A ROOMWORK BOOK · FREE SAMPLE

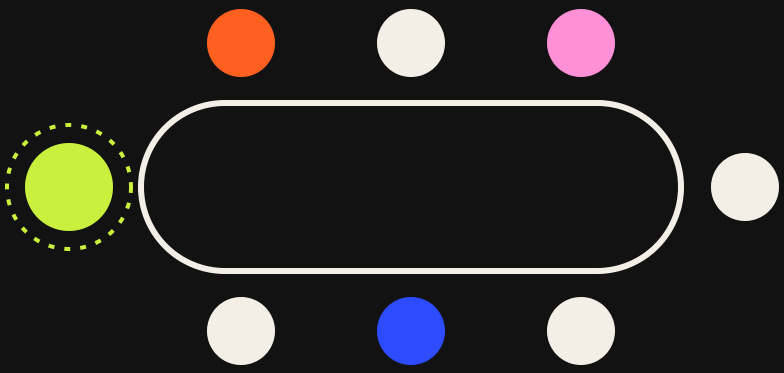
PITCH · MEETING · PRACTICE

The Science of the Room

Free chapter

CHAPTER 1 + INTRO

The research behind better pitches and better meetings



David Zavala

ROOMWORK

FREE SAMPLE

Welcome to the room.

This sample holds the introduction and Chapter 1 of *The Science of the Room*, with one tool from the book's toolkit and the chapter's sources. It's yours to keep and to share with anyone who pitches or runs sessions.

The full book has seven chapters in three parts: Pitch, Meeting and Practice.

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The room decides

Most pitches and most meetings fail for reasons you can't see from where you stand. The investor who says no, the session that ends with nothing decided: both usually come down to structure, not talent. This book is about that structure, and about the research that shows how to fix it.

IN THIS SECTION

01 Two kits, one idea

02 How the book is built

03 How the evidence is rated

04 What this book is not

I've designed and run learning sessions since 2018: courses for public officials, workshops for NGOs and activists, and a leadership program where young people built projects and pitched them. The same two problems kept showing up. People pitched to the audience they imagined, not the one in the room. And groups full of smart people produced less than they could, because the session gave three voices the floor and left the rest to nod.

Two kits, one idea

Roomwork makes kits for those two moments. **Tough Room** is a deck of 24 personas to rehearse a pitch against: the user who is fine without you, the buyer who has to defend the purchase, the angel hunting for one fatal flaw. **Room Moves** is a deck of 36 facilitation moves to open, generate, deepen, decide, close and rescue a session.

The kits tell you what to do. This book tells you why. It is for the reader who wants to know where a card comes from before trusting it, and for the teacher or trainer who has to explain it to a group.

How the book is built

- **Part 1 · Pitch.** How listeners decide, the four kinds of listener every pitch meets, and how to build personas that help instead of mislead.
- **Part 2 · Meeting.** Why sessions underdeliver, and five rules that hold up in the research.
- **Part 3 · Practice.** Why rehearsing against pushback works, what an AI can and can't do as a sparring partner, and how to read the evidence yourself.

Each idea is explained first in plain language. Then come the key studies behind it, in boxes called "Inside the evidence": what the researchers asked, how they studied it, what they found and what to

keep in mind. Each chapter ends with what to do on Monday. You can read the parts in any order.

How the evidence is rated

Every claim in the kits carries a rating, and so does every key finding in this book.

●●● STRONG Several well-designed studies, or a meta-analysis, point the same way.

●●○ MODERATE A few good studies, or strong evidence from a nearby setting that probably transfers.

●○○ PRACTICE-BASED Experienced practitioners have used it for years, but it hasn't been formally tested.

Practice-based is not a weaker word for wrong. It means the honest answer is "we think so, and here is why". Chapter 7 shows how to judge a claim yourself, including the ones in this book.

