STRATEGIC PERSUASION for MEETINGS & NEGOTIATIONS

with

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C-DEBI
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INTRODUCTION

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## RECENT OR UPCOMING NEGOTIATION

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## NEGOTIATION SELF-EVALUATION

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<th>What do you fear about negotiating?</th>
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ELEMENTS OF NEGOTIATION

- Two or more parties: who are you negotiating with?

- Three levels: issues, positions, interest
  1. What is the issue?
  2. What is their position? What is your position?
  3. What are they interested in? What are you interested in?

- Differences at each level: what do you disagree on?

- Agreements at each level: what do you agree on?

- Expectation of give and take
When we were children, many of us played with our "energy" in imaginative ways. We cast spells with magic wands or shot arrows that didn’t exist. We received strong "energy" when someone pointed a finger at us in anger or glared at us when we misbehaved. We continue to experience examples of the power of "energy flow" when we put a hand out to "stop" a car in a cross walk or turn to see who has silently entered a room.

Constantine Stanislavsky, the father of contemporary acting theory, called the energy exchange between individuals "rays." We can see it vividly when two people are quietly arguing. We see it pass between individuals who are in love. We call it "chemistry" when two actors are dynamically connected by energy and "charisma" when we feel it land on ourselves from a public persona.

Whether you are in a one-on-one negotiation or at a large meeting, the ability to land your energy on each individual in the room will automatically make your negotiation more full of life. The individuals in the room will feel that you are actually talking to them and listening to what they have to say. The event will become about your active personal connection to your "scene partner".

It is easy to identify and activate your "energy flow".

NOTES: CONNECTION TO "SCENE PARTNER"
THE “TENNIS BALL” EXERCISE

1. Find a partner or team.
   One person tosses ball to self.
   How does the other feel?

2. Toss ball to each other.
   How was the ball tossed?

3. Toss ball to each other again.
   Remove vocalization or verbalization.
   Focus on your partner catching the ball.
   How was the ball tossed and caught?

4. Toss ball to each other one more time.
   Keep vocalization and verbalization out.
   Focus on your partner catching the ball.
   Add in mental “are you ready?/here it comes!/did you get it?”
   What changes do you feel in concentration, tempo, use of eyes?

5. Toss ball to each other one last time.
   Keep words and vocal sounds out.
   Keep the three parts to the ball toss.
   Keep dynamic eye contact.
   Find as many different ways of tossing.
   How many tactics do you have while still making sure that your partner gets the ball?
"Make eye contact with the jury, but not homicidal-maniac eye contact."
TIPS FOR STRATEGIC ACTION

The objective is to be strategic — rather than reactive — in tight or complicated situations. The central task is to maintain some distance from the loaded situation, and thus to think more clearly.

1. KNOW YOUR PURPOSE

• Know your purpose and keep it clearly in mind; focus on what’s really important.
• Don’t let anything get in the way of purpose – ego, anger, demoralization, or distraction.
• Choose your battles; determine which battles can be won; don’t try to address every issue.

2. DON’T PERSONALIZE

• It’s not about you; it’s about you in role, or about issues you represent. Don’t take personal comments personally.
• It’s not about personality or character; it’s about issues and /or interests. To scapegoat avoids the issues.
• Don’t take others’ behavior personally. Internalizing their bad behavior prevents you from acting effectively.

3. GET UP ON THE BALCONY

• Stop when things get tight and your mind stops.
• Breathe. Think. Hold Steady.
• Look and listen – carefully. Listen for the song beneath the words. Look for the patterns of the dance. Gather information. Choose: timing, tone, wording.
PURPOSE
“The Objective”

I want to find a way to get ______________________________

to be or do ______________________________

TACTICS

1. 13.
2. 14.
3. 15.
4. 16.
5. 17.
6. 18.
7. 19.
8. 20.
9. 21.
10. 22.
11. 23.
12. 24.

COMMON GROUND
“The Super-Objective”

What can we agree on?

