

The Art of Influence

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Session Objectives

1. You will use a proven communications planning tool to enhance the **content** of your communication with a qualified potential donor.
2. You will measure your effectiveness on three aspects of your communication **interactions** in a professional setting.

Aristotle's Three Elements of Influence

LOGIC (Logical Appeals)

Logical appeals present observable **evidence of value** to a specific person or audience, for example the ability to provide the exact same service for 50% of the price offers a compelling logical choice.

Logical appeals also may provide observable **evidence about the scope** of an opportunity, for example demonstrating that a huge number of people's health or longevity will be impacted by making a certain decision offers a compelling logical choice.

EMOTION (Emotional Appeals)

Emotional appeals usually cannot be proven by observable evidence, but convey a proposition that **appeals to the emotions, values, morals, ethics, humanity** of a specific person or audience. An example of an emotional appeal is to establish that an act will correct and address a great injustice, for example in the case of a tragic wrongful death or injury, or to save a unique treasure valued throughout history such as the city of Venice or the Statue of Liberty. An emotional appeal must be something the target of the presentation identifies with personally, something they value, are likely to believe in and wish to foster.

AUTHORITY (Authoritative Appeals)

Authoritative appeals rely on the **credibility of people held in high esteem** by the target or audience. Authoritative appeals demonstrate how the target or audience aligns with the people held in high esteem, for example when Warren Buffet and Bill Gates, who are held in high esteem by most business people of their stature, asked other billionaires to pledge half their fortunes to charity. Authoritative appeals can also be to the **direct personal experience** of the target or audience for the appeal. For example, if I am a prominent business person I know many things to be true based on the authority of my own experience.

Example of Aristotle at Work in Development

Imagine you are the chief development officer at a hospital and you have a 6 to 7 figure naming opportunity for a new wing. Imagine you have a qualified donor who has made substantial, but more modest, gifts to the hospital in the past. You have done your research. Instead of “shooting from the hip” in this upcoming important meeting with this potential donor, you want to craft your language with the most compelling words, the most compelling reasons for your prospect to make this gift at this time. You would use your template—Logic, Emotion, Authority to plan your best reasons **before** going into your meeting.

LOGIC

“By underwriting this new pediatric oncology wing you will enable the hospital to admit and treat 4 times the number of children we are presently able to treat. We have the physicians and we have the science, we do not have the beds and the equipment. This gift will permanently change that equation.”

EMOTION

“Our rural area of the state, indeed our entire area of the country, is grossly underserved in cancer treatment for our most vulnerable children. Your history, indeed your family’s history, is one of commitment to ensuring that those who can least afford access have a fair chance of access. Your gift will end months of long waitlists and loss of hope for children in immediate need of lifesaving treatment.”

AUTHORITY

“When we separately asked our Board of Directors, the Chief of Pediatric Oncology, and the Director of the hospital, who they would recommend in our state that they would want to partner with on this essential hospital project, all of them gave us one name, your family’s name, your name. All offered the same reasons for their choice--the intelligent, compelling and humane leadership you provide in every visible philanthropic project you are associated with.”

Challenge Exercise

Probably the hardest money to acquire is unrestricted gifts to pay for overhead. Imagine your table group is the development team at a university, a hospital, a foundation, an NGO, a museum, you decide on the venue. You are planning a key meeting with a qualified donor, one who has given dedicated funds to your organization in the past. This time you want to secure a substantial six figure gift of unrestricted funds. Decide on your logical argument, your emotional argument and your authoritative argument for why these unrestricted funds are needed from him/her and why now. You have 15 minutes to come up with your team's response. We will hear the responses from each table so you all may get some great new ideas!

FIRST SELECT THE VENUE FOR YOUR UNRESTRICTED GIFT

LOGICAL APPEAL

EMOTIONAL APPEAL

AUTHORITATIVE APPEAL

Sample Solution

VENUE: A non-profit medical research institute

LOGIC

“Our administrative overhead is presently 16%, which sounds brilliant compared with other non-profits, but let me translate this frugality in overhead into what this means. We lack up to date software that would enable us to track crucial data efficiently and which would **speed our research by a minimum of one year**. Because we have no funding for support staff, our **key scientific professionals spend 30%** of their time typing and proofreading grant proposals and research papers rather than generating the ideas for the grants and conducting the research.”

EMOTION

“You are one of us. **You are as much a part of our mission as those of us working in the organization are**. When we speak with other donors, we attract their interest if we can package something tangible for them to underwrite. In giving this gift to the organization, you underwrite the entire mission of the organization and **rescue thousands** in our own time from living with this dread disease.”

AUTHORITY

“You are a much admired business owner. **You more than anyone understand the need to spend money to realize any worthwhile project**. Operating a business of any kind, research, philanthropic, arts, or manufacturing, on a shoe string, as we have been trying to do, is the surest way not to succeed.”

HOW WE USE OUR ENERGY TO INFLUENCE OTHERS

When we want to influence others, we have three choices. Think of these choices in communication as the possible “moves” you make in the dance of communication with another human being.

