HOW TO MAKE SENSE OF YOUR WORLD

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THE **NLP** PRACTITIONER

A PRACTITIONER'S TOOLKIT

Toby and Kate McCartney

For those dedicated to
creating positive change in the world.

ACKNOWLEDGEMENTS

NLP

A way for us to say thank you for buying this book
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I appear to have the ability to come up with creative suggestions. The art of bringing together different strands of life and linking them together so people can experience something positive and valuable.

I was also blessed with people who were skilled at taking my "madness" and converting it into creative commodities.

For me that was what NLP was all about. A creative force, and for those who were touched by it, they could experience a new reality.

Toby and Kate McCartney are vital catalysts in that process. They bring together the skills necessary to help people reach that new reality.

But perhaps it is a little more than a new reality and skills in NLP. It is the opportunity of becoming part of a community who can spread the excitement of giving a little "madness" to others.

Alan Harvey - (Kate's Father)

toby&kate
mccartney
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THE FOUNDATIONS OF NLP

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In times of change, those willing to learn and adapt create the new world.

Toby and Kate McCartney

LISTEN
to our audio tutorial
on 'The NLP
Foundations' here:
http://bit.ly/1eOqOf1

WHAT IS NLP?

So, first things first: NLP will change your world! A bold statement? Well, yes! To break it down a little, what you are about to study is your 'EXPERIENCE' of your world, as well as an appreciation of how others experience theirs. They are never the same. Allow us to reiterate that important concept… they are NEVER the same!

We will go into this as we progress, but for now it would be helpful to accept this useful belief so you can remain curious and open to these new concepts we will be introducing you to. You will soon start to see how all of our experiences are 'subjective' and how we all make sense of our experiences differently.

So, by studying these 'subjective experiences', we can start to break down how we structure these uniquely, looking for differences, alongside what works well. NLP is often described as the study of excellence, a description that lends itself to the very origins of NLP itself. The founders of NLP (Richard Bandler and John Grinder) studied a Gestalt therapist, a psychotherapist and hypnotherapist who were known to be 'models of excellence' in their field. These founders found a way to structure what they did so expertly, so that we may all benefit and reproduce their results. Beyond that, we too are able to model others, study the structure of their experience and re-produce this for ourselves.

This is the 'essence' of NLP and by applying everything you will be taught from this field, you too, will be able to use tools to create change, 'step into others worlds' in order to gain new perspectives, enhance how you communicate and model excellence to find and use what works. The benefits are twofold; you will be able to create personal change within your own life, as well as having the option of using these tools and concepts to help create change with others and how you interact with them.

So that you may begin to understand, develop and apply the concepts of NLP, we will share with you the basic principles and building blocks within the field of NLP that form how we think, feel and behave over the next two chapters.

DEFINING NLP

What's in a name?
NLP is an acronym for Neuro Linguistic Programming; NLP is the study of the structure of subjective experience and the study of excellence. It is far more than a collection of techniques; it is a way of thinking and an attitude of curiosity, learning and respect of others unique way of experiencing the world.

Possibly the worst name ever created in the history of names, we have re-labelled NLP to be 'Now Let's Play', but Neuro-Linguistic Programming comes from three different disciplines, bringing together:

N **Neuro-Neurology** The study of the mind and nervous system; how we think and our physiology

L **Linguistics** The study of language, how we use it and how it affects us.

P **Programming** The sequence of our actions; how we motivate ourselves to achieve our goals.

These three areas are made of up different elements, all of which are used throughout NLP.

Neuro
This is the nervous system and refers to our brain and our physiology through which our experience is processed. It is how we represent the world to ourselves via our five senses:

- Visual

- Auditory

- Kinaesthetic

- Olfactory

- Gustatory

Linguistic
The language and other non-verbal communication systems through which our representations are coded, ordered and given meaning in our brain, including:

- Pictures

- Sounds

- Feelings

- Tastes

- Smells

- Words (Self Talk)

Programming

This is simply how we put these sensory representations and language together to produce a sequence of coded instructions. The results create the patterns that we run, and the outcome these patterns produce.

In other words, Neuro-Linguistic Programming is how to use the language of the mind to consistently achieve our specific and desired outcomes.

FURTHER DEFINITIONS

There are many further explanations of NLP, each adding a different perspective to the subject, showing its broad application to all areas of our life. We've shared a few more with you so that you can start putting your own ideas together of what the field of NLP represents.

> Neuro-Linguistic Programming (NLP) is the process of creating models of excellence. Modelling is the complex activity of capturing in a learnable transferable code the differences that make a difference between an excellent performer and an average performer, between an excellent work team and an average one...

John Grinder – NLP Co-Creator

> At the heart of NLP is a wide range of methods and models suitable for any personal or business development. NLP offers a new, fast, flexible and dynamic approach to change. NLP is empowering, life changing and truly makes a difference...

Toby & Kate McCartney

" NLP is a process of discovering the structure of the thinking and abilities that we and others have (especially those of excellence) in order to reproduce the results that we want with consistency. You will get many different things under the banner of NLP which is why it is important to know the values and the principles of the person that you choose to be your coach in this subject... "

Sue Knight- Author & Trainer

" NLP is an attitude and methodology, which leaves behind a trail of techniques "

Richard Bandler – NLP Co-Creator

" (NLP) is a modelling technology whose specific subject matter is the set of differences that make the difference between the performance of geniuses and that of average performers in the same field or activity "

John Grinder and Carmen Bostic St-Clair in Whispering in the Wind(2001)

" At another level, NLP is about self-discovery, exploring identity and mission. It also provides a framework for understanding and relating to the 'spiritual' part of human experience that reaches beyond us as individuals to our family, community and global systems.
NLP is not only about competence and excellence, it is about wisdom and vision. "

Robert Dilts Author and Developer of NLP

The History and Origins of NLP

Neuro Linguistic Programming was developed in the early 1970's when John Grinder and Richard Bandler began working together in the field of modelling. Richard Bandler is a mathematician, therapist and computer expert. As a student at the University of California at Santa Cruz, he met John Grinder. Grinder is a world renowned linguist. As a language professor at UCSC, he and Bandler began to study the field of human change.

Through adopting a different mindset of curiosity, Bandler and Grinder were able to observe and assimilate how the people they studied produced the excellent results they achieved. They were in pursuit of excellence by being interested in what was actually happening when these results took place.

They studied some of the experts in this field and noticed some interesting patterns. When studying Virginia Satir, a very successful family therapist in Palo Alto, California, they discovered that she affected and changed behaviour in her clients by being very specific. At the same time, Bandler and Grinder studied Milton H. Erickson, commonly known as the 'Father of Hypnotherapy'. What they discovered with Erickson was that he successfully achieved behavioural change by being extremely ambiguous with his use of language.

The successes that Bandler and Grinder discovered with Satir and Erickson led to two models used throughout NLP, the Meta Model and Milton Model (The Meta model being specific, Milton being vague and ambiguous). This was the start of NLP and the pursuit of excellence that is the basis of NLP. Through the application of their discoveries, using the techniques which they modelled, they set about creating processes for learning the "how to" of particular techniques that you will shortly learn.

Once John and Richard organised these techniques, they taught their students to replicate them and to use them with their own clients. Their students were also able to duplicate the behavioural changes using these techniques. They did this without the years of study and experience of professional psychologists, and both students and clients enjoyed tremendous success.

At the same time, they developed the structure of the very thing they were doing to acquire this excellence – the structure of modelling. It is from this structure and basis of NLP that the acquisition of human excellence is possible and is the reason why NLP continues to grow as a field.

From Grinder and Bandler's original training and principles, there are now many experienced and effective NLP trainers throughout the world and renowned co-developers that continue to add to the field. In addition to therapy, NLP has been used successfully in sales, business, education, the arts and many other vocations.
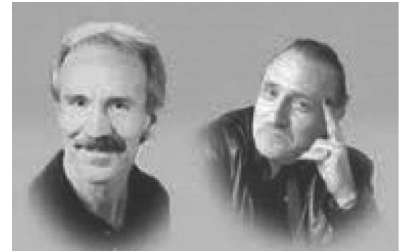
What does NLP do?

NLP gives us the mindset, concepts, beliefs and techniques to bring about change within ourselves and others. It enables us to alter and enrich communication at a deeper level of understanding with those around us, and gives us the structure of modelling to reproduce excellent results in human behaviour.

Here are some of the many areas of life and work where NLP has been used successfully:

- Business
- Sales
- Managing people
- Building customer relations, supplier relations
- Negotiation
- Conflict/dispute resolution
- Team work
- Leadership
- Presentations
- Coaching
- Helping clients achieve goals
- Overall fulfillment
- Feel more confident
- Overcome personal barriers to success
- Education
- Learning
- Teaching
- Learning 'problems' e.g. spelling
- Health
- Overcoming illness
- Weight loss
- Anxiety
- Allergies
- Smoking cessation
- Easier childbirth
- Sport
- Improved focus
- Overcoming bad performances
- Therapy
- Phobias
- Resolving inner conflicts

NLP THEME: THE COMMUNICATION MODEL

How we experience our world

Each of us has a unique reality, as we all process our world differently….we can't not! Let's see why. We all take in a HUGE amount of external **information** all the time. As we do so, we take it in through our **senses** into the complex structure of our **brain**. Whilst this information is passing though our neural pathways in our mind, our brain **filters** this information in various ways to make it manageable as well as making sense of it based upon a complex set of filters from our previous experiences and personality. What we end up with is our own stored **internal representation** of that experience.

This internal representation then affects our **state** which in turn affects our **physiology**. Our state and physiology will then affect our behaviour.

No one of us takes in the experience in the same way as another, nor do we have the same combination of filters. Therefore, we all perceive and react to the world differently and have what is known in NLP as a unique 'map of the world'.

Let's help you understand this more by looking at how we filter our world and a model of how we process and represent all this information.
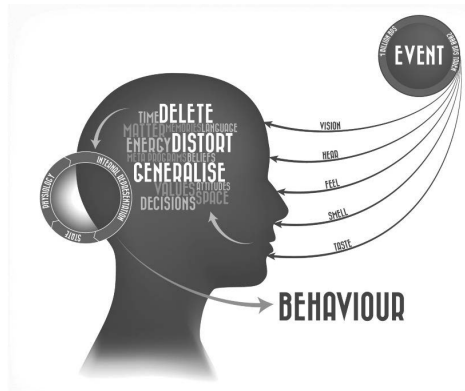
How we Filter our world

Deletion Deletion occurs when we selectively pay attention to certain aspects of our experience and not others. We then overlook or omit others. Without deletion, we would be faced with much too much information to handle with our conscious mind. In fact, you may have even heard that psychologists say that if we were simultaneously aware of all of the sensory information that was coming in, we'd go crazy.

Distortion Distortion occurs when we make shifts in our experience of sensory data by making misrepresentations of reality. This can involve anything from thinking that we recognise someone when we in fact don't, to 'imagining' how a room would look if it were decorated differently.

Generalisation Generalisation is where we draw global conclusions based on one or two experiences. At its best, generalisation is one of the ways that we learn, by taking the information we have and drawing broad conclusions about the meaning of the effect of those conclusions. At its worst, we can generalise a small number of events and form dis-empowering beliefs about ourselves and our capabilities and life in general.

Values Values are aspects that are important to us. They are essentially a deep, unconscious belief system about what's important and what's good or bad to us. Values change with context too. That is, you probably have certain values about what you want in a relationship and what you want in business. Your values about what you want in one, and in the other, may be quite different. In addition, values are an evaluation filter. They are how we decide whether our actions are good or bad, or right or wrong, and how we decide how we feel about our actions. Values are arranged in a hierarchy with the most important one typically being at the top and lesser ones below that.

Beliefs Beliefs are generalisations about how the world is. Beliefs are the presuppositions that we have about the way the world is, and either empower or dis-empower us. So, beliefs are essentially our on/off switch for our ability to do anything in the world. In the process of working with someone's beliefs, it's important to elicit or find out what beliefs they have, that cause them to do what they do. We also want to find out the dis-empowering beliefs, the ones that do not allow them to do what they want to do.

Language Language describes experiences; they are not the experience itself. Often, people's language will influence their view of the world, for example, bilingual people frequently say that they feel and/or behave differently when speaking one language compared to another.

Metaprograms These are filters that determine what we do and don't pay attention to. Metaprograms are like a series of windows through which we operate in life. Metaprograms are covered in far more detail on our Master Practitioner course and in our coaching diploma.

Attitudes Attitudes are our positive or negative evaluations of people, objects, events, activities, ideas, or just about anything at all. They are formed from our past (as well as our present) experiences.

Our Own Reality…. NLP Epistemology

We're about to get a bit 'far out' and radical for a moment by delving into some quantum physics, in order to broaden your thinking. Stick with us for a while – its purpose will become clear.

So, from the quantum field, instead of thinking of things as things, you can think of them as habits. We all have a habit of thinking that everything around us is already a thing, existing without our inputs, without our choice. Instead, you really have to recognise that even the material world around us, the chairs, the tables, the room, your car, this manual included, are nothing but possible movements of consciousness. I'm choosing moment to moment, out of those movements to bring my actual experience into manifestation. This is the only radical thinking that you need to do, and it's not so radical.

"NLP epistemology" follows Alfred Korzybski (1933) and Gregory Bateson's (1972, 1979) postulations that there is no such thing as "objective experience." The subjective nature of our experience never fully captures the objective world. In the view of NLP, whether or not there is an objective absolute "reality", individual people in fact do not in general have access to absolute knowledge of reality, but in fact only have access to a set of beliefs they have built up over time, about reality.

Maps of the World

The significance of this is that it is considered crucially important when working with people to focus on the understanding that their beliefs about reality and their awareness of things (the "map"), are not reality itself or everything they could be aware of ("the territory"). Put another way, NLP does not claim that one is working with reality, i.e. the "territory", but only ever with people's subjective perceptions and beliefs about reality, i.e. some or other "map".

It is generally not reality that limits us or empowers us, but rather our map / our perception of reality.

The communication model in detail

Around us at any one time are roughly 4 billion bits of **information** – think of our minds like a computer hard drive – the software before it's loaded up is the 4 billion bits of information. That information is whizzing around and through us all of the time, even when we are sleeping. It's **taken into** our hard drives (or **our neurology**), **through our five senses**, Vision, Hearing, Feelings, Smell and Taste. The information has a very long, but relatively short journey before it reaches our conscious understanding or what's known in NLP as our **'internal representations' (IR's).**

Before it gets to our conscious awareness we do three things with it. We **delete** it, **distort** it, and we **generalise** it. For example, notice everything in your room that's red in colour. OK, now, close your eyes. And shout out loud everything in your space that's 'blue'. It's very likely that you've deleted all of the blue things in the room, and can only think of the red things. This is natural, you simply deleted the information that you didn't focus on…
You generalise things too. For example, you generalise that a chair is a chair, imagine having to learn what a chair is every time you see a new style or shape of one. When you sit down it's likely that you will already know what to do in order to make yourself comfortable - you won't have to learn how to take a seat on chairs that you have never seen before, and learn how to sit comfortably. It's like jumping into a hire car after you have been driving for a number of years, you can jump in and drive off, the controls are basically the same as the car you are used to and you generalise the driving to be the same as your own car.

We also distort the information that comes in all of the time. Have you ever woken up in the night to hear the sound of a burglar climbing in through the kitchen window? Clutching a slipper ready to pounce you creep downstairs only to find that it was simply the boiler making all of the noise and you have distorted the sounds in your mind to be a burglar.

Anyway...From these 4 billion bits of information, a lot is lost through deletion, distortion and generalisation and that's not the end…The information from our external world travels through thousands of miles of neurological networks before we have any conscious understanding of what it is. Once we have taken the information in through our five senses, we then filter it through a series of filters built up over our lifetime. These additional filters include our memories (of course we each have different memories), our values and beliefs, our decisions, our meta programs our attitudes and time, space matter and energy.

Each of these filters will be very different in each one of us. It's only after filtering the information that we can create an internal representation of what we think we are seeing, hearing, feeling, smelling or tasting. The internal representation that we have now created actually has a direct effect on our internal state – the way that we feel, and our state directly impacts our physiology which in turn affects our behaviours.

WATCH IN ACTION
See our online 'Communication Model Video by visiting: http://youtu.be/csAs0dm KkbU

CONCEPT IN ACTION

It's like when you see someone who is feeling a bit down or depressed, their physiology matches that state, they look sort of slumped over a bit. That physiology and state will of course affect their internal representation and they may begin to focus on the initial filtered information that they believe made them feel unhappy in the first place. Remember, energy flows where focus goes so please – focus on what it is you want, not what you don't want…

CHANGING THE CYCLE:
THE 'PHYSIOLOGY OF EXCELLENCE'

With your new awareness of this model and how one part of the cycle affects the greater whole, you have the choice to create change at any point:

• If you want to change your behaviour, you can change your state.

• If you want to change your state, you can change your internal representations (IRs) and your physiology.

• If you want to change your filters, you can change your projections.

• If you change your projections, you will change your external events.

Self coaching

Want to change your perceptions and experience? Experiment with the following exercises over the next few days:

Try out the different physiology of various positive states by thinking of situations when you know you are in a great state such as feeling calm and relaxed, motivated and confident, or when you are playful or bent over laughing.

Recall and sense how you stand, breath and feel. Get to know those states better and pay particular attention to your breathing rate, pattern and location. Now, if you find yourself in a negative state, stand up, have a shake or walk and change your physiology into that of a practised positive state that would be more useful to you. Adapt your posture, stance, breathing pattern and location and anything else that you need to do replicate the physiology of that positive state. Stay with it for a while and notice what happens and how you feel differently. Now, re-emerge yourself into what you were previously doing, keeping the positive physiology. What's different?

Now that you have the idea, you can practice this with any aspect of the cycle. You could change your behaviour and notice how your physiology changes. Change your external focus and notice how your experience is different. Experiment with your own adaptations to find what works as well as noticing what doesn't.

NLP THEME: CAUSE & EFFECT

The philosophical concept of causality is a prominent theme within NLP. The more we take control and responsibility over things in our life, the more power and flexibility we have. Some people spend a lot of their time perceiving that they are at 'effect' of everything and everyone else. They are then powerless to create change, unless they shift their perception.

To gain maximum power, take responsibility for everything that happens in your universe.

Which side of the cause-and-effect equation are you on?

Are you at cause in your life, or are you at effect of things in your life?

Being in control of your state will give you personal empowerment
How RESPONSIBLE are you for your life?

CAUSE
PERSONAL EMPOWERMENT

EFFECT
REASONS & EXCUSES
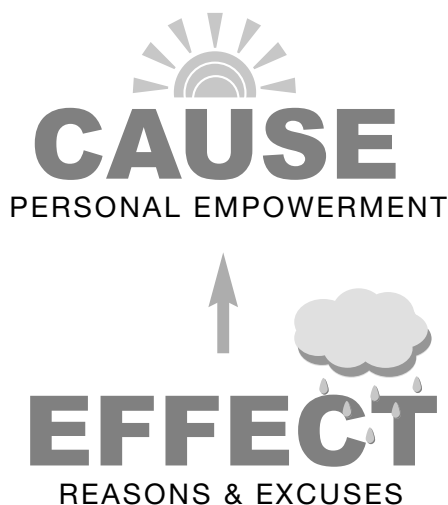
CONCEPT IN ACTION

Jack

Jack hated his job. His felt his boss was incompetent and so he ended up picking up most of his workload as well as his own. His peers seemed to have it easy and made him feel that they were taking advantage of him. He went home to his family exhausted, demoralised and disgruntled. He snapped at his family, stopped seeing his friends and felt there was no way out.

Moira

Moira loved her job. She noticed that her boss had strengths in particular business projects, which left some areas free for Moira to develop her own skills in. She was mindful of her workload so sought help with her peers to share the load and distribute according to peoples strengths and abilities. Her boss was supportive of this and made it known that she valued the teams' contributions; it enabled her to focus on leading the team and brain storming new strategies.

Moira went home content, excited at the career prospects that lay ahead of her with her new skills and backing of her manager. She appreciated the downtime with her family and the balance her friends brought to her life. She ensured she distributed her free time so she had time for herself and everyone important in her life. This made her feel happy and content.

The Sculptor

We'd like to share with you a poem that we believe demonstrates the choices we have to be 'at cause' perfectly.

I woke up early today, excited over all I get to do before the clock strikes midnight. I have responsibilities to fulfil today. I am important. My job is to choose what kind of day I am going to have.

Today I can complain because the weather is rainy, or I can be thankful that the grass is getting watered for free.

Today I can feel sad that I don't have more money, or I can be glad that my finances encourage me to plan my purchases wisely and guide me away from waste.

Today I can grumble about my health, or I can rejoice that I am alive.

Today I can lament over all that my parents didn't give me when I was growing up, or I can feel grateful that the allowed me to be born.

Today I can cry because roses have thorns, or I can celebrate that thorns have roses.

Today I can mourn my lack of friends, or I can excitedly embark upon a quest to discover new relationships.

Today I can complain because I have to go to school, or eagerly open my mind and fill it with rich new bits of knowledge.

Today I can murmur dejectedly because I have to do the housework, or I can feel honoured because I have shelter.

Today stretches ahead of me, waiting to be shaped. And here I am, the Sculptor who gets to do the shaping.

What today will be like is up to me….I get to choose what kind of day I will have.

What kind of day are you going to have?

Tips for excellence
This theme is frequently identifiable in people's language, a topic which is covered later on, along with how to help create the necessary shift back to being 'at cause'.

Within any intervention in NLP, be it with yourself or with others, the primary aim is to be 'at cause' . A great question to help with this is "What am I in control of?". From here come the possibility of exploring options and the choice of increased flexibility.

NLP THEME: PERCEPTION IS PROJECTION

Have you ever noticed or admired qualities in someone else? Have you ever felt that someone has got you 'totally wrong' and you're puzzled as to why? Perhaps a stranger has given you positive feedback by commenting that you "seem a fun or nice person" or similar? These are all examples of how we perceive others and what we project to the outside world, otherwise known as **perception is projection**. We aren't always consciously aware of it, but it's happening constantly nevertheless.

If you spot it, you've got it!

In order for you to recognise something in someone else (good or not so good!), you must have it within you also. In other words:

> *What we recognise outside ourselves is what we are inside,*
> *otherwise how would we know what it was...?*
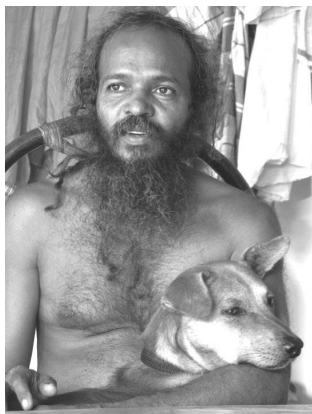
In order for you to perceive something externally, such as confidence in someone else, you must have some personal experience of that to refer back to, otherwise you would not know what confidence is in order to recognise it in the first place.

We once asked a Swami, that we met in India, how he managed stress. "How I manage what?" he replied. We then, foolishly thinking we had come across a language barrier, started to explain what 'stress' was. Once we had finished he smiled and said "I don't have that." Hence he didn't need the word either...

So what you see outside you is really you.
Everything you see, hear and feel from the outside, is understood and explained within...

Swami

You get what you put out

People in your life will act the way you unconsciously want them to act. You project out to others what you are focusing on (consciously or unconsciously)…. and as a knock on effect – what you want.

So you get what you focus on, so focus on what you want and project on to others the way you want to be yourself!

> *"If you walk through life with a hammer in your hand,*
> *you're going to see a lot of nails"!*

The moment a projection or judgement about someone or something else comes into consciousness, it is your perception.

Remember, what other people do is what other people do; what you do with it is down to you.

Self coaching

Have a think about someone you admire and respect. What qualities do they possess? Now, take a moment to congratulate yourself, knowing that you have all of that within you! In what contexts of your life could you use these qualities that you presently don't?

Spend some time considering what you are projecting out to the world. What are you focused on? What you want or what you don't want? Does the feedback you receive from others reflect what you want to project? Is there anything you wish to change?

NLP THEME:
THE CONSCIOUS & UNCONSCIOUS MIND

You may well be familiar with these terms, but what do they really mean? It's helpful to think of them as a useful metaphor for our mind.

Simply put, we describe ourselves as having a conscious mind and an unconscious (or 'sub-conscious' or 'other-than-conscious' mind). They both work in different ways, providing us with a magnitude of resources within us. Another way of thinking of them is that our collective mind is like a huge dark attic. Wherever you shine your torch is what is currently in conscious awareness, everything else is currently unconscious until you shine the torch elsewhere. Move the torch enough and you will find your life stored in there!

What's the difference?

Our conscious mind sets directions and goals and our unconscious mind helps us get there. It is our conscious mind that works with logic and reason. Our unconscious is more ambiguous and is responsive to literal direction. Our unconscious mind stores all the information we take in, ready for retrieval and use at another time. It processes metaphors and symbols, as opposed to rationale, meaning that your unconscious has already understood the attic metaphor we have just provided for you!

So it is always working on behalf of you, processing everything behind the scenes and is always working for your best intentions based upon what it has been directed to do at some point in your life.

According to Milton Erickson, people came to see him because they were out of rapport with their unconscious mind. In other words, people function better when there is integration and co-operation between the conscious and unconscious mind.

Just as our conscious mind functions and processes by analysis, rationalising and making judgements, the unconscious mind also functions in a particular way , commonly known in NLP as 'prime directives'.

Our unconscious prime directives

1 Stores memories
Temporal (in relationship to time)
Atemporal (not in relationship to time)

2 Makes Associations (links similar things and ideas), and learns quickly

3 Organises all your memories
(e.g. in a Time Line / more on this under Time Line work)

4 Represses memories with unresolved negative emotion

5 Presents repressed memories for resolution
(to make rational and to release emotions)

6 May keep repressed emotions repressed for protection

7 Runs the body
Has a blueprint: of body now / of perfect health (in the Higher Self)

8 Preserves the body: Maintains the integrity of the body

9 Is the domain of the emotions

10 Enjoys serving, needs clear orders to follow

11 Controls and maintain all perceptions
Receives and transmits perceptions to the conscious mind

12 Generates, stores, distributes and transmits "energy"

13 Maintains instincts and generates habits

14 Needs repetition until a habit is installed

15 Is programmed to continually seek more and more
There is always more to discover

16 Functions best as a whole integrated unit
Does not need parts to function

17 Is symbolic: Uses and responds to symbols

18 Takes everything personally. (The basis of Perception is Projection)

19 Works on the principle of least effort
Path of least resistance

20 Does not process negatives

How does this apply to NLP?

NLP works with both the unconscious and conscious minds and aims to create change whereby they share the same intention. This leads to congruence and self alignment, meaning long-term 'generative' change. NLP provides tools and methods whereby you can create change at an unconscious level, bypassing any conscious resistance (such as over-rationalising) that is getting in the way of creating the change a person wishes for.

SETTING THE STAGE FOR CHANGE AND LEARNING

You will be learning new skills and perhaps ways of thinking whilst undertaking this course. As part of that we hope that you apply these concepts to yourself as well as being able to instigate desired change in others. New learning incorporates what you are learning now as information and skills, as well as what you are learning about yourself , the new experiences you are having and any subsequent changes that are occurring within.

As part of this learning we go through various stages until the change has been integrated at an unconscious level.

The Four Steps to Learning

1. Unconscious Incompetence

'You don't know what you don't know!' You haven't even started the process of learning. For example, before you even started to learn to drive, or before you started your first job.

2. Conscious Incompetence

You've started learning, and you realise just how much you don't know. Do you remember your first driving lesson, or the end of the first day or two at a new job?

3. Conscious Competence

You know what to do, and you have to think about what you're doing, perhaps referring to a manual. Just before, and soon after you pass your driving test, you're at this stage.

4. Unconscious Competence

At this point, you just do it naturally, without thinking about it consciously. Most experienced drivers drive without consciously thinking about it.

…. But I'm Confused!
Great! Yes really! Read on, and we'll explain why that's a good thing!

The Structure of Confusion

Young children learn to live with and indeed thrive on confusion. That's how they learn. Many adults, however, become uncomfortable and even scared, if they are confused.

If you are ignorant of something, you cannot be confused! Most people are not confused about nuclear physics or molecular biology – they are completely ignorant about it. So you can only be confused if you have already learned something, so it's a good thing. Confusion is to be welcomed - it precedes understanding. Confusion is a good thing – it means we have learned something and comes just before a desired change, or as we would say in NLP: a breakthrough!

1. Think about the last time you learnt something.
2. Now, take a step back in time from the moment you just thought of

......You will probably recall that you were confused immediately before you understood it.

The 'know-nothing' learning state

When we are learning or wish to be fully receptive, aware and 'present', it is useful for us to optimise our state. The following is a technique that is highly useful for learning, listening, coaching, becoming more focused and resourceful… the list goes on. Give it a go and see how you could use this state.

TECHNIQUE:Peripheral Vision

1. While facing straight ahead, pick a spot above eye level to look at. This spot is preferably above eye level so that your field of vision seems to bump up against your eyebrows. Your eyes should not be so high as to cut off the field of vision.

2. As you stare at this spot, just let your mind go loose, and focus all of your attention on the spot.

3. Notice that within a matter of moments, your vision begins to spread out, and you see more in the peripheral than you do in the central part of your vision.

4. Now, pay attention to the peripheral. In fact, pay more attention to the peripheral than to the central part of your vision. Let your peripheral vision expand all around you.

5. Stay in this state for as long as you choose. Notice how it feels. Notice the feeling inside. Most people report feeling comfortable, relaxed and highly aware – perfect states for many tasks such as learning, presenting and interviews.

Summary

☑ NLP is the study of excellence and how we structure our subjective experience.

☑ Its methods derive from the mind and how we think, how we use language and how its affects us, and how we sequence our actions and the results it brings.

☑ There is no one definition of NLP, rather a plethora of subjective perspectives that show the richness of its applications.

☑ NLP exists because of the process of modelling, designed by its own founders. It is this very process that leads to the replication of excellence and leaves with it a set of techniques for change and a process for obtaining more.

