



SERIE
Archipelago

Dialogues

Peter Frambach

Second Edition



Noordhoff Uitgevers



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Peter Frambach

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About the author

Born in 1959, Peter Frambach graduated from Groningen University in 1985. After brief spells of teaching at a secondary school, a hotel and catering college and a college for translators, he became a lecturer in English at the Limburg Business School in Sittard, which is now part of the Hogeschool Zuyd. He has taught Business English in various departments in Sittard and is now active in the Maastricht International Business School, also part of the Hogeschool Zuyd. Since 1996 he has been in charge of work placements and graduation projects in the Netherlands and in English-speaking countries for various departments. He is also the driving force behind the educational project 'Maastricht Beer Festival', which is a public event organised by Zuyd students. His previous publications include *Commercial Correspondence and Communication* (Frambach, Hermans, Meijer; pub. Pelckmans, Kapellen, Belgium, 1998) and *Mail* (Frambach, Hermans, Kockx, Meijer; pub. Pelckmans, Kapellen, Belgium, 2002).

Preface

The *Archipelago* series of English textbooks is in the first place intended for students studying business skills in Dutch universities of applied sciences. The skills taught, however, are skills students of other types of higher education should also be competent in. After graduation, all these students will find jobs in companies, businesses and institutions. Wherever they go, they will have to be skilled in writing letters, reports and e-mail messages and they will have to be able to participate in meetings, deliver presentations and communicate effectively. Very many of these graduates will find that English is the medium of communication.

For most of the *Archipelago* books, second editions have now been developed. Each of the new books comes with its own website, containing additional material. Those that have not yet been updated will continue to be available until second editions have been produced. The series consists of the following titles:

- *Grammar*, second edition, by Marianne van Vlierden
- *Correspondence*, second edition, by Tobi Ringeling
- *Reports*, by Corné Stuij
- *Presentations*, second edition, by Arnoud Thüss
- *Dialogues*, second edition, by Peter Frambach
- *Reading and Writing*, second edition, by Maarten Schrevel
- *Meetings*, also by Maarten Schrevel.

All the books in the series adopt a similar approach. Each chapter of each book starts with a case study. This case study may demonstrate a certain practice or provide examples of a particular phenomenon. Occasionally it may be a cartoon intended to make the reader think about the topic of the chapter. The rest of the chapter explains the theory, provides examples and gives assignments. All the chapters offer an extensive list of vocabulary and expressions relating to the particular skill taught. Each communication skill is thus approached from various angles. Once students have completed a book, they should be highly competent in that particular skill.

The *Archipelago* series can be used in various educational settings. In the traditional classroom situation, they can be used as standard textbooks. In project work and problem-based learning, groups of students can work with the books and learn all the necessary skills together, supported by their lecturers. In situations where students have to study independently and without the help of lecturers, they will find that the series is suitable for their needs as well. The clear English and numerous assignments (with suggested answers provided on the websites) make the series suitable for any student who is working on his own.

The websites contain a wealth of material. Not only will users find suggested answers to the assignments there, they will also find more assignments, also with suggested answers. All the vocabulary listed in the books also appears on the websites, together with Dutch translations. Depending on the particular communication skill, the websites may contain additional material as well. For example, on the websites dealing with oral skills, there are modules on pronunciation, contracted forms, weak forms and graded speech.

The masculine form of the third person singular is used everywhere in the series, but this should always be read as including the feminine form.

The authors of the *Archipelago* series would like to thank a number of people for their support, co-operation and help.

First, as one of the authors, I would like to thank all the other authors of the *Archipelago* series: we have worked together as a team and in the friendly and co-operative spirit necessary for such an undertaking. Although each book is attributed to a single author, some of the other team members also contributed to them. For example, Tobi Ringeling provided a module on contracted forms, weak forms and graded speech for *Presentations*, *Dialogues* and *Meetings*, and Arnoud Thüss provided the pronunciation module for these three books. Arnoud Thüss wrote the "Searching on the Internet" course for *Presentations*, *Reports* and *Reading and Writing*. Peter Frambach kindly allowed his extensive business vocabulary lists to appear elsewhere, too. Tobi's, Arnoud's and Peter's help is much appreciated, for it has certainly contributed to making the *Archipelago* series more complete and unified. I myself contributed the module on communication theory. Thanks are also due to Arnoud's colleague Wander Lowie for his valuable comments on the drafts of the pronunciation course.

We would also like to give our heart-felt thanks to our partners and families for their constant support.

Finally, many thanks to all the *Archipelago* users who have sent us their remarks in recent years. Their comments have undoubtedly helped to make the second editions even better than the first. We warmly invite all users of the books to send any further comments to us so that we can continue to improve the series.

April 2009
Maarten Schrevel
Author

Note to the second edition

People working in organisations engage in dialogues so frequently that they cannot do without well-honed communication skills. Helping you achieve these skills is this book's main purpose. You are likely to be looking for employment at middle and higher management levels in business and government organisations after you graduate, and this book aims to provide you with practical advice on handling dialogues in a great variety of situations and to offer you the opportunity to practice engaging in dialogues.

While expressing oneself clearly may be the first thing that comes to mind when communication skills are mentioned, the ability to listen should not be underrated. Dialogues are two-way processes, and people working in organisations need to master both. If they do not, the result may be a top-down managerial style and monologues rather than dialogues. Such a style is likely to create rather than solve management problems, however, and is unlikely to motivate staff to contribute to improving corporate processes and results. The key to solving many management problems often lies in another's perspective. Listening to these perspectives and discussing with others what they think about an issue is necessary for both the manager and his or her staff.

This second edition of *Dialogues* contains new background theory on the seven-step approach, on giving and getting feedback, on personal development and on competency development in general. This edition is now supported by a website instead of by a cd-rom. Apart from the material previously available on the cd-rom, the website also contains extra practice material, background information, assessment forms, etc. Some assignments from the first edition have been replaced by new ones in the book, but the old ones can be found on the website as extra practice material.

With respect to the Common European Framework of Languages, all assignments are designed for users at B1 level and upwards. A table on the website explains what the language levels entail. Sometimes the complexity of the situation in a particular role-play assignment means that a higher-year student will do better than a first-year student, regardless of his or her language level. The following role-play assignments tend to require more profound business knowledge: 1.9 (doing a quality audit), 2.3 (know-how of investments), 3.3 (appreciating a buyer's concerns), 4.5 (sponsoring), 4.9 (helicopter view of company management), 6.7 (seriously underperforming staff member, legal options).