- *Push*
Tell the person what you think; try to persuade them by giving reasons and information which are convincing. Provide examples to support your point. Ask them how they respond to YOUR ideas. Use emotional and colorful language and assertive, enthusiastic non-verbal communication as you speak. Persist and restate your opinion.
- *Pull*
Seek and emphasize areas of common ground and agreement you have with the other person. Ask questions about THEIR point of view, their feelings, and their understanding of the situation. Offer examples to support THEIR point of view. Actively listen and restate their point of view.
- *Move Away*
Either temporarily disengage from the interaction, take a time out, reduce tension by injecting humor, or make the decision to avoid the issue permanently.

INFLUENCE STYLE INVENTORY

Each of us has a personality style that is partly genetic, partly developed in the sub-culture we come from, partly developed because of our family history. Too often our communications style is overly influenced by our personality rather than by what would be most effective in an interaction in the business/professional setting. You can find out how effectively you are likely to use the 3 moves of influence: PUSH, PULL and MOVE AWAY, or where you probably need to start monitoring your customary interactions.

Read each statement below and think about how well each statement describes the way you communicate in small groups or in two-person conversations in the business/professional (not home/family) setting. Give each statement a rating according to the degree to which it describes the way you typically communicate:

- +2 = This is very descriptive of me
- +1 = This is somewhat descriptive of me
- 0 = Uncertain if this is descriptive of me
- 1 = This is rarely descriptive of me
- 2 = This is almost never descriptive of me

Rating:

1. _____ I speak freely to others about my ideas and opinions as they occur to me.
2. _____ When others talk about their ideas or opinions, I take time to think about what has been said in order to formulate a response.
3. _____ When I spot them, I draw attention to inconsistencies in the ideas others present.
4. _____ I try to get people to say more about ideas or opinions they express, so that I understand fully what they are saying.
5. _____ When I am in a group with two or more people who disagree with each other, I become an observer and withdraw from the conversation.
6. _____ I encourage others to communicate their ideas about how to solve problems and support those ideas when they match my opinions.

7. _____ When I can see that others do not agree with my idea, I offer more reasons why they should support my idea.
8. _____ When I start to feel defensive, I find a way to end the discussion.
9. _____ When I can see that others do not agree with my idea, I work even harder to try to listen and understand why they disagree.
10. _____ I am often the one in a group to summarize what has been said in order to emphasize areas of agreement, and to determine what has yet to be decided.
11. _____ When tension is high I either change the subject, or use humor to loosen people up.
12. _____ When someone does something I do not like, I let him know by telling them my reaction.
13. _____ When people do not support or respond to one of my ideas or opinions, I repeat it until I get a response.
14. _____ Even when I think I know what should be done to solve a problem, I resist telling others my solution and try to get others to communicate their ideas.
15. _____ When I feel verbally attacked, and that person's opinions will not significantly affect the achievement of my objective, I avoid that person.
16. _____ When I disagree with someone I keep my opinions to myself.
17. _____ I try to spend as much time as I can to build a personal relationship with people I have to work with on a regular basis.
18. _____ When others offer ideas, I usually try to add to their idea with some of my own thinking.

SCORING

To determine your **Push** score, record your ratings for the items listed below and determine the net total:

Item 1: _____
Item 3 _____
Item 7 _____
Item 12 _____
Item 13 _____
Item 18 _____ Net Total _____

Determine your **Pull** score in the same manner

Item 4 _____
Item 6 _____
Item 9 _____
Item 10 _____
Item 14 _____
Item 17 _____ Net Total _____

Determine your **Move Away** score in the same manner

Item 2 _____
Item 5 _____
Item 8 _____
Item 11 _____
Item 15 _____
Item 16 _____ Net Total _____

Interpreting Your Scores

BALANCE

If you have adequate, even ideal, access to sufficient amounts of push and pull as you need them, your scores on push and pull should be balanced, they should be more or less equal to one another, for example an 8 on PUSH and a 9 on PULL illustrates balance.

ADEQUATE PUSH AND PULL

You can score up to 12 each on push and on pull. You should definitely have positive scores on both push and pull. A score of less than 7 on either push or pull should alert you of the need to use that move more frequently than you already do. Don't worry about having too much score. If your scores are balanced you should be quite content.

TOO MUCH MOVE AWAY

Development professionals are most effective because of their ability to adopt long term cultivation and their capacity for continued **persistence**. A negative score in move away means you are pretty stubborn, probably not a bad thing in your profession. A score of 1 or 2 in move away is probably all right for your profession. If you have a higher score in move away you may be throwing in the towel on your prospects too quickly.

If you are thinking about yourself as a manager, you may want to look at move away a little differently. In dealing with colleagues, bosses and subordinates it is good to have some capacity for move away, some **flexibility**. A score of 1 or 2 on move away would be worthwhile having. Any move away score of 3 or more is a danger sign that you probably need to start hanging in longer to defend your important positions and goals.