☑ NLP is an attitude and mindset that can be applied to all contexts of life. It is your challenge to find how its tools and concepts can be interchangeable across areas and circumstances useful for you. They are flexible, interchangeable and waiting to be adapted. So start thinking outside the box to discover how you can use it that is right for you!

☑ We all filter billions of bits on information in order to make sense of the world. All this information is deleted, distorted or generalised, as well as passing through all our other filters before it becomes how we represent an experience. There is no such thing as reality, only what we each individually perceive as our own 'map of the world'. Having respect for others' gives you more flexibility.

☑ If you want to evoke change – change your state, behaviour, internal representations, projections or physiology. Each will respond to the other.

"The problem is never the problem. The problem is the state you are in when you approach the context of the problem". (John Grinder)

☑ To gain maximum power, take responsibility and control over everything that happens in your life. Be 'at cause'.

☑ If you 'spot it, you've got it'!

☑ Focus on what you want, you will project it out to the universe.

☑ Energy flows where focus goes.

☑ We all go through the 4 learning steps before we integrate it unconsciously.

☑ Confusion is good! It comes just before a breakthrough.

☑ Adopt a 'know-nothing', learning state and you will heighten your awareness and assimilate information unconsciously.

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THE PRESUPPOSITIONS OF NLP

NOTES

THE PRESUPPOSITIONS OF NLP
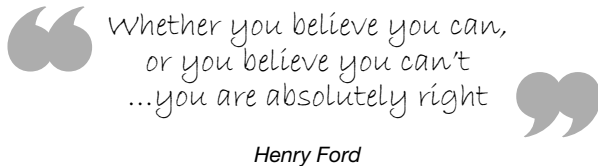
> " Whether you believe you can,
> or you believe you can't
> …you are absolutely right "
>
> *Henry Ford*

Presuppositions

As we go about our lives, we do so with a set of beliefs that we formed, based upon our life experiences up until this point. The beliefs that we hold are our best guesses on what we consider to be true. They become our reality, until we change those beliefs. Yet beliefs are not facts, they are simple principles of how the world seems to be from our perspective. With these beliefs we will then pre-suppose what to expect in any given situation. These presuppositions act as a self-fulfilling prophecy as we then filter the world, our perception of others and our experiences through these presuppositions which in turn will mean we frequently experience it as we expect to!

So just consider for a moment, that if we presupposed a set of convenient beliefs that were more in line with our best outcome for ourselves and others, acted as if these were true and filtered our world through these presuppositions…the same self-fulfilling prophecy would occur and our experiences would change towards our desired outcome in line with these presuppositions.

CONCEPT IN ACTION

Mike

Mike believed that everyone was out to get him. He had formed this belief through a difficult childhood whereby interactions with close family members had led him to become highly suspicious of anyone and assume they were against him.

With the help of NLP coaching bringing this to his awareness, he had started to realise that this was a pattern for him and was noticing the negative impact it was having upon his working relationships with his colleagues. He reported how at work he operated as a loner and kept information to himself. This acted as a self-fulfilling prophecy as his colleagues did not consider him as a team player; therefore they would be less inclined to want to socialise with him and support him in his workload. Mike observed as his colleagues were being promoted, in what he perceived as a secretive way in which he was purposely kept out of the loop and therefore missing out on opportunities.

When Mike spent some time thinking objectively about how open and friendly they were when he first started he realised that he always presupposed his work colleagues were out to exclude him and of course by believing and projecting this, that is what he was experiencing. He then knew it was time to presuppose something that was more in line with what he wanted.

Over the next few weeks he approached his work and colleagues pre-supposing that they wanted to like him and work alongside him. I'm sure it's no surprise to hear that the dynamics within the whole working team changed. Mike started receiving positive feedback about his work, became far more involved in creativity and planning in meetings and equally became far more involved in social meetings after work in the pub!

NLP's Convenient Assumptions

Another way of thinking about presuppositions is as 'convenient assumptions', which when put to the test, alter our experience for the better. The field of NLP has developed its own presuppositions which are considered as guiding principles which, when adopted and maintained by the practitioner, will assist in attaining a clear path of internal congruency and facilitate change in the client. When we pre-suppose these beliefs, we change our own Model of the World, such that we can assist in creating effective change with others.

The Presuppositions of NLP

1. Respect for the other person's model of the world.
In order to create change effectively in a client, you do not have to believe what they believe. It is not your responsibility to change a client's model of the world through an attempt to convince them of yours. When you respect another's model of the world, you affect change rapidly by using the foundation of their belief system.

2. The meaning and outcome of communication is in the response you get.
We are taught that by clearly communicating our thoughts and feelings through words, another person should understand our meaning. They will respond to what they think you said. You can determine how effectively you are communicating by the response you get from the person you are communicating with. In addition, when you accept this presupposition you are able to take 100% responsibility for all of your communication.

3. The map is not the territory.
The words we use are not the event or the item they represent. Although the words we use to describe an event are chosen to represent the event, the words themselves are not the actual event itself. We create our own reality based on our past experiences, beliefs and memories. NLP is the art of changing our map to create more choices.

4. People are doing the best they can with the resources they have available.
A person's behaviour is adaptable to the situation. Their present behaviour is the best choice available, and has a positive intent for them. A person's behaviour is not who they are. Accept the person. Support and assist them to change their behaviour.

5. Behaviour and change are to be evaluated in terms of context and ecology.
All meaning is context dependent. Much of what is said is taken out of context. When information is placed back into the original context, the meaning is often different. Evaluate behaviour and change in terms of what the person is capable of becoming, and the impact it will have on the person's life overall.

6. People have all the resources that they need to make the changes they want.
 People themselves are not unresourceful. They are experiencing unresourceful states. When the client changes their state, they then have access to all the resources within them to accomplish whatever they choose.

7. The system (person) with the most flexibility (choices) of behaviour will have the most influence of the system.
This is the Law of Requisite Variety. What this means is that the more options you have in the techniques available to you, the more choices your client has. The more choices that your client has, the more able they are to change.

8. There is no failure, only feedback.
If a person does not succeed in something, this does not mean they have failed. They have not succeeded, YET. They can vary their behaviour and find a different way of achieving their outcome. If what you are doing isn't getting you the results that you want, do something different.

9. There are no resistant clients, only inflexible communicators.
Client resistance is a sign of lack of rapport. Any resistance is a result of inflexible communication. Effective communicators utilise ALL the information that is available to them.

There are other NLP presuppositions which, by and large, say the same thing in a slightly different way.

These presuppositions of NLP are the underlying assumptions of the NLP model which have occurred over the years with field testing. They can be viewed as a set of beliefs which, when acted upon, ensure that communication and change flow in an active, dynamic, recursive loop. NLP Practitioners do not regard them as the literal 'truth', but merely as a set of filters which can enhance any therapeutic intervention.
They are also equally as valuable to use within your day to day life in order to alter your perception of the world. As you get to know them and notice the different results you can get by acting as if they are true, they can become more and more useful in all areas of your life.

Tips for excellence
These presuppositions can become valuable coaching resources for your client as well as you. As you work with someone and ascertain from them where they are and their goals for the future, listen out for their own beliefs that are currently limiting them. We go into more detail about limiting beliefs in our NLP coaching diploma but for now it's sufficient to recognise that if someone hasn't got their desired results as yet, they will have beliefs that are keeping them where they currently are. Ask them to choose one of these powerful presuppositions whilst thinking of their desired result and imagine that it was true in the situation.

In most situations one of these presuppositions will match and when taken on, are powerful beliefs to hold, bringing with them new options and resources for the client.

Self Coaching

Please choose 3 of the presuppositions that you would find most challenging and 'try them on' for a day or two. Notice what's different.

My 3 presuppositions are:

Summary

☑ What we believe and, therefore, assume will occur. This is what we project out to the world and, therefore, generally experience.

☑ By choosing what we will presuppose, we can change our map of the world and consequently our reality, for the better. This will also change the reality of everyone who experiences it with us!

☑ In NLP, Presuppositions are the guiding principles or 'belief set', which when held, will help provide a state and mindset from which we can facilitate change in the most congruent and open way.

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OUTCOME SETTING

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NLP Practionerer Debbie on her career;

"I have been climbing the ladder for years. I've only just realised that I never worked out which wall to set that ladder up against."

OUTCOMES

With the important NLP themes and presuppositions explored, we are now ready to start progressing to one of the most important questions in NLP that you will be using every time you work on yourself or others:

"What do you want?"

Do you remember what you came up with when we asked you right at the beginning of this program? If not, recheck it now to keep you on track (this is something else we will be encouraging you to do as a matter of course). Great! So, the good news is that you already know what an outcome is.

> Outcome: An aim or an end in mind
> Aim relates to direction
> End relates to outcome

You have been using outcomes throughout your life to drive you forward and get what you want, albeit perhaps not always in a conscious, structured or detailed way. In fact everything we do on a daily basis is driven by what we want, or what we want to get away from. This is known as motivation orientation 'towards' what we want, or 'away' from what we don't want and varies in different contexts of our life.

Take the example of getting out of bed in the morning. This will be driven by what you want, either the desire for food and drink, excitement at what lays ahead of you that day, or because if you stay in bed any longer you will be late for work and be in trouble with your boss – and what you want is to avoid conflict. The threshold at which these outcomes become so enticing or, the consequences of not doing so are so dire; is the point that you get out of bed.

LISTEN
to our audio tutorial on 'NLP Outcome Setting' here:
http://bit.ly/1rySTwd

As you now know, our unconscious is outcome oriented, so outcomes are the basis of our day to day functioning. It makes sense then to finalise these goals or outcomes to become so powerful that you will unconsciously strive for them to consistently achieve what you want.

You may wish to create a desired outcome as we move through this chapter. Alternatively, start designing others that will enhance your success in life, from differing contexts of your life. Goals and outcomes are used interchangeably in NLP so call them whatever seems right to you.

Why do we need outcomes?

In the earliest modelling experience of Satir and Erickson, Bandler and Grinder discovered the basic premise of modelling excellence. One of the key differences that made Satir and Erickson excellent therapists was that they were '**Outcome Oriented'** in their client work, to the outcomes that the client wanted.

By setting an outcome, we become aware of the difference between what we have currently and what we want instead.

Present Situation		Desired Goal
(What we currently have)	**JOURNEY** – with process goals/steps, resources and opportunities along the way	(What we want/Outcome)
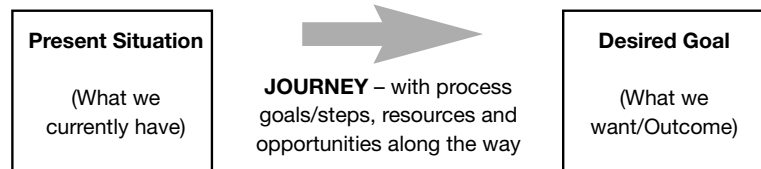
By filtering our thinking toward what we want to achieve, we pay attention to the opportunities and steps (process goals) which will assist us in achieving our desired outcome. In setting outcomes and having an 'Outcome Orientation', we create a direction and purpose in life by which we can "programme" ourselves to consistently achieve what we want. By continually reviewing our outcomes along the journey and setting short and long term new outcomes each time we achieve them, we create the success we desire and deserve in all aspects of our life.

Tips for Excellence
People often set goals for a desired 'state' such as "I want to become calm". As much as this may seem like a desirable goal at first, it is in fact a state, or emotion that is achievable in any given moment and has no requirement of time. If a person is 'at cause' they can decide, in the moment to 'feel' calm right now, irrespective of the goals they are working towards. Emotions are of course something that people want too, and we look at feelings and state in great detail later in this course and give you the tools to help create any state at any given moment. For now, know that when working with goals they require steps, a process and movement towards something.

Congruence and Ecology

In setting outcomes, we need to consider very carefully the consequences of achieving that outcome. What we refer to here as 'Ecology', is the study of consequences; of considering how any change you make impacts on both yourself the wider system of which you are a part.

Ecology is having an awareness of the overall system and an 'Ecology Check' is tracking the consequences of the change made in all aspects of that system. An ecology check on any outcome that we set, assists us to recognise the impact of that change in all systems of which we are a part, ranging from ourselves, people very close to us, all the way to its effects on society and the planet generally. Checking the ecology of our desired outcome results in feelings of 'congruence' or 'incongruence'.

As a change agent using the art and science of NLP, we work with others to assist them to make changes that are congruently desirable in all aspects of their life.

your outcome

knock on effect

CONCEPT IN ACTION
Gordon

Gordon was in his late 40's and was having (as he labelled it) a 'mid-life crisis'. He said "I just woke up one morning and realised that this isn't the life that I wanted". "What was the life that you wanted?" we asked.
"Mmm...mmm...actually, I don't know!" he replied.

Working with Gordon was a strong reminder to us that if you don't decide what you want – someone else will!
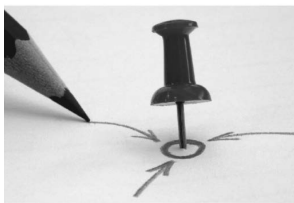
Tips for Excellence

Pin point and clearly specify your outcome so that you can achieve the result. Two out of three people do not set their outcomes before embarking on a project - so how do they know where they are going? How to get there? Or, what they really want?

Goal Setting Tools for Consistent Success

The following tools turn ambiguous desires into highly desirable, achievable outcomes with achievable steps and actions (tasks) along the way. Problems and situations where people feel stuck cannot be solved unless they have a strong outcome and they know how to get there. Equally, your unconscious mind cannot assist you with achieving your outcome unless it has clear directions as to what to do. So start with the most commonly used question in NLP…

"What do you want?"

… and use the following tools to take it from a desire/dream to a completed reality, ready for the next outcome!

TOOL: S.M.A.R.T. Outcomes

SMART outcomes are well known as a goal setting tool in the business world, and for good reason, they work! Take your goal and make it:

S Short/Specific/Simple

M Measurable/Meaningful to you/More than one way to achieve it

A As if now, in present tense/Achievable/All areas of your life

R Realistic/Responsible/Ecological/Right for you

T Timed/Toward What You Want, Positive (no negations & no comparatives)

Examples of Well Formed Smart Goals

'It is 31 December 20XX and I own a 4 bedroomed house with a ½ acre garden and a garage, within 20 minute drive of my office in Wembley'

'It is 30 September 20XX and I weigh 70 kg. I feel fit, strong and healthy, and have exercised for more than 1 hour at a time, more than 3 times per week for the past 6 months'

'It is 31 August 20XX and I am a qualified nurse'

Tips for Excellence
SAY IT THE WAY YOU WANT IT!
The way you state a goal does make a difference. Researchers in the mid- to late 70s discovered that a goal which is positively stated is more likely to be accomplished than one that is negatively stated. So ... SAY IT THE WAY YOU WANT IT!

eg. "I want to be fit, lean and healthy" rather than, "I don't want to be fat." Remember, we get what we focus on.

TOOL: The Keys to an Achievable Outcome

There are further principles or 'keys' which when used with a SMART goal, consider the other aspects in goal setting that ensure the outcome will be understood by the unconscious mind, is congruent and ultimately successful. These keys integrate basic and more advanced principles from NLP and although some of the later questions may sound a little abstract right now, they will identify resources needed, check congruence and explore and identify anything that may hold you back.

By exploring all of these areas, you can be sure you have an outcome that is truly and congruently desirable. This is a fantastic tool for your own goals and for coaching others. We would be as bold as to say that all goals should be matched against these keys.

So, begin by asking yourself: "How is it possible that I (they) don't have it now?" and then work through the questions:

1. Stated in the positive. What specifically do you want?

2. Specify present situation. Where are you now? (Associated)

3. Specify outcome. What will you see, hear, feel, etc., when you have it?
- As if now.
- Make compelling.
- Insert in future. Be sure future picture is dissociated.

4. Specify evidence procedure. How will you know when you have it?

5. Is it congruently desirable? What will this outcome get for you or allow you to do?

6. Is it self-initiated and self-maintained? Is it only for you?

7. Is it appropriately contextualised? Where, when, how, and with whom do you want it?

8. What resources are needed? What do you have now, and what do you need to get your outcome?
- Have you ever had or done this before?
- Do you know anyone who has?
- Can you act as if you have it?

9. Is it ecological?
- For what purpose do you want this?
- What will you gain or lose if you have it?
- What will happen if you get it?
- What won't happen if you get it?
- What will happen if you don't get it?
- What won't happen if you don't get it?

TOOL: Well Formed Conditions for Outcomes and Goals

Get to know the following conditions of successful outcomes and goals. It summarises the main principles to outcome setting and checks overall congruence.

1. Stated in positive terms.

2. Initiated and maintained by client.

3. Specific, sensory-based description of the outcome/goal and the steps necessary to get there.

4. Ecological.

5. More than one way to get the outcome or achieve the goal.

6. First step to be taken is specified and achievable.

7. Does the outcome/goal increase choice?

8. Keeps the positive by-products of the present situation.

9. Achievable & realistic.

Self Coaching

Select a goal that you have previously set for yourself and haven't achieved….. yet! Use the above tools to re-explore your goal, notice what comes up and make any changes you need to. NOW what's the goal and what's different about it this time?

The Principles for Success

These principles are modelled from high achievers over the years and we wish to share them with you, so you too can become highly successful in obtaining what you want in life:

1. Know Your Outcome. If you can define your outcome appropriately, then the outcome will be more achievable. Don't start anything without knowing your outcome in advance.

2. Use Your Sensory Acuity. See and sense what is going on in your life as you proceed to your goal. What new things are you noticing in yourself? What new things are you noticing in others?

3. Have Behavioural Flexibility. Be willing to do whatever it takes to achieve success. This is the key. With enough rapport and enough behavioural flexibility, you can always achieve your goals.

4. Build and Maintain Rapport. Create a climate of trust and cooperation.

5. Operate From a Physiology and Psychology of Excellence. Operate from a totally resourceful state. Do things that will empower you.

6. Take Action. Without action there are no results.

The Four Pillars of NLP
Principles one to four are
frequently removing the defence
to where they are - or principles
one to four on the previous page.

Sensory
acuity

Rapport

**THE FOUR
PILLARS**

Outcomes

Behavioral
flexibility
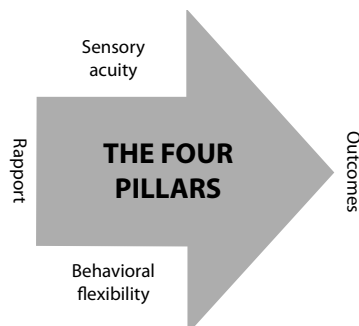
Summary

✓ Outcomes are the basis of NLP and the answer to the commonly used
question "What do you want to have happen?"

✓ Outcomes take us from our present situation through the journey of process
goals towards the desired end result.

✓ Outcomes are different from 'states' which we can create at any given time.
We can always choose to feel a certain way. Outcomes need actions and
steps to get us there.

✓ ALWAYS ENSURE YOU KNOW YOUR OUTCOME; If you don't know what
you want, how will you know you've got it?

✓ Without your own individual outcome, other people will incorporate you into
theirs.

✓ In order for outcomes to be successful, they must be internally and
externally congruent and ecological.

✓ Our unconscious mind needs clear directions to follow so make your goals
SMART.

✓ Use the keys to an achievable outcome to explore all aspects of the goal,
resources and secondary gain.

✓ Start with the first step in mind!

✓ The more flexibility you have with your behaviour, the more options you
have available to you and the more successful you will be.

✓ Ensure all goals have sensory based evidence as their measurable tool.

✓ Re-evaluate goals at regular intervals to keep on course towards the final
destination.

✓ SAY IT THE WAY YOU WANT IT!

SENSORY ACUITY AND RAPPORT

NOTES

SENSORY ACUITY

Sensory acuity is the ability to utilise your senses to gain awareness of another person's unconscious responses. When we pay particular attention to what we see (visual), hear (auditory) and feel (kinaesthetic) from another person, as well as within ourselves, we begin to sense responses in what we see, hear and feel that tell us a tremendous amount of information. We are rarely trained to perceive another person's unconscious feedback, and we are hardly ever taught to perceive our own, yet the benefits are evident in the magnitude of sensory information it provides us with. We can use that information to our advantage as feedback of our own internal state as well as how we are communicating with others.

What do we use it for?

By using this new sensory information that you gather it enables you to communicate even more effectively with others and with your own unconscious. Additionally you can use it to determine a person's response to your communication such as within coaching or meetings at work. Let us explain further.

When you are communicating with someone you will always produce a response. By having an outcome of the type of response you wish to get, such as helping a client to create the change they desire, or motivating your work colleagues to start a new project, you can use your sensory acuity to measure how close to your outcome you are getting with your communication, by determining through your senses whether you are on track or off track with your client. Once you are more sensory aware, you are able to notice when something is not working and you are able to change your direction with your communication and reach your outcome. Most importantly, when working with others, you are able to notice when your client has actually reached their outcome. Sensory acuity is one of the principles of success. Having excellent sensory acuity will enable you to notice whether the client's conscious and unconscious messages are congruent.

You will already be doing this in your day to day life to a degree. You may have been speaking to someone and you sense that they just don't seem to be getting what you are saying or seem annoyed with what you have said, despite what you are meaning to say having a good intention behind it. If you have children you may instinctively know when they are lying to you. Do you know when a friend or partner is not alright, despite them telling you that they are? These are all examples of what you are already picking up on through your senses unconsciously. Start thinking about how you knew. These are the pieces of information that we will explore further in this chapter. So sensory acuity is just breaking down what you already do on a daily basis by giving you the information of what it is that you have been noticing all along!

When you learn to gather and notice further information through your senses (Sensory Based Information), you become aware of information during communication of which you were previously unaware of consciously. One of the most important uses for sensory acuity is that it prevents you generalising or mind reading what is going on in the other person's model of the world.

LISTEN

**Listen to our
audio tutorial on
'Sensory Acuity' here:
http://bit.ly/1p4RzPy**

Animals are fantastic at paying attention to the sensory based information they receive. Before giant waves slammed into Sri Lankan and Indian coastlines during the Tsunami catastrophe, wild and domestic animals seemed to know what was about to happen and fled to safety. Wildlife experts believe animals' more acute hearing and other senses might enable them to hear or feel the Earth's vibration, tipping them off to approaching disaster long before humans realise what's going on.

Calibration is the key to sensory acuity. The information you gather does not tell you anything unless you have something to compare it to. In that way, you can then notice there is a difference and start to pick up on patterns in individuals, which are different for everyone. It is this that prevents the generalisations and mind reads. Having your arms crossed may communicate a negative/closed state for one person, but not for all.

This communicates a negative closed state for me

This communicates that I'm totally open and feel comfortable standing this way
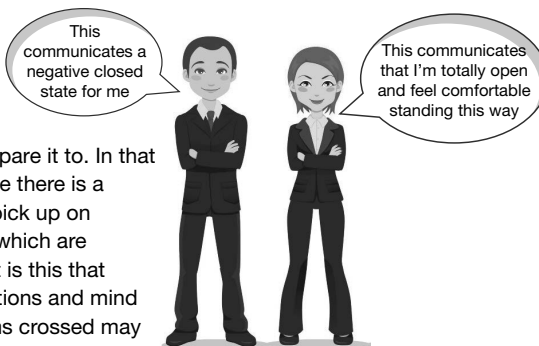
As Bandler and Grinder modelled Milton Erickson's techniques, they concluded that people make minute changes in their physiology from moment to moment and that those changes have meaning if you have enough sensory acuity to notice them. Calibration is the ability to notice changes that occur from moment to moment in another person using your sensory acuity. Posture plus the following five items make up the Modalities of Calibration.

Sensory Acuity - Other People
The mnemonic **BLESS** is used for those 5 signs to observe. When calibrating others to direct your attention towards noticing and spotting changes in:

B   Breathing

Fast - Slow
High - Low

L   Lower Lip Size

Lines - No Lines

E   Eyes

Focused - - - - - - - - - - -- - - - - - - - -- - - - Defocused
Constricted -Dilated

S   Skin Tonus (The Tone of the Muscles)

Shiny - - - - - - --- - - - - - - - - -- - - - - - - - - -Not Shiny

S   Skin Colour Change

Light -Dark

Other meaningful observations

Posture and balance of weight, tilt of head, eye brow movements, lip/mouth movements, angle of spine, clusters of gestures, voice tone and volume.

Tips for Excellence

• In order to avoid mind reading and generalising what this information may mean, ask the client! Use this sensory based, factual information to feedback to the client for example: *" I noticed just then that when you were talking about …X… your shoulders lifted, your breathing became shallow and your jaw clenched. What was going on for you?"*

• Variations on this could be… "What do you think the meaning of this was?" or "what do you feel when you think of …x…, is this something worth exploring more?"

• When you know what was going on internally for the client you then have a set of information to use and calibrate against for the next time.

• If you are unsure, avoid assuming – ASK!

Sensory acuity and self-calibration

"Learn to listen to the wisdom of your body and mind"

By directing your attention internally you can calibrate yourself. Increasing internal awareness allows you to become more sensitive to your own state and thoughts and to appreciate yourself on a deeper level. This will give you increased choice in managing your own emotions and thoughts as well as enhancing your external communication with others. It is also extremely useful for monitoring your own health and for noticing when you are becoming tense or anxious for example.

By getting to know yourself better and sensing what is normal for you in a particular state or context (this is pacing which you will be discovering next), you can then notice when this changes, as well as purposely changing it if it is an unhelpful state. We will explore states in detail in the 'Anchoring' section of this course. For now, focus on using your new-found calibration skills just to become aware of your own internal feelings and physiology.

Internal signals

Have you ever experienced that 'flip' in your stomach, that 'jittery' feeling or just feel out of sorts or torn? These are internal signals which when recognised are a direct route to what our body and unconscious mind is telling us.
We commonly ignore our own bodily signals, yet if listened to, tell us there is something going on that could do with your attention. These signals can be a sign of a change in health, state or are a sign of internal incongruence, that is, that there is some internal conflict going on.
By learning to become aware of these signals they can act as reliable feedback to you, enabling you to explore them further or make a change.

> "I have so much to accomplish today that I must meditate for two hours instead of one."
> *Mahatma Gandhi*

Self Coaching

Get to know yourself better and increase your own self acuity with this exercise.

TOOL: Personal Inventory

Decide on two different contexts that you are going to 'observe' yourself internally over the next week. Perhaps one could be at work when you are under pressure and another when you are with friends or family? Select what is of most interest to you. The next time you are in that context, take a moment to direct your attention inward and take a personal inventory of yourself.

Feelings

✓ What are you most aware of in your body? Scan yourself from toes to head and become aware of what you feel.
✓ Which parts feel relaxed and which are the most uncomfortable?
✓ How are you breathing? Is it high or low in your chest? What is the rate?
✓ What is the predominant emotion that you are experiencing?
✓ What is the weight distribution in your body is it equally balanced or asymmetrical? Notice your posture?

Sounds

✓ What are the qualities of your voice when you speak externally to others?
✓ Listen to any self-talk in your mind. How are you speaking to yourself? What sort of quality does this have?

Images

✓ Are there any internal images going through your mind? Notice the quality.

Tastes/ smells

✓ Are there any smells or tastes that you are aware of?

We did some interesting modelling work with two managers (Mark and Jeanette) working in the same department. We've shared some interesting observations here: Mark and Jeanette both have busy days and often feel 'stressed' by 5 o'clock. Mark arrives home from work and quickly finds that he argues with his wife and children and carries his day's stress into his home sharing it with all around. Compare this to Jeanette. She too leaves the office feeling 'stressed'; however on noticing the signs within her body (the tension in her shoulders, negative self-talk, and high breathing) she parks her car a 10 minute walk away from the office building. She has learned to notice that when she is 'stressed' she has less awareness of her own body or physical environment. As she walks to the car, she starts to step slowly and deliberately feeling the ground below her feet. She becomes aware of any noises around her like the birds above. She rotates her shoulders and lifts her chin about an inch higher. She notices the sky. She slowly starts to feel present and calm. She arrives home. Her family enjoy her company and they have an enjoyable evening together.

Rapport

"Rapport is a dance of mutual responsiveness"

Rapport is the ability to relate to others in a way that creates a climate of trust and understanding. The purpose of rapport is to establish a feeling of comfort and commonality between people. It is also the capability to see each other's point of view, to be on each other's same wavelength, and to appreciate each other's feelings. The aim is to be able to establish rapport with any person, at any moment in time.

When people are like each other, they like each other. Rapport is a process of responsiveness, not necessarily "liking" the other person.

The way we create rapport is way beyond the content of the conversation that we may have with someone. Rapport develops from responding to someone utilising the power of words, voice tone and your physiology. When all of these are used to meet the person at their model of the world (pacing), this creates rapport. With rapport gained, you can then lead them wherever you wish to guide them, including into your model of the world for better understanding of each other, a place of mutual appreciation or towards the changes they wish to make in the context of coaching.

The power of these different elements which we use to create rapport is often surprising to those untrained in non-verbal communication. These elements that make up rapport derive from a famous study which once grasped as a concept, will give you flexibility and influence in your communication and relationships with others on a new level.

NLP THEME: The Communication Theory

An anthropologist in the 1970's by the name of Ray Birdwhistell pioneered the original study into non-verbal communication. His evidence from this classic study is used throughout NLP as a useful and well known theory that serves to illustrate the power and effect of differing forms of communication. His findings were that communication is:

7% WORDS

38% TONALITY

55% PHYSIOLOGY
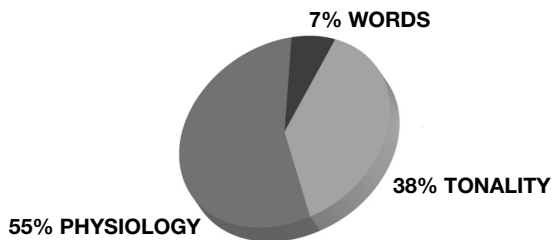
The overall message from this study is that 93% of our communication is beyond words, and it is that which mostly determines the response to your communication.

The 3 ways to gain rapport - definitions

Matching:
Replicating exactly some aspect of a person's physiology, behaviour, words or voice tone.

Mirroring:
Replicating the mirror image of an aspect of someone's physiology. This results in deep rapport quickly.