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How to work with this book

The book has been *structured thematically*, so that you can quickly select what types of dialogues are most relevant for you. The first two chapters deal with general topics, while the other chapters deal with more specific areas. As the book is very practice-oriented, the focus is on the assignments, which mainly involve role-play. The book will give you practical tips on how to make these role-plays effective practice sessions for real-life situations.

There are not only examples of one-to-one dialogues in this book, but also group dialogues. The majority of the assignments, however, will involve dialogues between just two people. Every chapter has a *checklist* that summarises the main recommendations and the dos and don'ts discussed in the chapter. Every chapter also has a *word list*, containing the vocabulary found in the chapter. The website contains translations of these words and demonstrates how they are pronounced.

This book can be used in both *classroom and self-study situations*. In a classroom situation your teacher will assess how well you have done. In a self-study situation you will have to find one (or sometimes more than one) partner for the assignments. However, even without a teacher, enough practical information is given to allow you to become competent in both verbal as well as non-verbal communication.

The website accompanying this book contains the following material (also see the contents at the beginning of this book):

- The spoken versions of all the dialogues in the case studies at the beginning of all chapters;
- Notes accompanying the assignments;
- An alphabetical list of all the useful words in all chapters, including Dutch translations of them and their pronunciation;
- A communication theory;
- A test of your non-verbal credibility;
- Hints for more fluent speech and improving your pronunciation;
- A list of frequently used telephone expressions and terms;
- Questions commonly asked during recruitment interviews, questions that an interviewee can ask during a recruitment interview, and ways to make the most of challenging interview questions.

Symbols



You will find additional material on the website.



You will be asked to play this assignment together with one or more fellow students.

1

The mechanics of oral communication

- 1.1** Face-to-face dialogues
- 1.2** Long-distance dialogues: on the telephone
- 1.3** Giving and getting feedback
- 1.4** Body language
- 1.5** Starting and ending a conversation
- 1.6** Group dynamics
- 1.7** Checklist
- 1.8** Words

One great advantage of oral communication is that you can receive immediate feedback. When people communicate orally, they are able to interact. They can ask questions, give information, discuss things, share ideas and work out problems together. On top of that they give and receive non-verbal information when they speak to each other face-to-face.

While there are situations in which you can plan in advance what you intend to say, a lot of oral communication is spontaneous, and there is little time to think things over. While you can cross out a word you have written, you cannot cross out a word you have just spoken or back-track and start again. You have to go with the flow. What you can do, though, is maximise the opportunities that oral communication offers and minimise its pitfalls by understanding the mechanics of oral communication. This is the focus of the first chapter. Further information on the theory of communication is contained on the website.





Case study

On the telephone to replenish stocks

Holgers Shoes, a retail chain with five shoe shops on the south coast of the UK, wants to stock up on shoes for the end-of-season sale. Alexandra Dunn rings up Jan Van Nuenen of Van Udenhout Schoenen in Waalwijk. Van Udenhout Schoenen offers reasonably priced shoes that Alexandra thinks would do well as an addition to Holgers' range, certainly in a sale. Furthermore, she thinks that ordering their shoes now would be a useful way of testing how popular they are likely to be.

Telephone operator: Van Udenhout Schoenen, goedemiddag met Mariska.

Alexandra Dunn: Good afternoon, it's Alexandra Dunn of Holgers Shoes. I'd like to speak to Jan Van Nuenen, please.

Telephone operator: Which Mr Van Nuenen do you mean? Senior or junior?

Alexandra Dunn: Oh, er, senior I think. In exports.

Telephone operator: Okay. I'll put you through. Just a minute.

Jan Van Nuenen: Van Nuenen.

Alexandra Dunn: Hello Jan. It's Alexandra Dunn.

Jan Van Nuenen: Oh, hello Alexandra. How are you?

Alexandra Dunn: Fine, fine. How about you?

Jan Van Nuenen: Ah, not bad, thank you.

Alexandra Dunn: I didn't realise there was another Jan Van Nuenen at your firm. The operator just told me.

Jan Van Nuenen: Oh yes, that's my nephew. He was hired early last month. He's in product development. Bright lad, should do well. But er, how can I help you?

Alexandra Dunn: Well, Jan, we're planning the autumn end-of-season sale in our five shops, and we thought it might be worthwhile looking at your range of more popularly priced shoes. As you know, we usually take your better quality and therefore more expensive shoes, but for the end-of-season sale, your less expensive shoes could be a good addition to the range.

Jan Van Nuenen: Would it be purely for the end-of-season sale, or do you have other plans?

Alexandra Dunn: Well, initially it would be just that. For both of us it'd mean we'd be earning some extra money moving seasonal goods. But on top of that we could see what designs our customers like best and add them to our regular collection of shoes. It might be useful for you too. You would know what designs you could produce for us next year, and I don't mean just for the autumn sales but for the whole summer season as well.

Jan Van Nuenen: Hmm, that sounds interesting. Of course, testing

popularity during a sales period isn't really going to give you a realistic picture. While people will buy a pair of shoes at a discount, they might ignore the same pair when there's no discount. Were you hoping to get our budget lines very cheaply?

Alexandra Dunn: Well, let's say I hope to get them at very competitive prices.

Jan Van Nuenen: Well, even though cheaply made shoes don't cost very much, we still have to make a profit on them. What's more, we don't want to fool the public, do we? Better shoes come at a price. Everybody knows that. I'll have a think about prices. Which particular shoes would you be interested in?

Alexandra Dunn: There are two types for men that I'd like to try: numbers 2156 and 2198, both in brown and black. Sizes ?

Jan Van Nuenen: Hang on, I can't keep up with you. Yes, okay, what sizes?

Alexandra Dunn: Sizes 4 to 7 as usual. 250 pairs of each type.

Jan Van Nuenen: Right. The same distribution in sizes as with our other shoes and an equal number of brown and black pairs, I presume?

Alexandra Dunn : Yes, correct. And as for ladies' shoes, I'd like numbers 8341 and 8452, the latter in white and beige. Usual sizes again. I'd also like to have 250 pairs of each type.

Jan Van Nuenen: 250 pairs as well. I've got all that I think... sizes, quantities. Yes. Right then, I'll see what I can do for you as far as prices are concerned. I'll also ask the Export Dispatch Department to check the best way of shipping them.

Alexandra Dunn: That would be lovely. I'm sure they've read the English papers and are aware that there's quite a lot of labour unrest in some British ports. There could even be a strike, and that could cause a hold-up that we couldn't afford.

Jan Van Nuenen: I quite understand.

Alexandra Dunn: Well, the port of Southampton hasn't been affected yet, but you never know. That's why I'm ringing you now rather than later, so that we won't be pressed for time, or at least I hope not.

