

Working the Room

Performance Skills for Professionals



We won't tell you
what the secret
sauce is for great
presenting.

We will give you all
the ingredients and
teach you how to
make it yourself.



You can't call it an
adventure unless it
is tinged with
danger

Brian Blessed

You want your own style? Your own space? You want to own it?
You want to speak with confidence and authenticity to educate, inform and
inspire?

Then throw away the rule book and re-write it your way because its time to start
Working the Room.



Game Based Learning

Interactive, engaging and effective. Our approach will get up and moving right from the start.



Fear & Focus

Performance anxiety? We will show you how to bag it, focus it and use it.



Self & Space

Create presence, movement and dynamism on stage to connect with you audience.



Pace & Status

Create your own texture and feel to your presentation to give it your own style.



Your Stage Self

Discover your inner performer and remove the barriers to creative expression.



Some Serious Fun

We want you to enjoy your presentations. If you are happy, then your audience will be too.



Crafting the Narrative

Build a compelling story to build and maintain interest. Use tried and tested devices to keep people engaged.



Booking & Cost

A pricing schedule designed to meet your requirements. Please get in touch if you have any questions.





I will face my fear...I will permit it to pass over me and through me...Only I will remain.

Frank Herbert - Dune

We use exercises and games from the world of performing arts to breakdown the barriers that we experience to expressing ourselves freely.

That quote at the top of the page explains perfectly the problem that many of us have with performing in public.

Why is it that a child will run onto a stage without thinking and make a complete gaff of it, but just not care, and still bring the house down? Because they are cute? Well, perhaps partly, but what we are feeling is the pure joy that they are projecting from a self un-hindered by self consciousness and doubt.

They are playing.

As we get older we start taking everything a bit more seriously, we want people to take us seriously. Tension is introduced, so we need to exert more control, this is an intellectual process which stifles the emotional energy and prevents us from communicating authentically.

2 Fear & Focus



A stage space has two rules:
Anything can happen and
something must happen.

Peter Brook - Producer & Director

Once we have found ourselves in the space and warmed up, chatted, giggled a bit and got to know each other, then we will face our fear.

This must be done from the very start. There is no point in trying to do anything else until this vital subject has been addressed.

First of all, fear is not the enemy - tension is the enemy. Many people will attempt to control or suppress their performance anxiety. All this does is introduce tension and ultimately alienate your audience.

We will work through the fear and learn how to harness this powerful emotional energy.

You will not only learn the skills to manage your nerves, but you will make them work for you and open yourself up fully to your audience as your stage self emerges.

3 Self & Space



I have learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.

Maya Angelou
Poet, Actress & Civil Rights Campaigner

You are now charged and in control of your self. This is a good place to be. You should be able to do nothing on a stage, and still be in control.

In this next part we explore the stage environment and your place in it.

We will explore stage positioning, entrances and exits, use of props and how to get the audience into this space with you.

You will begin to understand that you, the audience and the space, are all connected by the energy that you project outward. It is this form of power that carries your whole performance.

We achieve these things through what are called “Space Games.”

You will also discover that there is no such thing as nothing, and that even empty space has substance.

4 Pace & Status



Acting should be bigger than life. Scripts should be bigger than life. It should all be bigger than life.

Bette Davis - Actress

You have warmed up and got loose, you have learned to focus your energy, you have brought that energy into the performance space and engaged with your audience with authenticity and feeling.

So what's next.

So you've got them. Now you have to keep them.

This is achieved by making your presence interesting to your audience. You can control the pace and tempo of your performance, you can play with status to create a dynamic between you and your audience.

You will also find that now you have developed a more powerful stage persona, you don't have to do quite so much. This is called Presence.

You should feel that you are not just talking to an audience, but engaging in an intimate dialogue with friends.



"You're never going to kill storytelling, because it's built in the human plan. We come with it."