Cross Over Matching/Mirroring:
Matching/Mirroring one aspect of a person's physiology with a different aspect of your own physiology, such as their breathing with your finger movement, or crossing your legs if the other person has their arms crossed.

PACING AND LEADING

When the quality of rapport is good it is possible to encourage an individual to follow the movements and thinking which you are using. Pacing and Leading involves matching someone for a while (pacing) until you have gained a level of rapport sufficient that when you slowly start to change what you are doing, the individual will follow you (leading). In this way you can lead your partner into different body postures and different representational systems. Pacing and leading depends on the quality or level of rapport that you build up. If your partner follows your lead unconsciously you have a good level of rapport. If the partner does not follow your lead go back to matching again, observing more attentively (pacing) before leading again.

The applications of this technique are many and varied. This can be used when people are upset, angry or defensive, or when you want to change someone's opinion at a meeting. When you join someone else's reality by pacing them, you create rapport and trust, and this puts you in a position to utilise their reality in ways which enlarge it.

The common process for this is to:

PACE, PACE, PACE, LEAD...

PROCESS - How to gain rapport

Rapport is the process of responsiveness, at the unconscious level, established by matching and mirroring. This is otherwise known as replicating or reflecting aspects of their words, tonality and physiology or behaviours back to them in order to enable their unconscious mind to accept and begin processing suggestions.

Match all of the three elements below for gaining the deepest and most rapid rapport:

PHYSIOLOGY (55%)

• Breathing – This is the single most important component of physiology to work with because it influences tonality, words, thinking and emotion.

• Posture (including tilt of head & spine)

• Gestures

• Facial Expressions & Blinking

TONALITY (38%)

• Voice - Tone (pitch or frequency)

• Tempo/speed (speed, pace or rhythm)

• Timbre (quality or characteristics)

• Volume (loudness)

WORDS (7%) (most of these topics will be covered later in the course)

• Predicates

• Key Words

• Common Experiences & Associations

• Content Chunks

• Speed of Processing

INDICATORS OF RAPPORT

1. Feeling - you get a sense of rapport.

2. See a colour change - the other person has a colour shift.

3. Hear something - the person says something like, "Have we met before?"
"I feel like I've known you for ages"

4. Commonality – you have established something you have in common and
are talking about it freely with other signs of rapport

5. Leading - you start leading them and they follow

Tips for Excellence

• Dealing with mismatchers -there are some people who are naturally
mismatchers. Mismatch them back to gain rapport. If you match
them, they will mismatch you again!

• It can sometimes be easier to observe and match someone's overall
personality style. Get a sense of what's the bigger picture of who they are
and use this to match their style. For example are they laid back, energetic,
hyperactive, child-like or girlie, straight up and direct, serious etc?

• Matching breathing – when a person is speaking, they are breathing out. So
when they are speaking, breath out with them. When they stop to take a
breath, breath in with them.

• You can also observe their breathing by watching their shoulders. They will
rise when the person is breathing in.

• A highly sophisticated and subtle way of gaining rapport is to match
breathing in a cross over method with a gesture or movement such as the
raising and lowering of a finger or the tapping of a pen or foot.

• TAKE CARE of yourself. Protecting yourself by avoiding getting into too
much rapport if the client is in a negative state. When you take on their
physiology you will inevitably start to take on their state. This is fine if the
other person is laughing, happy or energetic – get in rapport with them and
experience it yourself! However, it is not helpful to be sad or anxious with
them.

• Lead others where you want to go by going there yourself first. This is
particularly useful in coaching. If you want them to become energetic and
happy, match them at their model of the world and then become energetic
and happy yourself in your physiology and tonality. If you have enough
rapport they'll follow you.

Summary

☑ Sensory acuity is using your senses to a heightened level in order to gather useful information and feedback about yourself or others.

☑ This information is used to calibrate against any changes.

☑ Use the mnemonic BLESS to calibrate.

☑ By getting to know yourself better by calibrating your own internal feelings, thoughts and sensations, you can then choose to lead yourself into a different state.

☑ Internal triggers and sensations are feedback directly from your unconscious that something requires your attention. Listen to the wisdom of your body.

☑ Rapport is the ability to relate to others in a way that creates a climate of trust and understanding.

☑ You don't have to like someone to have rapport! Some of the best arguments are based on rapport; if there was no rapport it wouldn't be worth arguing with that person!

☑ Communication is: 7% Words   38% tonality   55% physiology

☑ Match your words, tonality, physiology and behaviours to gain rapport.

☑ Gain rapport with your physiology by matching, mirroring and cross-over matching/mirroring.

☑ PACE, PACE, PACE…LEAD.

REPRESENTATIONAL SYSTEMS & EYE PATTERNS

NOTES

REPRESENTATIONAL SYSTEMS

You never show me you love me
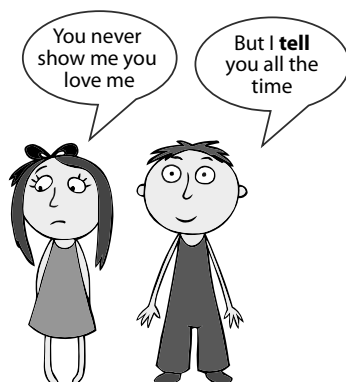
But I **tell** you all the time

If we were to ask you to think of your favourite food, some people would get a picture in their mind of what that food looks like, others would get a taste or feeling of what it is like to eat that food. Some may recall any specific sounds that food makes, such as the crunch of an apple. Some people may recall the smell, like the smell of Sunday roast. Perhaps for you it was a combination of pictures, sounds and feelings (tastes and smells).

People build these mental representations of their experiences through their perceptions and this thinking can be defined as pictures, thinking in sounds and words, thinking in feelings, tastes and smells.
Put another way, what we perceive both internally and externally are representations of what each sensory organ transmits to us, forming a sequence of internal representations. This is what just happened a moment ago for you when we asked you to think of your favourite food.

There is a Representational System for each of our senses. For every moment in time, we create a series of experiences made up of Visual, Auditory, Kinaesthetic, and Olfactory/Gustatory, commonly referred to by their initials as V.A.K.O.G. This assimilation of our sensory input transforms the experience into something different than the original stimulus. It is these collective internal representations that make up the way we experience our world; our map.

The following table shows these representational systems, and how they are broken down even further depending upon whether they are experienced externally to us or within ourselves. Within NLP we commonly refer to and note these representations by their initials.

INITIALS	REPRESENTATIONAL SYSTEM
V	**Visual (Pictures)**
Ve	Looking Outside
Vi	Mentally Visualising
A	**Auditory (Sounds)**
Ae	Hearing External Sounds
Ai	Recalling of Internal Sounds
K	**Kinaesthetic (Tactile sensations and Emotions)**
Ke	Tactile Sensations of Touch, Temperature, Moisture
Ki	Remembered Sensations, Emotions, Feelings of
	Balance & Bodily Awareness, Proprioceptive Senses
O	**Olfactory (Sensation of Smell)**
G	**Gustatory (Sensation of Taste)**
Ad	**Auditory Digital (Our Self Talk)**

During the process of building our models of the world, language is attached
to our experiences. The collection of word symbols and the rules that govern
their use make up a unique and distinct, sixth representational system. This is
called our Auditory Digital (Ad) system or how we talk to ourselves. It is not an
analogue system like the other representational systems and is not related to
any specific sensory organ. This type of thinking is mostly in language and
abstract symbols.

Primary or 'preferred' representation systems

We are continually using all of our representational systems within our thinking,
switching from one to another for different contexts throughout our day. Most
people tend to favour one over another and process most communication in
this manner. This most frequent use of one system over the others is called a
person's Primary Representational System. Its use can be thought of as
habitual, and it often becomes more evident during stressful situations for the
individual. This system is usually the one a person makes the most distinctions
in and you can recognise this primary system in others and yourself by
physiological characteristics. It can also be detected by language and more
specifically predicates (sensory based words). We will be looking at these
shortly.

Physiological Characteristics of Preferred Representational Systems

V: Visual Representational System

As you read through the indicators of each system, you may find yourself being reminded of someone you know or knew in the past. Allow this to happen, it will bring each example alive in your thinking.

The process of translating communication into pictures.

Characteristics:
- Stand or sit with their heads and/or bodies erect, with their eyes up.

- They will be breathing from the top of their lungs and their upper shoulders and breathe fairly rapidly.

- They often sit forward in their chair and tend to be organised, neat, well groomed and orderly. Appearance is important to them.

- They memorise by seeing pictures, and are less distracted by noise.

- They often have trouble remembering verbal instructions because their minds tend to wander.

- Fast talkers.

- Use picture descriptions during conversation.

- Interested in how things look.

- Must see things to understand them.

A: Auditory Representational System

The process of translating communication into sounds.

Characteristics:
- Will move their eyes sideways.

- They breathe from the middle of their chest.

- They typically talk to themselves and some even move their lips when they talk to themselves.

- They are easily distracted by noise.

- They can repeat things back to you easily.

- They learn by listening.

- Usually like music and talking on the phone.

- They memorise by steps, procedures, and sequences (sequentially).

- The auditory person likes to be TOLD how they're doing.

- Responds to a certain tone of voice or set of words.

K: Kinaesthetic Representational System

The process of checking communication with our feelings.

Characteristics:
- Breathe from the bottom of their lungs, so you'll see their stomach go in and out when they breathe.

- They often move and talk very slowly.

- They respond to physical rewards and touching.

- They also stand closer to people than a visual person does.

- They memorise by doing or walking through something.

- They will be interested in what you do or promote it if it "feels right".

- They check out their feelings prior to expressing their thoughts.

- Very physical people and like to touch during conversation.

- They like to walk through something before doing it.

- Uses gestures that are low and smooth.

Ad: Auditory Digital Representational System

The process of internally checking communication by talking to ourselves.

Characteristics:
- Spend a fair amount of time talking to themselves.

- They will want to know what you do or promote it if it "makes sense".

- They typically talk in terms of facts, statistics and logical arguments.

- The auditory digital person can exhibit characteristics of the other major representational systems.

- Speaks in a clipped, crisp and monotone way.

- Breathing patterns similar to auditory, higher up in the chest.

- Dissociated from feelings.

- In some professions (e.g. accounting, law, banking), Ad is almost 'de rigeur'

Self Coaching

It is highly useful to have an awareness of your own preferred representational system in order that you can communicate even more effectively with others. Use this quiz to work out which system you prefer in everyday life and re-visit the characteristics of that system to see how appropriate they are for you.

TOOL: Representational System Preference

For each of the following statements, please place a number next to every phrase. Use the following system to indicate your preferences:

4 = Closest to describing you   **2** = Next best

3 = Next best description   **1** = Least descriptive of you

1. I make important decisions based on:

☐ gut level feelings.

☐ which way sounds the best.

☐ what looks best to me.

☐ precise review and study of the issues.

2. During an argument, I am most likely to be influenced by:

☐ the other person's tone of voice.

☐ whether or not I can see the other person's argument.

☐ the logic of the other person's argument.

☐ whether or not I feel I am in touch with the other person's true feelings.

3. I most easily communicate what is going on with me by:

- [ ] the way I dress and look.
- [ ] the feelings I share.
- [ ] the words I choose.
- [ ] the tone of my voice.

4. It is easiest for me to:

- [ ] find the ideal volume and tuning on a stereo system.
- [ ] select the most intellectually relevant point on an interesting subject.
- [ ] select the most comfortable furniture.
- [ ] select rich, attractive colour combinations.

5.

- [ ] I am very attuned to the sounds of my surroundings.
- [ ] I am very adept at making sense of new facts and data.
- [ ] I am very sensitive to the way articles of clothing feel on my body.
- [ ] I have a strong response to colours and to the way a room looks.

STEP ONE:
Copy your answers from the test to the lines below.

1. [ ] K   2. [ ] A   3. [ ] V
   [ ] A   [ ] V   [ ] K
   [ ] V   [ ] Ad   [ ] Ad
   [ ] Ad   [ ] K   [ ] A

4. [ ] A   5. [ ] A
   [ ] Ad   [ ] Ad
   [ ] K   [ ] K
   [ ] V   [ ] V

STEP TWO:
Add the numbers associated with each letter.
There will be five entries for each letter.

	V	A	AD	K
1				
2				
3				
4				
5				
TOTALS:				

STEP THREE:
The comparison of the totalled scores gives the relative preference for each of
the four major representational systems.

REPRESENTATIONAL SYSTEMS WITHIN LANGUAGE

Predicates

When listening to a person talk, sometimes a pattern becomes evident, a pattern of preference within their language. You can notice these patterns through 'predicates', which are words and phrases (primarily verbs, adverbs and adjectives) that often presuppose one of the representational systems. As you listen to a person talk over a period of time, you may discover that a majority of the predicates that are used refer to one system more often than any of the others. This is a clue to that person's model of the world and what type of sensory experience this person is most likely to notice.

Use of representational systems is one of the ways people change sensory input into their model of the world. Representational systems not only indicate the process by which individuals formally create their models but also provide us with a format by which we can understand how and what they experience. By listening carefully to the words people use, it is possible to identify patterns in their language that indicate preference for one representational system over the others. By being able to understand and speak to people in their own representational system, you heighten the sense of rapport between you and the person and pave the way for the trust that is so important in any close relationship.

Virginia Satir used to 'translate' between clients who visited her for therapy. Even though a person demonstrates a preference for one representational system, it does not mean that they do not use the others. We use all of the systems all of the time. However, people under stress will turn to the representational system they trust the most. They may even delete other systems from their conscious awareness, thereby limiting their ability to respond. Overlapping Representational Systems is the process of taking a person from their most used or preferred representational system to the least preferred.

VISUAL	AUDITORY	KINAESTHETIC	AUDITORY DIGITAL
see	hear	feel	sense
look	listen	touch	experience
view	sound(s)	grasp	understand
appear	make music	get hold of	think
show	harmonise	slip through	learn
dawn	tune in/out	catch on	process
reveal	be all ears	tap into	decide
envision	rings a bell	make contact	motivate
illuminate	silence	throw out	consider
imagine	be heard	turn around	change
clear	resonate	hard	perceive
foggy	deaf	unfeeling	insensitive
focused	melodious	concrete	distinct
hazy	dissonance	scrape	conceive
crystal	question	get a handle	know
picture	unhearing	solid	describe
flash	attune	impression	question
fade	quiet	sensation	perceive
vivid	announce	expansion	be conscious

List of predicate phrases

VISUAL	AUDITORY	KINAESTHETIC
An eyeful	Afterthought	All washed up
Appears to me	Blabbermouth	Boils down to
A shadow of a doubt	Clear as a bell	Chip off the old block
Bird's eye view	Clearly expressed	Come to grips with
Catch a glimpse of	Call on	Control yourself
Clear-cut	Describe in detail	Cool/calm/collected
Dim view	Earful	Firm foundations
Flashed on	Give an account of	Get a handle on
Get a perspective on	Give me your ear	Get a load of this
Get a scope on	Grant an audience	Get in touch with
Hazy idea	Heard voices	Get the drift of
In light of	Hold your tongue	Hand in hand
In person	Idle talk	Hang in there
In view of	Inquire into	Heated argument
Looks like	Keynote speaker	Hold it!
Make a scene	Loud and clear	Hold on!
Mental image	Manner of speaking	Hothead

Tips for Excellence

• Using the same predicates as the person you are communicating with increases trust and rapport, as well as enabling easier and more meaningful communication

• Instead of leading the client down the VAK path of description, the Auditory Digital (Ad) words will enable you to communicate and question the client without providing an unconscious representational system answer. The client can then respond in their choice of representational systems.

• Communicating with Ad words is also useful if you aren't yet sure what someone's preferred representational system is, or if you are communicating with a group as it keeps the communication 'generic' and allows them to process it thorough their own preferred representations system.

• Equally, when communicating with a group ensure that you use a fair distribution of predicates from all representational systems thereby appealing to all!

• There are times when you may purposely change from the client's preferred representational system in your language to encourage them to experience their issue through a different sense. This can open up new options and create new perspectives.

CONCEPT IN ACTION

Look, or sound out... or perhaps get a feel for the following examples of sentences rephrased in different representational systems. Do they make sense?

VISUAL

If I could show you an attractive way in which you could have whatever you want, you would at least want to look at it, wouldn't you?

If this looks good to you we will go ahead and focus on getting the paperwork done.

AUDITORY

If I could tell you a way in which you could have whatever you want, you would at least want to hear about it, wouldn't you?

If this sounds good to you we will go ahead and discuss how to set up an account.

KINAESTHETIC

If I could help you get hold of a concrete way in which you know you could have whatever you want, you would at least want to get a feel for it, wouldn't you?

If this feels good to you we will go ahead and set up an account by handling the paperwork.

AUDITORY DIGITAL

If I could arrange for you to obtain what you require, you'd want to consider it, wouldn't you?

If it makes sense and is logical, we'll proceed and process the account opening.

We have provided a business example, but how about having a go creating similar sentences for whichever context you prefer? The more you experiment, the more flexible you will become in your communication with others and the easier you can create relationships based upon deep rapport and understanding.

Self Coaching
Practice in written form

Outcome: to gain experience of the use of the representational systems and flexibility in switching between them, ready for using verbally.

Find an email that you have sent. Then rewrite it, first with only visual words, then with only auditory words and then with kinaesthetic words.

Visual:

Auditory:

Kinaesthetic:

Auditory Digital:

Listen for predicates

Listen to an interview on the television or radio. Get a notepad and pen and write down all of the predicates that you hear. Firstly for the interviewer, and then the interviewee.

What do you think their preferred representational system is?

Summary

☑ Internal representations are based upon sensory input through VAKOG channels.

☑ We all have a preferred (otherwise referred to as primary) system through which we favour to process our thinking.

☑ Our preferred representational system will differ in varying contexts.

☑ There is no right or wrong way of thinking, it is just individual preference. Learning to flexibly use all systems will lead to enhance creativity and new options.

☑ You can get a sense of peoples preferred representational system through:
- Physiological Characteristics
- Predicates in their language
- Eye accessing cues (covered next)

☑ You can use physiological characteristics to pace and lead, gaining rapport.

☑ Use predicates for gaining and enhancing rapport, more meaningful communication or to guide a client into a new representational system to create new options.

☑ When communicating with groups communicate in all different representational systems including Ad.

Now I hear you

EYE ACCESSING CUES

"The eyes are the windows to thinking"

Have you ever noticed that our eyes move as we talk and think? As well as language and physiology, people will show their thinking process through movements with their eyes that will indicate which representational system they are accessing (Eye Accessing Cues). As they go inside and process, they will access information in the particular brain quadrant of that representational system linked and evident with their eye movements. People store information in a certain way so that they use their eyes to locate the information either visually, auditorily or kinaesthetically.

When you ask a question, you can determine which representational system a person is accessing by the way they move their eyes. In addition, people may move their bodies to indicate in which quadrant of their brain they are searching to locate information. By learning to notice these accessing cues you will be able to distinguish how people think, but not the specific thoughts or content. Beyond this, you are mind reading!

For the purpose of learning, the Eye Accessing Cues are presented in what is called a Normally Organised pattern. This has nothing to do with being normal; it is merely terminology that indicates what you will find in the majority of your clients following this pattern. For those who don't, it is called Reverse Organised, a reversed cerebral organisation. There is no right or wrong. There is some, but no proven correlation between right and left handedness and normal and reverse organisation. Apart from 'normally' or 'reverse' organised, no other pattern is currently found.

In order to determine whether a person is normally or reverse organised you ask them questions and watch which way their eyes move. Once this has been calibrated, you are then free to observe how the person is representing their world and their thinking.

Some important eye accessing terms
Transderivational search
Some individuals look through several or all the representational systems for the same piece of information. You will notice their eyes darting between the systems searching until it is found. When this is done, it is called a Transderivational Search.

Lead Representational System
The Lead System is the representational system used to lead information from unconsciousness to consciousness and is observed through eye patterns. It is the system you use to access stored information. For example if you were asked about your last holiday you may first recover an image via your visual memory and then be able to answer a question about it using other systems. It may be the same as the preferred system, but not always. You can tell someone's lead system by noticing where they access first when you ask them a question such as the example of recalling a picture for the holiday first. They may then continue to tell you more about your question by accessing their preferred system such as accessing their kinaesthetic system to tell you how they enjoyed themselves, how they loved the feeling of swimming in the sea etc.

Primary Representational System

We have already explored this when we looked at representational systems earlier in this chapter, but as a reminder, the Primary Representational System is how someone represents their internal world externally. It is the system that someone most often uses to display their experiences and show them to the world and is the easiest system to use. This system is usually the one a person makes the most distinctions in and can be recognised by physiology and predicates as well as noticing where they spend most of their time accessing with their eyes.

Eg. Faz, a delegate on one of our courses, seemed to consistently look up as she talked. She spoke about the future in pictures and often said "Do you see what I mean?" She was a great example to the group of someone with a preferred visual representational system.

Synaesthesia

A Synaesthesia is an automatic link between one representational system and another where both are accessed simultaneously. It literally means a 'feeling together'. We have all experienced this, when a picture evokes feelings or a particular sound, like nails down a chalkboard makes you cringe. When this occurs, the client may appear to stare into space.

TOOLS: Eye accessing cues

As you look at someone else, notice where their eyes go as they access the different quadrants of their brain. The following accessing cues are for a 'normally organised' person. Reverse this for someone 'reverse organised'.

Vc = Visual Constructed –
Images Never Seen Before

Vr = Visual Remembered/
Recall - Seeing Images From
Memory

Ac = Auditory Constructed -
Making Up Sounds Not
Heard Before

Ar = Auditory
Remembered/Recall -
Remembered Sounds
Heard Before

K = Kinaesthetic -
Feelings, Sense of Taste,
Touch, Smell

Ad = Auditory Digital -
Internal Dialogue or Recitation

PROCESS: Elicitation of Eye Patterns

Below are example questions that when asked, will typically result in the person accessing that particular system. Give it a go and read our tips for excellence below for helpful anomalies to be aware of.

Vr: Visual Remembered

What colour was the room you grew up in?

What colour was your first car / bicycle?

What did your favourite toy look like when you were a young child?

What was your teacher/boss/partner wearing this morning?

What colour comes after Red on traffic lights?

Vc: Visual Constructed

What would your room (car) look like if it were blue?

What would your house look like overgrown with ivy?

What would your car look like with 50 helium balloons attached?

WATCH IN ACTION
Watch a video of eye
accessing cues with
questioning
http://youtu.be/rhYoHJT
RK94

Ar: Auditory Remembered

What was the very last thing I said?

Remember the sound of your mother's/boss'/partner's voice?

What did your favourite song in school sound like?

Ac: Auditory Constructed

What would I sound like if I had Donald Duck's voice?

What would it sound like in an echo chamber?

What would your car horn be like if it sounded like a foghorn?

K : Kinaesthetic (feelings, sense of touch, taste, smell)

What does it feel like to put on wet socks?

What does it feel like to hold a baby?

Remember the feeling of walking along the beach barefoot?

What does your favourite food taste like?

Ad: Auditory Digital (internal dialogue)

Recite a prayer or poem to yourself?

What do you say to yourself when things go wrong/right?

Recite your three times table to yourself?

Tips for Excellence in eliciting eye patterns
•The easiest way to test whether someone is normal or reverse organised is to ask about feelings/sensations. If they struggle to go there, you know their preference is not kinaesthetic! Try other systems instead.

- If their eyes don't move, it's likely they know the information without having to go inside and access it. Ask a more searching question.

- De-focusing could mean that someone is visualising.

- Some people believe it is important to keep eye contact at all times, known as the 'Look to listen rule'. Look away a few times to lead them to do the same so they start accessing the information.

- Also, some clients may have a "look to talk" rule and will make minimal or no eye movement.

- Differing cultures may result in some interesting and different forms of eye contact.

- Remember, some people access very quickly – keep in uptime, observe closely.

- Remember the distinction between 'Lead Representational System' and 'Primary Representational System'.

- Also observe bodily movements in particular directions which will give further evidence of what system they are accessing.

- By moving your own eyes to the representational system you are wishing to use you will access the information easier with stronger sensory acuity. For example if you can't remember how a song goes that you want to hum to someone, move your eyes to access your auditory remembered and wait for the tune to start playing in your head!

This shortcut to your memory and imagination is utilised in the next technique…

TECHNIQUE: New Behaviour Generator

This technique utilises the direct access that we all have in the movement of our eyes to particular representational systems. Accessing them with our eyes enables a more sensory rich experience to be created as well as enabling us to install a powerful new strategy.

Strategies are covered later in this program, but for now they are essentially a sequence of internal representations that result in a particular outcome. Every behaviour has a strategy behind it. This technique uses accessing cues to install a desired strategy.

Outcome: What do you want to be better at? This pattern allows you to create new behaviours and run them through in your mind before actually trying them out. Once you are satisfied with the desired outcome you can use this technique to mentally install the new behaviour and start 'wiring in' the new strategy. This is effectively mentally rehearsing your future behaviour and so pacing yourself into this new future. Future pacing also allows you to run an ecology check.

PROCESS: New Behaviour Generator

Decide what you want to improve or what new behaviour you want to learn.

Eyes: Look down left - Ad
Talk to yourself. Ask yourself, "What do I want to do differently?"
Say to yourself, "If I could do that, what would it look like?" As you say this, lead yourself into Vc.

Eyes: Look up right - Vc
See yourself (dissociated) doing that new behaviour. Notice what happens to your state and the effect upon any other people involved.

Eyes: Look down right - K
Step into the experience and feel how it is. The kinaesthetic check is a crucial part of your evidence procedure. It enables you to evaluate your new behaviour and make any necessary adjustments.

Repeat the cycle at least three times
Make any necessary adjustments or modifications. Find some alternatives – you may make changes or add in new pieces – and then run them in your mind's eye. Watch what happens, and then check the associated feeling.

Future pace
Think of a time in the future when you will want to have this choice of behaviour. Notice the cues that it is time to do it. Imagine yourself in that context and then run through the new behaviour, seeing yourself in the movie. As you watch yourself, notice what happens, and then associate into the future you and check the feelings. If you need to change anything run through the procedure again until you get a positive feeling.

Summary

✓ Peoples eye movements show which representational system they are accessing in their thinking

✓ Use your own eye movements to access the relevant part of your own thinking

✓ Always calibrate someone's eye accessing cues first to distinguish' normal' or 'reverse organised'

✓ The system people are thinking in, accessing and communicating in, change constantly. These are not labels for identity, only capabilities and preferences.

✓ Eye accessing cues can be used for eliciting and installing strategies – see module 11 on strategies where we cover this further.

✓ The person with the most flexibility in using all representational skills has access to the most options and creativity
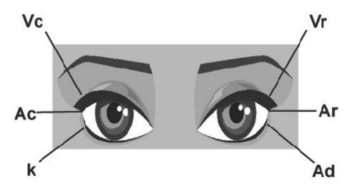
NEUROLOGICAL LEVELS

NOTES

> *Problems cannot be solved at the same*
> *level of awareness that created them*
>
> *Albert Einstein*

Robert Dilts developed a model, the Logical Levels of Change, based on the work of Gregory Bateson the anthropologist. This model is a great tool for exploring how and why we do what we do. It works at a system level and provides a powerful way of creating sustainable change in an individual or organisational development. It provides a useful framework for identifying what level(s) it is appropriate to work at to achieve the desired outcome and to manage the change.

Outer layer: Environment
Layer 2: Behaviours
Layer 3: Skills & Capabilities
Layer 4: Beliefs and Values
Layer 5: Identity
Core: Purpose

What do the levels mean?

PURPOSE This involves your connection to something that goes beyond yourself or the organisation. This can be purpose, spirituality, the 'vision', mission statement, the wider system or the reason for being. What is your purpose on this planet - what is your 'cause'? At this level, other useful questions are: "For whom am I doing this?" and "What is my purpose?"/ "What's my mission?" or "How do I/the organisation fit it to the wider system/vision?"

IDENTITY   Consolidates whole systems of beliefs and values into a sense of self. It defines who you think you are, as an individual or an organisation.

BELIEFS & VALUES These are the emotionally held views defining what you deem to be important and why you do something. They shape the way you perceive the world and can be both empowering and limiting. Within a company beliefs are viable only if supported by the behaviour of the company's entire workforce. Equally the values (criteria or qualities) you and the company hold to be important and are used as a basis for daily action. These values are only valid if covert and overt values are the same. Agreed values can be a code of company practice if they are genuinely shared.

SKILLS & CAPABILITIES describe how you do what you do (whether mental, physical or emotional). These are the skills, competencies, qualities and strategies, such as flexibility and adaptability, which we use in our life or in the business environment. What are your skills and strategies for taking action?

BEHAVIOUR What you do and say in certain environments. It is the external expression of the self. Behaviour is not identity; an individual is not their behaviour. This is a useful distinction to make.

ENVIRONMENT Refers to external conditions in which you live and what is outside yourself such as the place where you work, the people around you, your friends, the company. Questions such as: "Where?", "When?" and "With whom?" are typical environment level questions. This is what we react to.

The framework
The framework is designed to have all the levels connecting and influencing each other. Although not officially a hierarchy, as you start to use it you will notice how like layers of an onion each category is. You peel one layer away you find a juicier, thicker layer towards the centre that leads to the core that the other layers are built upon. The key principle is that each level organises / contains / categorises information below it, and that higher order change will affect the system including the levels below it. So if, for example, you are coaching a client and you help them make a shift at the level of identity, it will have an direct impact in changing their beliefs, values, capabilities, behaviour and environment to fit with this new identity. This is far more powerful and generative than creating change at the behavioural level. You will note the quote by the genius Einstein at the start of this section. We'd go even further and say always create the change at the level higher than where the problem is created… and if you're going to do that, why not make it the highest! This is one of the best tips we will give you in this whole course! As it's so important, here it is again….

Work at and create change at the level of identity; you will create change in all the other levels.