What this book is not

It is not a promise. No deck of cards gets you funded or makes a team agree. What preparation does is remove the avoidable reasons for a no, and give the people in the room a fair chance to do their best work. That is a smaller claim than most books make, and it is one the research supports.

1 Pitch

How listeners decide, the four kinds of listener every pitch meets, and how to build personas that help instead of mislead.

01 How the listener decides

02 The four rooms

03 Personas done right



How the listener decides

The person across the table is not adding up your strengths. They are looking for a reason to stop listening, and the research shows where they usually find it: in what you can't hear yourself, in a single fatal flaw, in missing preparation, in the comfort of doing nothing and in the questions that put you on the defensive. Fix those five and most pitches get a fair hearing.

IN THIS CHAPTER

01 You can't hear your own jargon
02 Listeners screen out before they score
03 Preparation beats passion
04 Doing nothing is your real rival
05 The questions you get shape the answer you give

1 You can’t hear your own jargon

Most people preparing a pitch worry about forgetting something. The bigger risk is the opposite: knowing too much. After months inside a project, you no longer hear your own shortcuts. The acronym you use ten times a day, the step you skip because it’s obvious, the market everyone in your field takes for granted: to you they’re the background. To a listener they’re gaps.

Psychologists call this the curse of knowledge. Once you know something, you can’t easily imagine what it’s like not to know it, and you overestimate how much others share your understanding. It isn’t carelessness. It’s how memory works: knowledge, once learned, colors everything you perceive, and you can’t switch it off at will.

The effect gets stronger with expertise, which is why it hits founders, researchers and specialists hardest. And it hides itself. Rereading your own pitch won’t reveal the gaps, because the reader, you, fills them in automatically.

There’s a second cost. When we sense we might not be understood, we often reach for more impressive language, not simpler language. It backfires. Needlessly complex words don’t make you look smarter. They make you look less intelligent and harder to trust.

KEY TERM

Curse of knowledge

The difficulty, once you know something, of imagining the point of view of someone who doesn’t. It makes experts overestimate how clear they are. (Camerer, Loewenstein & Weber, 1989; popularized by Heath & Heath, 2006.)

INSIDE THE EVIDENCE

STUDY

Newton (1990), Stanford University, reported in Heath & Heath (2006)

THE QUESTION

Can people who know a song judge how easy it is for others to recognize it from its rhythm alone?

HOW THEY STUDIED IT

Participants were “tappers” or “listeners”. Tappers chose a well-known song, such as “Happy Birthday”, and tapped its rhythm on a table. Before listeners guessed, tappers predicted how often they’d be right. Across the experiment, 120 songs were tapped.

WHAT THEY FOUND

Tappers predicted listeners would name the song half the time. Listeners got 3 of 120 right: 2.5%. While tapping, the tappers heard the melody in their heads; the listeners heard only knocking.

KEEP IN MIND

It’s a single, much-retold experiment from a doctoral dissertation, and we know it mainly through later accounts. Its point is supported by other studies of the curse of knowledge.

STUDY

Camerer, Loewenstein & Weber (1989), *Journal of Political Economy*

THE QUESTION

Can people with better information set it aside when predicting what less-informed people will think?

HOW THEY STUDIED IT

Experimental markets in which some participants knew how companies had actually performed and had to predict the estimates of participants who didn't. Getting it right paid money.

WHAT THEY FOUND

Better-informed participants couldn't ignore what they knew. Their predictions drifted toward their own knowledge, even though this cost them money.

KEEP IN MIND

A lab setting with financial forecasts, not pitches. Trading in a market cut the bias by about half but didn't remove it, and it persisted even though it cost people money.

STUDY

Oppenheimer (2006), *Applied Cognitive Psychology*

THE QUESTION

Do longer, more complex words make a writer seem more intelligent?

HOW THEY STUDIED IT

Five experiments. In one, readers rated graduate-school application essays in which words had been swapped for longer synonyms from a thesaurus. Others varied the complexity of translations and the readability of fonts.