Margaret Atwood - Author

I have tried to provide a flavour of what Working the Room is all about. Every speaking coach will have their own methods and approaches, suited to different situations. This is my approach and it is all about your authentic stage self. Once that is in place, you will be humming with confidence.

I have been a live performer for the last 25 years, and still write and perform today. My methods are rooted in cabaret, improvisation and street theatre.

The Performer Within

I have been referring to the "Stage Self" throughout this document, and what I mean by this, is the playful and authentic aspect of you, that will engage and inspire the audience.

Your stage self is basically the you that you want to be, the you that has great ideas, the you that sings in the shower, the you that *you* love to be. It is all of these things, then just a little bit bigger.

6 Crafting A Narrative



“We are such stuff as dreams
are made on, and our little
life is rounded with a sleep.”

William Shakespeare, *The Tempest*

We are all stories, we are the stories of the things we do, the places we go and the people we meet - and the stories they tell us.

Everything that we have described so far has been orientated around you as a performer. We have yet to touch on the subject of narrative.

Although we do look at this subject in the one day event, for a full immersion into the art of constructing a narrative, the two day event is for you.

On the second day we will begin to look at Jungian archetypes, ancient and modern forms and how to structure the story according to the outcome you desire.

In my opinion, having the opportunity to tell your story, is one of the most powerful experiences one can have - and doing it well makes it truly amazing.

If you are interested in a sales perspective then you should refer to P3 which is my sales and corporate package.

7 Some Serious Fun



Laughter is good for thinking because when people laugh, it is easier for them to admit new ideas to their minds

His Holiness the Dalai Lama

There is one very good reason why people work in the performing arts - its flipping great fun. There are bad gigs of course, but that is usually when you learn the most. To entertain a room full of people, or make an elderly gent smile as you pass by on the street carrying a giant jellyfish on a 20ft pole, is unbeatable.

This is the atmosphere we will aim to create - a fun, positive, playful and productive space. And just like the stage as described by the great Peter Book, *anything can happen, and something has to happen.*

I want you to experience the freedom of performance, the exhilaration of allowing your fear to take you to unexpected places.

I use improvisation exercises in these sessions because they are proven to stimulate the brain and promote more creative behaviour.

After this event, your presentations will be a little more effortless and enjoyable.



Hooks and angles are good.
But they won't take you the
whole distance. You need a
way of seeing the matter that
is expressly your own.

Steven Birkets

**Working the Room is provided as either a group event
or a 121 service**

Booking could not be easier, simply get in touch with me at
info@davidnixonwriting.com

or call me on
07852 674 863

You can also book via the website, simply go to
www.davidnixonwriting.com/booking



New products and events will be coming out all the time and the best way to keep informed is to subscribe via the website. I will only use this information for items that you have expressed and interest in and none of your information will be shared with third parties.

Working the Room Together				
	1 Day Event		2 Day Event	
Variant	Start Ups and Social Enterprise	Established enterprises & sole traders	Start Ups and Social Enterprise	Established enterprises & sole traders
Cost per person	250	450	350	600
Discount	15% for block booking (8-12 people) and early bird*			
With discount	212.5	382.5	297.5	510
Saving (based on 10 people)	375	675	525	900

*Please note that the discount applies if you make a block booking, or an early bird booking. If you do both, the discount remains as 15% - it is not cumulative.

Working the Room 121 - "Taking the Stage"					
One to one	Base fee	Hourly fee	Event support	Travel	Accommodation
Cost	180	65	180	45p/mile	£100/night
Additional	Working the Room 121 includes an initial 45 minute video or phone call to identify the specific areas that you would like to work on. It also includes course material, a feedback document from myself and a second follow up call to make sure you are happy with the service you have received.				

DRIFTWOOD

Your Story - Your Way



Working the Room
Performance Skills for Professionals



Just you be brilliant.



Thanks for downloading and reading this PDF.

I look forward to hearing from you.

David Nixon

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Creativity is (R)evolution

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