Jan Van Nuenen: I understand that. I'll work on it as quickly as possible and you'll have my offer by fax early tomorrow morning. Is that okay?

Alexandra Dunn: Yes, that's absolutely fine. I'll get back to you once I've had a look at your offer.

Jan Van Nuenen: Fine. Well, it's been good to speak to you. We'll be in touch. Bye for now.

Alexandra Dunn : Bye.



Assignment 1.1

After you have listened to the case study dialogue, answer the following questions.

- 1 How did the conversation start? What were the main elements?
 - 2 What was the main purpose of Alexandra's call?
 - 3 What was the main message that Jan Van Nuenen wanted to get across?
 - 4 Where could this prospective business deal fall apart?
 - 5 Comment on how the speakers spoke. How do you think each came across to the other?
 - 6 What arrangements for follow-up actions were made?
-

1.1 Face-to-face dialogues

The difference between a monologue and a dialogue is that a dialogue requires active listening as well as active speaking. The difference between active listening and passive listening can be explained as follows. When you are listening to a formal lecture, you try to absorb as much as possible. You probably will not simultaneously prepare feedback unless the situation requires it. In situations where feedback *is* required, however, you listen actively, preparing responses while taking in what is being said. Active listening is not an easy thing to do, because it means decoding and encoding information at the same time.

To keep a conversation going in the right direction, it is essential to listen carefully and react in such a way you do not stray from the original subject. To prevent the conversation coming to a halt, avoid asking closed questions

Active listening
Passive listening

Closed questions

Examples:

- How many years have you worked in this field?
- Do you think we should reorganise our stock control?
- Do you think we should employ Mr X or Mr Y?

These questions call for factual information and can be answered in one or two words. While closed questions are necessary when you want facts, you have to be careful to also give your respondent the opportunity to continue the conversation. To encourage a dialogue it is more useful to ask open-ended questions, the so-called WH-questions have an interrogative pronoun beginning with *wh-* or a *h-*: for instance *who, what, where, when and how*.

WH-questions**Examples:**

- What experience have you had in this field?
- How do you think we should reorganise our stock control?
- Why do you think we should hire Mr X and not Mr Y?

Face-to-face dialogues can have a particularly strong impact, since messages can be sent in many subtle ways. Focussing on ways that make the biggest impact will make you a highly effective speaker. Research shows that it is not so much *what* you say as *how* you say it that really matters. A persuasively communicated message is 55% body language, 38% voice / sound and 7% words, so it is vital to focus on *how* you speak your words. Clothing is particularly important as well, outweighing the spoken word in deciding whether the overall assessment is positive or negative. This is especially true in such dialogue situations as sales pitches and recruitment interviews. It is essential, therefore, to keep presentation and appearance in mind at all times during face-to-face dialogues (see also Sections 1.4 and 6.1)

**What you say
how you say****Being sincere**

Being sincere is another aspect to watch. While your facial expressions and body language will give strong indications about whether you are being sincere, so will how you say things. You may be inclined to say things you do not really mean, especially when you feel cornered or manoeuvred into an awkward or embarrassing situation. But you will eventually be judged as insincere if you fail to say what you really think. In the following two examples, one involving the human resources department and the other the customer relations department, the speaker runs the risk of being unprofessional.

Example:

- Well, / didn't turn you down. If I were in charge, you would have got that job ...
- I agree with you, but I can't help because I don't make the decisions.

**Organising your
thoughts**

Active speaking and active listening is hardly possible without first organising your thoughts. If you have not done so, you are likely to appear disorganised and unprofessional, and you will sound unconvincing. Any opinion or argument that you present must be supported with evidence, facts, research and so on if it is to have any effect. If you have not done your homework or do

not really know what you think, it is best not to go any further. Remember that you already need more time than a native speaker to choose the right words to express your ideas. If you still need to think about your ideas on top of this, delivering your message will really become a slow process. The person you talk to may start wondering why you are so slow in replying, whether you have something to hide or whether you are poorly prepared. Do not cover up uncertainty about word choice with brashness, but invite help in formulating from the other party, especially when this is a native speaker. By doing so, you can play for time and indicate that it is the right words and not the exact ideas that you have trouble finding.



Assignment 1.2

Role-play situation – The Sleep Well Motel

You have established a business consultancy with a partner. Your partner and you are approached in your professional capacity by a mutual acquaintance – Tim Hammond – for advice on whether taking over a motel in Colorado would be a worthwhile business venture for him. He is enthusiastic and has given you a lot information about the motel.

Read through the information, then discuss the pros and cons of the proposed take-over. If you think you have insufficient information, draw up a list of points that would have to be clarified with Tim Hammond before you make your recommendations to him.

The material on the Sleep Well Motel

The Sleep Well Motel is 21 years old and has 50 rooms and a pool. In the 'Business for Sale' ad it is described as clean and comfortable, but in need of cosmetic repair and new carpeting. It is located just off U.S. Highway 76, where there is a neon signpost. The price is quite reasonable. The owner has told Tim that there is a dependable night clerk, but dependable chambermaid service is a problem, as it is with all of the motels in the area. The motel used to be affiliated with a national chain of motels, but it is independent now. Its customers are commercial travellers, retired couples and young budget-minded travellers. While the motel has no restaurant of its own, there is a good one 100 yards down the road. There are also a laundromat and some shops nearby.

The present owner of the motel, Peter D. Franks (51), lost his wife in a car crash three years ago and has not been able to concentrate on business ever since. What he would really like to do is leave the tragic memories behind and make a fresh start, preferably near his family in Kansas. The business is still profitable, but not as profitable as it used to be. Peter has admitted to Tim that he has never been good at marketing and that Tim's experience in this field would be perfect to give the motel a good sense of direction.

Tim Hammond is a 42-year-old marketing manager in a medium-sized company. There are no real challenges for him there anymore, nor are there any chances of promotion. Originally trained as an engineer, he moved into marketing to make

better use of his good interpersonal skills. His recent divorce was a financial setback and he has to make ongoing payments to his former wife and two children.

Still, Tim feels he can raise enough money to buy the motel with a bank mortgage. Tim currently lives in New Mexico, but he was born and bred in Colorado and would love to return to his home state. Being his own boss also appeals to him.

The roles

Role A: the consultant

You have made up your mind to recommend purchasing the motel. You favour a GO decision.

Role B: the consultant's business partner

You have decided that it is not a good idea to go ahead with the purchase. You are favour a NO GO decision.

Role C: observer

You comment on the consultants' performances and draw up a checklist of points on which to base the assessment. These could include the following:

- Word choice and pronunciation
- Ability to listen and respond appropriately / keep the flow of the conversation going
- Preparation and insight
- Creativity in dealing with possibly unstructured and incomplete information
- Value of arguments for a GO and a NO GO recommendation
- Persuasiveness.