WHAT THEY FOUND

The more complex the text, the less intelligent readers judged its author. The effect came from processing difficulty: whatever made the text harder to read lowered the rating.

KEEP IN MIND

Readers judged written texts, not live pitches. But a spoken pitch gives listeners even less time to decode, so the cost is unlikely to be smaller.

EVIDENCE ●●● STRONG The curse of knowledge is one of the more robust findings in cognitive psychology, and the cost of complexity has been shown across several experiments.

WHAT IT MEANS FOR YOU

1. **Borrow an outsider's ears.** Pitch to someone outside your field for three minutes and ask them to repeat your idea back. Every word they skip or change marks a gap.
2. **Hunt your jargon.** Underline every acronym, technical term and "obviously" in your script. Keep a term only if your listener uses it themselves.
3. **Choose the shorter word.** When two words mean the same thing, use the one a 12-year-old would know. It won't make you look less expert; the research says the opposite.

2 Listeners screen out before they score

We tend to imagine an investor, a client or a jury with a mental scorecard. Each strength adds points, each weakness subtracts a few, and at the end the total decides. Researchers call this a compensatory model, because a strength can compensate for a weakness. It's how most pitch advice is written: make your strengths shine and the rest will balance out.

The research on how people actually decide under time pressure describes something different: two stages. First comes a screen. The listener checks a handful of must-haves, and an option that fails any one of them is out, whatever else it has going for it. Only the options that survive the screen get the careful comparison. The psychologist Amos Tversky called this first stage elimination by aspects. You do it when you look for an apartment: every place over budget goes, before you compare the views.

Why would experienced investors decide this way? Because the screen solves their real problem. They see many more pitches than they can study, the information is thin, and a bad yes costs far more than a missed one. Rejecting on one clear flaw is fast, defensible and usually right often enough. It also means that the first minutes of a pitch work less like a presentation and more like an inspection.

Two other findings sharpen the picture. Judgments about the person form very early, often before the idea has been fully explained. And at the earliest stage, when there's little data to check, the listener's read of the founder carries extra weight, because the founder is the one thing they can actually observe.

None of this means the content doesn't matter. It means order matters. Clear the screen first, then compete on strengths.

KEY TERM

Elimination by aspects

A decision shortcut in which you drop every option that fails one must-have, then choose among what's left. It's fast and reasonable when options are many and time is short, but it's unforgiving: one failed aspect outweighs any number of strengths. (Tversky, 1972.)

INSIDE THE EVIDENCE

STUDY

Maxwell, Jeffrey & Lévesque (2011), *Journal of Business Venturing*

THE QUESTION

How do business angels decide which pitches deserve a closer look?

HOW THEY STUDIED IT

Unedited recordings of 150 pitches to five angels on the Canadian version of the TV show *Dragons' Den*, coded for what the angels asked and how they decided.

WHAT THEY FOUND

The angels screened on eight factors: whether customers would adopt the product, how ready the product was, how easy it was to copy, who the first customer was, the route to market, the size of the market, the team's relevant experience and the financial model. Failing any one of them ended the conversation. Only 16 of the 150 pitches got an offer, and all 16 had no fatal flaw.

KEEP IN MIND

TV pitches are staged for an audience, and five angels are a small group. In a later season, entrepreneurs who were taught the eight factors beforehand passed the first screen almost twice as often, according to a summary by the authors' university. Treat the list as a strong guide, not a law.

STUDY

Elsbach & Kramer (2003), *Academy of Management Journal*

THE QUESTION

How do Hollywood executives judge whether a writer is creative, in a single short pitch meeting?

HOW THEY STUDIED IT

Five years of fieldwork (1996 to 2001): interviews with 36 writers, producers and agents, and 28 pitches observed live or reenacted.