What goals do we have in common?

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"You'll have to phrase it another way. They have no word for 'fetch.'"
Negotiation Styles (cont’d.)

- Compete
  - To provide quick or unpopular action
- Accommodate
  - To gain social credit or preserve harmony
- Avoid
  - To reduce tension or gather information
- Collaborate
  - To find integrative solution
- Compromise
  - To achieve a temporary or expedient settlement

Thomas/Kilman Conflict Mode Instrument
TACTICS for NEGOTIATION STYLES

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BODY LANGUAGE & CONFIDENCE

Your physical self is as important to effective communication as your thoughts, ideas and words. There are many forms of physical activity that can bring you to a sense of readiness. Yoga, dance stretches, or various athletic warm-ups are all useful for waking up the body in preparation for presentation.

During rehearsal, the actor will experiment with the way a character stands, moves, and gestures. If the character is shy, the actor finds out what it means to be shy both mentally and physically. If a character is nervous, the actor must become nervous in his or her body. If a character is confident, the actor must use the physical form with confidence.

Research has discovered that the inner life and the outer manifestation of that life are inseparable: identical chemical changes occur whether the body initiates and feeling follows or emotion leads and the body responds. If you can create the shape of confidence in your body, the inner feeling of confidence will flow into that shape, and the audience will respond positively to your physical being.

To find your most useful seated posture:

- Bring your feet to hip width
- Lengthen your spine from the tailbone to the base of the skull
- Float your head upward
- Let your shoulders drop and widen
- Allow your chest be open and free
- Let your forearms and hands rest loosely on the table
- Breathe deeply into the ribcage
- Open your face and smile with your eyes

NOTES: BODY LANGUAGE

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PHYSICAL WARM-UP FOR NEGOTIATIONS & MEETINGS

WHOLE BODY
1. Stretch and yawn with your whole body
2. Feel your feet: energy moving upward through legs/hips/body/head
3. Gently jiggle legs/hips/body/shoulders
4. Gently jump up & down

NECK
5. Turn head from side to side/front to back/ear to ear
6. Roll head to the front/to the back/around in circles

SHOULDERS
7. Lift & drop shoulders
8. Move shoulders to the front & back
9. Move shoulders around in random directions

HANDS & ARMS
10. Shake hands/forearms/upper arms

RIBS
11. Swing arms around freely as body turns from side to side
12. Move ribs around in random directions

HIIPS
13. Do the twist!

KNEES
14. Roll the knees in circles one direction/the other direction

FEET & LEGS
15. Standing on one foot, roll the ankle of the other foot in one direction then other
16. Shake the foot, calf, knee, thigh, hip
17. Repeat on other side

WHOLE BODY
18. Freely shake your whole body
19. Finish in the big “X” position: legs wide, arms up, energy flowing

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ZOPA
Zone of Possible Agreement

Getting to Yes by Fisher and Ury

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NEGOTIATION VARIABLES

- What must I have?
  1.  
  2.  
  3.
- What am I willing to give up?
  1.  
  2.  
  3.
- What else can I ask for?
  1.  
  2.  
  3.
- At what point will I walk away?

- What will I do instead?

BATNA
Best Alternative to a Negotiated Agreement

- List the alternatives available to you if you don’t get what you want
- Evaluate your alternatives
- Determine which is best
- Use the same process to figure out their BATNA
VOCAL POWER & CLEAR SPEECH

VOICE: Your brain initiates thought, but you create your voice by engaging breath and resonance throughout your body. Air passing the vocal cords creates a sound wave. This vibration is amplified by the many resonating parts of your body like the "woofer" and "tweeter" of a good speaker system.

SPEECH: The face is made up of complex musculature. Speaking uses intricate combinations of the muscles of the lips, jaw, tongue, insides of the mouth, and neck and throat. When the articulators move freely, speaking becomes dynamic and precise.