1.2 Long-distance dialogues: on the telephone

In face-to-face dialogues, visual cues are a great help when you are conveying and interpreting messages. However, such cues are absent when you are on the telephone: this is the greatest disadvantage of such dialogues. Still, the telephone is a powerful means of communication if used well. Observe the following rules to make the most of it.

General rules

- Be customer-friendly; careful word choice helps ('I'll be able to assist you on Thursday' sounds better than 'I won't be able to assist you on Friday')
- Diplomacy and sympathy go a long way; step into the shoes of the caller
- Courtesy is always appreciated; phrases like 'please', 'thank you', and 'that's very kind of you' should come naturally to you
- Only make a promise to call back that you can keep. If you do not make the promised return call you will reduce the other's confidence in you.

When somebody else calls you

- Make a favourable impression by greeting the caller pleasantly
- Consider every call an important call and give the caller individual rather than routine attention. Remember that you represent the company at that moment
- Use the caller's name to make the call more personal
- Apologise for delays, mistakes, misunderstandings and so on
- Take time to be helpful: it's better to spend a few minutes to keep a caller happy than weeks to regain goodwill
- Take down messages accurately: check the spelling of names, read back telephone numbers that you have taken, and generally ensure that the message has been registered correctly.

When you call somebody else

- Prepare what you want to say or hear in advance: there is no time to search through files to check on data while you are on the telephone, so have all your documents at the ready
- Check the time in the country that you are going to ring, to avoid ringing outside office hours
- Identify yourself at the start of the conversation; do not expect people to remember your voice
- Make sure you speak to somebody who speaks and understands English well enough, when you ring an office in a country where English is not the first language
- Always take the name of the person on the other end, even when you are only seeking or giving routine information
- When the person you want to speak to is unavailable, do not just leave your name, number and purpose of calling, but also state a specific time at which you can be reached or at which you will ring again
- Avoid calling from a distracting environment when you have to place an important or complex call: a pay phone in a busy street, a moving car, a noisy office and so on all hinder conversation
- Do not tap a pencil or make other noises that might be amplified by a telephone.

Spelling alphabet

When spelling names, the spelling alphabet is a handy tool for preventing errors. You can find it on the website.



A list of useful expressions – so-called telephone language – is also to be found on the website.

**Assignment 1.3**

Role-play situation – Confusion on the phone for AXCO

The Rotterdam-based company AXCO B.V. sells clean-air systems business-to-business. It is in the middle of negotiations with the Spanish company Aroja SA in Madrid to provide them with high-tech equipment to filter harmful emissions from their plant.

Role A: Jurgen Hemelsgaard

You are Jurgen Hemelsgaard, the sales manager of AXCO B.V. You ring Aroja S.A., and you get a Spanish assistant on the line who speaks very little English. You only speak English. You ask for Ramon Cortez, but he appears to be out of the office. Your business is urgent (it concerns the specifications of the electronic precipitator that Mr Cortez wants), so you say you would like to leave a message asking Mr Cortez to ring you back on +31 10 476 29 87 as soon as possible. Make sure at the end of the conversation that your message has been taken down properly.

Role B: Manuel Gimenez

You are the Spanish assistant answering the telephone. You can neither speak nor understand much English and have considerable difficulty taking down the Dutch caller's message. Deliberately misunderstand the caller when he is not particularly clear.

1.3 Giving and getting feedback

Communication is information exchange between sender and receiver, through behaviour as well as through words. Particularly in the case of behaviour, a message can come across differently from what the sender intended. To check whether the right message has been conveyed, feedback is useful. Getting feedback is hearing from somebody else how your act of communication has been perceived and understood. Feedback is sometimes confused with criticism, as people feel attacked or see it as a sign of failure on their part. This is unfortunate, because feedback provides an opportunity to learn. Therefore feedback is essential in coaching situations (see Chapter 6). You continually receive reactions to your verbal and non-verbal communication, and if you are open to feedback you can translate these reactions into improved behaviour. The effect of good feedback is by definition positive. It enhances your self-awareness as well as your understanding of others. It shows you the effect of your words and behaviour on others and thereby enables you to learn from it. As a result you are better able to choose whether to maintain or change your behaviour. To ensure the effectiveness of feedback, there should be a mutual feeling of trust and security between sender and receiver, and a willingness to learn from each other.

The effect of feedback

Effective feedback Ineffective feedback

It is important to distinguish effective feedback from ineffective feedback. When giving *effective* feedback you describe specifically observed behaviour. You are as specific as possible, at the right moment. You describe your own feelings about it. You describe the effect of the other person's behaviour. Your observations are honest and not meant to hurt. You do not force your observations onto the other person and do not turn them into demands. In case of positive feedback you mention the incident and the person involved, e.g. 'Your solution to this problem was really creative and certainly moved things forward'. In case of negative feedback you mention the incident only,

e.g. 'I think the problem could have been solved more creatively to get things moving faster'. You can use phrases such as 'I think...', 'I get the impression that...' and 'In my opinion...!'

Ineffective feedback – which does not allow the other person to learn from it – takes the following forms: generalising ('well, you're not the only one...'), psychologising ('you're out of your mind!'), moralising ('you should be on time, you know'), minimising ('oh well, that happens, don't worry about it'), debating ('I disagree...!', 'that's all very well, but...!', 'well, I still think...') and judging ('you're too shy').

*The
psychological
effect of
feedback
Johari Window*

The psychological effect of feedback and its impact on your communication can be measured according to a model which its creators, Joseph Luft and Harry Ingham, called the *Johari Window*. This 'communication window' consists of the following four zones:

Free space: This is the part of your personality that is known to yourself and to others. For example: you have difficulty putting your thoughts into words, and others can tell this from your awkward and unclear formulations.

Blind spot: This is behaviour that others see but that you are not aware of yourself. For example: without your knowing it, your tone of voice sometimes comes across as irritating.

Hidden territory: This is behaviour that is known to you but not to others. For example: you feel bad when there is an argument, but others do not know this.

Unknown self: This is a part of your personality that is unknown both to yourself and to others. For example: your silence in team work is due to the fact that you had no influence at home when you were young, but nobody, including yourself, is aware of this.