CONCEPT IN ACTION

Alice was a new mum. Prior to her first child she was a successful executive for a large financial firm. She made the decision to stay at home for a year after the birth of her first child to experience motherhood and to be there for her child. During the first two months she found herself struggling and doubting her abilities as a mother; she was a city executive, not a maternal mother type. Yet over time she found herself developing the skills required to find motherhood easier and started believing that she was "an ok mother after all". A few months after that, however, she started getting a nagging sense of something missing. She felt her whole being was a mother and felt dissatisfied with this. After some coaching which helped her identify all that she was over her lifetime, including a successful executive, she started some consultancy work from home, regained belief in her skills and re-found her identity… she was a mother, wife, successful executive, hockey player… The list went on and on!

As the levels represent the whole system and beyond, it is of course possible to make a change at any level and it will affect all the other levels. So if a business gives their offices a makeover, installs water fountains and a chill out area, this will impact positively upon the behaviour and capabilities of the staff, it may change their beliefs about the organisations and lead to them feeling more valued…you get the idea!

How can I use it?

Neurological levels have a wide use across coaching, developing yourself and working with businesses. To help you become familiar with the model start identifying these levels of thinking in people's language. Here are some statements reflecting different levels:

Environment :   This is a good place to make a presentation.
I can see myself getting on well in this area.
This is a good place to play tennis.

Behaviour :   I made a great presentation today.
I was able to solve that problem.
I hit some great serves today.

Capability :   I present information clearly and concisely.
I manage my people well.
I have a good serve.

Beliefs/Values :   If I do present well, I will raise my profile.
It is important to me to present well.
When that sale closes, my cheque will be great.
It's important to me to sell effectively.
I can play tennis well. Tennis is important to me
– I want to keep fit.

Identity :   I am a good presenter.
I am a good manager.
I am a good tennis player.

So you can see that by listening to peoples' language as well as the intonation used, it will also provide useful pointers to the level of the problem or where they are stuck for example:

- I usually end up in the kitchen at parties (environment/behaviour)

- I procrastinate a lot (behaviour)

- I'm not very good at running (capability)

- People should be honest at all times (belief)

- I want to be open with you (value)

- That's just the sort of person I am (identity)

TOOLS: Exploring the problem

You can use the framework to explore the problem and move it around the layers to find solutions. This can also be useful for identifying resources and what changes are needed.

Environment: Do you need more information about the situation?

Behaviour: Do you have enough information but do not know exactly what to do?

Capability: Do you know what to do, but doubt your ability to do it?

Beliefs and Values: Do you know you have the ability but not want to do it or not think about it is important?

Identity: Do you feel that it is a worthwhile thing to do, but somehow it's just not you?

PROCESS: Questioning to create change at a higher level

With the problem explored, create the change by shifting their thinking up to a higher level with your questioning skills:

- Why is that important to you? (value)

- What skills do you have that mean you are capable of doing this? (capability)

- What assumptions are you making about this? (belief)

- What does that say about you as a person? (identity)

- What does that do for you? (value)

Tips for Excellence

- Many changes focus at the behaviour and capability levels and this can be effective on occasions. For example, anyone wanting to lose weight will have used exercise and/or dieting to become more fit and healthy.

- Yet there are often underlying beliefs, values or a sense of self that conflicts with this and can sabotage the changes. When a client comes for coaching it is usually because they have tried these approaches and they haven't worked. The neurological levels model provides a way uncovering the root cause of the situation.

- Become skilled at listening out for intonation or observing changes in physiology when people are speaking as clues to the level of their thinking.

- Learning and change can take place at different levels.

Summary

☑ Moving through the levels with your questioning changes the original challenge.

☑ Separating any behaviour from your identity is key to moving forward... You are not Dyslexic, you have dyslexic behaviours as an example.

VALUES

NOTES

> *Your beliefs become your thoughts,*
> *Your thoughts become your words,*
> *Your words become your actions,*
> *Your actions become your habits,*
> *Your habits become your values,*
> *Your values become your destiny.*
>
> *Mahatma Gandhi*

If you have ever worked in selling you will likely know about hot buttons. They are the values or emotions which drive our behaviours. Although some people like to think of themselves as rational human beings, the reality is that all of us are emotionally driven - by our values.

Knowing your values, and their relative importance, is a key to a happy and a healthy life.

What is a value?

A value is a 'hot button' that drives a behaviour. Whatever you do is done in order to fulfill a value - even though you are unlikely to be consciously aware of that value.

You swim to fulfill the value of improving your health, benefiting from the relaxed state it later produces, enjoying the warmth of the sun and the sea, etc.
You drink alcohol to fulfill the value of feeling less inhibited, to enjoy the social scene involved, to enjoy the taste of the drink, etc.
You buy fashionable new clothes to fulfill the value of looking good, looking right for work, or not looking dowdy, etc.

Everything you do is a means to an end and this end is the fulfillment of a value. You do what you do to either move towards pleasurable feelings or values. Or to move away from or avoid painful values or feelings. (in NLP the pain values are called 'away from values' and the pleasure values are called 'towards Values').

Values are not neatly either towards or away from - there is a little of each behind everything we do.

Everything you do will move you a little towards fulfilling a pleasurable value and a little away from feeling a painful one. For example: you wash your face in the morning because you want it to feel and look clean and/or because you don't want other people to think badly of you for not looking clean.

We feel good when we are successfully fulfilling our towards and avoiding our away from values - and may describe this as 'happiness'. Unhappiness is when we are doing the opposite.

The challenge with Values...

Challenge No. 1

Few people have any awareness of their values. They are on auto-pilot. Driven by values that they do not know exist. We do things because we 'want to' but we rarely know 'why' we want to. We usually do things because they felt successful in the past or because others have told us they are appropriate.

Challenge No. 2

Most of our values were established many years ago. Many were laid down when we were very young children. Yet they are likely to be still driving our behaviours decades later - simply because we don't know about them and have therefore, never got around to updating them.

(A man came to see us some years ago - a millionaire - who had an impoverished childhood and, as a result, decided to move 'away from' poverty. He worked hard for decades to build up wealth. In his seventies he was still doing so - despite now being a very successful businessman. He'd never looked at his values - and so couldn't stop to enjoy his success. He felt he had to keep working - even though he rationally knew it was no longer necessary. We looked at the values, changed them a little, and he now enjoys his life a lot more.)

Challenge No. 3

We usually have only one way of fulfilling a value. Take, for example, the value of excitement. Many people fulfill this by driving their car too fast for their own safety or that of others. Yet there are hundreds of other ways of fulfilling this value which are safer and more socially responsible.

Excitement is an important value of ours. We fulfill this value by creating new exciting businesses as an example, or by running marathons or climbing mountains in the Lake District.

Challenge No. 4

Some values are more important than others and, again, this ranking of values is likely to be both out of date and out of awareness. As a result we can spend lots of time, energy, and money attempting to fulfill a value that has relatively little importance while ignoring ones that are much higher on our list. This is a very common phenomenon.

Many people rank 'earning a living' higher than 'looking after their health' because they have never considered, seriously, how critically important their health is. Yes, it is important to earn a living, but if in doing so you damage your health, what use is your wealth?

Many people rank immediate 'pleasure' and 'gratification' higher than 'how they look'. So after a hard day's work they slob out in front of the TV and eat and drink the night away. They call it 'relaxing'. Then, as Spring approaches and they start to think of summer beaches and clothing, they panic about their appearance, begin a furious programme of dieting and exercise, become disillusioned after a few weeks and go back to eating the night away - miserably. Because they do not remain aware of their values all year round.

The value of values

Knowing your values enables you to:

- Be more control of your actions and your emotions.

- Make better decisions, since you have greater awareness of what is truly important to you.

- Recognise what you need to do to feel good.

- Find lots of different ways of fulfilling them - rather than doing the same old things as before.

Value Elicitation

Get to know your values. Make two lists. One will list the feelings you would like to feel and the other will have those that you would like to avoid feeling. (Avoid words like 'happiness' since this is the result of having successfully moved towards pleasure values and avoided unpleasant ones).

Agree the context with the client up front.

Write down the client's values in their own words.

Ask for values as they are now.

Ask "And... Is there anything else?" after pauses – normally ask at least 3 to 5 times. Watch for means and ends values.

1. Standard Elicitation:
"What's important to you about _____?" (Career, Relationships, Family, Health & Fitness, Personal Growth etc.) (Only work with one area at a time)

The client will usually be able to say 3-5 values at a time. Once they are silent, go to the next step.
"What else is important to you about _____?" "And what else is important to you about _____?"

2. Find the Motivation Strategy:
"Can you remember a time when you were totally motivated in the context of (whatever you just elicited e.g. career)?"
"Can you remember a specific time?"
"As you remember that time, what was the last thing you felt just before you were totally motivated?"
"Can you give me the name of that feeling?" (If the word they give you is of a too low level, ask:)
"What's important to you about that?" Continue for 'another time' until you get repeat words.

3. Find Threshold Values:
Show the client the list of values you have so far:
"If you had all of this (i.e. values) in a _____, is there anything that would make you want to say 'No' to it or to leave? (stay in the same context)
"All these values being present, plus (Value(s) just mentioned) what would have to happen such that would make you stay?"
"All these values being present, plus (Value(s) just mentioned) what would have to happen such that would make you leave?"

Continue with steps until you get repeat words and there is nothing new coming up.

Prioritise Values

4. "Now will you please number the values according to their importance to you?" Do the top 5 or top 8. "What's the most important? What's next," etc.

5. Rewrite the list of values according to their importance. "Does this look OK to you or would you like to make any changes or modifications?"

Example: Values as elicited, in hierarchy Results, Integrity, Success, Relationship, Money...

In this case, you might feed back to them a sentence such as, "Studying NLP with us is perfect for you because we are so committed to your RESULTS and INTEGRITY, let me tell you about our program that will insure total SUCCESS while improving your ability to build RELATIONSHIPS and, you make a lot of MONEY."

Changing Values

Sometimes our values are misaligned or missing and this often causes disagreements and incongruency. We often work with new start-up businesses who don't yet have a value of 'money' - they simply value their product or idea. By changing their values, we help our clients look at their project as a business, and not just a hobby. Some businesses owners, on the other hand, only have a value of money and will do anything to get it. These people can also change their values to include 'integrity' and 'honesty'.

Here's how it works:

(use your submodality checklist found in the submodlaities section of this book)

Take the most important value - your number one value - and notice how you represent it.

Do you have a picture?

Now do the same thing with another value, and notice that some of these elements are different with the second value.

The elements that are different are the critical variables in YOUR storage of a value. These elements that you found to be different may not be the critical elements in someone else's storage of values.

The script

1. "When you think of [value] do you have a picture?" (elicit the submodalities of the value that you will be placing/moving the value under e.g. if you are going to move money to a #3 value, elicit the submodalities for value #2)

2. "When you think of [value], do you have a picture?" Elicit the submodalities of the value that you want to modify)

3. Change the submodalities from the value in step 2 to the submodalities of the value in step 1.

4. "Now, I want you to lessen the intensity of the submodalities by approximately 10%" (this should cause the modifying value to 'fall under' the value that you mapped the value to. Please note: 10% is just a guide – calibrate from your client to see if this is correct)

5. Rewrite the values in the right order.

6. Test: "When you think of [modified value] how do you feel about it in relation to [value above]. When you think [modified value], how do you feel about it in relation to [value below]?"

7. Future Pace.

Summary

☑ Becoming aware of 'why' you do what you do helps you to achieve your goals.

☑ Values can be changed and new values created to enhance your life.

LANGUAGE

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LANGUAGE

> ❝ *The limit of my language are limits of my world* ❞
> *Ludwig Wittenstain*

The Meaning of language

Old school anchors of learning language often kick in when we read this section of the manual, but here we will de-mystify the subject and focus on the benefits we get from noticing and using language which will dispel any negative emotion attached to the subject. We have found that learning language can be fun, and it's a topic we can practice all of the time. We only need to listen to language or read it to learn how it can really be used to our advantage.

Language is part of everyday life. Language allows us to communicate with others using words that give meaning, creating a way of expressing and sharing our internal world and experiences with others. Equally, we communicate with language in order to understand, and to be understood. Language is not only a means of communication; it is an organ of perception. Perception shapes language and language shapes perception. You see, although the use of language brings with it a freedom of expression and sense of sharing, using of words and language can limit the meaning of ours and others thoughts and internal worlds. That is because our internal thoughts and symbols are always way more than can be expressed in words. For example, if you think of one of your happiest times in your life and attempt to describe it, it is likely you get to the point where 'words fail you' in being able to express everything that is internally represented. Additionally, others may not give the same meaning to the words that we give, as the words become filtered through their own internal experiences and map.

Consider the phrase "the cat is on the table". Notice what comes up for you. How big is the cat, what colours(s) is it, what is its temperament, where is the table, what is its shape? etc. Now, if you asked someone else to consider the same phrase, they would produce a completely different meaning to that phrase. Their table may be in the garden, yours was in the lounge. Their cat may be white, fluffy and cute, yours was tabby, growly and aloof etc. So although language is shared, the meaning is individual.

The effects of language

Language is one of our most powerful filters and its affects are often beyond our conscious awareness. Words communicate much more than we can process consciously. So the use of language **deletes, generalises and distorts** experience.

With these powerful filters changing the meanings to the words we communicate, and how they are received, it makes it even more important to find a way to communicate at our best.

When we accept the presupposition, "The meaning of communication is in the response you get," we are able to take 100% responsibility for all of our communication. You cannot, not communicate; the question is, what internal representations are your words producing in others (the cat is on the table)? Remember that whatever you say will affect the receiver's communication. So, knowing that you are responsible for the response you get from your communication, it makes sense to use language that produces the most effective results.

Using language for rapport, influence and changework

Language is such an integral part of our everyday life that we usually take for granted the expressions we use. When you pay attention to language at the level of structure and patterns, you will discover how it is that the language you use creates your world. When you become masterful in your use of language, you can create the results you want in others and for yourself.

Let's return to our original definition of NLP, "How we use the language of the mind to consistently achieve our specific and desired outcomes." If the language we currently use has created a world that does not serve us, how, by changing the structure of the language we use, can we create more choices for ourselves and others? By mastering the art of language, we can become very skilful 'change agents' in assisting others to discover their hidden resources.

THE 7 LANGUAGE TOOLS IN NLP

The use of language, its meaning and effects have been modelled extensively by the founders of NLP. They are broadly divided into 7 areas within NLP which we are now going on to look at in detail over the next two chapters.

1. Presuppositions

Presuppositions are what is assumed in a sentence. These assumptions give us clues to the others internal world as well as being useful to use in changework. The power of linguistic change presupposes that the unconscious mind has to accept the presuppositions inherent in the sentence in order for the unconscious mind to make sense of the sentence.

2. The Milton Model

A set of hypnotic Language Patterns based upon the 'Language of Ambiguity', modelled from the famous hypnotherapist Milton Erickson. We can learn to detect these patterns in others communication such as politicians and in advertising. Equally, we can use them to great effect. By being artfully vague in our language in changework we can induce trance states enabling individuals to overcome their problems and discover new resources.

3. The Meta Model

This is a model known as the 'Language of Specificity'. The Meta Model was developed from modelling psychotherapists Fritz Perls and Virginia Satir, in order to recover information about how the client has created their Model of Reality. By gaining more specificity, new choices become actualised. Equally, learning to communicate with specificity has obvious benefits.

4. Chunking/Hierarchy of Ideas

The Hierarchy of Ideas is the order of thinking. Some people think 'big picture', others 'small details'. By being flexible in our language, we can pace a client's model of the world and influence them to higher or lower levels of abstraction or specificity. There are two techniques that have been developed to utilise this flexibility in language, helping to reach agreement and negotiation.

5. Metaphors

Metaphors are stories with many levels of meaning. The power of metaphor is to distract the conscious mind and to mobilise the resources of the unconscious mind through suggestion and symbology. They are frequently used in presenting, teaching and changework with clients.

6. Reframing

The meaning of any experience depends on the frame we have around the experience, or the context of that experience. Changing the frame or context around a specific experience immediately changes the meaning of the experience.

7. Clean Language

Clean Language offers a template for questions that are as free as possible from the questioners interferences, presuppositions, mind reads, second guesses, reframes and metaphors as possible.

Summary

☑ Although language is shared, meaning is individual.

☑ Perception shapes language and language shapes perception.

☑ Language deletes, generalises and distorts experience.

☑ Pay attention to the structure and pattern of language in communication know how someone represents their experience and to influence others experiences.

☑ Within NLP there are five main areas within language that can be used as tools to enhance communication and affect change in ourselves and others.

LANGUAGE TOOL 1:
LINGUISTIC PRESUPPOSITIONS

Presuppositions are the linguistic equivalent of assumptions and are useful for recognising what is assumed (pre-supposed) by someone's speech, which will give a representation of what is true for that person in their model of the world. They can also be used to assist in creating new internal representations in others.

Presuppositions are assumptions made in advance. They have implied meaning within sentences. They imply that a condition is already existing to be true or make sense. Every sentence that we say has a presupposition in it. Most of the time we presuppose what we do not want, rather than what we do want. We can make the greatest alterations in our lives by presupposing what we want and avoiding presupposing what we don't want. You may suggest to yourself and others that changes can be made easily, effortlessly, and quickly or that changes will be slow and painful. Which would you pick as your solution? Which would be more fun?

Their use with others

In NLP it is important to begin noticing the inherent qualities and concepts in the speech of others and what is assumed in their model of the world. What's the purpose of noticing someone else's presuppositions within their speech? The purpose is two-fold; Firstly, you can notice the way that someone structures their communication. Secondly, you can begin to use presuppositions to re-structure their internal thought processes through their internal representations. Knowing someone else's presuppositions enables you to structure their internal processing toward change.

The most important thing to remember about presuppositions is that you can assist the client in structuring the order and sequence of their internal representations. Presuppositions work because the client must accept certain things in the concept of the sentence in order for the sentence to work. This displaces resistance by the conscious mind. The unconscious mind can then accept the presupposition while the conscious mind is distracted. e.g. I wonder when you will change? This presupposes change is possible – the conscious is busy working out when…

Types of Presuppositions

There are many types of presuppositions that can be heard and used in language. For now, we have given you examples of hearing them in others language. When you become more familiar with them you can start to create your own to use with others.

EXISTENCE – Assumes something exists. Whether positive or negative, the effect of the presupposition is still the same.
This is usually a noun, a person, place or thing, in a person's language based on their memories, decisions or values.

Dave realised there was an apple tree in the garden.
Jane didn't realise there were people in the café.

MODAL OPERATORS –The energy we use to organise our life.
Modal Operators – the linguistic term for 'mode of operation'

Necessity - Any kind of restriction in language.
Cue words like should, must, got to, have to, ought to that suggest the client is motivated by necessity. NB: These types of words are called 'imperatives'.

Dave realised that he really ought to prune the apple tree in the garden.

Jane had to laugh at how the people in the café were behaving.

Possibility - Whether or not the client believes something is possible.
Cue words like can, could, will, would, possible are examples of Modal Operators of Possibility. (These cue words are 'modal' verbs).

Dave realised that he could prune the apple tree in the garden.

Jane thought she could ignore the noise of the people in the café.

CAUSE - EFFECT (C>E) - Something that causes a specific effect; an implied connection.
Cue words like because, in order to, makes, as you . . . then you . . . , if . . . then." Identified by asking yourself "Does A really lead to B?"

It was the conversation with his Dad that made Dave realise there was a tree in the garden.

__Because__ the gardener did such a thorough job, Dave realised there was an apple tree in the garden.

It was the laughter of the people in the café that made Jane smile.

COMPLEX EQUIVALENT (A=B) – Two things are equal. Occurs when you attach meaning to something specific.
Cue words like derivatives of the verb to be, means, is, are, like that ascribe meaning to something.

Having an apple tree in the garden means that Dave can prune it whenever he wants to.

The apple tree in the garden is incredibly beautiful.

All those smiling people in the café means that Jane is in the right place.

AWARENESS - Verbs that imply perception of some sort.
Cue words such as know, realise, aware of, and any of the senses.

*Dave **saw/heard/felt** the apple tree in the garden.*

*Jane became **aware of** the smiling faces of the people in the café.*

TIME (Temporal) - Verbs and verb tenses that move the client through time, -ing implies ongoing; -ed implies in the past.
Cue words like, stop, now, yet, before, then, while, when, begin, end, future, again, still, soon

*Dave, could you imagine how good you'll be feeling **when** you have pruned the tree?*

***Now** that Jane had finished her work, she could enjoy being with the people in the café.*

ADVERB/ADJECTIVE – The words that give details to verbs or nouns in a sentence and presuppose a certain quality. Otherwise known as Verb/Noun (Modifiers) where the modification is accepted as a presupposition.

Dave didn't realise how easily he could prune the tree.

Dave just realised how easy it would be to prune such a small tree.

It was a pleasure for Jane to be with so many happy people in the café.

INCLUSIVE / EXCLUSIVE OR - A perceived sense of choice. Including or excluding one thing or the other. (the basis of Double Binds)

Dave couldn't decide whether to prune the tree before or after lunch.

Dave couldn't decide whether to prune the tree, or to go swimming.

ORDINAL – Presupposes a series of things.
Signifies numeric order or a list, and can use a word like firstly, secondly, lastly, next, then, once, first, second, twice, another, again, next.

*The **second** thing that Dave had to do to prune the tree was buy a ladder.*

***Firstly** Jane went into the café, then she started noticing all the happy people.*

CONCEPT IN ACTION: RECOGNISING PRESUPPOSITIONS

Presupposition Exercise 1

Give the following exercises a go to start noticing them yourself. In the following sentences, please distinguish between a presupposition and a mind read. Put a 'P' or an 'MR' next to each one:

1. "I'm not sure whether I should stop talking about my car to my wife."

A. He has a car.

B. He loves his car.

C. He currently talks about his car.

D. His wife should divorce him for being so boring!

2. "I don't see why I can't do it. All my colleagues are given the chance to!"

A. He feels that he is treated unfairly.

B. He wants to be treated like his colleagues.

C. This person's colleagues are given the chance to do something that he isn't.

D. All his colleagues are forging ahead with their career!

3. "If I don't learn how to appreciate my partner, she'll leave me."

A. His partner feels that she is treated unfairly.

B. He doesn't know how to appreciate his partner.

C. He wants to learn new behaviours.

D. His relationship with his partner is connected to his ability to show appreciation.

4. "I have always set unrealistic standards."

A. She can't stop setting unrealistic standards.

B. She believes she is trapped.

C. She sets standards.

D. She's a loser who is bound to be unhappy.

5. "I'm more successful now! I can see how some of the things I was doing just held me back."

A. He was a failure.

B. He is a success.

C. Something has changed in his life now.

D. He fixed himself so he should be congratulated.

(Answers on page 98)

## Presupposition Exercise 2

In the following sentences, please note the major presupposition(s):

1. "If the dog barks again, I'll have take him to the vet."

2. "It was the glint in his eye that made me walk up and say 'Hello'."

3. "If only he had phoned us, the meeting wouldn't have gotten out of control."

4. "Bosses have always asked me to do more than I can cope with."

5. "Her expert knowledge is a good advert for our company."

6. "Stop watching over your shoulder."

7. "Only you can make this happen."

8. "Either she does the cooking or I do."

9. "First the eldest cried, then the youngest."

10. "Darts makes me want to yawn."

(Answers on page 99)

USING PRESUPPOSITIONS

So let's start using these presuppositions in our own language to affect change in others' internal worlds. We have selected the application of learning for these examples, but as you work through them, why not create another one for a context that is helpful to you?

Presuppositions Applied to Learning	Your Example
Existence: You know, don't you, that learning is easy . . .	
Possibility: It is possible for you to accept many learnings . . .	
Cause – Effect: Because you are learning, you are understanding . . .	
Complex Equivalence: Understanding language patterns means we can become excellent communicators.	
Awareness: As you become more aware of your learning, you will realise the assistance you can offer others.	
Time: Before you came here, did you know you would be fascinated by language?	
Adverb/Adjective: Learning easily enables greater understanding . . .	
Inclusive/Exclusive Or: Will you realise now or after the next exercise how much you have learned?	
Ordinal: First I want you to do an exercise, and then I want you to be aware of how much you already know.	

Summary: Presuppositions

☑ Presuppositions are the linguistic equivalent of assumptions.

☑ By recognising them in language you will find out what is true for that person in their model of the world.

☑ By using them in your language with others you can imply meaning in your communication that takes someone beyond their own internal map and restructures their thoughts; positively influencing others.

☑ For the greatest change, use language to presuppose what you WANT.

PRESUPPOSITION EXERCISES ANSWERS

Presupposition Exercise 1

1. "I'm not sure whether I should stop talking about my car to my wife."
P   A.   He has a car.
M/R   B.   He loves his car.
P   C.   He currently talks about his car.
M/R   D.   His wife should divorce him for being so boring!

2. "I don't see why I can't do it. All my colleagues are given the chance to!"
M/R   A.   He feels that he is treated unfairly.
M/R   B.   He wants to be treated like his colleagues.
P   C.   This person's colleagues are given the chance to do something that he isn't.
M/R   D.   All his colleagues are forging ahead with their career.

3. "If I don't learn how to appreciate my partner, she'll leave me."
M/R   A.   His partner feels she feels that she is treated unfairly.
P   B.   He doesn't know how to appreciate with his partner.
M/R   C.   He wants to learn new behaviours.
P   D.   His relationship with his partner is connected to his ability to show appreciation.

4. "I have always set unrealistic standards."
M/R   A.   She can't stop setting unrealistic standards.
M/R   B.   She believes she is trapped.
P   C.   She sets standards.
M/R   D.   She's a loser who is bound to be unhappy.

5. "I'm more successful now! I can see how some of the things I was doing just held me back."
M/R   A.   He was a failure.
M/R   B.   He is a success.
P   C.   Something has changed in his life now.
M/R   D.   He fixed himself so he should be congratulated.

Presupposition Exercise 2

The main pre-suppositions are as follows (NB existence has been ignored apart from Q1 – just about all sentences pre-suppose the existence of something or someone).

1. "If the dog barks again, I'll have take him to the vet."
   C>E (If… then,), Time (dog has barked before), M O Necessity (have to), Possibility (able to take him to the vet, dog is able to bark), Existence (dog, vet, there is a male ('him'))

2. "It was the glint in his eye that made me walk up and say 'Hello'."
   C>E (made me), Possibility (of walking & saying 'Hello')

3. "If only he had phoned us, the meeting wouldn't have gotten out of control."
   C>E (If…(implied) then), Possibility (of phoning),

4. "Bosses have always asked me to do more than I can cope with."
   Time (have always), Adverb (more)

5. "Her expert knowledge is a good advert for our company."
   Adjective (expert), C=Eq (is)

6. "Stop watching over your shoulder."
   Time (stop), awareness (watching)

7. "Only you can make this happen."
   Modal Op of Poss (can), C>E (make),

8. "Either she does the cooking or I do."
   Inclusive/Exclusive Or (or)

9. "First the eldest cried, then the youngest."
   Ordinal (first…then)

10. "Darts makes me want to yawn"
    C>E

LANGUAGE MODELS

There are two language models commonly taught at the NLP Practitioner level and used within NLP, the Milton and Meta Model, both developed by the NLP founders from modelling experts in particular styles of language that created notable results. The models are like opposing ends of the spectrum when it comes to communicating ambiguously or specifically. Let's discover the world of ambiguity first with the Milton Model.

LANGUAGE TOOL 2 - THE MILTON MODEL
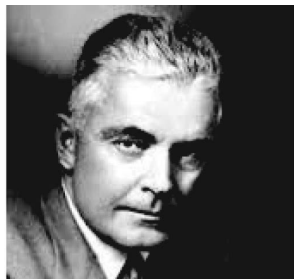
The Milton Model is aptly named after the person from which it derived, Dr Milton Erickson. John Grinder and Richard Bandler worked with Milton Erickson in 1974 when he was widely regarded as the foremost practitioner of hypnotherapy. He was the founding president of the American Society for Clinical Hypnosis and travelled extensively giving seminars and lectures as well as working in private practice. He had a worldwide reputation as a sensitive and successful therapist and was famous for his acute observation of non-verbal behaviour. Erickson used language in artfully vague ways so that his clients could take the meaning that was most appropriate for them. He induced and utilised trance states, enabling individuals to overcome problems and discover their resources. After studying the techniques of Milton Erickson, John and Richard wrote up the Milton Model in The Patterns of the Hypnotic Techniques of Milton H. Erickson, I & II. Erickson's work was based on a number of ideas shared by many successful therapists. He respected the client's unconscious mind. He assumed there was a positive intention behind even the most bizarre behaviour, and that individuals make the best choices available to them at the time. He worked to give them more choices. He also assumed that at some level, individuals already have all the resources they need to make changes.
Milton Erickson was masterful at gaining rapport. He respected and accepted his client's reality. He assumed that resistance was due to lack of rapport. To him, all responses were valid and could be used. To Erickson, there were no resistant clients, only inflexible therapists.

What is the Milton Model used for?

The Milton Model is a set of language patterns that provide a way of constructing sentences which are artfully vague and deliberately ambiguous. It uses deletions, distortions and generalisations to intentionally create ambiguity and deliver presuppositions. You'll be familiar with this type of communication; you will have heard it regularly such as within politicians speeches and in advertising. Used skilfully, this communication appeal to the masses as the recipient must fill in the details and actively search for the meaning of what they hear from their own experience. In other words, the communicator provides the context with as little content as possible in order to manage the listeners experience.
Within coaching, using this pattern means giving them the frame and leaving them to choose the picture to put in it. When the client provides the content, this ensures they make the most relevant and immediate meaning from what you say.

So the Milton patterns can be used to create a light or deeper state of trance and to:

✓ Pace the persons current experience and lead them into an altered state/suggestions

✓ Loosen the listeners model of the world by guiding them linguistically to consider what is possible beyond their current thinking

✓ Be purposely ambiguous and vague to bypass resistance by distracting the conscious mind

✓ Speak directly to the unconscious and access its hidden resources

Milton model: the patterns

There are a lot of patterns modelled from Milton Erickson. In order to make it easy for you to start learning them, we have divided them into broad categories. You will recognise some of them from the presuppositions that you have just learnt. Now you can see how they are used for the purpose of ambiguity. Relax about the linguistically complicated names; they are unimportant at this stage. Just spend some time getting a feel for the patterns so you can start to recognise them.

