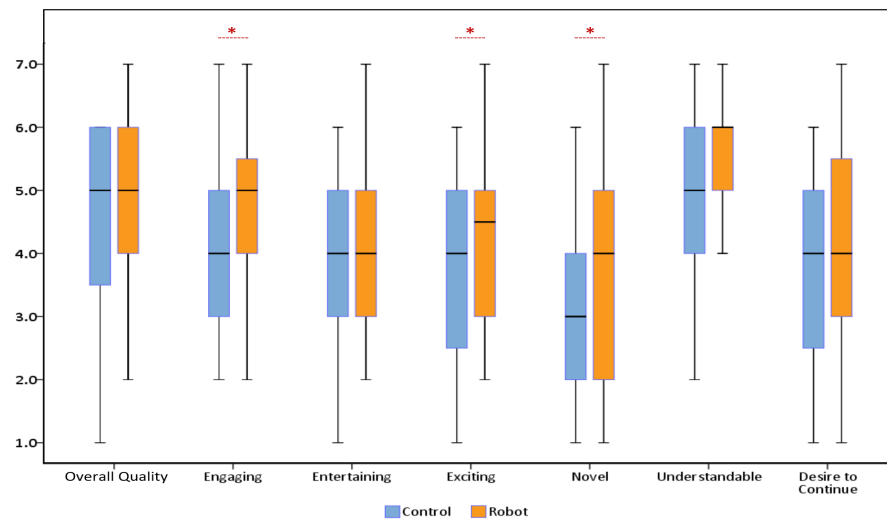


Fig. 6. Absolute ratings of presentation quality for the Robot vs. Control conditions (\* indicates significant differences)

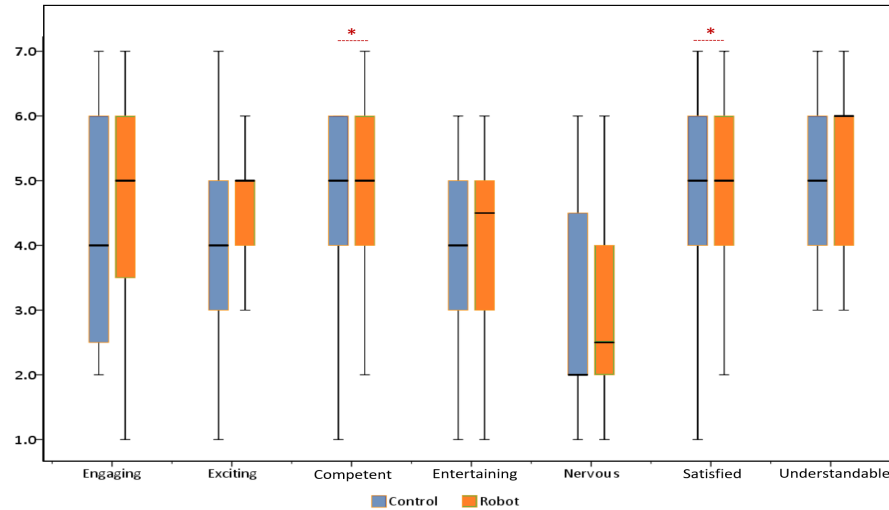


Fig. 7. Audience perception of presenters for the Robot vs. Control conditions (\* indicates significant differences)

#### Content Coverage

In addition to the judge ratings, two researchers in our team also independently annotated the final presentation recordings to check for content coverage. Each annotator was given a checklist of the 17 key points that should be covered in each presentation, and was instructed to award one point for each piece of content presented in sufficient details. We calculated the average content coverage score between the two annotators for each presentation and used them for comparison. The annotators had relative agreement of 89.7%.

Average content coverage was 91.9% (SD=4.18) in the RoboCOP condition, and 88.5% (SD=11.25) in the Control condition. Results of a repeated-measures ANOVA test showed no significant differences between the two conditions ( $F_{1,11}=1.8$ ,  $p=.21$ ).