Johari Window

	Known to yourself	Unknown to yourself
Known to others	<i>Free space</i>	<i>Blind spot</i>
Unknown to others	<i>Hidden territory</i>	<i>Unknown self</i>

Awareness

By getting feedback you increase your awareness, which first of all means that your 'free space' zone widens and your 'blind spot' zone narrows. Second, feedback may probe into uncharted territory and reveal things that nobody was aware of before. For example: if you reproach people for repeatedly interrupting you, this is not only a comment on their behaviour but also indicates that you allow yourself to be interrupted by others. This can point to behaviour from the 'unknown self', namely that you always take a cautious back-seat position in discussions. Such feedback can therefore make the 'unknown self' zone a bit smaller as well.

Because feedback is often given on behaviour that is perceived as negative, it is easily interpreted as a demand to change behaviour. If so, the receiver's

The I-I-YOU procedure

appreciation of the feedback will be low, as he will not see its true quality – namely information – but only negative criticism. This will do more harm than good. Turning feedback into a more constructive, positive form is relatively simple if you follow the I-I-YOU procedure:

- I hear you say ... / I see you do ... (you perceive, objective)
- I feel ill at ease when you ... (you interpret, subjective)
- Can YOU understand this? (you check this with the other person)

The first 'I' states observed facts, time and place. The second 'I' expresses personal feelings. The 'YOU' step asks for understanding. When you use this procedure, you cannot cause conflict with the other person. Observations are visible and interpretations are personal. The other person can surely imagine that, for example, looking out of the window may be a signal of a lack of interest. That may not have been the intention, but it may be the way it comes across. When you use such standard I-I-YOU phrases your feedback is bound to become more effective. Other useful phrases are: 'why don't I...?', 'why don't you...?' and 'why don't we both...?'



On the website you can find an observation form/checklist on feedback.

Assignment 1.4

Role-play situation – Pinkpop hampers project work

Martin is a university student, studying International Business. Over the Whitsuntide weekend he went to the Pinkpop music festival. Because of this he has not prepared well for an important third meeting of the project group he is in. Work done so far is to be discussed and vital decisions are to be made about the next steps in the project. At the previous meeting all project members were specifically instructed to consider what had already been done and what the road ahead should be like. The meeting starts at 9 a.m., but Martin is not there. He enters the room at 9.20 a.m. In the previous two meetings he was on time, but mostly took a back seat rather than the driver's seat.

Role A: Martin

When entering the meeting room, you apologise for being late and for not having had a chance to think things over thoroughly. You are a bit under the weather because of a lack of sleep and an enthusiastic intake of alcohol over the weekend. You are worried that this behaviour will not be appreciated by the project team.

Role B: a project team member

You decide to give Martin feedback on what you observe and feel.

Role C: observers

You prepare your own feedback and after the role play are requested to compare your feedback with what you have just heard. You should comment not only on the way that feedback was given but also on the way that

feedback was received. The subtleties may be not only in the choice of words but also in the body language (see Section 1.4).

Martin, too, will be requested to report on how he feels about the feedback he received.

1.4 Body language

Non-verbal cues

As suggested in Section 1.1, how you say something is every bit as important as what you say. Listeners and speakers alike look for non-verbal communication cues for a very good reason: they are harder to fake. However, since they come naturally, non-verbal cues such as body language, facial expressions and vocal characteristics are also harder to control. People do not usually raise eyebrows or blush on purpose, but this happens subconsciously. People can generally more easily deceive with their words than with their bodies and voices, unless they consciously train to fake feelings and unless they take elocution lessons to control their vocal characteristics better. Most people are believed not to fake things, so generally an audience would rather trust the non-verbal message when it conflicts with the verbal message.

There is another important reason to be aware of non-verbal communication: non-verbal cues can be an effective part of your message. You can consciously use parts of your body to convey meaning: by moving your hands or fingers in a certain way, by adopting a certain stance or facial expression or by physically touching the person you are talking to you send certain signals to that person or to your audience. If you can learn to use such body language to advantage you can not only suggest that you are competent, trustworthy and confident, but that you can also read other people's non-verbal cues and underlying attitudes better.

Non-verbal cues can be categorised as follows:

Facial expressions and eye behaviour

Facial expressions and eye behaviour

Our facial muscles express our inner feelings, and our eyes reveal most of all. One aspect to watch is eye contact. In the West good eye contact indicates that a person is interested, confident and open, and it is perceived as a positive thing as long as it does not degenerate into staring. Avoiding eye contact, on the other hand, can be perceived as shyness, shiftiness, lack of confidence, submissiveness and other less positive personal characteristics. In non-Western cultures, on the other hand, Western-style eye contact can be seen as impolite, brash and dominant, so averting your eyes is recommended when you deal with representatives of these cultures.



Vocal characteristics

Vocal characteristics

Voice tone and volume can set the tone of a dialogue. A friendly tone creates a relaxed dialogue, and a harsh tone a stressful one. You can ask 'What have you been up to?' in many different tones of voice, and therefore with different effects. Two other aspects deserve attention here: your speed of speaking (do not let your audience fall asleep but do not hurry either) and the number of ums and ahs in your speech (avoid a hesitant impression).



For further information on intonation in oral communication as well as on using contracted forms, weak forms and graded speech, look at the relevant section on the website.

Gestures and body posture

Gestures and body posture

Gestures can bring words to life and can prevent you from becoming a mere talking head. Body posture can reveal whether you are confident, friendly, assertive, strong-willed or perhaps even reliable and knowledgeable. Slouching and fidgeting tell their own tales.

Appearance

Appearance

Good grooming and clothing improve everybody's appearance. Tailor your appearance to convey a certain message. Adapt to the situation and realise that what may be regarded as appropriate in one country may be regarded as too casual or too formal in another.



Touching behaviour

Touching behaviour

Touch can convey warmth, friendship and reassurance, but can also be seen as undesirable because it suggests intimacy. Culture, race, sex and age are all factors that influence the degree to which physical contact is seen as acceptable. These factors also determine what sort of handshake is appropriate. When you first meet somebody from the Far East he will give you a weak and not a firm handshake, because his culture prescribes that such a handshake should be a sign of submissiveness and politeness. Touching others may also be interpreted as an unsolicited sexual advance. Make sure you are familiar with other people's standards and customs.

Personal space

Personal space

It is best to observe others and look at the circumstances when choosing an appropriate seat at a table. When standing, it is important not to make the other feel ill at ease by standing too close or too far away. Inter-personal distances vary depending on the culture, and the best way to check this is to remember the saying 'when in Rome, do as the Romans do.'



You can check your personal non-verbal credibility by doing the test on the website.



Assignment 1.5

Role-play situation – Arriving at the convention

Coen Van Sprang works as a graphics designer for a Dutch magazine publisher and has been sent to attend a desktop publishing convention in London. He is there to keep abreast of the latest developments in desktop

publishing. He has been booked into the Rochester Hall Hotel, and on arrival at the air terminal in London he is greeted by one of the convention's hostesses. She gives him all the information and documents he needs.