VARIETY: We can begin to play with how pitch, rate, and volume variation increase our communicative abilities. Lower or raise your pitch to emphasize, slow down or speed up to create excitement.

CLARITY: Your important words are like the pearls on a string. When we use these main words a lot, we may run roughshod over them, speaking them too quickly, or without emphasis.

NOTES: VOICE & SPEECH

- Shorten your sentences
- Articulate your words
- Eliminate qualifiers
- Use silence
- Land your points

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VOCAL WARM-UP FOR NEGOTIATIONS

BREATHE
1. With your hands on your ribs, feel your breath drop into body

BODY RESONANCE
2. With one hand on your sternum, sigh your voice into your hand
3. Wake up your body resonance by tapping your sternum, ribs & back
4. Gently jump up & down while sighing your resonance into your body
5. Send your body resonance out from your sternum with a gesture

HEAD RESONANCE
6. As if you were chewing with your mouth closed, hum into your face
7. Make a high, bright “hee” sound while shaking your shoulders
8. Start with a low “hah” and as you come up in pitch turn it into “hee”

PROJECTION
9. Play with nonsense syllables, sending your voice to points in the room:
   zai yai yai, wuzza wuzza wuzza, blah blah blah, yadda yadda yadda

FACIAL MUSCULATURE
10. Stretch your mouth wide open, tongue forward, eyes expanded
11. Pinch your face into a tiny tense spot/alternate with above
12. Move your facial muscles around in random directions

JAW
13. Massage the jaw hinge
14. Stroke between the teeth with heels of the hands

LIPS
15. Blow through your lips/add in vibration

TONGUE
16. Move your tongue around the mouth as if looking for peanut butter
17. With tip of the tongue behind front teeth, stretch back of tongue

NECK
18. Stretch the chin to the ceiling/make a little arc
19. Stretch the chin to each side/make a little arc

NONSENSE SOUNDS
20. Repeat each phrase several times quickly & lightly:
   unique New York  red leather yellow leather  topeka bodega

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REHEARSAL

When most of us prepare for a negotiation or meeting, we think only of the content. We might think we are rehearsing when we are simply reviewing what we plan to say in our minds. Although this is an effective way to help our brains remember the text, it doesn’t help our bodies get ready to be present and flexible in the moment of action.

The most useful rehearsals are “on your feet.” If you can practice for your negotiation in something like the space that you will be in, with the actual tools that you may be using (props, set, lights, sound, costume, etc.), you will learn very quickly what parts need to improve. Ideally, you will have a “director” -- someone who knows how to give you creative feedback and perhaps even guide you when you aren’t sure how to get better.

By the time you get to the actual negotiation, your confidence will have increased. You will then be able to freely land your energy on your “scene partners” with a clear objective. You can be calm and available, moving comfortably from tactic to tactic. You’ll be handling your support materials with ease. You will be able to be both in the moment of action and on the balcony, thinking strategically. You will be able to create the mood and outcomes that will bring you to your next level of success.

NOTES: REHEARSAL
REHEARSAL PROTOCOL

PHASE ONE: THE SET-UP
1. Find a team of four people.
2. Tell your negotiation stories to each other.
3. Choose which negotiation story you’d like to explore as a team.

PHASE TWO: BRAINSTORMING
4. As a group, brainstorm how to use the following in this negotiation
   - BATNA
   - ZOPA
   - Other package options
   - Required data
   - Research sources
   - Purpose
   - Tactics
5. Person whose case has been chosen is silent, listening, not refuting.

PHASE THREE: THE PLAYERS
6. Chose a team member to play the person with whom you are negotiating.
7. Tell this person what they need to know to play the role
   - Interests/needs
   - Affect/behavior
   - What kinds of things they say
8. Choose who will be your coach.
9. The fourth team member with coach the other negotiator.

PHASE FOUR: THE EVENT
10. Practice the negotiation.
11. Coaches watch & take notes.
12. Coaches give private feed back to their respective players.
13. Re-do the negotiation incorporating feedback.
14. Coaches watch for what’s now working, what needs to improve.