WHAT THEY FOUND

Listeners matched each writer to one of seven types, six seen as creative (such as the artist, the storyteller or the showrunner) and one seen as uncreative, from cues in the first seconds. A second judgment ran alongside: did the listener feel like a creative collaborator in the conversation? Early uncreative cues, like seeming too slick, were hard to recover from later in the pitch.

KEEP IN MIND

It's a qualitative study of one industry. It shows how these judgments form, not whether they're accurate.

STUDY

Huang & Pearce (2015), *Administrative Science Quarterly*

THE QUESTION

At the earliest stage, when there's almost no hard data, what do angel investors rely on, and does it work?

HOW THEY STUDIED IT

Three studies: two years of fieldwork with angel groups, including 28 structured interviews; an experiment with 135 experienced angels who read different versions of the same business summary; and ratings by 90 angels of 90 recorded pitches from technology competitions, followed up four years later.

WHAT THEY FOUND

Investors described a "gut feel" about the entrepreneur that blended analysis and intuition. In the four-year follow-up, positive assessments of the entrepreneur predicted which ventures became home runs (a successful exit or a tenfold return). Ratings of the business itself did not.

KEEP IN MIND

Only 6 of the 90 ventures became home runs, so the key result rests on few cases. The read of the entrepreneur didn't predict which ventures survived or grew.

EVIDENCE ●●○ MODERATE Different methods (recorded TV pitches, fieldwork, an experiment and a four-year follow-up) point the same way, but each study is small.

WHAT IT MEANS FOR YOU

1. **Run the screen on yourself first.** Take the eight factors above and write one sentence, with one piece of proof, for each. Any factor you can't answer is your likely fatal flaw.
2. **Answer the flaw before they ask.** Put it in your first two minutes, in plain words: "The obvious question is how we stop a bigger player from copying this. Here's how."
3. **Manage the first seconds.** Open with the problem and the person who has it, not with your company history. Sounding rehearsed to the point of slick works against you; sounding prepared works for you.
4. **Invite them in.** Ask one question that lets the listener shape the idea: "Which of these customers would you start with?" People back ideas they feel they helped improve.

3 Preparation beats passion

Pitch advice loves passion: show how much you care and the room will follow. It sounds right, and passion isn't irrelevant. But when researchers separated how passionate founders seemed from how prepared they seemed, only one of the two predicted who got funded. It wasn't passion.

The explanation lies in what a listener can actually use. A funder deciding under uncertainty is looking for signs that the business will work and that this person can make it work. Passion says the founder will try hard. Preparation says something more useful: that the founder has thought through the business, knows the numbers and has anticipated the problems. It's evidence of competence that the listener can observe in the room.

Preparation also removes red flags. New ventures suffer from what researchers call the liability of newness: no track record, no customers to call, no history to check. A well-prepared pitch makes the venture feel credible and understandable, which some researchers call cognitive legitimacy. It turns "we've never seen anything like this" into "we understand what this is and how it works".

Preparation shows in small, checkable things: a number with its source, a plan with dates, a direct answer to a hard question, a demo that works. Energy without those things reads as hope, and hope is not what funders are buying.

KEY TERM

Cognitive legitimacy

The sense that a new venture is understandable and credible, so that listeners can take it seriously without a track record. Preparation builds it; confusion and missing details destroy it.

INSIDE THE EVIDENCE

STUDY

Chen, Yao & Kotha (2009), *Academy of Management Journal*

THE QUESTION

When investors watch a business plan presentation, does the founder's passion or the founder's preparedness drive the decision to fund?

HOW THEY STUDIED IT

The authors first built a measure of how passion and preparedness come across in a presentation, then tested both in two studies: a laboratory experiment and a field study.

WHAT THEY FOUND

In both studies, perceived preparedness increased the decision to fund. Perceived passion did not.

KEEP IN MIND

"Perceived" matters: the studies measured how founders came across, not how prepared they really were. That's the point for a pitch: preparation has to be visible to count.