DISTORTIONS

1. MIND READ - an assumption

Claiming to know the thoughts or feelings of another without specifying the process by which you came to know the information. Used by speaking very generally and basing your statement on what the client is currently experiencing. With a forced mind read, you "start a sentence and not quite..." Your client will gladly fill it in for you.

I know that you are wondering...

I knew you were curious...

Your mind is now becoming more receptive to change…

2. LOST PERFORMATIVE – A value judgement, without saying who did the judging

Sharing a value judgement on someone or something where the performer of the value judgement is left out. You have 'lost' the 'performer'. These are a good way of delivering presuppositions without explaining who said it, or how you know it's true. It's likely their unconscious will just accept it without asking for proof.

And it's a good thing to wonder...

And that's a good example...

That's right...

It's great to develop yourself by learning these language patterns for future use…

WATCH IN ACTION
This video shows Toby using some Milton Patterns to help his client build confidence: http://youtu.be/jmbqLq tOOT4

3. CAUSE & EFFECT - Where it is implied that one thing causes another.
Can be used to suggest a cause and effect link between two elements, such as something that is occurring and something you want. Implied cause/effect include:

a. C>E makes

b. If... then...

c. As you... then you...
   Knowing that you can make this change, gives you the power to create it.
   If you buy this product today, then you will get a better price.

You can use this to pace a current experience in your client to an Embedded Command.
   If you study, you will learn.
   Because you're listening, you are gaining understanding.

4. COMPLEX EQUIVALENCE (CEq) - When something is equal to something else.
Where two things are equated; their meanings become equivalent. Complex equivalents include the verb 'to mean' and 'to be'. This is where suggestion is given that one thing is the same or equivalent to something else. You are implying that because one thing is true, the other must be. You can pace their current experience and imply a positive meaning.

The more you study, the more you learn.

Gaining more understanding means gaining more learning.

Because you are in control…. you have more options than perhaps you realised until now.

5. PRESUPPOSITION - pre - supposing something.
This is the linguistic equivalent of assumptions. Virtually everything presupposes something else. In Milton language you can talk about the consequences of something whilst deliberately avoiding the underlying concept. You can use it to presuppose and assume they will make that change.

You are learning many things...

And you are absorbing all the learnings.

Have you noticed how easily you learn language patterns?

GENERALISATIONS

6. UNIVERSAL QUANTIFIER – Over generalisations
Generalisations that don't specify who or what you are referring to but engage everyone/everything into the sentence, bypassing resistance.
They are a set of words having:
a. universal generalisations

b. no referential index

c. Recognised by the use of the following words: all, every, never, always, nobody etc.

And all the things...
Every single one of us can change...
We always find learning fun and easy...
You will relax more with every breath...

7. MODAL OPERATORS – Statements of need
I.   Possibility
II.   Necessity
Words which imply **possibility or necessity** and which form our rules in life such as will, can, may, must, should, need. You can use these to loosen someone's map, for example by suggesting something is possible, when previously they were stuck in their problem, or imply necessity to move them towards their goal.

That you can learn...
You could begin the process...
It is possible for you to absorb all of the learnings now...
You must seize the opportunity now…

DELETIONS

8. NOMINALISATION – An action word turned into a noun.
Process words (verbs) which have been frozen in time by making them into nouns (an event or entity) that delete a great deal of information. Examples include: society – socialising, frustration – frustrating.
By turning process words into nouns you are reducing the complexity of the sentence. It serves as a shortcut to 'packup' a more complex meaning and lets the listener create their own experience.
Words ending in ... _ship, _ment, _ion, _ings, _ity, _ies… etc.

We can provide you with new insights, and new understandings.

Accessing your own inner knowledge will give you unlimited wisdom and understanding.

9. UNSPECIFIED VERB (UNSPECIFIED PREDICATE) - A verb without a 'how' or 'where'

Verbs that don't specify the action taken or how the action has/will take place. The listener is forced to supply the meaning of the sentence. You can use this to presume some form of change and let the client fill in the gaps of how and where.

And you can...learn...
I want you to become...
This is easy to do…

10. SIMPLE DELETIONS – When the object/person or process of the sentence is missing

Recovering awareness of experiences or sensory input.

You may understand...
As you wonder...

11. LACK OF REFERENTIAL INDEX – A phrase in which the subject of the sentence is unspecified.

Any phrase that doesn't refer to something in particular lacks a referential index. Can also be recognised by the use of words 'it', 'them', 'that, 'thing', 'stuff', 'people', 'one' , 'others' etc. This can let the client apply the statement to themselves and is purposely vague.

One can, you know, learn language patterns easily.
People can change quicker than they thought possible...
Others may begin to feel...
You know the feeling....

12. COMPARATIVE DELETION - Unspecified Comparison

Where the comparison is made and it is not specified as to what or to whom the comparison is being made to. Identified by phrases like Sooner or Later; At One Time or Another; More & More etc or simply in the absence of the content of the comparison. Purposely vague to let the suggestion slip in.

And it's more or less the right thing.
Sometimes it's better to feel now and then...
Things weren't that good...

FURTHER MILTON MODEL PATTERNS

The following patterns enable you to pace and use the current experience of the listener and help them utilise resources/provide options.

13. PACE CURRENT EXPERIENCE

Where client's current experience (verifiable, external) is described in a way which is undeniable.

You are sitting here, listening to me, looking at me, (etc.) .

When you understand this.

You are sitting here, listening to my voice, writing your notes in your own words or mine...

14 a. EMBEDDED COMMANDS

Directives that are embedded within the sentence which direct a person to do something. This is a double message and sends one message to the conscious mind and another message to the unconscious mind.

You will absorb the learnings...
I don't know if you'll remember this now or later...

14 b. EMBEDDED QUESTIONS

A sentence with a question included to which an overt response is not expected.

I wonder whether you know which hand will rise first.

If you were to know when... are you going into trance...

15. TAG QUESTION

A question added after a statement designed to displace resistance such as isn't it, can't you, won't you etc. This encourages the listener to accept the statement internally. It has the structure of a question and the tonality of a statement.

Can you not?
...Weren't they?
You can, can't you?
You will make that change….won't you?

16. CONVERSATIONAL POSTULATE – A command in disguise
The communication has the form of a question. The question requires a 'yes' or 'no' response, but the question bypasses the conscious mind and drives behaviour rather than begging an answer. It allows you to choose to respond or not and avoids authoritarianism.

Do you feel this is something you understand?
Will you feel more comfortable with your arms unfolded?

17. EXTENDED QUOTE – Hiding quotes within quotes
Quoting a person, who quotes another, who quotes another etc. This distracts the conscious mind by the use of many referential indices. This enables you to offer a suggestion or solution as if it comes from someone else.

"Last week I was with Kate's uncle who told me about his training back in the 80's in Glasgow when his professors World-renowned mentor used to say that 'Change is possible' when we just stop and take the time to remember..."

18. SELECTIONAL RESTRICTION VIOLATION
(You can tell John Grinder was a linguist with a title like this…)
– attributes intelligence or emotions to inanimate objects

A sentence that is not well formed in that only humans and animals can have feelings. As the listener is aware that the object does not have feelings they will identify with the feelings themselves.
A chair can have feelings...

The car knew how to get there.
The walls are listening; they have ears.
As you write your notes, you note that your pen sees these learnings too.

19. UTILISATION
Utilise all that happens or is said, using the client's language. Great for building rapport and compliance and used a lot in trance work to pace whatever is going on in the moment.

Client: I am not sold. Response: That's right you are not sold, yet, because you haven't asked the one question that will have you totally and completely sold.

... and as you relax and focus on imagining all the changes you are going to make, the sound of my voice will just blend into your own as you experience what it will be like ...

20. ANALOGUE MARKING –using voice or gestures to embed commands
Marking out a portion of the sentence verbally or non-verbally (with gestures) to put emphasis on the parts of the sentence you want them to pay attention to.

You can... go into trance... now...
Will you... let your eyelids close...

Distraction

The following patterns engage the conscious mind and create confusion. You may see transderivational searches going on during this time! These patterns allow the use of other patterns with suggestions to be 'slipped' in at the same time.

21. DOUBLE BIND

A paradox which on the surface creates free choice for the client but is only with a predetermined set of options. Whatever is chosen the desired outcome will occur.

You can change as quickly or a slowly as you want to now.

Will you take your bath before or after your bedtime story?

And that means your unconscious mind is paying attention or you are already relaxed completely.

22. AMBIGUITY – using words that sound the same.

A useful way to induce confusion, whereby you can embed other suggestions whilst the conscious mind is occupied.

a. Phonological:

Hear and Here. To and Too and Two. No and Know. Mind and Mind
As you sit... here... the sound of my voice

b. Syntactic:

Where the function (syntax) of a word cannot be immediately determined from the immediate context.
Hypnotising hypnotists can be tricky.
They are visiting relatives.

c. Scope:

Where it cannot be determined by linguistic context how much is applied to that sentence by some other portion of the sentence.

Your deep breathing and trance...
Speaking to you as a child...
The happy men and women...
The weight of your hands and feet...
The comfort of the couch and floor...

d. Punctuation:

I want you to notice your... hand... me the glass.
I was looking for my... tie... into this thought.

Milton: Putting It All Together

I know that you are wondering . . . and it's a good thing to wonder . . . because . . . that means . . . you are learning many things . . . and all the things…...all the things . . . that you can learn . . . provide you with new insights, and new understandings. And you can, can't you? You may understand this; one can, you know. It's more or less the right thing to do. And you are sitting here, listening to me, and you will absorb all these learnings, and that means that your unconscious mind is also here, and can hear what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell you, learn this or learn that, learn it in any way you want, in any order. Do you feel this . . . is something you understand? Because, last week I was talking to Peter who told me about one of the training courses in 1999 in London when he talked with someone
who said, "You know, a chair can have feelings . . .did you know that. Just imagine that.

Putting it all together some more: As we're speaking, you may be noticing… that you're looking at what you want from your life. And you may even find that that you're listening to my questions about what you want, you're becoming more aware, your becoming more aware that you know what you want. And as you sit here and listen to me now, you may even feel that all, all of your life experiences, every single one of them, are helping you to know right now what you want. All those thoughts you've had, all those thoughts you've had about your life could inform you, couldn't they? Now I know you're wondering which of the many roads you could travel would be better. You can know whichever road you choose will be perfect for you, and that you already know all the answers, don't you? And I'm wondering if you could begin now to consider what you'd love to happen next. What would leave you feeling really, really happy and having lots and lots of fulfilment?

CONCEPT IN ACTION:
Spend some time considering what areas of your life you could use the Milton Model in. Some examples include sales, marketing, presentations and keynotes speeches, leadership, parenting etc.

Select 5 patterns, pick an intention for your communication and then create sentences with that intention in mind that can be slipped easily into everyday conversation.

Remember, they may sound quite abstract at first, but when blended artfully with normal chatting, the listener will not even notice them. They are designed to bypass the conscious mind. You are hearing and reading them everyday yourself, the difference is that now you will start to notice them…. Won't you?!

Summary: Milton Model

☑ The Milton Model is a set of language patterns that provide a way of constructing sentences which are artfully vague and deliberately ambiguous so that people can take the meaning that is most appropriate for them.

☑ It's usage creates a light to deep trance in its listeners.

☑ It uses deletions, distortions and generalisations and other patterns to intentionally create ambiguity and deliver presuppositions for the purpose of:
- Pace the persons current experience and lead them into an altered state/suggestions.
- Loosen the listeners model of the world by guiding them linguistically to consider what is possible beyond their current thinking.
- Be purposely ambiguous and vague to bypass resistance by distracting the conscious mind.
- Speak directly to the unconscious and access its hidden resources.

See if you can spot how language is being used (and implied) in this ad from Rolex.

WHY THIS WATCH?
THIS WATCH IS A WITNESS.
TO WORDS THAT MOVED NATIONS.
IT'S DARED MEN FASTER, FURTHER.
WORN BY LUMINARIES, VISIONARIES, CHAMPIONS.
IT DOESN'T JUST TELL TIME. IT TELLS HISTORY

ROLEX
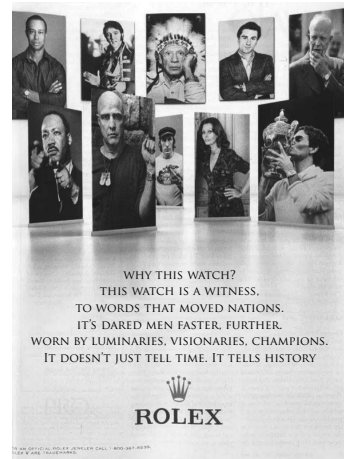
LANGUAGE TOOL 3 - THE META MODEL

The Meta Model language patterns were one of the first patterns modelled by Richard Bandler and John Grinder from the questioning style of two prominent psychotherapists, Fritz Perls and Virginia Satir. They were experts at using these patterns skilfully and unconsciously to recover missing information from their clients.

The Meta Model is known as the model of 'specificity' by using language to clarify language and to re-connect abstract language with experience.

How We Construct Our Reality

Let us just pause for a minute and remind ourselves about the filters that keep arising in this language module. We are inundated with information through our five senses, and we code, order and give meaning to our experience in words, sounds, pictures, feelings, tastes and smells (our reality). To describe the rich sensory experiences, past and present, we use language to attempt to convey it in words. Our language becomes a "map" of the "territory" of our constructed reality.

In order to reduce the overwhelming amount of information we receive and to be sane, we reduce and change the input of experience in three ways: Deletion – we leave out much of the input. Distortion – we change the input to make it fit our model of the world through the filters of our perception. Generalisation – we create categories or classes from single examples, by chunking.

To communicate verbally, we repeat the process of deletion, distortion and generalisation by: Deleting or selecting information to put into words, or Distorting by giving a simplified version which generally distorts the meaning, or generalising by minimising all the exceptions that would make conversation very lengthy.

In other words, the information that we filtered on the way in gets re-filtered when we put that experience into words via the use of language. So by the time we relay our experience verbally it has been filtered twice. The words we use are not the experience they represent. Language is a set of labels for an experience. Language is not reality.

Meta means above or beyond. The meta model is a model of language used on language, which clarifies language itself. **'Deep Structure' is our pure experience, and exists at an unconscious level. We transform that deep structure or pure experience into a form that we can communicate, our verbal and non-verbal behaviours, our 'Surface Structure'.**

The purpose of the Meta Model is the creation of a set of language patterns and questions that reconnects the deletions, distortions and generalisations with the experience that generated them (the deep structure), taking abstract language to specific.

What is the Meta Model used for?

When we ask clients to become more specific, we are assisting them to recover from their deep structure, the deletions, distortions and generalisations that have created the perception of the problem as a problem. In short, we use the Meta Model to assist individuals to come out of a problem state with the intention of increasing choice.

It is equally as useful in other contexts such as business, home, relationships... although the meta model comes with a *usage caution*, see the meta monster warning later!

So the Meta Model is used to:

- Gain more specificity and clarify meaning
- To recover information from the speaker's Model of the World
- Challenges any imposed rules and limits in someone's thinking, identified in their language
- Provide new options by reconnecting with the deep structure and the original internal experience as well as highlighting the rules and limits in peoples language and thoughts
- To bring someone out of trance

The Meta Model contains 13 patterns. Questions/responses are asked to recover information and challenge phrases containing deletions, distortions and generalisations.

Pattern	Response	Prediction/Purpose
DISTORTIONS		
1. Mind Reading: Claiming to know someone's internal state. Ex: "You don't like me."	"How do you know I don't like you?"	Recovers source of the information.
2. Lost Performative: Value judgements where the person doing the judging is left out. Ex: "It's bad to be inconsistent.	"Who says it's bad?" "According to whom?" "How do you know it's bad?"	Gathers evidence. Recovers the source of the belief, the performative, strategy for the belief.
3. Cause - Effect: Where cause is wrongly put outside of self. Ex: "You make me sad."	"How does what I'm doing cause you to feel sad?" "How specifically?"	Recovers the choice.
4. Complex Equivalence: Where two experiences are interpreted as being synonymous. Ex: "She's always yelling at me, she doesn't like me."	"How does her yelling mean she doesn't like you?" "Have you ever yelled at someone you liked?"	Recovers Complex Equivalence. Counter example.
5. Presuppositions: Ex: "If my husband knew how much I suffered, he wouldn't do that." There are 3 presuppositions in this sentence: 1) I suffer, 2) My husband acts in some way, and 3) My husband doesn't know I suffer.	1) "How do you choose to suffer?" 2) "How is he (re)acting?" 3) "How do you know he doesn't know?"	Specify the choice & verb & what he does. Recovers the internal representation & the complex equivalence.

Pattern	Response	Prediction/Purpose
GENERALISATIONS		
6. Universal Quantifiers: Universal generalisations like all, every, never, everyone, no-one. Ex: "She'll never listen to me."	Find counter examples. "Never?" "What would happen is she did?"	Recovers the counter examples, effects & outcomes.
7. Modal Operators a) of Necessity: As in should/shouldn't, must/must not, have to, need to. Ex: "I have to care."	"What would happen if you did?" ("What would happen if you didn't?") and "or..."	Recovers the effects and outcomes.
b) Modal operators of Possibility (or impossibility): As in can/can't, will/won't, may/may not, possible/impossible. Ex: "I can't tell my boss the truth."	"What prevents you?" ("What would happen if you did?")	Recovers causes.
DELETIONS		
8. Nominalisations: Process words that have been frozen in time, making them nouns. Ex: "There is no communication here."	"Who's not communicating what to whom?" "How would you like to communicate?"	Turns it back into a process, recovers deletion & Ref.Index.
9. Unspecified Verbs: Ex: "He rejected me."	"How specifically?"	Specifies the verb.
10. Simple Deletions: Ex: "I am very uncomfortable."	"About what/whom specifically?"	Recovers the deletion.
11. Lack of Referential Index: Fails to specify a person or thing. Ex: "They don't listen to me."	"Who specifically doesn't listen to you?"	Recovers Ref.Index.
12. **Comparative Deletions:** As in good, better, best, worst, more, less, most, least. Ex: "She's a better person." "That's too expensive."	"Better than whom?" "Better at what?" "Compared to whom/what?"	Recovers comparative deletion.

Tips for Excellence

• In statements that contain more than one pattern, listen for tonal emphasis and spot any physiology that emphasises a particular pattern. These are the elements that are likely to be the most important and would be helpful to challenge. Eg. Modal operators (should, must etc) can sometimes be accompanied by a state of tension. If you change the words, we free ourselves from the linguistic boundaries we use. Think now of something that you really 'should' or 'must' do. Maybe a piece of work, a phone call, the ironing etc. Now change the structure of the sentence so you replace the modal operator. "I really must finish that paper" changes to "I'm looking forward to completing that paper this afternoon." If you change the words, you will spot a shift in your state too.

• Get to know when to challenge statements. We use deletions, distortions and generalisations constantly in our language. Not everything needs challenging! Use your calibration skills to pick up on incongruency, limiting beliefs and any missing parts of the puzzle that tell you 'how' they do their problem whereby recovering that information will help them move towards what they want.

• Equally, if it is in your communication with others, select when gathering more information will be helpful and useful to you, rather than just asking the question because you notice the pattern. Take care to avoid becoming a meta monster!

Going Meta – avoiding the monsters!

You may have noticed by now that the questions to recover the information can seem quite.... abrupt! Some people have been known to get carried away with this model and use it on their spouses, bosses and children. Used un-skilfully, it can be a rapid rapport breaker!

Use the following guidelines to use the meta model expertly and gently.

1. Gain and maintain rapport.

2. Pace your client, this can be in the form of feeding back to them what they have just said before asking the question.

3. Use softening frames before your questions such as
    a.   I'm wondering…
    b.   That's interesting…can I ask you a question…
    c.   I'm curious…

4. Ask the meta question with a soft, gentle, inquisitive tonality and physiology and a smile never goes a miss too! Remember, if you can spot the pattern in them, it's quite probable that you use it too.

Using the Meta Model

Apply to self: Self Coaching

Start noticing your own internal dialogue. If you are not being at your best within a particular context, take note of the patterns that you are using in your own internal chatter. Now, identify whether they are distortions, generalisations or deletions and use the relevant question to challenge this statement. Notice what happens to your perception of the problem or experience after this has been challenged.

Get started! Select a reoccurring internal thought right now that bullies you or sabotages your good efforts and challenge it.
The more you become aware of your internal dialogue, the more you can challenge it on a daily basis. Now, remember the presuppositions we covered earlier? Replace that with a presupposition of what you want… or even better, who you now know you are!

Apply to others: Concept in Action

Have a think about how you can use the meta model within various contexts of your life such as in meetings at work, during communication with family members etc.

The following real life example demonstrates how these questions can be used in everyday conversations. You will notice how many possible challenges there are and by using his physiology and tonality as a guide we were able to shift his perception of the problem using the meta model and other language tools.

Hiran was a high achiever who took great pride in his work (his words!). He was preparing to deliver a presentation at work to all of his colleagues. This is how he described it to us in one of his sessions.

Hiran: *"I'm terrified. I don't do presentations, I'm no good at them. I stumble over my words and start flushing. Everything is riding on this, I don't know how to get over it."*

[Now there are lots of statements within that sentence which could be challenged, but it's important to select which one. When he spoke he put particular emphasis on the word "Everything" and his shoulders dropped when he said it. This was a clue…]

COACH: "Hiran, I appreciate how terrifying it must seem for you. Can we explore this a bit more? {he nods} You say that everything is riding on this, I'm curious, is it really … everything?"**[Challenges the generalisation]**

Hiran: *Umm.. {shrugs shoulders, does a transderivational search}.. well, no, it's just that I need to do this well, as promotion will be riding on it. {he laughs and sits up straighter, then says}.. ok, so that sounded a bit dramatic, but yes, the promotion is really important to me.*

Coach: Ok, so is it possible to get the promotion even if the presentation didn't go as well as you'd hope? [this challenges the modal operator of necessity which implied that he needed to deliver a good presentation, and that meant he'd get a promotion (complex equivalent)]

Hiran: *Er.. yes, I guess so. Others have been promoted by acquiring new client accounts.*

Coach: Ok, so there are other ways to get over this situation [using his metaphor] and still get a promotion. {Hiran nods, smiles, sits even more upright and takes a deep breath}.
Well, that's great news. That makes it easier to get over, doesn't it?! {he nods and smiles again} So, Hiran tell me, has there ever been a time when you have presented well? [this challenges his original statement that he's no good at them (implies never) and his generalisation that he doesn't do presentations}

Hiran: *{he shifts from side to side and does another transderivational search} Yes, {he laughs} in football I coach and teach all the lads techniques. They seem to listen and get what I am saying…. Actually, I've done a presentation in my old job where all my colleagues told me it was great. I'd forgotten about that….*

The rest of the session was spent helping Hiran pull across the resources from these other contexts for his upcoming presentation. The perspective change he had during the above conversation whereby he realised that there was far less riding upon it than he thought was a huge shift for Hiran. That in itself meant he was far more able to focus on his capabilities to make the presentation great.

Summary: Milton Model

☑ Going 'meta' is going into specificity.

☑ By using the meta model you are recovering information and reconnecting with the original experience by removing the deletions, generalisations and distortions.

☑ You can use meta model to chunk people down (this is explained next) that are talking in 'big picture' abstract terms to get to the details.

☑ Select your times to use it to avoid becoming a meta monster! What is your outcome for asking the question? Is it purposeful, or just because you can?

LANGUAGE TOOL 4: HIERARCHY OF IDEAS

The Order of Thinking

As you have discovered through learning these models, language, by the nature of its abstraction, can cause trance to occur in a person or can be used to bring someone out of trance. By changing our language, we can affect the other person's state and their behaviour.

By changing the level of abstraction that someone is thinking on (deductive or inductive), we can change their perspective and choices available to them. We do this by 'Chunking'. The term chunking originates from the computer world meaning to organise information into groups.

Chunking

Moving a "chunk", or a group of bits of information, in the direction of a deductive or inductive conclusion through the use of language.

Chunking Down (Deductive)

Reasoning from the general to the specific. The Meta Model is an example of this type of language.

To chunk down, ask the questions:
"What specifically . . .?"
"How specifically"
"When specifically?"

This leads to distinctions.

Chunking Up (Inductive)

Drawing a general conclusion (abstract) from specific facts. The Milton Model is an example of this type of language.

To chunk up ask the questions:
"What's the purpose of / For what purpose...?"
"What is this an example of . . .?"
"What's the intention of...?"
"What does that get for me/you? "

This also leads to agreement.

When you chunk up you will start getting into the realm of nominalisations. You will recall from earlier in this module that it is a noun describing a state of being which exists in name only. It can be a verb or another process word that has been formed into a noun. It is not a tangible item (i.e. Fulfilment, Peace, Oneness, Happiness, Existence, Divinity, Decision, Realisation, Thought), but is a label for an experience that is the overlying purpose.

Chunking laterally
Keeping at the same level of generality.
To chunk laterally ask the question:
"What are other examples of this?"

Successful negotiation involves the ability for one to chunk up, find connections and relationships by chunking laterally, and then chunking back down and relating to the current situation.

A key part to this is only to chunk down as quickly as you can m maintain rapport.

Lateral Thinking
Lateral Thinking was a term used by Edward DeBono to describe how he was able to get his clients to expand their thinking. He would ask his client to chunk up one level and then ask the client what else this would relate to. So have your client chunk up to find connections and relationships and then chunk down to relate these new learnings to the current situation.

There is more powerful in abstract ideas because they control the concrete ideas. Since all change takes place at the unconscious level and this requires trance, chunk up!

TECHNIQUES FOR IMPROVED RELATIONSHIPS
TECHNIQUE: PARTS INTEGRATION
Incongruence and 'parts'
Internal conflict is disagreement between two metaphorical parts of us that are seemingly incompatible. The resulting effects of this are that well known feeling of "part of me this… part of me that". "On one hand… on the other hand…" It may just be that feeling of being out of sorts, or just not yourself. This is frequently termed as incongruence.

2/2
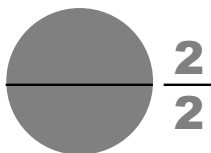
Two Halves

Both of these parts are trying to obtain something of importance for you. This technique resolves internal conflict by chunking up into the realms of abstraction in order to find the overall positive intention behind each part. When chunked up high enough the intention will often be the same or very similar. It is from here that agreement is possible and the part can become reintegrated as part of the greater whole. This leads to a sense of alignment, balance and congruence.

PROCESS: Parts Integration

1. Identify the conflict and the parts involved.

2. Have the Part which represents the unwanted state or behaviour come out on the hand first: I wonder if I can talk to this part. Which hand would it like to come out and stand on?

3. Make sure that the client has a V-A-K image of the part as it comes out on the hand. What does it look like?

4. Elicit the "Opposite Side/Part" to come out on the other hand: I'd like to talk to the Part with which this Part is most in conflict, the flip side of the coin, ask it come out and stand on the other hand. What does this part look like?

5. Separate intention from behaviour: Reframe each part so that they realise that they actually have the same intention by chunking up.

6. Chunk up by asking: "What is the intention...?" or "For what purpose . . . ?". Begin chunking up first with the part that has the unwanted state or behaviour. Treat each part equally and with respect. Point out that both parts have the same or similar positive intentions, that they both want the same things.

(a) Now, have the parts notice they were once part of a larger whole.

(b) What resources or attributes does each part have that the other part would like to have? (optional)

(d) Ask whether Part X wants to communicate something to Part Y, and vice versa – negotiate between the parts (optional)

7. Let the hands come together and at the same time have the internal images begin to merge.

8. Take the integrated part inside and have it merge into the wholeness inside.

9. Test & Future Pace.

Tips for Excellence
1. Personify the parts - create a VAK representation of the parts (this embraces the metaphor).

3. Make sure the client stays associated with the positive intentions – 'world peace' is not probably associated. Ask 'so what would world peace do for you?'

4. Point out to the client when the hands are coming together – 'are you doing this deliberately?'

5. Chunk up high enough to get a high-level nominalisation (e.g. peace, fulfilment), and be prepared to chunk higher if the hands do not come together).

TECHNIQUE: THE AGREEMENT FRAME

Disagreement is as common externally as it is internally. When you hear someone say to you "I understand what you're saying, but…." or "I think it's a good idea but…", how do you feel? How much do you believe them?

The words "but" and "however" linguistically negate whatever statement came before it. So, if you were to tell someone that you agree, appreciate, or respect some element of their message, and then follow that up with the word, "but" or "however" you have just negated your previous statement. So what if you had a way of respecting the other person and finding a way to reach agreement or give feedback leaving them feeling like they've been respected? Well, the agreement frame provides just that.

Outcome: To be able to maintain rapport with any person during a conflict.
To successfully provide a space for safety for the other person(s) to hear your viewpoint, while still being able to express theirs.
To reach agreement with mutual respect

PROCESS: The Agreement frame

Eliminate: "I Understand"
"But"
"However"

Replace with: "I agree…and…"
"I appreciate…and…"
"I respect…and…"

Example: "I like your haircut but it looked really good short too".
vs
"I like your haircut and it looked really good short too".

When you've got the hang of it you can start pacing their experience and use some of your persuasive language patterns with sophistication.

"I understand that you're tired and want to go home but we need to get this done".

vs

"I know that you are tired and want to go home (paces their experience). I appreciate its exhausting and that's why if we get our heads down and have one last burst of energy we can get this done really quickly. Think how much more satisfied you'll feel when it's done knowing you can get a good nights' sleep".

Tips for Excellence

• They may sound a bit unnatural as you read them and they become more natural with the correct voice tone, pauses and rapport between the two people. Additional words can be added to soften the sentences as you saw in the second example, and you will soon find your own way of 'embellishing' the statements!

• Listen intently to them and strive to find something in their dialogue you can agree with, appreciate, or respect. Think big – what can you find in their message that you appreciate, or in their character or delivery that you can respect.

• For the best results, make sure your response is at least one logical level higher than theirs on the hierarchy of ideas.

TECHNIQUE: The negotiation Model

When two parties disagree upon the specifics, they can often become stuck and no nearer to reaching resolution. The way to move beyond this is to chunk up to find an intention that both parties agree on.