Role A: Coen van Sprang

After a delayed flight, a somewhat irritated Coen Van Sprang registers at the convention's welcome desk and asks about his hotel room, the convention's programme and other practical matters. It is up to you to decide what Mr Van Sprang is likely to want to know.

Role B: The convention hostess

The convention hostess checks the list of names, gives Mr Van Sprang a name badge, tells him about his accommodation (make up something) and gives him some maps and guides (think of some appropriate ones). A friendly and service-oriented approach is important. Make sure that the first impression Mr Van Sprang gets is a favourable one, and that you end the conversation in a way that leaves just as much of a good impression.

Assignment 1.6

Contentions

This assignment is geared towards practising organising your ideas and developing your discussion skills. Take one of the following statements and discuss it in pairs, with one person in favour of the contention and the other against it. If you wish, you can include more people: say, two in favour and two against, in which case the dynamics will be group dynamics (see Section 1.6) rather than individual dynamics.

- 1 A manager is an entrepreneur and an entrepreneur is a manager.
- 2 A manager with a sense of responsibility should always live close to the office.
- 3 Managers earning € 700,000 a year? No way! Nobody achieves so much or works so hard that they warrant such a ridiculous salary!
- 4 Employees will not work hard without being supervised and checked on.
- 5 Being ethical is commercially irresponsible.
- 6 Change and innovation seem to be a must, but the world is changing too fast. We should slow things down.
- 7 Privacy deserves to remain protected, despite the threat of terrorism.
- 8 Marketing that focuses on brand awareness only is no longer efficient.
- 9 Initiating a price war is the laziest kind of marketing. It is the last strategy you should use.
- 10 The least effective advertising strategy is to have a celebrity feature in your commercials.
- 11 The Einstein generation's multi-tasking behaviour does not ensure a helicopter view and is a cover-up for an inability to focus.
- 12 Windows is a better operating system for servers than an open-source operating system.

- 13 Companies are making good progress in removing customers' fears of paying by credit card over the internet.
- 14 Confidentiality of e-mail is a must.
- 15 Companies' recruitment policies should state that they do not hire hackers.
- 16 Emotional bonding with customers in the virtual world is possible.
- 17 Sharing files using the BitTorrent application should be legal.

Note

It would also be a good idea to appoint an observer who can afterwards comment on the way in which the participants' non-verbal language influenced the argument. This observer could also assess whose arguments were the most creative or persuasive, and whose grammar and pronunciation was the best.

1.5 Starting and ending a conversation

Introductory pleasantries

Starting a conversation is done by exchanging introductory pleasantries. In interview situations where the parties have not met the parties greet each other by introducing themselves. They will also say 'How do you do' or 'Pleased to meet you.' In face-to-face contacts the person who will be doing the interviewing or who will be the host will usually be the one to initiate a handshake. It should be a firm handshake, to avoid giving a weak or shy impression, but do not overdo it, because you do not want to be overbearing. The person being interviewed should wait for the interviewer to invite him or her to take a seat. Once everyone is seated and these introductory pleasantries are over, the interviewee should avoid making the wrong impression by slouching, not to mention gum chewing. Sitting erect and leaning forward to express interest will have a more positive effect. In telephone conversations both parties tend to get down to business more quickly, and introductory pleasantries may be no more than an exchange of 'how are you?' and asking whether this is a convenient time to discuss certain matters. When the parties already know each other they may talk about more personal matters first before focusing on the business matter at hand.

Small talk

It is common for an interview to be started with small talk. This is not a waste of time, because it helps to set the stage and remove nervousness on the part of the interviewee. Especially with potentially stressful interviews such as recruitment interviews (also see assignments in Chapter 6), starting with small talk is a good way to break the ice. In other situations, either face-to-face or on the telephone as in the assignments in Chapter 5, small talk can also have a calming effect.

Ending a conversation

Ending a conversation properly involves summarizing what has been said and what is to be done next. At the end of a conversation the participants should

check for themselves whether they have reached their goals. This can be done by summarizing or by explicitly asking questions like the following:

- Have we said what we wanted to say?
- Did you get the complete message?
- Is everything clear or are there still loose ends?
- Has everyone noted down what he has to do?

At the end of both formal and informal conversations, the people involved usually have to agree on whether there will be a follow-up action, and if so, what. This could be setting a date for a new meeting, writing a draft report before a certain deadline, consulting other people and so on. At the end of face-to-face conversations the participants say goodbye while shaking hands. Hand-shaking does not usually apply to colleagues, and women do not always shake hands, particularly in non-Western cultures.



Assignment 1.7

Role-play situation – Randwyck B.V. talks to a Chinese prospect in Beijing

Randwyck B.V. is a Dutch firm trading business-to-business in glass coffee cups and tea cups and related articles. They have had some promising email contacts with the wholesale company Ling from Beijing in China, which appears to be interested in placing a large initial order with the prospect of large repeat orders. Randwyck has supplied other Chinese companies with their goods before, but Ling is new to them. While on a business trip to China, Randwyck's Sales Executive, Tom Nelissen, visits Ling and is warmly welcomed. The visit is successful thanks to Randwyck's Mr Nelissen giving money to various intermediaries who 'oil' the system. Bribery to get the influence of and access to decision makers is officially unacceptable but not an uncommon practice in China, so Mr Nelissen has to adapt his Western ethical standards to get things done.

Role A: Randwyck's Sales Executive, Tom Nelissen

You pay an afternoon site visit to Ling in Beijing, China. You are welcomed by the General Manager, Mr Yang, and some of his line managers, and you make a point of introducing yourself properly to each of them. You are led to a meeting room with a round table and invited to take a seat. You are asked what you would like to drink. You have checked in advance what the acceptable behaviour is in this sort of situation and how you can best communicate.

You need to get the following messages across in one way or another: Randwyck B.V. has existed for 45 years and is a leading business in its field in western Europe; you can give them references from satisfied customers (you can make these up); you also wish to get similar good references from Ling, preferably from satisfied Western customers; you have done business with other Chinese companies for a number of years (make details up as you go along) so you know the market; you would like to know more about Ling's

history and market position; with regard to terms of payment, you need security and, as is normal procedure with new customers, you want to ask Ling for a down-payment with the order and for settlement of the balance on delivery.