STUDY

Pollack, Rutherford & Nagy (2012), *Entrepreneurship Theory and Practice*

THE QUESTION

Do preparedness and credibility predict real funding outcomes, not just ratings?

HOW THEY STUDIED IT

113 funded pitches from the TV shows *Shark Tank* (14 episodes from 2009) and *Dragons' Den* (84 episodes from 2005 to 2010), with the amount of funding each one received.

WHAT THEY FOUND

Founders who came across as better prepared were seen as more legitimate, meaning their venture made sense to the investors, and that legitimacy was linked to larger funding amounts. Preparation paid off by building credibility.

KEEP IN MIND

TV pitches are edited and staged, and the sample includes only pitches that got funded. The study links what viewers can see to how much money was offered, not to whether those businesses later succeeded.

EVIDENCE ●●○ MODERATE Two independent lines of research, with different methods, point the same way. Neither shows that passion hurts; only that it doesn't carry the decision.

WHAT IT MEANS FOR YOU

1. **Source every number.** For every figure in your pitch, be ready to say where it comes from in one sentence.
2. **Prepare the five hardest questions.** Write them down, answer each in two sentences that start with the point, and rehearse them out loud.
3. **Make preparation visible.** A one-page plan with dates, a working demo or a customer quote says more than any adjective.
4. **Keep the passion, lose the speech about it.** Let care show through the details you know, not through telling them how much you care.

4 Doing nothing is your real rival

When we prepare a pitch, we think about competitors: the other product, the other startup, the other proposal on the funder's desk. The research suggests a different rival, one that wins far more often. It's the decision not to decide.

People stick with what they have far more than a cold comparison would predict. This is status quo bias, and it has deep roots. Losses feel larger than equivalent gains, so giving up the familiar option feels like a loss even when the new one is better. Switching also carries costs that don't show up in a feature list: learning, disruption, the risk of being blamed if it goes wrong.

It cuts both ways, and that's what makes it so dangerous for a pitch. You, the creator, overvalue what you've built. Your listener overvalues what they already have. Each side's view seems obvious from inside, and the gap between them is wider than either suspects.

There's an important nuance in recent sales research. Many deals are lost to no decision not because the buyer loves the status quo, but because they're afraid of making a mistake. That's a different problem with a different fix. Arguing harder that your product is better doesn't help a buyer who already agrees but fears the decision. Making the decision safer does.

KEY TERM

Status quo bias

The tendency to stick with the current option, or with no change, more often than its merits justify. It rests partly on loss aversion: losses weigh more than equal gains. (Samuelson & Zeckhauser, 1988.)

INSIDE THE EVIDENCE

STUDY

Samuelson & Zeckhauser (1988), *Journal of Risk and Uncertainty*

THE QUESTION

Do people favor the option they already have, even when other options are equally good or better?

HOW THEY STUDIED IT

Decision experiments in which the same choice, such as how to invest an inheritance, was presented either with or without one option framed as the current state. Plus field data on the health plans and retirement programs that university employees actually chose.

WHAT THEY FOUND

Framing an option as the status quo made people significantly more likely to choose it. The field data showed the same bias in real, high-stakes decisions.

KEEP IN MIND

A classic study now supported by decades of later research on defaults and inertia.

STUDY

Gourville (2006), *Harvard Business Review*

THE QUESTION

Why do so many new products fail even when they're objectively better?

HOW THEY STUDIED IT

An analysis that brings together research on loss aversion and the endowment effect and applies it to product adoption.

WHAT THEY FOUND

Buyers overvalue what they already have by about a factor of three; the people selling a new product overvalue it by about a factor of three. Together that's a mismatch of about nine to one between how good the seller thinks the new thing is and how good it needs to be to make the buyer switch.

KEEP IN MIND

The factors of three are illustrative estimates drawn from earlier research, not measurements from a single study. The direction is well supported; the exact ratio is a rule of thumb.