PROCESS: The negotiation Model

1. Create rapport with both parties

2. Discover the positions of each of the parties in conflict

3. Make sure that agreement is possible and that both parties have the autonomy to make a decision

4. Begin with one side (generally the least solid side) and Chunk Up the Hierarchy of Ideas until you get beyond the boundaries of what the position originally was. You will know this when the original position becomes meaningless. It is important to keep them associated while chunking up.

5. Chunk Up the other side using the same technique.

6. Separate intention from behaviour and use a conditional close such as:

   "So, if you get [highest intention of both parties] then we can find a way to do this, can't we?

7. Continue to chunk both parties down only as quickly as you can maintain agreement and the rapport within the group

8. If rapport lost – reuse your questioning skills to chunk the objecting party back up to the last point of agreement, then chunk back down on a different path or topic

METAPHORS

LANGUAGE TOOL 5: METAPHOR
The power of metaphor

> " *A way of understanding, expressing or experiencing one kind of thing in terms of another* "

Metaphors are used in everyday language. They convey a meaning that is far beyond the metaphor 'package' in which it is delivered. We use and hear them so frequently that is easy to overlook how meaningful they are. A good metaphor can create thousands of words and pictures for the listener.

We can use metaphors to portray a complex message. We will show you the skill of creating useful metaphors for working with clients, delivering presentations, writing, teaching, or positively influencing people you encounter.

We'll also touch upon metaphors that are used within our day to day environment and how they can give us clues into the deeper structure of someone's thinking.

What is a metaphor?

A metaphor is any story or figure of speech implying a comparison. When you think back to the hierarchy of ideas, metaphors chunk laterally. They include simple comparisons or similes and longer stories. Metaphors communicate indirectly. Simple metaphors make simple comparisons: as white as a sheet, as pretty as a picture, etc. A simple metaphor, or **'Shallow metaphor'** told as a story, can illuminate the unknown by relating it to what you already know.

'Complex' or **'Deep metaphors'** are stories with many levels of meaning. Telling a story elegantly distracts the conscious mind and activates an unconscious search for meaning and resources. As such, it is an excellent way of communicating with someone in a trance. Erickson made extensive use of metaphors with his clients.

The unconscious mind appreciates relationships and symbology. Dreams make use of imagery and metaphor; one thing stands for another because they have some feature in common.

Metaphors to portray a message

The beauty of metaphors is that everyone will make sense of them in an individual way and, everyone will take a different message from them. If a story shares similarities to that of their current situation, by relating to it, it gives the listener the perspective of hearing their experience in a different way. This can provide them with an objective perspective which provides options and new learnings, it can give them access to new resources they didn't realise they had or provide them with a new, better strategy.

Let's get technical!

There are certain key rules to creating a successful metaphor which we are about to guide you through. Bear with the technical stuff (we want to share it with you as a starting point as the formal way of creating them). It will become clear and easy when you start to create your own and we have put in key points for you.

To create a successful metaphor, one that will point the way towards resolving a problem, the relationships between the elements of the story need to be the same as the relationships between the elements of the problem. Then the metaphor will resonate in the unconscious and mobilise the resources there. The unconscious gets the message and starts to make the necessary changes.

You can plan out stories in advance or determine what stories you tell (and tell well) and adjust these stories so they create the effect you want. The major purpose of a metaphor is to pace and lead a client's behaviour through a story and what is critical are the order and sequence of the internal representations you lead the client through.

Metaphor Construction

The major points of construction consist of:

1. Displacing the referential index from the client to a character in a story.

2. Pacing the client's problem by establishing behaviours and events between the characters in the story that are similar to those in the client's situation.

3. Accessing resources for the client within the context of the story.

4. Finishing the story such that a sequence of events occurs in which the characters in the story resolve the conflict and achieve the desired outcome.

PROCESS: Generate a metaphor

The steps to generating a metaphor (with a few additional options when you are familiar with the other topics mentioned) are as follows:

Gather information of the present situation and list its elements

1. What is the presenting problem/internal conflict? Identify the sequence of behaviour and/or events in question: This could range from confusion, a significant challenge, a conflict between internal parts, a physical illness, to problematic interrelationships.

2. What is the pattern they are running in their behaviour that is resulting in the current outcome? Carry out a strategy analysis of client: Is there any consistent sequence of representations contributing to the current behavioural outcome? HOW are they creating their current situation?

Key points: note the current situation (the start of the journey) and the elements of the current behaviour, so they are ready to map across into your story later in the process

Decide upon what message it is you wish to give and the resources needed

3. What desired outcome would they like? Identify and determine the desired new outcomes and choices: This may be done at any level of detail. It is important that you have an outcome to work for as the metaphor will be the story of the journey from the present state to the desired state (where they currently are to where they want to be). So, what is the message you want to give that reflects this journey and moves them away from their current situation?

4. What resources are needed? Check you have elicited the current state and the desired state. You will be designing your metaphor using the state that you wish to elicit and the resources you have identified are needed. What other resources does the client have that you could use? Would a different perspective help move them from their problem/conflict?

[MORE ADVANCED OPTION] Establish anchors for strategic elements involved in this current behaviour and the desired outcome. For instance, on one knee you might anchor all of the strategies and representations that stop the client from having the necessary choices; on the other knee you might anchor any personal resources (regardless of specific contexts) that the client may have.

Key points: note the desired outcome (the end of the journey) and resources needed ready to map these across in the next step.

Create a logical, smooth story; Choose different elements and an appropriate, parallel context (The story must be logical and match the listener's experience and all transitions must be smooth)

5. Select elements for the present state and the desired state in the story; that is the people, the places, the objects, activities, time, not forgetting the representational systems and submodalities of the various elements.

6. Choose an appropriate context for the story. Pick one that will interest the other person, and replace all the elements in the problem with different elements, but hold the relationships the same. Plot the story so that it has the same form as the present state and leads through a connecting strategy to a resolution (the desired state). Pace the client's issues by establishing behaviours and events in the characters in the story that are similar to those in the client's situation. The storyline captivates the conscious mind and the message goes to the unconscious mind.

7. Displace referential indices: Change the referential indices from the client's experience to reflect the character's and object's (either fictional or real) in the story. Map over all nouns (objects and elements) to establish the characters in the story. The characters may be anything, animate or inanimate, from rocks to forest creatures to cowboys to books, etc. What you choose as characters is not important so long as you preserve the character's relationship to the client. Very often you may want to use characters from well-known fairy tales and myths.

8. Establish a relationship between the client's situation and behaviour, and the situation and behaviours of the characters in the story. Map over all verbs (relations and interactions). Assign behavioural traits, such as strategies and representational characteristics, which parallel those in the client's present situation (i.e. pace the client's situation with the story).[Make use of any anchors you have established previously to secure the relationship].

9. Access and establish new choices strategies and resources for the client in terms of the characters and events in the story: This is done within the framework of reframing or re-accessing a forgotten resource, [again, using any appropriate pre-established anchors if you have set these up]. You may choose to keep the actual content of the resource ambiguous allowing the client's unconscious processes to choose the appropriate one.

10. Design the content of the story Use ambiguities, direct quotes and other language patterns to break up sequences in the story and redirect any conscious resistance. Conscious understanding does not necessarily interfere with the metaphoric process, but you aim is to avoid it being too obvious.

Key points: *Design the story by mapping across into another context: the characters, elements of behaviours and resources, relationships and the journey from the present to desired outcome. Fill this story out with mesmerising content.*

Finish the story with the desired outcome

11. Provide a resolution. Finish the story so that a sequence of events occurs in which the characters resolve the conflict(s) and achieve the desired outcome. Keep the resolution as ambiguous as necessary to allow the client's unconscious processes to make the appropriate changes and personally work out the resolution.

12. Collapse the pre-established anchors (if used) and provide a **future pace,** if possible, to check your work. Put simply, take them to a time in the future relevant to the context of the problem and encourage them to notice and design what is different and more advantageous to them.

Key points: Ensure your story reaches the desired outcome and has taken them on the journey. Give the recipient space to find their own meaning and take them to another situation in the future so they can rehearse it with their new learnings

Concept in Action
The following is what we consider a fantastic example of a metaphor created by one of our home study students, Helen. We will leave you to take your own meaning from it.

"The candle lay in its box in the drawer. It had been there since Christmas when it had stood erect in the middle of the table centre amidst all the celebrations. But that seemed so long ago. With instant light at the flick of a switch, who needed the candle? What use could it possibly have? So there it lay day after day in its dark box. One day the drawer was suddenly yanked out and a hand scrabbled around in the dark until the fingers wrapped around the candle. It was pulled out into pitch darkness, hurriedly placed on a saucer and lit. As its light filled the room, the outlines of the kitchen cupboards, the over and the fridge became clear. Apparently there had been something called a 'power cut'. That evening the candle shone brightly. It enabled food to be prepared and ate. It allowed the family to sit around the table, play a game and have quality discussion time. It helped the children to safely climb the stairs and prepare for bed and it shone proudly in their bedroom until they went to sleep so they weren't scared of the total darkness. Everyone appreciated how many ways the candle had enhanced their evening and acknowledged that without it they would have been left unable to cope. After that, the candle was placed in a decorative holder and lit from time to time, just for pure enjoyment."

By Helen Jones (NLP Practitioner Homestudy student)

Self Coaching

The metaphors used ourselves in everyday conversation give huge clues as to our deeper structure thinking and submodalities which we explore in the next module. "It's like the weight of the world on my shoulders" "I feel stuck" I just need to get through it", "I feel on top of the world" are all examples of the way people are unconsciously representing and comparing their current situation.

Metaphors are used in the basis of coaching in disciplines such as metaphor therapy and clean language, where they can be explored in-depth using skilful questioning; from here changes to the metaphor can be made to change the experience. For now, it is useful to notice these metaphors and get to know what they represent for you, as well as recognise them in others so you can notice any accompanying submodalities.

Over the next week, listen out for metaphors in other people's language. Listen acutely and you will start to notice people use them all the time to describe their experience. They represent to them far more than any words would ever be able to articulate.

Now start paying attention to how you experience the world. Listen to yourself speak and start to notice what metaphors you are using. For any that you notice, consider the richness of what that metaphor means to you. How does that represent your experience?

Finally, try it the other way around. Select a situation or state and ask yourself, when you are in that situation or state, that's like what? This question will naturally produce a metaphor.

Tips for Excellence

✓ The person needs to understand the metaphor, so find something that relates to the recipient as opposed to you!

✓ Map out the persons problem and find a metaphorical connection that you can use. Define the problem/challenge and the elements in it e.g:

Huge Challenge – climbing a mountain

Past upset – a wound

Find symbolism that the recipient can relate to (NB: there may be more than one element that is contributing to the problem)

✓ Find what their desired outcome is and find something that the person enjoys that can be incorporated into the metaphor

✓ Make the story mesmerising by using sensory rich language

✓ If the metaphor is too obvious the recipient will get involved consciously and it will engage the unconscious far less. This can be more like 'giving advice' instead of the recipient generating their own learnings and solutions. So make it as ambiguous as possible.

✓ To become less obvious in your metaphor writing, model the other person. Think, if I was them in that situation, what would that be like? What resources are available to me? Then, design what/who that person could be, what could the resources and other elements be and how do they get to their desired outcome

✓ Never explain the meaning of your metaphor to a client! You will rob them of the experience of taking their own learnings from it. We want change for the client to be 'generative'; that is, we assign the meaning over to the client allowing them to come up with multiple meanings for themselves. These meanings are often far more profound than the one that the metaphors was meant for in the first place!

✓ You will be able to calibrate as to whether a person is connecting with the story by observing their state and the strength of their response. The stronger the reaction - the more likely you have activated unconscious learning and resources.

Summary:

☑ Stories and metaphors enlighten whatever it is that you are talking about in all walks of life, not just therapy. They trigger people's imagination and can be used across contexts.

☑ Metaphors are used in everyday language and give us huge clues into others thinking.

☑ To create a metaphor follow the following principles:

☑ Elicit the current situation (the start of the journey) and the elements of the current behaviour, so they are ready to map across into your story later in the process.

☑ Elicit the desired outcome (the end of the journey) and resources needed ready to map these across in the next step.

☑ Design the story by mapping across into another context: the characters, elements of behaviours and resources, relationships and the journey from the present to desired outcome. Fill this story out with mesmerising content.

☑ Ensure your story reaches the desired outcome and has taken them on the journey. Give the recipient space to find their own meaning and take them to another situation in the future so they can rehearse it with their new learnings.

We would like to close this section with a story that resonates with us as we are constantly challenged with our abilities to create a work-life balance…

A few years ago, a very rich businessman decides to take a vacation to a small tropical island in the South Pacific. He has worked hard all his life and has decided that now is the time to enjoy the fruits of his labour. He is excited about visiting the island because he's heard that there is incredible fishing there. He loved fishing as a young boy, but hasn't gone in years because he has been so busy working to save for his retirement.

So on the first day, he has his breakfast and heads to the beach. It's around 9:30 am. There he spots a fisherman coming in with a large bucket full of fish! "How long did you fish for?" he asks. The fisherman looks at the businessman with a wide grin across his face and explains that he fishes for about three hours every day. The businessman then asks him why he returned so quickly. "Don't worry." says the fisherman, "There's still plenty of fish out there."

Dumbfounded, the businessman asks the fisherman why he didn't continue catching more fish. The fisherman patiently explains that what he caught is all he needs. "I'll spend the rest of the day playing with my family, talking with my friends and maybe drinking a little wine. After that I'll relax on the beach."

Now the rich businessman figures he needs to teach this peasant fisherman a thing or two. So he explains to him that he should stay out all day and catch more fish. Then he could save up the extra money he makes and buy even bigger boats to catch even more fish. The he could keep reinvesting his profits in even more boats and hire many other fisherman to work for him. If he works really hard, in 20 or 30 years he'll be a very rich man indeed.

The businessman feels pleased that he's helped teach this simple fellow how to become rich. Then the fisherman looks at the businessman with a puzzled look on his face and asks what he'll do after he becomes very rich.
The businessman responds quickly "You can spend time with your family, talk with your friends, and maybe drink a little wine. Or you could just relax on the beach."

LANGUAGE TOOL 6: REFRAMING

The meaning of any experience depends on the frame we have around the experience, or the context of the experience. As an example, if you were asked, "What does a whisper mean?" you might respond with "Well, a whisper all by itself doesn't have any specific meaning." What if you were in a room full of people who were all whispering back and forth to each other, what kind of meaning would that whisper take on for you? What if there were a child leaning into your ear telling you something? What about talking to a physician in a hospital, or nurses whispering in a huddle with the doctor outside of your room? What about an instructor in the front of a room talking really loudly and then, whispering a word or two? What do these situations do to the meaning of a whisper?

There are many types of frames, such as the following:

Agreement "I agree and . . ." (compare to 'I agree but….', or 'I agree however…')

Evidence "When do you have it?", "what is your evidence for …". For outcomes, challenges,
disputes

Backtrack Puts the focus on recent events. Summarise outcomes to close a meeting, or agreed points during a meeting. Clarifying views expressed during a discussion.

Relevancy Establishes outcomes for discussions, and helps keep people on track.

Contrast To compare the price to the value during negotiations.

LISTEN
to our audio tutorial on 'Reframing' here:
http://bit.ly/1ju21AU

Ecology "Is the outcome appropriate?" "What will you gain/lose if it does/does not happen."

As If Pretend you already have it. Can be a conditional close.

Purpose "For what purpose . . ."

Outcome "What do you want?" "What would you like to happen?"

Problem "What's wrong?" "What's not working well?"

What If "What would happen if . . ."

Open "Are there any questions or clarifications . . .?"

Changing the frame or the context around a specific experience immediately changes the meaning of that experience. The process of learning how to most effectively change the frame of any experience is called 'Reframing'. For example, using the 'as if frame', you pretend that some event has happened by thinking 'as if' it has already occurred. This encourages creative problem solving by mentally going beyond apparent obstacles to desired solutions.

REFRAMING

Reframing is the process of making a shift in the nature of a problem It's like if you take a picture in an old frame and change it to a new, different frame, it will show up different elements within the picture and give it a new meaning. You will experience the picture in a different way. So reframing is the process of changing a negative statement into a positive one by changing the "frame" or reference used to interpret the experience. If all meaning is context dependent, and if you change the context or content, then you will change the meaning. All content can be reframed simply by changing the structure, the process, or the context. This change is done using the auditory digital modality.

THE BASIS OF ALL REFRAMING IS TO SEPARATE Intention from Behaviour AND CONSEQUENCE. Intention is the opposite of consequence. Intention is how you precede an action or behaviour, and consequence is what happens at the end of the action.

Intention   to   Behaviour   to   Consequence

CONTEXT REFRAME

I'm too . . . -or- He's too . . . or any exaggeration about a behaviour.

A context reframe is where the meaning changes into a more useful one when we consider the same behaviour in a different context or situation. Ask, "When else would this behaviour be effective?" Or,
"Where would this be an appropriate response?"

Examples:

1. Rain for a farmer (good) vs. Rain at a picnic (not good):

It's too wet for a picnic.

2. Damage to a house from a flood (not good) vs. The insurance money (good):

It's awful that we have had a flood. Isn't it great that the insurance will more than cover it.

3. Father thinks daughter is too head strong (not good) vs. She'll be able to stand up for herself (good).

Here are some different contexts: location, space, frame size, time, duration, circumstances, family, business, age, resources, intention, opposites.

CONTENT / MEANING REFRAME

"Whenever 'X' happens, I respond 'Y'." (X = Y)

Her not calling me means she is annoyed with me

My bosses shouting makes me anxious

A meaning reframe is where we can place a different meaning on the same behaviour, other than the (negative) meaning that someone has placed on it. They tend to be obvious in cause and effect and complex equivalent statements.

If a person is involved in an undesirable experience, think of another meaning for the same behaviour that will change their response. Ask yourself, "What else could this behaviour mean?" or internally think of an opposite frame or a different meaning. "What is it that this person hasn't noticed (in this context) that will bring about a different meaning and change their response (behaviour)?"

CONCEPT IN ACTION:
Ayo has a tendency to see their life as bad – change the context to compare it to third world countries, and it changes the meaning of 'bad'. "How good would your life seem in you lived in Ethiopia?"

Sophie considers herself a perfectionist in her tidying and home organisational skills – "how great is that skill at work for projects that require focus on the fine details – I bet you're always popular with your boss?!"

Chris has been made redundant "Fantastic that gives you the opportunity to re-evaluate what you want to do with your life and where you are going. Others are desperate for the break in order to do that" or simply "What a fantastic opportunity…"

Summary:

☑ Change the meaning by changing the frame around it.

☑ Consider, what would they like it to mean or where/when (in what context) would this be useful.

☑ In what frame could this be a powerful resource?

☑ You can start using frames within your everyday life- try out some of those mentioned in your next meeting, or the act as if frame next time you could do with more resources.

☑ What positive angle has someone missed?

THE KEY TO A POSITIVE LIFE IS TO CONSISTENTLY REPRESENT THE EXPERIENCES THAT YOU HAVE IN A MANNER THAT EMPOWERS YOU TO GREATER RESULTS.

LANGUAGE TOOL 7: CLEAN LANGUAGE

Operating Cleanly

The concept of 'clean' and 'clean language questioning' derives from the exceptional NLP modelling work completed by Penny Tompkins and James Lawley on the psychologist David Grove.

David served as a consulting psychologist with the London Phobic Trust, and published a book with Basil Panzer, Resolving traumatic memories: Metaphors and Symbols in Psychotherapy and he wondered what it would be like to fully preserve and honour a client's experience with minimal interference by the therapist. He found that when their experience was kept 'clean' with minimal interruptions from the therapist, clients tended to find metaphors and symbols to describe their experiences; when he enquired further about these experiences using their exact words, their perception of the experience began to change.

He concluded that by 'interfering' with a client's description of their problems, the well-meaning coach can rob clients of the very experience needed to resolve their unwanted behaviours.

Content Installation/Imposition

So when a coach makes even minute changes to a client's words, the implications can be significant. These new words create different internal representations because they are deleted, distorted and generalised to form new re-presentations of the original meaning. This can mean that the session subtly moves in a direction determined by the therapist, and their map of the world, rather than the clients own experience of the solution. This is sometimes known as 'content installation' or 'content imposition'.

By unintentionally adding your own content you are changing your clients meaning of the experience, and may be installing emotions/representations that the client hadn't even thought of, making the problem far worse!
Even if your client ends up correcting you if you add your own content to a question or comment, they had to 'go there' to decide what you said was incorrect. You have already changed their internal representations of the experience. This is fine if your intention is to create a purposeful 'shift' for the client, but unless it is intentional, staying 'clean' gets a better result for your client.

Have you ever had an experience where you had a conversation with someone about a situation, and you have come away feeling much worse than before? Perhaps the other communicator in the conversation unintentionally influenced your internal representations of the original situation.

Let me give you an example: Think of the following: 'a dog in the garden…'

Now, as your coach, we could never correctly guess what type of dog you are imagining, what the dog is doing in the garden and what your imagined garden looks like. If we were to describe our 'mind read' of your 'dog in the garden' it is unlikely that we would describe it correctly. We may have a different dog in mind, doing different things in a very different garden and could influence you to think of 'our dog in our garden' – your experience would be influenced by ours and therefore you would 'lose' some of your own experiences. As your practitioners, it is not our right to give you the answers, especially from an NLP perspective, as we understand that 'We all have the resources already to achieve the results we want…'

Gary's relationship

Take the following example of a Gary that ended a long-term relationship because he realised that they were complete opposites of each other, and they ended up in conflict far more than they were happy. He was relieved it was over, and happy at the prospect of being single and free.

Cue conversation with 'helpful' friend: Gary: "My partner and I have split up".

Friend: "Oh mate, I'm so sorry, you must be feeling awful. Being single is so tough, especially at your age. I know… I'm there!"

Gary: (Thinking in his head and having 'go there' to create internal representations for each thought)...Yikes, should I be feeling awful? Is being single going to be tough? I'd been looking forward to it. I must be a bad person for not feeling awful. WAIT… no, it's just his opinion... slightly unconvinced now and feeling a little more awful than before...

He says: "No, it's ok, really, we weren't right for each other so I ended it and I'm actually looking forward to having some fun being single for a while".

Friend: So you want to be on your own? It's a lonely place mate! Still, whatever works for you... (Gary's face noticeably drops and eyes go into kinaesthetic which goes unnoticed by his friend. He's on a roll now!) ….. Umm, it's horrible having to end it though isn't it? The girl always goes a bit nuts. I've had them screaming down the phone at me telling me how much I've hurt them, not to mention the keys on the car...They're bonkers! I hate dealing with them, it's mega stressful. Makes you feel rubbish doesn't it? Still, you'll get over it buddy; it'll take some time mate, but you'll get there.

Gary: Umm yeah, thanks!….. (as he walks away head lowered to the floor… feeling, you've guessed it…. RUBBISH!) Ok! So, we've picked a situation with a pretty insensitive 'friend' to demonstrate the point, but situations happen like this every day!

Client: "I feel really angry about that"

Coach: "and I guess that means you are pretty frustrated too?" (They do now, as they've had to find what it's like to be 'frustrated' to decide if they are it or not!)

So be mindful to recognise the impact that your words, presuppositions and content impositions could have on your client. You may be dealing with vulnerable people, so operate cleanly and in a process orientated way to avoid unintentional impositions.

FURTHER READING
Clean Language - Revealing Metaphors and Opening Minds' by Judy Rees and Wendy Sullivan

What exactly is Clean?

Just take a moment to ask yourself:
When did you last have a conversation when you listened with your whole being, with the sole purpose of appreciating and understanding the other person and what they were saying? .....When the only agenda was that of the other person?

If it has been a while, which if we're truthful it has been for most of us, then allow yourself to envisage how a conversation of this quality would feel for the other person, and the opportunities and understanding that it would provide. Got it? That is one of the concepts of operating 'cleanly'.

So Clean Language is a technique for questioning and discussing, using and respecting the client's own language and the meanings that their language brings to them. It is the ability to know the profound effect of every word we, as coaches, use. The art of using Clean Language is to explore what lies beneath the surface of another person's language with awareness and in a pure, clean way. This lets the client's own thinking and feeling processes flow without imposing the helper's interpretation, choice of words or mind-set. Clean questions can be used to define structure, shift perceptions and create movement in the client's experience.

Clean Language

Using clean language for questioning is very simple:

✓ Be open, not knowing and selfless in your information gathering

✓ Listen in a curious, non judgmental attitude

✓ Question in the present tense to associate the client into the experience.

✓ Ask an initial 'clean question' by mirroring their previous words

✓ Listen to their words and metaphors in their answers and use these to ask another clean question, guiding them further into exploring their experience

The following clean questions are categorised to work with the client's current perception to develop it, explore it in time and move it towards a desired outcome, alongside eliciting the necessary conditions (their intention).

TECHNIQUE:
Developing

And… (mirror a summary of their previous words) is there anything else? (Allows then to decide whether all information has been obtained or if there is more information at a deeper level)

And what kind of ……? (Determines the attributes of the current perception)

And where/whereabouts is…? (Determines the location of the current perception)

And… (mirror their words) in what way? Allows them to answer in the way they choose)

And is there a relationship between …. And ......? (Determines the relationship between elements of the perception)

And when you (mirror their previous words)…. That's like what? (Invites a metaphor which then gets to the richer, unconscious experience)

Moving Time

And what happens just before …? (Moves time to before)

And then what happens/what happens next? (Moves time to after)

And where does /could ….come from? (Discovers the source)

Intention

And what would….. like to happen? (Establishes intention and desired outcome)

And what needs to happen for….? (Determines necessary conditions)

And can…..? (Determines necessary conditions and Intention)

Allison

Allison was a teacher in a rural school where she had been for 7 years. She came for coaching as she was dissatisfied with her job, and it was affecting all other areas of her life. She described how she liked teaching, but had always seen herself in management. She had a manager that took her for granted, and her colleagues talked down to her, as she wasn't in the management team. She found this demeaning and frustrating. The school she worked at was in a small town and no one ever moved on. She didn't think she was ever going to get a promotion, and she felt stuck.

Here is a short extract of her session from this point:

Coach: And stuck in what way?

Allison: Well, stuck as in there's no career pathway, its stagnant in the school, there's no movement.

Coach: No Career Pathway? And when you're stuck, and it's stagnant, and there's no movement, is there anything else?

Allison: Umm, well no, I think that's it. It just makes me feel bad, you know? I can't get to where I want to be.

Coach: You feel bad? And when you can't get to where you want to be…. what happens next?

Allison: I just give up. If there's no progression for me and I'm feeling worthless, then I just do what I have to do to keep the job and that's it.

Coach: And then what happens …?

Allison: Well, I end up snapping at my partner, and feel rotten, and then I don't exercise or see my friends because it's just all too much, you know? I just can't see how It can continue in this way.

Coach: And if it can't continue in this way, what would you like to have happen?

Allison: Well, I'd like to either cope with it in a different way, or leave, move and find another job elsewhere…. Pause…yes, I want to find another job, one with the prospect of promotion, where I can show them how good I am… that makes me feel worthy and appreciated.

Coach: And when you get that job and feel worthy and appreciated, that's like what?

Allison: It's like I'm being who I'm meant to be, and I'm flying!

Though those questions might look very simple, repeating their words exactly assures them they have been accurately heard, and leaves their internal representation undisturbed by you. Some of the questions encourage the client to expand and go deeper into the experience whereby bringing it to conscious awareness.

We find we use clean questions in conjunction with classic NLP tools and techniques. An obvious example would be during a perceptual position exercise. For example, if a client were standing in 3rd position looking in on a situation and said 'they need to communicate more', we might wish to develop this in a clean way by asking 'Communicate more? In what way?'.

Having the collection of clean language questions 'up your sleeve' and part of your coaching dialogue will aid your skills and client experience.

Self coaching: Adding Clean Questions to your Toolbox

Cut up a piece of paper into 6 pieces.

Write a clean language question on each one and turn face side down.

Then, start with a statement (this can be a problem or a goal)

e.g. I want to speak to her but I can't seem to do it.

Then, turn over one of the cards you made revealing a clean language question, and ask yourself this question.

If appropriate, make a reply.

Then turn over another question and repeat.

Repeat until you have asked yourself all the questions on your cards

(If your reply seems abstract that's fine, simply continue to the next question. Repeat exercise using a variety of different clean questions).

Summary:

✓ To fully preserve and honour a clients experience with minimal interference is a powerful way to coach someone into finding their own resources.
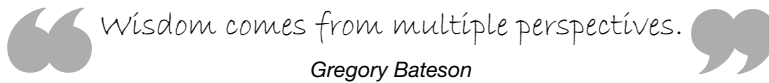
✓ Using Clean Language helps clients to explore their own solutions to the challenges they face.

PERCEPTUAL POSITIONS

NOTES

PERCEPTUAL POSITIONS

> *Wisdom comes from multiple perspectives.*
> *Gregory Bateson*

Perceptual positions describes the way we perceive the world, be it through our own eyes, in another person's shoes or from detached, fly on the wall position. You will be familiar with these already through such experiences as:

• an awareness that not everyone in the world shares your point of view.

• arguing the case for someone else as you just 'get it'.

• feeling emotional when someone is telling you about a problem they are experiencing in their life, or just watching a television program and crying.

• noticing the empathy of health care workers as they leave you feeling like they really care.

• a need to sometimes step back to get an objective view.

What you are naturally experiencing is different perceptual positions. From each of these positions you gain a uniquely different experience and by learning to take an altered perspective in situations, you gain a newfound sense of balance, alongside increased richness of experience and new options.

So utilising and accessing different perceptual positions allows us to have multiple perspectives in a situation so that we can have greater influence and be even more flexible.

The perceptual Positions

First Position (position 1): This is looking at the world from your own point of view, through your own eyes. You are totally associated and not taking account of anyone else's point of view, it's your own reality with its accompanying opinions, beliefs and values. How does this affect me?