Role B: Ling's General Manager, Mr Tao Yang

You are the General Manager, and what you say goes. To Mr Nelissen, you and your line managers appear genuinely interested. You smile and nod in agreement all the time. You do not say very much, and what you do say is 100% positive. You promise to supply Mr Nelissen with everything he wants. You and your managers have the following aims at this meeting: you want to see how serious a business partner Mr Nelissen would be and how he can be of use in achieving your own company's objectives; you want to see how far Mr Nelissen is prepared to go to get a deal. You state that you are interested in placing an initial order worth not less than € 1.8 million, to be delivered in partial shipments, and you express your interest in visiting Randwyck in the Netherlands to see the company's premises in person and to get to know each other better.

Role C: the Chinese line managers

You probe Mr Nelissen's outlook on China and you keep the small talk going. Wherever necessary you support your General Manager, Mr Yang.

Role D: observers

You have also checked in advance how things are done in a Chinese setting and you comment on what you have seen acted out. If there is a cultural issue that you feel was ignored, you mention it. You state what you have observed in the participants' body language and wording. You indicate what you would have done differently and why.



Assignment 1.8

Role-play situation – Headhunting for NAVISTRUCT

Together with an American partner, the Utrecht-based construction company NAVISTRUCT B.V. is going to reconstruct the port in Tangiers, Morocco. This is a huge, two-year project, and a temporary office will be set up for the project leader. An assistant to this project leader is to be recruited.

The roles

Role A: Hermien van Deursen

You are the human resources manager of NAVISTRUCT B.V. You have previously outsourced this sort of recruitment to a specialised London agency – Carver, Hammers & Partners – and you hope they can help you again. You call their office and pass on the details. You set a deadline and agree on follow-up actions.

The person for the job must have international experience in construction projects. He or she must have an excellent command of both English and

French. Working knowledge of Moroccan is an advantage. Other requirements are university-level education with an emphasis on economics. His or her age should preferably be between 30 and 40. There are excellent pay and fringe benefits (including a luxurious apartment in Tangiers for the duration of the project).

Role B: Tessa Blunkett

You are an employee of Carver, Hammers & Partners. You have to get all the details right before you can start headhunting. Think in advance about the things you will need to know to start your search. These should include the nature of the project and the job description. Confirm the details of the agreements you made.

1.6 Group dynamics

In a talk between two people, the conversation bounces back and forth. As only one conversation partner is involved, actively listening (see Section 1.1) is relatively straightforward. This becomes more difficult when more people participate in the dialogue. Not only are there more individuals to be listened to, the dynamics of the situation will become more complex.

Dynamics

Whenever a group of people meet, the dynamics of the interactions and processes that take place will have a character of their own. Every participant will have his or her own opinion and possibly a hidden agenda and will engage in the interactions in an individual way, the one more assertive, the other more passive, more self-oriented, more interested in contributing to group goals, and so on. The person's perceived status, competence, age, social background and education will affect his or her performance just as much as his or her personality.



Starting meetings between people

Starting meetings between people about a previously specified subject could take various forms, depending on the characters and positions of the people involved and on the nature of the meeting (assessing, brainstorming, decision-making, and so on). They may be formal or informal, or somewhere in between. There are, however, a few things worth remembering:

- Start with opening pleasantries and a word of welcome.
- Assuming that the subject is clear, make arrangements at the start as to whether it is necessary to make notes, and if so, who is going to make them, what status they will have and what format they should be in. This especially applies to meetings with a quorum of more than two people.
- There is a great difference between an official record, such as the minutes of a board meeting (see also assignment 4.9) or notes made of an appraisal interview, and an off-the-record report, for example, of a brainstorming session (see also the extra assignment about Rapidair on the website). Official records form the filed documentation of business proceedings, whereas off-the-record notes have no such legal status and could be just a list of 'things to do'.
- Any unofficial record of a meeting may be the basis for another and more official document, such as a recommendation to management or to an external party, new procedures to be implemented, findings relating to a particular affair, a report on research findings or transparencies for a public presentation. You and the other participants in the meeting should be aware in advance of the status of the record to be produced.

Even though you may know all the participants on an individual basis, when these individuals are part of a group, their behaviour may not be what you expect. There may be psychological power struggles taking place or undercurrents of tension that cannot be pinpointed. For example, one person in a group may refuse to accept a perfectly reasonable suggestion made by another group member because that person is subconsciously viewed as a rival. Good intuition, psychological insight and a willingness to listen beyond the spoken word can be very important in such situations.



Assignment 1.9

Role-play Situation – A sponsor plan for Burlington football club

Premier league football club Burlington is having financial difficulties and has seen attendance rates during games slip over the last few years. It therefore wants to reinvigorate its image, attract more spectators and above all generate more sponsor donations. It will soon be accommodated in a new stadium and will say goodbye to the old one. It has commissioned marketing communications agency 'Advance' to come up with a sponsor plan that

- repositions Burlington as a football club with a good image and as an interesting business partner
- suggests ways of attracting more spectators
- also suggests ways of attracting new sponsors.

Advance has made a glowing presentation, and below you find the summary of their presentation. This 'sales pitch' is all that the football club gets as a sponsor plan.

Assignment

Two board members have been assigned to do a quality audit of the proposed sponsor plan. You are these board members. You have to establish whether the sponsor plan will lead to the desired results. With the help of a checklist you assess the plans on the following aspects:

- 1 Image transfer: which sponsor image matches that of the football club?
- 2 Composition of the public: to which extent do prospect sponsors aim at the same target group as the football club?
- 3 Potential to lure sponsors: is the sponsor plan attractive?
- 4 Potential to generate action: does the plan provide enough opportunities to do things, or more specifically to do the right things for both sponsor and football club?
- 5 Media coverage: which media, which frequency?
- 6 Product display: does the sponsor get value for money by the proposed exposure of his name and products?
- 7 Efficiency: is this the best way to go forward and is it manageable?
- 8 Continuity: can the football club secure sponsors and spectators in the long term too with the proposed approach?

Role A and B (or possibly more)

As board members you try to step into the shoes of potential sponsors, who will be wondering what is in it for them, what the costs are, what the exact opportunities for promotion are, and so on. You brainstorm about the merits of the proposed sponsor plan first in order to arrive at a recommendation for your football club. When you decide that more than two participants should get involved in this complex end-of-chapter role-play situation, you get group dynamics in the discussion.

In this exercise you will not yet arrive at making an official record of your recommendations. Just jotting down a short survey of your ideas about the eight aspects mentioned above as you go along is enough.

Advance's proposed sponsor plan

Aims

Attracting new sponsors, intensifying relations with sponsors and attracting more spectators. When more spectators come to a football game, exposure to sponsor communication will be greater. When more sponsor money has been acquired, more can be done for the football club and spectators.