PHASE FIVE: DEBRIEF
15. Discuss as a group what you observed/learned from the rehearsal.
REHEARSAL COACHING

Does your team member do the following:

Physical Presence
- Keep posture confident and open?
- Avoid touching hair or clothes?
- Take up space?
- Look directly with a warm expression?
- BREATHE?

Vocal Presence
- Use short sentences?
- Land points with downward inflection?
- Land one point at a time?
- Use silence?
- Avoid filler words like “um, and so, kind of, sort of, etc.”?
- Avoid qualifiers like “I think, maybe, I guess, etc.”?
- Keep voice calm and resonant?

Purpose, BATNA, ZOPA
- Have a clear purpose?
- Present purpose succinctly?
- Have identified alternatives or options?
- Understand the Zone of Possible Agreement?
- Drop the Anchor at the right time?

Tactics
- Greet?
- Compliment?
- Acknowledge?
- Establish common interest/goal?
- Provide essential data?
- Ask open questions?
- Listen?
- Build on their interests?
- Provide alternatives?
- Let go of less important issues?
- Use other tactics?
PREPARATION for GROUP MEETINGS

What’s going on?
  • What is the agenda?
  • What is my purpose?

Who is in the room?
  • Who will be at the meeting?
  • Who represents which faction?
  • What are the pressures on participants of various factions?
  • What is our common ground?

How do I support my idea?
  • What data do I need to bring?
  • What comparative data will be necessary?

Who is with me?
  • Who are my usual allies?
  • Who can I ally with on this issue?
  • Who is neutral?
  • Have I met with my allies to confirm participation?
  • Where will they sit?

What else?
  • What other offerings can I bring to the table?
CHECKLIST

Well Before the Meeting: Getting the "Back Story"

Research: who will be at the meeting, what are the pressures on various participants of the meeting, what data is essential, what is the common ground?
Partnerships: who are your usual allies, who is neutral, who can you ally with on this particular point? Solidify in short meetings prior to the main meeting.
Purpose: what **exactly** do you want to accomplish in this meeting or negotiation? What is the least that you will be willing to accept in the negotiation?
Rehearsal: how do you most simply and effectively express your point of view? What tactics will work with which players? What other tactics are usable?

Right Before the Meeting: Pre-Show

Physical preparation: warm-up the body for energy flow and breath, activate awareness of gesture and alignment, eliminate the "jitters"
Vocal preparation: warm-up the voice for clear, resonant expression
Position: "keep your friends close and your enemies closer"
Connections & confirmations: human being to human being

During the Meeting: Opening Night

Presence: BREATHE, hold steady, stay physically open and aligned, in role Focus on purpose; keep the goal in mind, lose the need to be "right"
Tactics: try various approaches -- to ally with, to compliment, to engage...
Timing: be patient, wait for the moment, careful of "jumping your cue"
Alliances: use the common "super-objective" as a starting point, ally with antagonist on the bigger goals, and involve the neutral players

The Balcony View: see the whole play, not just your role in your scene, keep your personal feelings/reactions out of the script

After the Meeting: The Reviews

Debrief: analyze what worked, what didn’t, what’s next, when to try again
De-personalize: let go of idea that attacks are personal, that bad behavior is aimed at you, or that you need to fix other people
Treats: pamper yourself with family, friends, exercise, retail therapy, cooking, music, sports or whatever connects you back to your best self.