Second Position (position 2): From this position you are considering how it would look, feel, and sound for another person. You are looking through another person's eyes; appreciating the other person's point of view. It is stepping into someone else's map of the world. How does this appear to them? The stronger rapport you have with another person, the easier it will be for you to appreciate their reality and achieve second position. This position is about appreciating and understanding their world, you don't need to agree with them!

Third Position (position 3/fly on the wall): From here you are seeing the world from an outside point of view, from a dissociated position and as an independent observer, someone with no personal involvement in the situation. You are able to observe the 'system' or the connections and relationships between the first and second position. How would this look to someone who is not involved? This creates an objective viewpoint from which you can generate and evaluate some useful choices in a difficult situation.

Using perceptual Positions

All three positions are equally important and the purpose is to be able to move between them freely, taking the information gained from each, to inform the system differently. This is the basis of what is known as a 'Triple Description' in the work done by John Grinder and Judith De Lozier.

> **"** Do not judge your neighbour until you have walked a mile in his moccasins; do not evaluate until you have, through multiple descriptions, gained news of difference. **"**
>
> *Turtles All The Way Down (Grinder & De Lozier, page 200).*

In a coaching context they are fantastic for helping someone explore 'beyond' their own map of the world and helping them create new choices. They are regularly used within the business environment for problem solving, gaining a customer's perspective and team management.

The Disney pattern

A different form of perceptual positions was also modelled by Robert Dilts from Walt Disney, providing us with the inspiring Disney pattern, whereby the positions take the roles of 'Dreamer', 'Critic' and 'Realist' for brainstorming, goal setting and plentiful other uses. This is a wonderful use of perceptual positions for creativity.

Self Coaching

What position do you spend most of your time in? Is there anything you wish to change about this to create more balance in your life? If desired, spend some time thinking about how you can expand your options, relationships and understandings by moving through the different perspectives in varying contexts.

Select a situation now where you want another perspective and work through the technique below. This is an easy process to do on your own, use a pen and paper to write things down if helpful. What were your experiences?

TECHNIQUE: Perceptual Positions

The following technique is a general framework with can be adapted for multiple uses. Consider all the contexts and situations where this may be useful and can be adapted for use.

A common use is for relationship conflicts and it is that which we will guide you through here.

PROCESS: Perceptual Positions

1. Identify the problem scenario/relationship.

2. Step into First Position – Associated in problem scenario.
a. How are you behaving?
b. How are you feeling?
c. What do you believe about the situation?
d. What's important to you?
e. What is there for you to learn?
f. How has your perception changed?

3. Step into Second Position – Associate into other person/persons.
a. How are you behaving?
b. How are you feeling?
c. What do you believe about the situation?
d. What's important to you?
e. What is there for you to learn?
f. How has your perception changed?

4. Step into Third Position – Associate into a fly-on-the-wall/observer position.
a. How are they each behaving?
b. How are they each feeling?
c. What beliefs do they each appear to be using?
d. What's important to each of them?
e. What is there for you to learn?
f. How has your perception changed?

5. Come back into yourself (step back into first position) bringing your new learnings and perceptions with you.

6. Test and Future Pace.

"Can you think of an event in the past, and event which if you'd thought about it previously would have caused you to have your old problem and notice how it's different now?"

"Can you think of an event in the future, and event which, if it had happened in the past would have caused you to have your old problem and notice how it's different now?"

Tips for excellence

Most of the time it is easiest to experience another perspective by physically moving to another space in the room. This is definitely advised when coaching to ensure 'clean' dissociated positions.

Listen out for their language to check they are in the correct position as well as calibrating any unwanted emotions that indicate they are back in first position. Refer to the person you are talking about by their name. You can easily tell if someone has slipped back into first as they use the word "I" instead of "(s)he/name/they". Pace them by talking about the person by their name and perhaps moving their position again (further way tends to be better) if they are not in a clean second or third position.

When you become well practiced it is possible to move between positions easily by a little movement of your body, or by visualising moving to a different perspective…or, of course in any other way that is right for you.

Summary:

☑ Gaining a new perspective changes the meaning of your experience.

☑ Master perceptual positions to move freely between first, second and third position for a 'triple description' experience, creating well informed choices.

☑ The concept of different positions can be taken to apply to a huge amount of different contexts, creating the possibility to enhance relationships, problem solve, improve creativity, disassociate from traumatic experiences… and so the list goes on!

SUBMODALITIES

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MODALITIES AND SUBMODALITIES

> " Brains aren't designed to get results; they go in directions. If you know how the brain works, you can set your own directions. If you don't, then someone else will... "
>
> *Richard Bandler*

Modalities are our senses. Submodalities are the subsets, or finer distinctions of the modalities by which we represent information through our five senses. They are the building blocks of the representational systems by which we code, order and give meaning to the experiences we have. Submodalities are how we structure our experiences, they are the 'brain's language' – The unconscious domain...

Some of our submodality distinctions are as follows:

Visual Submodality Choices

Framed or Panoramic / Near or Far

Flat or 3 Dimensional / Clear or Fuzzy

Colour or Black & White / Associated or Dissociated

Still or Moving Picture / Large or Small Central Character

Bright or Dim / Focused or Defocused

Auditory Submodality Choices

Volume Direction of Sound(s)

Pitch High / Low Duration of Sound(s)

Tempo Fast / Slow Regular or Irregular Rhythm

Timbre / Quality Internal or External

Kinaesthetic Submodality Choices

Feeling Internal / External / Vibrating

Pressure Movement Fast / Slow

Smooth / Rough Shape

Hard / Soft Duration of Feeling

So each modality can be broken down and represented in a lot of different ways as our submodalities, and it is the combination of these submodalities that make up our internal representation of every individual experience and thought.

If you take the example of knowing what you believe and what you do not believe, you code the two different kinds of beliefs with a different set and order of submodalities. We create meaning by using different submodalities to code our experience, for example someone we like and someone we dislike. Often, people will let you know the submodalities of their experience in everyday language, e.g. "I've got this big problem hanging over me" or "it's too close for comfort". You may recall this from the metaphor module.

Changing submodalities is a very effective and powerful way of changing the meaning of an experience. When we set a goal, for example, the more attention we pay to the submodalities, the more specifically refined the goal becomes. The finer our distinctions, the more clearly and creatively we can design our future.

"If you change your submodalities, you change your experience."

POSSIBLE USES OF SUBMODALITIES

Altering submodalities through techniques can be used to change:

- ✓ Beliefs.
- ✓ Shifting the importance of values/criteria (covered at Master Practitioner).
- ✓ Habits and behaviours.
- ✓ Food or drink preferences, like to dislike, or dislike to like.
- ✓ Perception of People - making someone seem less intimidating e.g. cold calling, meetings, presentations.
- ✓ Overcoming grief and eradicating negative emotions.
- ✓ Making something seem more appealing e.g. exercise, paperwork.
- ✓ Becoming more 'internally referenced' and better able to make decisions.
- ✓ Getting out of destructive situations.
- ✓ Motivation.
- ✓ Overcoming confusion.

The above list is by no means exhaustive!

Some important submodality terms

Before you start noting down the submodalities its worthwhile getting to know the key terms that will be used throughout this module.

Critical Submodalities

These the submodalities that make a difference in the meaning of an experience.

Some of the Submodalities are more critical than others in defining our experiences. For many people, location, association/dissociation, and size, for example, usually critically affect the differences in the meaning we attribute to two experiences.

Driver (sometimes known as key-drivers)

This is a submodality that is so critical that it carries all the other submodality differences when we change it.

Analogue or Digital.

Submodalities can be either analogue or digital. Analogue submodalities are those which have a wide range, and digital submodalities are those which are either one thing or another. Examples of analogue submodalities are size (a picture can be very big, tiny or anything in between), brightness (a picture can be very bright, very dim or anything in between), volume (a sound can be very loud, very soft or anything in between) and weight (heavy, light or in between). Examples of digital submodalities are associated/dissociated, black & white or colour, 3D or flat.

Associated / Dissociated.

This is a distinction for visual submodalities. When we look through our own eyes, we are Associated. When we see our body in the picture, a bit like watching ourselves in a movie, we are Dissociated.

Universal Experience

We use the Submodalities of a universal experience to shift someone's experience. A Universal is an experience that is so well known, so archetypal, that even if a person hasn't had the experience they will go inside and make it up. Examples are:
• knowing that the sun will rise tomorrow.
• how we respond to a red traffic light or green traffic light.

Contrastive analysis

Contrastive analysis is comparing and contrasting submodalities of different states or two different internal representations with each other and finding the critical submodalities.

Mapping across

Mapping across is discovering the drivers and then changing the submodalities of one internal state to the other. State has been defined as the internal, emotional condition of an individual made up of their internal representations and physiology.

SUBMODALITY CHANGE: THE KEY CONCEPT
Eliciting and using submodalities

The way someone is internally representing a state, behaviour, belief, or value can be wanted or unwanted, resourceful or unresourceful. So the first and most important question to ask yourself or with someone you are working with is:

HOW do I/they currently REPRESENT that INTERNALLY?

Whatever you are altering using submodalities, the main principle is the same. Think of it like a recipe. Put together a load of different ingredients such as flour, yeast etc (the submodalities) and you get the final product such as bread (their experience). Some ingredients can be critically important in the outcome of recipe, like yeast (the key drivers). Simply change what you do with the yeast(the key drivers) and it will have an impact upon the entire loaf of bread (their experience).

So you can use the way you represent something internally that works for you, as a recipe to follow for changing something that is unresourceful, by eliciting the submodalities of both. From here you can change the submodalities of 'problem' into those of the 'solution' by contrasting them and changing what is different into those of the 'solution' recipe.

Here we outline the key concept of submodality change work. Once you understand this principle, the other techniques we show you are variations on this concept.

PROCESS: Eliciting and Changing Submodalities

1. Identify the two states/internal representations that you want to contrast - one undesired,
one desired.

2. Elicit the submodalities of each using the submodality sheet.

3. Do the contrastive analysis - determine the critical submodalities.

4. Map across - change the submodalities (especially the key drivers and critical submodalities) of what they want into how they currently represent what they don't want. Lock in the changes.

5. Test and future pace. Future pacing is mentally going out into the future or rehearsing an outcome to ensure that the desired behaviour will occur.

Submodalities Checklist

Do you get a **picture**?

Are there any **sounds** that are important?

Are there any **feelings** that are important?

Are there any **tastes / smells** that are important?

	1	2	3	4
Visual				
Black & White or Colour				
Near or Far				
Bright or Dim				
Location				
Size of Picture				
Associated / Dissociated				
Focused or Defocused				
Focus (changing/steady)				
Framed or Panoramic				
Movie or Still				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat				
Angle Viewed From				
# of Pictures (Shift?)				
Auditory				
Location				
Direction				
Internal or External				
Loud or Soft				
Fast or Slow				
High or Low? (Pitch)				
Timbre – clear/raspy				
Pauses				
Cadence/Rhythm				
Duration	`			
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Colour				
Intensity				
Steady				
Still/Moving				
Fast/Slow				
Duration (short/long)				
Humidity (dry/wet)				
Vibration				
Hot/cold				
Pressure? (high/low)				
Texture (rough/smooth)				
Heavy/Light				
Internal/External				
Tastes / Smells?				

Tips for Excellence

• Elicit quickly - faster than the client's conscious mind would like you to process, that way you are getting the true unconscious representation.

• Find the key drivers and use them!

• Observe for analogue markers – these are the non verbal gestures that will show you the submodalities unconsciously.

• Make sure that your attention is on the client and not just the submodality checklist, they will be giving you so many clues in their physiology.

• Ask 'are there any pictures?', 'are there any sounds?', 'are there any feelings?'... instead of ...'what are the pictures"? etc. What presupposes there may be some when there may not be.

• Develop your own shorthand when noting the submodalities.

• If you need to work quickly, just use the visual submodalities, and then ask 'are there any sounds or feelings that are important?'

• Always use the Submodality checklist.

• Use universal experiences where appropriate, such as a belief no longer true (Father Christmas), an absolutely true belief, green lights, red lights.

USING SUBMODALITIES FOR CHANGE

TECHNIQUE: like to dislike

This technique is called like to dislike as it is commonly used for food or habits. It takes something that you currently like that you no longer want to like (such as chocolate, smoking) and maps across the submodalities of something you find repulsive in order to change its internal representation to that of a dislike.

PROCESS: Like to dislike

Always Use a Submodalities Checklist and find the two opposites to the most powerful change.

1. Gain Rapport and elicit resourceful states and outcome.

2. Can you think of a food (or something) that you like and wish you did not?

3. Do an ecology check to ensure that this change will be safe for them to do. Check for congruence. What would they gain if they no longer liked it? What would they lose if they no longer liked it?

4. Think of a food (or something) that you don't like of a similar consistency. NB The closer the 'dislike' is to the 'like', the better. Certainly, make sure that it is of the same logical type i.e. food with food, drink with drink, person with person.

5. Elicit the submodalities of food that the client likes and wishes that they didn't.

WATCH IN ACTION
See Toby do the like to dislike process in the video http://youtu.be/FiAb34Ldcuo

6. Elicit the submodalities of food that the client doesn't like.

7. Do the contrastive analysis and look for the drivers. Especially notice "Location".

8. Ask the client to make the submodalities of the food liked, the same as those of the food disliked.

9. Ask the client to seal in place the changes.

10. Test and future pace.

Submodalities of beliefs

Beliefs that we adopt that limit the way we live are called 'Limiting Beliefs'. They are the rules we govern our lives by and are often treated as facts. Yet beliefs that stop us from getting what we want can be changed quickly and easily with NLP, but first we need to identify them.

Identifying limiting beliefs

Whenever you ask someone 'what stops them from getting what they want' they are likely to feedback a limiting belief, which may be hidden in amongst excuses if they are 'at effect' of the cause> effect equation. Additionally, you can identify beliefs from people's language, by spotting the following:

• Negations: anytime there is a negation describing anything, which might be an emotion e.g. 'I'm not clever', 'I can't have a good relationship'

• Comparatives: whenever there are comparisons. e.g. 'I'm not good enough', 'I can't make enough money/friends'

• Limiting Decisions: whenever a Limiting Belief is adopted, a Limiting Decision preceded that acceptance. A Limiting Decision preceded even the beliefs that were adopted from other people. e.g. 'I should know all the answers', 'I should get it right every time'.

Some examples of Limiting Beliefs are as follows:

I must stay the way I don't want to be because

I can't get what I want because

I'll never get better because

My biggest problem is X because

I'll always have this problem because

I don't deserve X because

I'm not good enough to

TOP TIP

It is important to distinguish between statements of fact/truth, and limiting beliefs, for example:

POSSIBLE TRUTH/FACT	LIMITING DECISION
I don't have any money.	I can't make any money.
I am not a good athlete.	I cannot become a good athlete.
I don't have any qualifications.	I need qualifications to succeed.
I don't trust people.	People are not trustworthy.

TECHNIQUE: Belief Change using Submodalities

They will have a distinct set of submodalities, as will beliefs that empower us. The internal representations we have for them tend to have distinct differences. We can utilise these differences within submodality changework to map across the submodalities of an empowering belief onto a limiting belief. This involves a more staggered process than you have covered so far.

PROCESS: Submodality Belief Change

Use the submodality checklist and the script that follows this process. This technique is the reason why there are four columns on the list.

Preframe: This process works best when the four beliefs that are used are elicited at the start so explain the process and decide upon the beliefs to be used. If the beliefs are hard to decide upon, use universal experiences. The best beliefs to use are ones that have an emotional attachment such as "I love my son".

Steps:

1. Think of a limiting belief. Elicit the submodalities.

2. Think of a belief that is no longer true. Elicit the submodalities.

3. Do the contrastive analysis. Notice and utilise the drivers to map across the Submodalities from the limiting belief (step 1) into those from the belief that is no longer true (step 2).

TEST: Now, what do you think about that old belief (step 1)?

4. Think of a belief, which is for you absolutely true? Elicit the submodalities.

5. Can you think of a belief that you want to have, which is the opposite of the belief in Step 1? Elicit the submodalities.

6. Do the contrastive analysis. Map across from the Desired Belief (step 5) into those from the Absolutely True Belief (step 4).

TEST: Now, what do you believe? Why do you believe you have this new belief?

Summary:

✓ Part 1: 'Out with the old'. Make the unwanted belief into a belief that is no longer true.

✓ Part 2: 'In with the new'. Make the desired new belief into a belief that is absolutely true.

SCRIPT: Belief Change using Submodalities

NB: Always Use a Submodalities Checklist

Gain Rapport and elicit resourceful states and outcome (Elicit the 4 beliefs)

Can you think of a limiting belief about yourself that you wish you did not have? Good, what is it? As you think about that belief, do you have a picture? (Elicit the submodalities.)

Can you think of a belief that is no longer true? For example, perhaps you used to be a smoker. Someone, who was a smoker, used to believe that they were a smoker, but now they no longer believe that. Other examples are Father Christmas or the Tooth Fairy. Do you have something like that, which used to be true for you, but no longer is? Good, what is it? State the belief in the present tense. And as you think about that belief, do you have a picture? (Elicit the submodalities.)

Do the contrastive analysis. Map across the Submodalities from the Limiting Belief (step 1) into those from the Belief that is No Longer True (step 2).

TEST: Now, what do you think about that old belief (from step 1)?

Can you think of a belief, which is for you absolutely true? Like, for example, the belief that the sun is going to come up tomorrow. Do you believe that? Or, the belief that it's good to breathe. Good, what is it? As you think about that belief, do you have a picture? (Elicit the submodalities.)

Can you think of a belief that you want to have, which is the opposite of the belief in Step 1? Good, what is it? As you think about that belief, do you have a picture? (Elicit the submodalities.)

Do the contrastive analysis. Map across the Submodalities from the Desired Belief (step 5) into those from the Absolutely True Belief (step 4).

TEST: Now, what do you believe? Why do you believe you have this new belief?

TECHNIQUE: Swish Pattern

Swish Patterns involve replacing one Internal Representation or picture with another. They are also anchors. A trigger of the present state or current behaviour creates movement and momentum toward a compelling future or new behaviour.

Through Swish Patterns, you install new neurological choices for a new, more compelling behaviour, rather than just change or remove old habits (the net effect though is that people's habits will change because they will do a different behaviour instead). This provides the positive 'Moving Towards' a desired future goal experience.

The Swish Pattern provides a way to make changes automatic. It is accomplished by having the old, unresourceful state or undesired behaviour cause, or trigger new resourceful states and desired behaviours.

PROCESS: Swish Pattern

1. Gain Rapport and elicit resourceful states and outcome.

2. Elicit the present state by asking the client to identify their unwanted behaviour or response.

3. Find the Present State or Behaviour.

   a) Find the Trigger in the behaviour or response that the client would like to change. Ask the question, how do you know when it's time to _____ ? This puts the client into the appropriate context where the behaviour occurs. Ask, when you think of _____ , do you have a picture?

   b) Associate the client into the picture of the present state. Step into your body and look through your own eyes. Notice any visible non verbal cues or shifts as the client associates into the picture. Direct the client to set that picture aside for now.

4. Create the Desired State or Behaviour.

   a) Have the client create a picture of themselves if they no longer had their difficulty, the new desired state or behaviour.

   b) Change the visual intensity of the desired state using visual submodalities.

   Note the driver submodalities and use these to make the experience more intense. Build up a really positive, kinaesthetic experience, associated and compelling for the client.

5. Get the client dissociated. Have them step out of the picture. Break State.

6. The Set Up

   a) Bring back the Present State picture from Steps #3b. Fully associate the client into the picture, looking through their own eyes.

   b) Insert a small, dark picture of the Desired State from Step #4b in the bottom left corner of the client's vision (assuming the client is Normally Organised. If they are Reverse Organised, insert into the bottom right hand corner). Make sure the client can see their body in the little picture.

7. The Swish

a) Simultaneously have the Desired State (DS) become bigger and brighter. At the same time, have the Present State rapidly shrink to nothing in the lower left-hand corner. Accompany this with a "whoosh" or "swish" sound. Could possibly also use non-verbal cues such as a hand and arm moving along with the swish sound – please make sure that the sound is not distracting. Speed is very important.

b) Calibrate the client's body shifts. Is there head movement, do their eyes open wider, any muscle tone change, any breathing change?

8. Anchor the Swish

a) Clear the screen. Have the client open their eyes. Always clear the screen after each swish. Use a Pattern Interrupt, which is an unexpected action, noise, sight, etc., which interrupts behaviour. It changes the pattern of the unconscious mind so that behaviour can be positively modified.

b) Repeat the process at least five times quickly. The client may go slowly at first to become accustomed to technique. Once the client knows the technique each swish should only take a couple of seconds.

9. Test

a) Ask the client to try to make the Present State picture again.

b) How have the feelings changed?

c) This typically becomes more difficult after each Swish.

10. Repeat until the client cannot get the Present State picture back.

11. Test & Future Pace.

Tips for Excellence
- Get the trigger. If the behaviour has already started IT'S TOO LATE!

- Be fully associated in the old pattern.

- Have detailed sensory-specific representations in the desired state.

- Have the client be dissociated in the final state picture - this will result in DIRECTION and MOTIVATION (generally preferred to generate a compelling future). If associated in final state picture, this will result in just the feelings of the OUTCOME, without the desire to change.

- Make sure to have a break state, a pattern interrupt, between each Swish so as not to loop them together. Have the client close their eyes during each step of process and open them between steps. If the client is doing it with their eyes open, get them to look away, or at you.

- Swish to Visual Construct. For a client with Normally Organised eye patterns, this means that the final state picture will start in the bottom left hand corner, and explode towards the top right as they look at it i.e. into their Visual Construct. If the client is Reverse Organised, then start the final state picture in the bottom right hand side and explode towards the top left.

- Do the Swish quickly. The Unconscious Mind works quickly, so get the client to do it quickly.

   If they feel you're going too fast, slow down for one go and then accelerate.

   'Old picture, new picture, Swish, open your eyes, clear the screen

   Old picture, new picture, Swish, open your eyes, clear the screen etc.

- The swish technique is extremely powerful for those who with a visual preference.

SCRIPT: Swish Pattern

1. Gain Rapport and elicit resourceful states and outcome.

2. What is the state or behaviour that you would like to change? What do you presently do that you don't want to do?

3. How do you know when it's time to _____? When you think of that do you have a picture of what you see just before the unwanted behaviour begins. Step into your body in this picture and look through your own eyes. Set that picture aside for now (PS picture).

4. How would you like to feel or act instead? How would you see yourself if you no longer had this behaviour? What would you look like if you were behaving differently? Do you have a picture of you with the behaviour that you want. Make the picture absolutely the right size and brightness for you. Make the colours rich and very compelling for you. Make those feelings just right (DS picture).

5. Good, now step out of the picture so you see your body in the picture (DS). Use this as a Break State.

6. Bring back that old picture of the behaviour that you would like to change (PS). Bring it right up on to the screen. Step into the picture. Make sure you are looking through your own eyes. Now as you have that old picture on the screen, insert the picture of the new desired behaviour as a small, dark dot and place it in the lower left corner of your field of vision. Make sure you see your body in the picture.

7. What I'd like you to do, not yet but when I tell you to, is to listen for the "Swish" sound. When you hear me make that sound, you explode the dark dot in the lower left corner really quickly, big and bright, so that it fills up your entire field of vision and covers the old picture. At the same time, the old picture of the behaviour that you no longer have shrinks down to nothing.

8. Are you ready? SWISSSSSH. (Give the client time to process. It takes longer the first time, but goes quicker as they get used to the technique.) So, clear the screen and open your eyes.

9. Break State. Repeat Steps number 6 and 7 at least 4 more times.

10. Can you get that picture of that old state or behaviour back? Where did the old picture go?

   Did it change? How about the feelings? Did they go away with the picture?

11. Repeat until the client cannot get the Present State picture back.

12. Test & Future Pace.

TECHNIQUE: Designer Swish
The Swish Pattern that has been covered here is the classic Swish Pattern referred to by Richard Bandler in 'Using Your Brain For a Change'.

The drivers are:
• size
• brightness
• associated/dissociated

For many people, these will be drivers. If however the client's drivers are, say, distance instead of size, then in order to respect the client's model of the world, create a Swish Pattern where distance is used, as opposed to size. So, for example, instead of having the Desired State (DS) picture start small and then get big, and the Present State (PS) picture start big and get small, make the PS picture disappear into the distance, and the DS picture approach from the distance.

If, say someone is primarily auditory, then construct an auditory Swish Pattern. If a driver is location, ask the client to have the PS sound move to a neutral point, and the DS sound come into the DS location.

Use a similar approach with a kinaesthetic Swish.

Our experience has created a preference for the designer swish and the pattern that we often use in our practice is where we have the DS small and dark on the horizon and the PS big in front of them on a imaginary plate of glass. The DS will come swishing in from the horizon and smash through the old PS leaving the client with the DS only. This is very effective for the visual people.

TECHNIQUE: Phobia Model
VK DISSOCIATION

A phobia is a severe, inappropriate response of fear regarding some person or event in the past.

Dissociative techniques can be used to shift the viewpoint and see a specific internal representation from a dissociated position, thereby "taking the charge off" a negative emotion, known as VK dissociation. The following technique is one such technique to remove a phobia.

In addition to this technique you can use a process called logical levels of therapy which starts shaking up the client's model of the world and how they 'do' their phobia by starting to change their strategy and internal representations. You can watch this process being done on the videos that accompany this module.

PROCESS: Phobia Model

1. Establish an anchor for the "Here and Now" state. If the client gets associated and stuck in the original event, the "Here and Now" anchor may be used to return the client to the present.

2. Ask the client to remember the first time the reaction occurred. (Time-based techniques such as Time Line Therapy ™ or Memory Re-Solution may be needed to deal with the root cause.)

3. Say to the client "Imagine you are sitting in the middle of a cinema theatre, and up on the screen you can see a black and white snapshot in which you see yourself doing an everyday activity like the washing up or ironing". This is dissociation.

4. "Imagine floating out of your body up into the projection booth where you can see yourself in the middle of the cinema theatre watching yourself on the screen". This is double dissociation. Select the relevant film and load it onto the projector. Ensure the film starts BEFORE the traumatic event, and finishes at a point when the client was COMPLETELY SAFE.
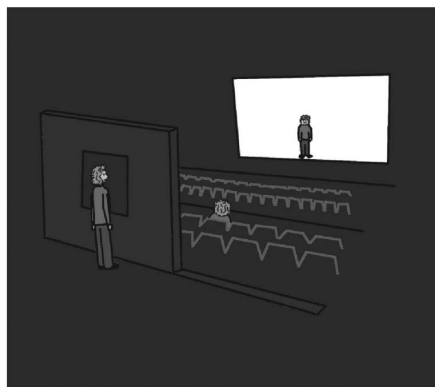
5. "Press the start button and to run the film forward in black and white all the way through to the end, to the point where you were completely safe. From this completely dissociated position, notice what learnings that younger you could have taken, and which you can take now, to keep you appropriately safe in the future. Freeze it at the end in black and white."

6. "Now jump inside the film, and run it backwards in colour, very fast, all the way to the beginning, looking through your own eyes. Add in some 'Benny Hill' music or comedy sounds to help scramble the VAK"

7. Break state (in effect, repeating step 4 is a break state – see 8 below)

8. Repeat steps 4, 5, 6 and 7 until the client cannot get the phobia back. Make the process faster and faster each time you repeat it.

9. Test.

Caution:
When removing a phobia, please ensure that if the fear served a protective function, appropriate new strategies are installed to keep the client safe.

Summary:

☑ Submodalities are the finer distinctions of our senses and make up our experiences depending upon the way they are coded and ordered.

☑ Change can be made to our experiences by changes the submodalities. This can be used to change problems or enhance current states.

☑ The main principle of submodalities is mapping across the key drivers of desired states into the present unwanted state/behaviour/belief.

☑ By disassociating people from negative emotive experiences such as phobias you disconnect them from feeling the unpleasant emotions and bodily sensations.

TIME BASED TECHNIQUES

NOTES

TIME BASED TECHNIQUES

Welcome to this chapter on Time based techniques. The tools that we are about to share here are some of our favourites and the ones that we use most commonly with ourselves and others. A client once described using timeline as a brilliant 'mind detox'.

What is a 'timeline'?

Our timeline is the memory coding of the brain; it's how people encode and store their memories as they age. We all have a way that we represent time; otherwise we wouldn't know the difference between a memory from the past, what is happening presently, and imagining something the future. Our representations would just be a set of memories, with no connection or perception of time. How we store memories affects how we experience our lives and how we experience time. It has been noticed over the years that we experience time as a line running from past to future. The notion of time frequently shows up in our conversational metaphors such as 'looking forward to', 'it's in the distant past' or 'that was back then'.

So, by using peoples own notion of time, we have a way to represent it as a 'timeline', incorporating the past, the present (now) and the future. Having access to our timeline means we can explore, learn from the past and enhance future events and situations. For years psychologists have been proving that our past experiences can sometimes affect who we become and how we act today. Given that our behaviour is guided by decisions made in the past, we can create change by accessing these on the timeline. It provides us with a way to access people's memories, previous decisions and experiences, alongside associated emotions. Once these are cleared or changed, it provides the freedom to become who we choose to be now and in the future.

The science and history of time based techniques

The concept of finding a way to describe and use how we perceive time has been around for a long time in our history. Aristotle was the first known person in western society to mention the notion of time as a 'line', followed on by William James, Sigmund Freud, Carl Jung and Milton Erickson.

They have all understood the notion of time and have been looking for ways to describe how we make sense out of our temporal experience. Milton Erickson began to utilise this notion in his therapy with patients. Tad James took this concept and created Timeline Therapy™ based upon this premise and various time based techniques have been created since.

HOW WE REPRESENT TIME

Everyone has an unconscious way that they store and organise time, they are either in time, or through time or sometimes a combination of both. Like everything we share with you, everyone is unique and will experience this differently. People's timelines can also change according to the context that they are in.

In time

People's timeline passes through their body. They are associated into their timeline, in the now. An in time person will prefer to code his or her memories from front to back, up to down, in a "v" or any arrangement where part of the past, present or future is behind or inside him or her.