STUDY

Dixon & McKenna (2022), *The JOLT Effect*

THE QUESTION

Why do sales deals stall when the buyer seems interested?

HOW THEY STUDIED IT

About 2.5 million recorded sales conversations from several dozen companies, from simple transactional sales to complex business deals, transcribed and analyzed with machine learning.

WHAT THEY FOUND

Between 40% and 60% of deals were lost to the customer doing nothing. Preference for the status quo explained less than half of those losses. The larger share came from indecision: buyers who wanted to act but feared making a mistake.

KEEP IN MIND

A very large data set, but a commercial study published as a book, not a peer-reviewed paper. The methods and data can't be checked independently.

EVIDENCE ●●● STRONG for status quo bias, ●●○ MODERATE for the indecision findings.

WHAT IT MEANS FOR YOU

1. **Price the status quo.** Add one line on what staying put costs them, in their numbers: hours, money, missed opportunities.
2. **Shrink the first step.** Offer something small and reversible: a pilot, a trial, one team, two weeks. Fear of a mistake shrinks when the mistake would be cheap.
3. **Diagnose before you persuade.** If they already agree with you but won't move, stop selling the benefits and start lowering the risk.
4. **Expect a 9-to-1 gap.** If your product feels three times better to you, assume it needs to feel that way to them too before they switch.

5 The questions you get shape the answer you give

The Q&A after a pitch feels like the part you can't control. You answer what you're asked. But the kind of question you're asked steers the kind of answer you give, and that steers the outcome.

Psychologists distinguish two ways of looking at a goal. A promotion focus is about gains: growth, ambition, what could go right. A prevention focus is about losses: safety, risk, what could go wrong. "How big can this get?" invites a promotion answer. "How will you protect your market share?" invites a prevention answer. Both are fair questions. But a pitch that spends its Q&A on defense ends up sounding like a business that is mostly trying not to lose.

The research shows this matters a lot, and that it isn't neutral: in one large study, investors asked men mostly about gains and women mostly about losses, and the type of question predicted how much money the startup went on to raise. The same study found a way out. Founders who answered a prevention question with a promotion answer raised more.

KEY TERM

Promotion and prevention focus

Two orientations toward a goal: seeking gains and advancement (promotion) or avoiding losses and keeping safe (prevention). Questions and answers can be framed in either. (Regulatory focus theory, Higgins.)

INSIDE THE EVIDENCE

STUDY

Kanze, Huang, Conley & Higgins (2018), *Academy of Management Journal*

THE QUESTION

Do investors ask male and female founders different kinds of questions, and does it affect funding?

HOW THEY STUDIED IT

A field study of seven years of a major startup funding competition, with 189 entrepreneurs and 140 investors, coding every Q&A question as promotion- or prevention-focused. Then an experiment with 194 angel investors and 106 non-investors.

WHAT THEY FOUND

About 67% of questions to male founders were promotion-focused; about 66% of questions to female founders were prevention-focused. Startups asked mostly promotion questions went on to raise an average of $16.8 million; those asked mostly prevention questions raised $2.3 million. In both studies, founders who answered prevention questions with promotion answers significantly increased their funding.

KEEP IN MIND

The field data shows strong associations; the experiment supports the causal link. The bias in who gets which question is real and is not the founder's fault. The reframing is a tactic, not a fix for the bias.

EVIDENCE ●●○ MODERATE One large field study and one experiment, by the same team.

WHAT IT MEANS FOR YOU

1. **Notice the frame.** When a question is about risk, defense or failure, recognize it as a prevention question.
2. **Answer briefly, then turn.** Give the defensive answer in a sentence, then move to growth: "We protect that by…, and it's also how we grow, because…"
3. **Prepare both versions.** For each of your hardest questions, write a short prevention answer and the promotion turn that follows it.

CHAPTER 1 · IN ONE PAGE

At a glance

WHAT TO REMEMBER

01 **You can't hear your own jargon.** The more you know, the harder it is to see what your listener doesn't, and needlessly complex words make you look less intelligent, not more.