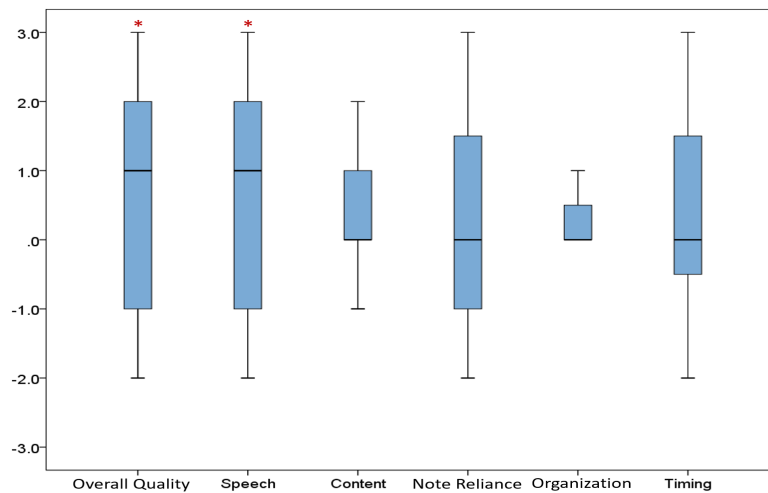


Fig. 8. **Relative ratings of presentation quality for the Robot vs. Control conditions (positive values indicate the Robot condition is better, \* indicates significant differences)**

## 6.6 Qualitative Findings

Semi-structured interviews with the presenters were transcribed, coded and categorized into three main themes relating to the effects of RoboCOP on spoken rehearsal experience, presentation quality, and speaker confidence.

### Facilitating Spoken Rehearsal with an Attentive Audience

Most participants appreciated the benefits of the robot's presence in creating a more natural, interactive and motivating rehearsal environment: *"She was a true virtual audience. She was attentive...which makes you feel like talking even more. You don't feel like you are talking to air or to camera recorders, so in that way she was really helpful"* [P8]. Several participants who had a fear of public speaking stated that they felt more comfortable rehearsing with the robot than with actual human audiences: *"I prefer the robot, because with a [live] audience, you can see their expressions and that can be uncomfortable"* [P11]. The presence of the robot as an attentive audience also helped the presenters *"practice maintaining eye contact"* [P12] and forced them to look away from their notes, further requiring them to internalize their talking points. The physical embodiment of the robot, and its ability to track presenters with its gaze, make this function particularly effective with a robot compared to other media. As a result, 11 of 12 participants said they would prefer rehearsing and receiving feedback from the robot over receiving the feedback in an audio-only format.

As recommendations for improvement, two participants suggested adding more human-like characteristics to the robot, both in terms of physical appearance and non-verbal behavior. Another participant suggested that the robot's facial expressions be improved to create an impression of a *"more friendly"* coach [P3], which could help increase the presenter's acceptance of negative feedback.

### Improving Presentation Quality Through Rich, Contextual Feedback

Most participants commended the usefulness of the coach's *"rich, customized and instant"* [P7] feedback in helping them identify specific aspects of their presentations that they could act upon to improve their final delivery: *"By practicing with the robot, I felt that I did much better because I would know what to work on between each take. While here I was confident in what I was doing, but I could have been totally wrong"* [P4]. Participants reported varying opinions on which of the five feedback categories was the most helpful to them, but all agreed that they were important aspects of presentations. They also appreciated the high-level expert advice embedded in the introductory dialogues and the feedback: *"She also gave really good tips that really helped me a lot, like, how you should give a presentation and how you should know your audience"* [P1].

On the topic of feedback modalities, six participants stated that they would prefer the verbal feedback over graphical displays, due to its *"informal conversation"* [P2] style and its readily understandable nature. Other participants either expressed no preferences or suggested supplementing verbal feedback with more detailed visualizations for measures that might benefit from access to fine-grained data, such as pitch range.

To increase the applicability of the coach's suggestions, several participants recommended including more *"specific examples"* [P12] in the feedback, or have the robot act as a role model to demonstrate good presentation techniques.