Target groups

- 1- spectators
- 2- those who stay at home
- 3- sponsors and potential sponsors
- 4- amateur football players

1. spectators:
can be subdivided into youth (Junior club, junior business club) and adults (club card holders, season card holders, supporters' club)
2. those who stay at home:
can be subdivided into youth (primary and secondary school) and adults
3. sponsors and potential sponsors:
can be subdivided into main sponsor, top sponsor, co-sponsor, supplier sponsor (donates goods or services rather than money) and ordinary sponsor
4. amateur football players:
can be subdivided into youth and adults

All need to be approached in a different way. Not all will be dealt with in detail here, but category 1 'young spectators' will:

Introduce a 'Junior Club' for those up to 8 years old. Collect address data via colouring competition (the most beautifully coloured picture wins a sponsored prize). Distribute the pictures for this competition via primary schools, and put the name of sponsors alongside the picture. Start a direct mail campaign to promote the Junior Club. Offer Junior Club members a free Club card, free access to one football game (they will bring paying adults and friends), stickers, sponsored caps or other articles (so joint promotion), a package for preparing a school presentation on Burlington, etc.

Advantages: improved image, get the youth and you get the future, greater involvement, link with parents, greater familiarity with Club card.

Image

Everything in communication should centre around the key words 'Dynamic, fanatical and ambitious'. Besides, Burlington should be presented as a club you go and see for fun.

Activities

There will be a farewell party at the old stadium, sell pieces of turf, seats etc. as memorabilia to fans. There will be a party for the opening of the revamped stadium where a famous football club (a crowd puller) will be invited to play. Club card holders get free access to the opening party and game. The purpose is to sell more club cards and to attract more spectators. Open Days and tours in and around the new stadium will be organised per target group. Discount actions will be started, to get spectators in more frequently. Empty-seat actions will be started to have more people in the stadium, so free tickets can be sent strategically to people in the Burlington database and to sponsors. Enquiries will be held regularly to sound the feelings of the target groups.

Communication by the football club

Communication has to be adapted to the key words. This has its effect on the club's logo, corporate style, posters, bi-monthly magazine, press releases, website, advertisements, merchandising, and so on. Activities are announced through all possible regional media and the Internet. A promotional team of young people will distribute flyers in town. A regional sports celebrity will be asked to endorse Burlington and feature in the promotional campaign. A cardboard assembly kit of the new stadium will be distributed for children to construct. This kit has the sponsor's name on it.

Communication by the sponsor

Name of the main sponsor will be printed on posters announcing football games, all sponsors will get free advertisements in the bi-monthly magazine, all sponsor names will be printed on Burlington football club stationery, all sponsor names will be present on the website.

Networking possibilities

Business seats can be made available for sponsors, tours can be given for sponsors and their relations, including meet-the-player sessions after games.

1.7 Checklist

General suggestions

- Aim at two-way communication that does not stray from the original purpose.
- Ask open-ended questions – mainly *what*, *how* and *why* questions – to keep the conversation going and to avoid short answers with little information.
- Organise your thoughts before speaking to prevent making a muddled and disorganised impression.
- Be courteous, sincere and considerate of the other person's feelings.
- Do not talk too fast or too slowly, and adopt a pleasant tone.
- For less formal meetings and conversations, agree whether notes are to be taken and, if so, whether they will be official or off-the-record ones.

In face-to-face dialogues

- To reduce any tension, start a potentially stressful interview with a bit of small talk.
- Be aware of the fact that your non-verbal cues reveal your inner feelings, so try to use them to your advantage.
- Be aware of your conversation partner's body language and tone of voice to read his real thoughts.
- Remember that it is not so much what we say as how we say it that is picked up by the listener.
- Use gestures and body language to reinforce your message.
- Make eye contact to show interest, confidence and openness, but do not overdo it and be aware of possible cultural taboos on eye contact.
- Dress for the occasion.
- Avoid touching when it could be misinterpreted.
- Avoid sitting or standing too closely or too far away.
- Develop an antenna for group dynamics: listen beyond the spoken word.
- Start and end an interview or meeting with a handshake and the usual pleasantries if you do not know the other person.

On the telephone

- Identify yourself at the beginning of a conversation.
- Choose your words and tone carefully. Everything hinges on the spoken word.
- Always take down the name of the person on the other end of the line and refer to the person by name.
- Make telephone calls from an environment that does not distract you.
- Consider every telephone call an important one, and give it your undivided attention.
- Take down messages accurately.



1.8 Vocabulary

access	engage in (to)	night clerk
accommodate (to)	enhance (to)	off (~ Highway 76)
acquaintance	ensure (to)	off-the-record
affect (to)	entrepreneur	ongoing
affiliate (to)	erect	operator
alongside	exposure	optimise (to)
amplify (to)	extent	outsource (to)
appoint (to)	facial	outweigh (to)
assembly kit	factual	overbearing
assess (to)	fake (to)	overdue account
attendance	fall through (to)	pinpoint
audit	feature (to)	plant
back-seat attitude	feedback	pleasantries
bad debtor	fidget (to)	precipitator
badge	foot the bill (to)	preferably
balance	formal lecture	premier league
bi-monthly	fringe benefits	pressed for time
bitTorrent application	gesture	probe (to)
blush (to)	glowing	pros and cons
body posture	go / no go	prospect
brand awareness	grooming	prospective
cap	hamper (to)	range
celebrity	harsh	ready (at the ~)
challenge	hesitant	recommendation
chambermaid	hold-up	regain (to)
collect (to)	ill at ease	reinforce (to)
command	implement (to)	reinvigorate (to)
competitive	initial order	repeat order
confidentiality	initiate (to)	replenish (to)
considerate of	interact (to)	reposition (to)
contention	intermediary	representative
convey (to)	interrogative pronoun	reproach
corner (to)	justify (to)	retail at (to)
corporate	keep abreast of (to)	retail chain
courtesy	key word	revamp (to)
cue	knowledgeable	RFID technology
deceive (to)	ladies' shoes	sales pitch
dependable	laundromat	seduce (to)
disorganised	lure (to)	seek (to)
dispatch department	match (to)	setback
distract (to)	medium-sized	shiftiness
draft	memorabilia	signpost
elocution	minutes	slip (to)
emission	mortgage	slouch (to)
end-of-season sale	muddled	small talk
endorse (to)	mutual	sound (to)

spectator
stakeholder
stationery
stocks
stray from (to)
strike
submissiveness
tailor (to)
take down (to)
take-over

tap (to)
target group
term (in the long ~)
Tobin tax
transmit (to)
turf
uncharted
undercurrent
unsolicited sexual
advance

Utrecht-based
virtual
voice (to)
warrant (to)
weather (under the ~)
Whitsuntide
wholesale company
working knowledge