EVIDENCE ●●● STRONG

02 **Listeners screen before they score.** Investors and buyers drop a pitch on one fatal flaw before they weigh its strengths, so clear the screen in your first minutes.

EVIDENCE ●●○ MODERATE

03 **Preparation beats passion.** Visible preparation (sourced numbers, ready answers, a plan with dates) predicts funding; how passionate a founder seems doesn't.

EVIDENCE ●●○ MODERATE

04 **Doing nothing is your real rival.** People overvalue what they already have, so price the status quo and make the first step small and reversible.

EVIDENCE ●●● STRONG for status quo bias, ●●○ MODERATE for the indecision findings

05 **The question shapes the answer.** A question about risk invites a defensive answer; give it in a sentence, then turn to growth.

EVIDENCE ●●○ MODERATE

WHAT TO DO

On Monday

- [ ] **Find an outsider.** Pitch to someone outside your field for three minutes and ask them to repeat it back. Write down every word they skip or ask about.
- [ ] **Run the screen.** Go through the eight factors from section 2 and name your likely fatal flaw. Put your answer to it in your first two minutes.
- [ ] **Source your numbers.** Every number in the pitch gets a source you can say out loud, and your five hardest questions get two-sentence answers.
- [ ] **Price the status quo.** Add one line on what doing nothing costs them, and offer a first step they can undo.
- [ ] **Practice the turn.** For each defensive question you expect, prepare the one-sentence answer and the growth sentence that follows it.

The rest of Part 1 turns these ideas into the people you'll actually face. Chapter 2 introduces the four rooms every pitch meets.

FROM THE TOOLKIT · PITCH

01

Fatal-flaw screen

The eight things early-stage investors screened on. Write one sentence and one piece of proof for each. Any line you can't fill is your likely fatal flaw. Goes with Chapter 1.

FACTOR	MY ANSWER, IN ONE SENTENCE	MY PROOF	CLEAR?
Customers would adopt it			
The product is ready			
It's hard to copy			
We know the first customer			
We have a route to market			
The market is big enough			
The team has relevant experience			
The financial model holds up			

My likely fatal flaw, and how I'll answer it in the first two minutes

CHAPTER 1

Sources

The research behind each chapter, in alphabetical order within each chapter. Where a finding reached us through a summary, the entry says so.

Chapter 1 · How the listener decides

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THE SCIENCE OF THE ROOM

Keep reading

You just read the introduction and Chapter 1. The full book carries on with six more chapters, each with its own “Inside the evidence” boxes, a one-page summary, an On Monday checklist and full sources, plus a toolkit of fifteen printable tools:

02	**The four rooms**
03	**Personas done right**
04	**Why sessions underdeliver**
05	**Five rules that hold up**
06	**Rehearsing against pushback, and what AI can’t do**
07	**How to read the evidence**
+	**The toolkit: worksheets, planners and three ready-made sessions**

Get the full book

The Science of the Room, plus the kits it explains, at

GETROOMWORK.COM

THE KITS

KIT 01 · PITCH

Tough Room

PART 1 OF THIS BOOK

24 personas to rehearse a pitch against, from the user who is fine without you to the angel hunting for one fatal flaw. Printable cards, a guide and AI prompts.

KIT 03 · FACILITATE

Room Moves

PART 2 OF THIS BOOK

36 facilitation moves to open, generate, deepen, decide, close and rescue a session. Printable cards, a guide and AI prompts.

KIT 02 · PLAN

Root to Plan

COMING SOON

A kit for planning with roadmaps.

THE SCIENCE OF THE ROOM

Most pitches and most meetings fail for reasons you can't see from where you stand.

Why listeners screen you out before they score you. Why a room full of smart people produces less than it could. What the research actually says, how strong the evidence is, and what to do about it on Monday.

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