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BIBLIOGRAPHY


http://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are.html


BIOS

A stage director, award-winning actor, and nationally recognized theater educator, Nancy Houfek [www.nancyhoufek.com](http://www.nancyhoufek.com) presents workshops combining communication, negotiation and leadership techniques for corporations, think tanks, universities, and professional organizations worldwide. At Harvard, where she was Head of Voice & Speech for the Tony Award winning American Repertory Theater from 1997-2014, Nancy also taught in programs at the Kennedy School of Government, the Harvard School of Public Health, and Derek Bok Center for Teaching & Learning. Nancy continues her work there with the Radcliffe Fellows, the Harvard/Smithsonian Center for Astrophysics, and the Graduate School of Design. *The Act of Teaching*, a film of her work with Harvard faculty produced by the Bok Center, has been distributed to faculty development centers nationwide. Since 1999, she has been a facilitator for COACh (the Committee on the Advancement of Women Chemists) offering communication and leadership workshops to scientists. She has also been a presenter for the Science Leadership Program since its inception in 2013 at the University of Toronto and for the Tobias Fellows at the Tobias Center for Leadership Excellence at Indiana University since 2011.

Nancy holds a B.A. from Stanford University and an M.F.A. from San Francisco's American Conservatory Theater, where she remained as an actor, director and coach for nearly a decade. She has also held faculty or guest positions at the University of Washington, the Drama Studio of London, Southern Methodist University and the University of Minnesota. Nancy received seven consecutive awards for excellence in teaching from Harvard University. Nancy’s performance career spanned several decades in theaters from New York to California. Publications include articles in *Voice & Speech Training in the New Millennium: Conversations with Master Teachers* by Nancy Saklad, *The New England Theater Journal*, *The Voice & Speech Review*, *The Complete Voice and Speech Workout* and the VASTA (Voice and Speech Trainer's Association) News.
WORKSHOPS

PART I: STRATEGIC PERSUASION/ACHIEVING SUCCESS IN MEETINGS & NEGOTIATIONS

This workshop is designed to provide powerful people with skills to succeed in accomplishing their goals in negotiations and meetings. Participants will be introduced to techniques that those in the theater and in leadership training understand about how to be effective. They will learn how to articulate a clear purpose, land their message, be heard, enhance personal presence, depersonalize attacks, and manage hot moments. Participants are asked to bring examples of past challenging negotiations or meetings. These moments are examined in the workshop, through the use of role-plays. Discussion, coaching, and the replay of scenarios create a highly interactive, personal and powerful learning of the wide range of tactics available for success. Participants will leave with a superior sense of how to think strategically about their professional challenges and leadership opportunities.

PART II: STRATEGIES FOR LEADING CHANGE

Making change happen can be done from any position in an organization. Many highly successful people can easily identify what changes need to happen, but find it difficult to lead others to confront the challenges facing their group. The goal of this workshop is to increase the capabilities of participants to effect change within their organization. Building on the theatre and leadership techniques introduced in Part I, participants will learn a new way of thinking about group process. They will experience the power of vocal presence and clarity, learn how tactics can be expressed through the voice, learn to differentiate types of challenges, understand how roles determine strategies, identify the pressures behind the resistance to change, and learn how to make effective interventions. In a highly interactive format that encourages deeply personal learning, we will analyze a case that arises from the group, exploring a method to clarify the larger purpose while identifying the trap of “quick fixes.” Through a personal questioning process and partnered debrief, participants will have an opportunity to examine their own organizational challenges. Participants will leave with new strategies – theoretical, psychological, and physical -- for successfully leading change in their institution or organization.

PART III: POWERFUL PRESENTATIONS

This workshop, which is designed to complement Strategic Persuasion and Strategies for Leading Change, will give participants the opportunity to hone their speaking skills. In an interactive format, participants will learn techniques from the theater for increasing confidence and charisma, expanding vocal power, using effective body language, and dramatic strategies. They will learn how to bring structural clarity to the content of their speech, whether speaking spontaneously or with prepared remarks. They will discover how power point can become a tool rather than a distraction. They will explore the relationship between time, structure, and silence, in order to most effectively land their points. Participants will be asked to bring in examples of their most challenging speaking events, whether in meetings, negotiations, informal presentations, or formal lectures. There will be plenty of practice and individual coaching on how to improve performance. Participants will leave with the confidence and ability to present themselves and their ideas with power.