### **Influencing Speaker Confidence**

Participants reported mixed opinions regarding the effects of our coaching feedback on the speaker's confidence. Three participants stated that the coach could help reduce public speaking anxiety because: *"you are speaking to a robot and not people, so it would remove some stage fear. And it would correct you so you don't make mistakes in public"* [P10]. 7 of 12 participants highlighted the positive impact of our *"feedback sandwich"* strategy on boosting their motivation and confidence: *"The fact that she was there to help me. It helped me a lot with each slide, boosting up my confidence after listening to all of the good points, and also listening to the feedback in case I have to improve"* [P8]. Moreover, emphasizing positive performance trends also helped presenters feel more confident through a sense of improvement: *"She was really good in that I made a mistake in the last time, I corrected it and then she would say 'you really improved this from the last time'"* [P1].

On the other hand, several participants reported increased anxiety due to constant reminders of needs for improvement from the robot. Some of them referred to this as a *"good form of nervousness"* [P5] as it encouraged them to *"brush up a little more"* [P5] on their performance. However, this could also have a detrimental effect on the confidence level for some participants, especially when they failed to make any noticeable improvement: *"I thought I really worked on my pitch range, but she kept saying 'you should still work on it'...It really killed my confidence"* [P3]. Thus, further research is required to determine the appropriate frequency and timing of the coach's suggestions. In addition, future systems should also incorporate mechanisms to dynamically set achievable goals based on the presenter's characteristics and performance level.

## **7 CONCLUSIONS**

We describe the design and evaluation of RoboCOP, a fully-automated robotic presentation rehearsal coach. Compared to rehearsing alone and other non-interactive forms of training, RoboCOP creates a more engaging rehearsal

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environment that simulates a realistic presentation scenario with an attentive audience. While rehearsal for an audience is a recommended practice, not every speaker has easy access to a human coach or a knowledgeable listener who can give constructive feedback. Our robotic coach aims to address this problem by providing detailed, actionable and empathetic feedback that resembles the behavior of human coaches.

Results of our feedback modality study showed that RoboCOP led to improvements in the rehearsal experience of presenters compared to graphical feedback and verbal feedback without the robot. Participants in our second evaluation study who rehearsed with RoboCOP reported very high levels of satisfaction with the system and desire to use it again for future rehearsals. Judges also rated RoboCOP-assisted presentations as significantly more *engaging*, *novel*, and *exciting*, and significantly better on *overall presentation quality* and *presenter speech quality* compared to non-assisted presentations.

Although prior studies implied that the robot might increase speaking anxiety, this did not seem to be the case. There were no significant differences in state anxiety after rehearsing with the robot compared to rehearsing alone, although it could be that public speaking in front of a video camera in a laboratory overwhelmed the additional effects of the robot on anxiety. Three participants in our evaluation study did say that rehearsing in front of the robot caused them less anxiety than rehearsing in front of a human coach or audience.

Our evaluation study has several limitations, beyond the small convenience sample of presenters and judges we used. Giving a final talk in front of an experimenter and video camera in a laboratory may be a poor proxy for real presentations; improvements made using RoboCOP may not actually carry over into real situations. The presentations we used were also very short and fully prepared, so they may not be representative of more typical talk preparation scenarios.

## 8 FUTURE WORK

There are many possible future enhancements to RoboCOP. Our system could be extended to provide feedback on other aspects of presentation delivery, such as speakers' body language. Incorporating natural language understanding and true human-robot dialogue capabilities could also be a significant next step to improve the presenter experience with the robotic coach.

Participants in our evaluation study felt that the robot should be even more human-like in appearance, facial dynamics, and speech quality. There were also several suggestions for improving the coaching feedback that it provided, such as incorporating specific examples from the presenter's practice talk in its critique. Presenters also felt the system could be more adaptive to presenters' needs and abilities in a given rehearsal. RoboCOP could also be extended to provide longitudinal coaching over several rehearsals for a major presentation, remembering what parts of a presentation were already polished, and allowing presenters to specify what aspects of their talk they want to focus on in a given session. Finally, RoboCOP should be experimentally compared with other state-of-the-art approaches to rehearsal support, such as virtual agent coaches, virtual audiences, or feedback via wearable displays such as Google Glass or Microsoft HoloLens.

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