Usually in time people will have part of their history, or future part of their timelines, unavailable to them, unless they turn their heads. It's where the saying, "you're going to look back on it and laugh," comes from or, "put your past behind you". Since they are not very aware of time passing they can be caught up in the "now," or in the 'moment'. They frequently have associated memories and planning does not come easily to them. Time keeping is not their forte!

Through time

People who prefer to code time as through time store their memories so that all time is outside their body. This is frequently represented as left to right, or right to left, an arc, or of course can be any other way. Time is continuous and uninterrupted. They often have their time mapped out and know the relationships between events. They are aware of time passing and are disassociated from the 'now'.

For a through time person, memories are often dissociated (they see themselves in the memory) as their memories are external to them. Through time people tend to be good planners, time keepers and are aware of deadlines.

Working with 'time' isn't a new concept...

ARISTOTLE

"Western minds represent time as a straight line upon which we stand with our gaze directed forward; before us we have the future and behind us the past. On this line we can unequivocally define all tenses by means of points. The present is the point on which we are standing , the future is found on some point in front of us, and in between lies the exact future; behind us lies the perfect, still farther back the imperfect, and farther yet the pluperfect. ... The Greek language also has corresponding verb-forms which can be delineated in quite similar manner on a straight time-line. ... According to Aristotle, therefore, we must represent time by the image of a line (more accurately: by the image of movement along a line), either a circular line ... or a straight line." [Hebrew, pp 124-6]

MILTON ERICKSON:

Time Based Techniques also has its roots in the work of Milton Erickson, who until his death in 1980, was the world's foremost Hypnotherapist. Erickson, almost single-handedly, brought hypnosis out of the closet, and made it possible for the American medical and psychiatric community to accept it as a "legitimate form of treatment." In the early 1960's Erickson was using an hypnotic technique which, remarkably, was quite like Time base techniques.

"One hypnotic phenomenon can be used to induce another. The movie screen can be employed as an uncovering technique. The patient looks at it, sees his past ... He can look at the screen, lose his own identity, and observe various traumatic experiences that occurred in his own life experience. ..." The client can look at his past and his future in a non-threatening way: "... the patient saw himself at a later age; on another, at a still later age -- all the way from five years of age on up to thirty-two. ... Then he was allowed to set up another screen where he could see himself as he hoped to appear next year. Thus he was led to recognize what he wanted in his future, what was meaningful for him in that future. ... That technique has been called pseudo- orientation into the future. Just as one can orient a patient back to the past, so one can project himself into the future in accordance with his own motivations and ... desires." [Practical, pp 342- 344]

The Theory:

As human beings, we usually experience our first emotions between the age of 0 to 7. Emotions such as anger, sadness, fear, guilt, jealousy, hurt, loneliness etc.

At the time of writing this book our two girls are 2 and 4 years old and we witness emotions present on 'significant events' (significant to them anyway), and our girls can now represent these emotions linguistically. We have started to hear our girls say "I'm sad Daddy", or "I'm angry, Mummy." Through adult eyes, the events that cause our girls to be sad or angry, wouldn't make us sad or angry today. Why? Well, because we have built up a number of 'resources' and 'learnings' that help us cope with these events today. If someone stole our dolly as a child, we wouldn't still be sad about it today, for example...

In 20 years time, our little girls won't be sad or angry about their dolly being stolen today - what a relief... Time heals all, as they say... There will though, unfortunately, be times in their future where they will suffer from sadness or anger, or any of the other emotions mentioned here. Let's say, one of our daughters is experiencing excessive amounts of anger when she reaches her 20's, we could guide her to let go of that emotion by revisiting the events in her past - perhaps the time she had her dolly stolen - if this was the **first time** she experienced the emotion of anger. If we change the first time event and emotion attached to that event, we change all of the other experiences of it.

Effectively, she could change her perceptions of events along her timeline to the present day and the learnings we take from those past events could be used to help change today's emotion... But... We would need a time machine for that right? Well, good news... We do have a time machine - our imagination!

Sometimes, unconsciously we hold onto anger, sadness, fear, guilt, hurt and jealousy, or say to ourselves over and over, "I don't deserve this or that." Those negative memories, which we also call "limiting beliefs," are chained together in a sequence of events, called the Gestalt. Rather than focusing on individual events, Time based techniques releases the entire Gestalt beginning with the first event of the problem until the present moment... This allows the individual to completely eliminate negative emotions and limiting beliefs from the unconscious storage, including those which could not be consciously processed.

So in theory, if we can change our perception of the very first event, and therefore eliminate the negative emotion, we can change all of our perceptions on all of the events to the present day... We never have to 'associate' into the most recent traumatic event because we cut the chain at the beginning, and the perceptions of the other events drop away too.

More on Gestalts and the root cause

Everyone arranges their memories in what is known as a 'gestalt'. So whenever there was a memory of a similar nature they can become chained together. This is useful as it helps us to generalise experiences rather than having to learn all over again as it serves as a collection of memories around a certain subject. For example, a chair is a chair only because you have built up the memories of chairs you have seen in the past. You don't learn how a chair works every time you see a new one.

Imagine though that negative emotions and memories become attached (chained together). We call this a Gestalt. For example times of frustration and anger become chained. We may become guilty of 'flying off the handle' over a silly incident but it is not the incident that gets us frustrated, it is perhaps the chain of memories leading to the latest incident that makes us 'fly off the handle' - the straw that broke the camel's back so to speak. We call the first time we feel an emotion the first event. If we have memories attached to emotion on our timeline we call these significant emotional events.

If you change a significant emotion attached to an event the other events that are connected to that Gestalt will change too. The first event may or may not be significant. So as you progress through this section you will understand the reason why we need to deal with the first event; it means you get to the beginning of the chain. If you don't get the first event you may miss the emotions in the earlier part of the timeline, therefore not fully clearing the emotions.

The Uses of Time Based Techniques

Time based techniques give you a way to take learnings from our past, enabling us to let go of unwanted emotions, free ourselves from our past and create our future as we want it. They can be used to:

1. **Elicit the Timeline.** Discovering the direction and location of the client's Timeline for further changework or for personal awareness or time management.

2. **Dealing with the past by:**

a. **Discover the Root Cause or First Event** for a Negative Emotion or Limiting Decision. This then creates options to take learnings from this event and release emotions or change beliefs.

b. **Releasing a Negative Emotion that is unhealthy for the body and our emotional health** (Including: anger, sadness, fear, hurt, guilt, jealousy etc. This is also the order in which to release the emotions)

c. **Remove or change a Limiting Decision.** (Including "not good enough", "can't make enough money", or "can't have a great relationship".)

3. **Accessing resources in the past for use now and in the future**

4. **Remove anxiety and worry in the future**

5. **Build a compelling future and goals**

There are also other more advanced techniques that we cover on our live training courses.

Time based techniques and the unconscious mind

Although seemingly quite 'conscious', these techniques are working with the unconscious and create change at the unconscious level. Therefore, for a lot of the process people will be in a light to medium state of trance. Time based techniques correlate heavily with the prime directives of the unconscious mind that we covered earlier in this course. We would strongly suggest re-visiting these before you progress further.

PROCESS: Eliciting someone's 'time-line'

So first things first, let's find out how we/our clients store time...

Most people are not naturally aware of how they store time and so we bring this concept from the unconscious to their conscious awareness to help with the process.

Ask: "If you were to know, or to imagine, where your past is, in what direction would you point?"

"And your future, if you were to know, or to imagine, where would you point?"

"Can you imagine that if you joined up those two places, it could imply a line from then until now and off into your future?"

I can't imagine my timeline...

If someone gets stuck and is unable to imagine their timeline, remind them that this is just an imagined concept and not 'real'. You could ask them what they had for dinner yesterday, and a week ago, and where they might 'store' that in relation to time.

Another way to elicit someone's timeline is to ask them to search through positive memories they have from the past - their wedding day, a birthday, the day their child was born, as examples - and notice what non-verbal markers they give as they describe those events.

Informal elicitation process

You could also ask them more informally:

"Imagine taking a clock face with numbers on it and unravel it to stretch far into the distance. Now sense yourself walking that line."

This will help them to consider how we move through time. Now ask them:

"If you had a timeline, where would it be?"

"If you had to point in the direction of your past, where would you point?"

"Where is the future?"

"Now connect the two places – this is your timeline."

"Where are you in relation to the line?... Are you on it or is it somewhere outside of you?"

Tips for Excellence

Always note all analogue behaviour (their body language and gestures) when you elicit someone's timeline. They may say they don't know consciously, but their unconscious is showing you with a little head tilt, body sway, their eye movements or a hand gesture.

As you elicit the Timeline, make sure that you understand that however your client does it (how they organise the past and future) is perfect for your client. Make no value judgments about the organisation of your client's timeline until you find out if it works for your client.

If there are two or more timelines, ask "Which of these Timelines would be the best to use today in order to create this change?"

Remember that sensing a timeline is not only a visual process, it can be done visually or auditorally or kinesthetically.

Self Coaching

Elicited your own timeline? Fantastic. Consider the following:

How do you experience time?

How does this impact upon your behaviour?

Think of someone that clearly represents time the other way from you. What's different in the way that you feel towards them now? How does this understanding of the way we perceive time change this?

Give this following exercise a go to start experiencing your own Time Line and consider all the ways you can utilise this...

Think of a positive memory in the past and imagine floating back in time... and pick out a memory in the past that made you very happy... and drop right down into that memory now– are you associated on disassociated? Try swapping these around so that if you're disassociated, step into the memory and if your associated step out. How does that change the experience? Now either step out or stay in depending on which one feels better for you. Leave it how you want to experience it.

Now go to a mildly negative memory in the past – are you associated on disassociated? Try doing the opposite again and notice briefly what that does for your experience. For most people disassociating from unpleasant memories is better. If you were previously associated and being dissociated feels better, leave it this way. Do whatever makes that memory easier to experience and return to now.

Remember, our memories are re-presentations of the truth. They only exist because we hang on to them and re-present them in a certain way.

TIME BASED TECHNIQUES

We are going to look at three powerful change techniques using our timeline;

1. To let go of inappropriate negative emotions
2. To eliminate any 'limiting beliefs'
3. To stop anxiety in our future

Some of our clients like to imagine the following processes, but we find that 'walking the timeline', especially for the first time, makes the process safe and effective and enables people to get used to the steps involved. In NLP, when working with any negative emotions, we do not want to associate anyone into those old emotions. We find it more ecological to use our 'perceptual positions' and **dissociate** from any negative emotion from our past.

Holding on to negative emotions

Stored negative emotions from the past affect how we behave today as well as having obvious negative health implications. We have no need to 'carry' these emotions with us, if we have successfully learnt everything we need to from a situation. Once we have all the positive learnings we can utilise these in the future and the emotion is redundant. This process works by helping people to take everything they need from a situation that will serve them in the future and therefore being able to release the associated negative emotions for good. One client once described this process to us as "a detox for the mind."

It is commonly reported as one of the most powerful and life changing techniques by our students on our courses.

Past

X First Event
(Usually between 0 to 7)

Before the event

Above the event

Now

Future
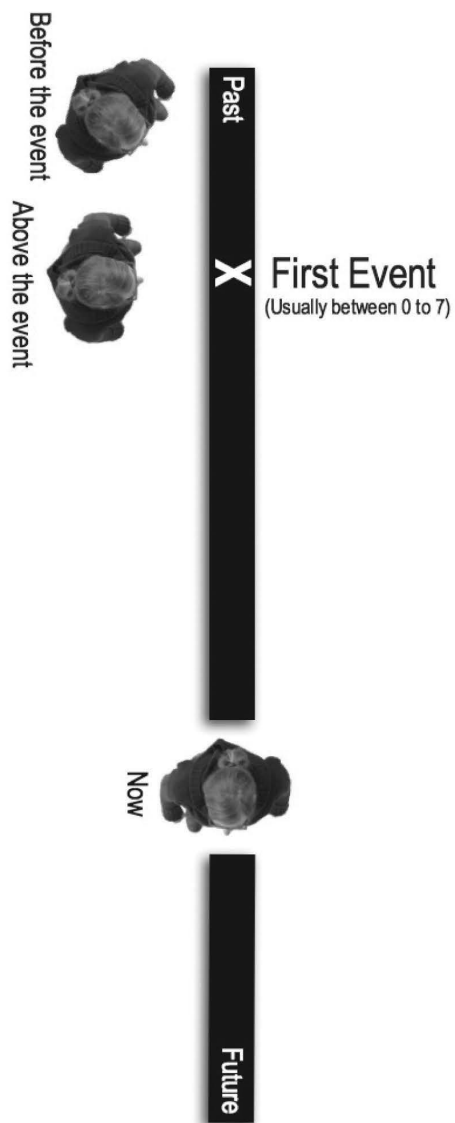
There are 3 main 'perceptual positions'. 'After the event', 'Above the event' and 'Before the event' - All dissociated from the event on the timeline. When we 'walk the timeline', we step into these dissociated positions.

TIME BASED TECHNIQUE 1: Releasing negative emotions

This is a change technique that is good for recurring problems, behaviours or inappropriate emotions. Inappropriate is a key word here. Appropriate emotions are part of being human, but excessive sadness over your goldfish that died 10 years ago could be classed as inappropriate!

We recommend an order and sequence for clearing inappropriate, or excessive emotions, namely in the order of:
Anger, sadness, fear, hurt and guilt and perhaps jealousy if this is required. The reasons for this are multiple. Imagine the behaviour of someone without any fear but lots of anger…. or an angry person that has no guilt? Additionally, anger also masks other underlying emotions, so by clearing out the anger first, you get to the underlying emotions such as sadness.

Procedure:
Step 1: Finding the first event
1. Ask: *"When was the first event, the first time you experienced this emotion?"* (If your client doesn't know, you can say; "If you were to know, or imagine, what age were you?")

Step 2: Set the scene
1. Show the diagram to your client so that they become aware of the perceptual positions and where they are going to move to when they are in the process. If you are 'walking the timeline' find out where your clients imagined 'Past', 'Future' and 'Now' is physically located (make as much space as possible for your client to move around).
2. Ask your client to "Please stand on your timeline, in 'Now'".   This is so that they have a reference for where this metaphorically is.

Step 3: Travelling along the timeline and collecting positive learnings
1. Ask your client to: *"Step out of 'Now' and off your timeline and walk back to the first event where you experienced the emotion of X for the first time. Make sure you are far enough away from that event to learn from it through adult eyes."* They should now be 'ABOVE the event' and see themselves in that event (Dissociated).

2. Say: *"Imagine you are a wise guru and have all the resources and skill you need to learn from this first event, the learning of which will allow you to let go of the emotion of X."* All learning must be positive and help that younger self move forward. "Your unconscious mind can retain these positive learnings so that if you need them in the future, they will be there."

3. Once they have some positive learnings, ask them to: *"Find one more key learning that will help you release that negative emotion, now."* and ask *"Is there anything else?"*

NB. You may find the NLP Presuppositions useful when considering positive learnings. e.g. people are doing the best they can with the resources they have available.

Step 4: Make sure you are well before that first event

1. Now have them move to BEFORE the first event (still off their timeline), and any of the chain of events that led to that first event and ask *"Ask yourself now, where is the emotion, has it totally disappeared, now?"* If they are before the very first event where they first felt the emotion, they should not be able to feel that old emotion now...

NB. Notice the presuppositions of time in our language here...

Step 5: Test to make sure the old emotion has disappeared

1. This is just a check to make sure the old emotion has gone now. *"Now step into the first event, so that you are looking through your own eyes (associated), and ask yourself now, how do I feel differently? Has the emotion totally disappeared now?"*
2. If "Yes" move onto **step 6.**
(If 'No', then this means one of two things; there are more positive learnings to collect from the event, or this event was not the first one and they need to repeat the process for an earlier event).

Step 6: Travelling back to now

1. Go back to being in the position 'BEFORE the event'.
2. Ask your client to: *"Travel back to the present day off your timeline, only as quickly as you can let go of all of that negative emotion, on all of the events until you reach 'Now'. Pause at each event which used to have the old emotion in it. See yourself in those events and give those younger versions of yourself the gift of these unique learnings and notice how they allow those old emotions of X to disappear now.*

Step 7: Test and Future Pace

1. Test from the past: *"Imagine that time again now, how do you feel differently?*
2. Test for the future: *And, if that type of event was to happen in the future, go there now and notice how you feel and act differently...and that's much more of who you truly are isn't it?"*

Not letting go of the emotions

If your client isn't releasing the negative emotion you can use the following reframes, and be aware that there may be a parts conflict.

General reframes

1. Learning:

"What is there to have learned from this event, the learning of which will allow you to easily let go of the irrational emotions? Won't it be better to give yourself the gift of the positive learnings rather than hang on to the emotions? If you let go of the emotions and preserve the learnings you will have learned what you needed."

2. Protection/Safety:

"The negative emotion of _____ doesn't protect you."

(If you're working with fear or anger, mention fight of flight response...)

"In fact negative emotions aren't safe for the body. There is a huge amount of evidence that tells is that unresolved negative emotions can contribute to the significant health problems such as heart disease, weakened immune system, depression and anxiety.

"Won't you be a lot safer and healthier if you let go of the emotions and retain the learnings about taking care of yourself?

3. Prime Directives:

"Not letting go of this emotion is in direct conflict with the highest prime directive of the unconscious mind, which is, 'To preserve the body.' This emotion, though getting results, does not preserve the body; it hurts the body.

Would it be better to let go of the repressed emotion and get the same results in some other way?"

Challenges you may encounter during the process:

Associating into a traumatic memory

Please remember that we are working with **inappropriate emotions only…**

Remember also that it is not unusual for clients to associate into a traumatic memory during a time based technique, especially if you haven't' successfully cleared fear and if you are imagining the events rather than 'walking the timeline'. There are other techniques that actually associate clients into traumatic events on purpose. Unlike these techniques, it is not the intent or indeed necessary to associate the client into a traumatic memory in our view, however, it is not unusual for clients to start associating themselves. The risk of this can be reduced by pre-framing well before starting the process and telling them what to do in advance so they may recognise this themselves.

If your client associates into an unwanted memory here is what to do:

1. "Where are you?" (If the client is feeling the emotions, the client is in the memory – associated into the event)

2. Whatever the client says, "Good, just get out of the event, so you are either looking down on the event or are looking at it from afar. Move as far away as you need to so you can leave all those emotions over there."
Your client could also imagine a Perspex bubble around them.

3. (Pause) "Are you out of the event?" If no, then take them for a walk outside (Take a clean 3rd before beginning again asking "So what do you need to do dissociate yourself from those old events?")

Tips for Excellence

• Ratify the change: Verify conscious acknowledgment of shift.

When a major physiological shift occurs in the client, be sure to mention it: "That was a significant shift, wasn't it?"

- Keep it clean: This process can be done 'content free'.

- The most generative learnings are about the future, positive and about themselves such as "I'm safe and will always be safe" or "I'll be happy once I let it go" rather than "My father was a ****".

- This script is well written and includes language presuppositions that are designed to create change. Have a look through and spot them. Once you understand the process and steps as well as the intent behind the script you can word it less formally with clients that you work with.

Self Coaching

Have a go at writing a less formal script now – ensuring you are still cleverly crafting it to get in the presuppositions that assist with the process...

TECHNIQUE 2: Changing limiting beliefs and decisions

Beliefs are created after a decision is made to believe them; you have to consciously or unconsciously decide to believe something. This can be through default because you trust someone influential when you are young so accept their beliefs as your own, or you decided independently, but are now aware that the decision is one that is limiting and is no longer wanted. This technique works with beliefs that have been formed through this process, or just limiting decisions in their own right. It removes that decision and any negative emotions that were associated with it, and provides the opportunity to form a new belief and decision that is more beneficial.

Procedure:

You could use the 'walking the time line' structure that we have already explored, or we can use our imagination and a few 'NLP presuppositions of time' mixed in with some Milton Language Patterns.

1. "I wonder where you were when you made the decision to form that belief... As you go back to that time now, notice the decision you made, and any emotion that went with it... You could have decided anything, couldn't you? I wonder what decision and belief you would like to make instead, and gift that to the younger you?

2. And as that younger you accepts that new, empowering belief now, notice what changed then and what impact that can have as you watch yourself grow up.

3. Notice how all the events in your life re-evaluate themselves to support and sustain this new belief, don't they.

4. Imagine your future now with these new beliefs... What happens next?

Tips for Excellence

When you are eliciting the root cause for a limiting decision, note if the client is at cause (ie. they are not blaming someone/something else).

## TECHNIQUE 3: TIME BASED TECHNIQUES IN THE FUTURE

So far we have dealt with emotions and limitations in the past. Time based techniques can equally be used to deal with future based emotions such as anxiety (you can't be anxious about something that has already happened) as well as using it to create compelling futures and goals which are covered more at our live training courses. For now, we'll cover a quick and easy time based technique that helps eliminate anxiety and worry from any events or situations in the future.

PROCESS: Removing Anxiety

Procedure: (Make sure you are working on a specific event.)

1. "What are you anxious about? What specifically?" Elicit the effect of the anxiety.

2. "OK, just float up above the timeline…"

3. "And float out above the future to 20 minutes after the successful completion of the event about which you thought you were anxious. Tell me when you're there."

4. "Good. Turn and look towards now, along the timeline. Now float down into that time, 20 minutes after the successful resolution of the event you used to be anxious about"

5. "Now, where's the anxiety?"(If Client says, "It's gone" go to step 6. (If Client says, "It's still there," then ask, "Are you imagining it completing successfully?" If "no," then reframe and take your client through their outcome setting process for the event and then to go step 3.)

6. "Come back to now."

7. If desired, test by having the client think about what used to make them anxious, and notice that there is no anxiety.
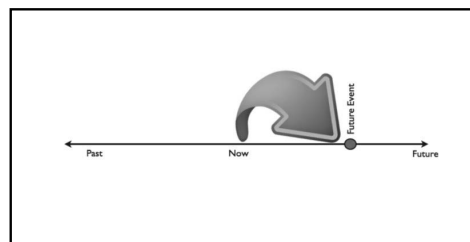
Tips for Excellence

If anxiety does not disappear, then reframe, "I know that there's a part of you that thinks it's important for you to have some anxiety to motivate you, and I agree that it's important for you to be motivated. The problem is that anxiety is not good for the body. Are there other ways that would be OK for you to motivate yourself, and let the anxiety go?"

Additionally, anxiety may be the result of fear, which has not been released.

Summary:

☑ Time is a concept and we all perceive it differently.

☑ We all represent time either as in time, through time or a combination of both.

☑ Our timeline can change in different contexts within our lives.

☑ Events on our past form a Gestalt which is made up of the first event and significant emotional events forming a chain. Deal with the first event in this chain and you can remove the whole chain of emotions.

☑ Pre-framing and using your NLP skills so far is essential in getting someone to the point where they will easily let go of emotions or remove a decision on their timeline. Spend your time building up rapport and having them understand the benefits in the pre- chat before doing this technique.

☑ Always clear emotions in the sequence of anger, sadness, fear, hurt and guilt.

☑ Get to know thoroughly how to disassociate someone as well as the reframes to ensure you can confidently follow the process through to successful completion.

ANCHORING

NOTES

ANCHORING

> *Anchoring is the process of associating an internal response (a desirable emotion) with some external or internal trigger so that the response can be quickly, and often covertly re-accessed.*
>
> *(Sue Knight, NLP at work)*

What is an Anchor?

An anchor is a stimulus that creates a response in either you or in another person. When an individual is at the peak of an experience, during an intense, emotional state, and if a specific stimulus is applied, a neurological link is established between the emotional state and the stimulus. It is always fully associated. Anchoring can occur naturally or be set up intentionally and can assist in gaining access to past states and linking the past state to the present and the future.

The History and Science of Anchoring

In 1902, Dr. Edwin B. Twitmyer submitted a paper to the American Medical Association called "Stimulus Response". It outlined the hammer-to-knee-reflex. The American Medical Association was not very interested. In 1904, Ivan P. Pavlov, a Russian, read Dr. Twitmyer's paper. In 1936, after years of research with dogs, he submitted a paper to the Russian Medical Society called "Conditioned Reflexes", and he got the credit for discovering stimulus-response. In his research, he anchored the sound of a tuning fork to when the dogs were hungry and would salivate. Anchoring is fundamentally the process of stimulus-response. There are many kinds of anchors. Some are useful and some are not. Here are a few examples:

Alarm Clock
Advertising Jingles
Someone Touching You
Old Songs (Music)
Tastes and Smells
Stop Light
The way someone says your name that reminds you of when you were in trouble as a child

Many behavioural psychologists believe we operate our lives totally with conditioned reflexes. Many also believe that learning is setting up new anchors and responding to them.

Under certain circumstances an anchor will last forever, particularly if the experience was highly emotionally-charged. The key is to be able to anchor a state in any person at any time in any modality.

TECHNIQUE: Basic Anchoring
As you can see from the examples, the stimulus-response process of anchoring can be carried out within any sensory system such as with sounds, voice tonality, things you see, space and touch. When anchoring states and to learn the process, the easiest stimulus to use is the sense of touch. Within the next few techniques you will be using anchoring for different outcomes, so let's guide you through the basic steps to anchoring.

PROCESS: The Seven Steps To Anchoring

1. **Preframe** - Get into rapport with the client.
Get permission to touch client.
Decide on location of kinaesthetic anchor.

2. **Recall** - Have the client recall a past vivid experience. The best states to anchor are those that occur naturally and that are vivid and highly associated states. Can you remember a time when you were totally (state)? Can you remember a specific time?

Many people remember a number of experiences. Get the client to remember one specific time.

As you go back to that time now, step into your body and see what you saw, hear what you heard, and really feel the feelings of what you felt, as you remember a time when you were totally (state). NB Get into the state yourself!

3. **Associate** - Make sure the client fully associates into the state.

4. **Anchor** - Provide a specific stimulus at the peak of the experience. As the person goes into state, you can see the state occurring. The moment you see the state occurring you apply the anchor, and release the anchor when you see the state waning.

5. **Change State** - Change the current state with a pattern interrupt/break state. Talk about something completely unrelated. This distracts the conscious and unconscious minds by initiating new and different internal representations. E.g. How's the weather? That's a nice watch.

Make sure there is a definite break state before testing.

6. **Repeat** - Repeat steps 2, 3, 4 & 5 as necessary.

7. **Test** - Fire the anchor to test. Test the anchor by touching the same place and watching the client's response.

The Five Keys To Anchoring

This mnemonic of I T U R N was created by Tad James and makes it easy to remember the important secrets to anchoring.

INTENSITY of the experience.

An anchor should be applied when the client is fully associated in an intense state. The more intense the experience, the better the anchor will stick. You use your sensory acuity and calibration skills to notice when the client is going into a specific state.

TIMING of the anchor.

When you see the beginning of the state, apply the anchor. When you see the state reach its peak, let it go. This can vary typically from five to fifteen seconds. (See "Application of an Anchor.") This is the basis of precision anchoring.

UNIQUENESS of the stimulus.

A handshake, although it is an anchor, may be too common. The anchor must be in a unique location that will not be accidentally or inadvertently touched.

REPLICABILITY of the stimulus.

The anchor has to be repeated and reinforced in the same way from time to time. If you keep adding, or stacking, anchors, it becomes even more powerful. Make sure the stimulus is replicable and easy to trigger off.

NUMBER of times

Repetition of the stimulus, the number of times the stimulus is applied. The more often, the more powerful will be the anchor.

WATCH IN ACTION
Watch Toby demonstrate stacking anchors to produce a really strong 'confidence anchor' http://youtu.be/KsfbrzZ2LAQ & http://youtu.be/-ILfU2eugVs

TECHNIQUE: Stacking Anchors

Anchors can be stacked to increase their intensity. To stack anchors, elicit several instances of states and anchor them in the same place. The state chosen for a particular stacked anchor can be the same or different.

When stacking states, choose complementary states. If the client wants an 'upbeat' anchor and a 'chill-out' anchor, it is probably best to stack two different sets of anchors. To anchor a specific, powerful state, stack many examples of the powerful state. To set up a resource anchor, stack examples of various states that support each other. Some powerful resource states are as follows:

Confident Peaceful Courageous

Enthusiastic Motivated Excited

Powerful Focused Blissful

Empowered Successful Energetic

Centred Relaxed Loved

Joyous Healthy Humour

If states are hard to find, just remember:

A time when you felt totally powerful.

A time when you felt totally loved.

A time when you really felt you could have whatever you wanted, a time when you could have it.

A time when you felt really energetic, when you had a ton of energy.

A time when you fell down laughing.

A time when you felt totally confident.

PROCESS: Stacking Anchors

1. Gain rapport, elicit resourceful states and outcome.

2. Recall experiences of desired positive states.

3. Associate the client.

4. Anchor first state.

5. Break state.

6. Repeat Steps number 4 and 5 until all states stacked.

7. Final Test.

SCRIPT: State Elicitation

Can you remember a time when you were totally/extremely X'd ?

Can you remember a specific time?

As you go back to that time now (pause), go right back to that time, float down into your body and see what you saw, hear what you heard, notice what you noticed and really feel the feelings of being totally/extremely X'd.

TECHNIQUE: Personal Resource Anchor

A Personal Resource Anchor is an anchor that clients will establish for themselves with your guidance.

It can be used in any situation where the client wants a boost of energy, confidence, motivation, or any other powerful state of being. Personal Power is being in control of your own state through the use of your own anchor.

PROCESS: Personal Resource Anchor

1. Gain rapport, elicit resourceful states and outcome.

2. Decide on a positive, powerful state for the client. Clarify the specific outcome and the specific state that will have the greatest effect in supporting the achievement of the outcome.

3. Set the frame and determine where you will touch the client for the anchor. *In a moment we're going to do some anchoring which uses stimulus response to integrate some new neurological choices for you. Where do you want to physically anchor this new state? Is it all right to touch you there?*

4. Get yourself into the specific state you are eliciting. e.g. if you are asking someone to recall a 'relaxed time' then it helps if your voice is smooth and calm - not upbeat and loud!

5. Follow the State Elicitation Script and make sure the client is in a fully associated, intense, congruent state.

6. Anchor the positive state. When the experience is really strong, anchor it by touching the client.
(You may want to guide the client by telling them precisely when to touch the anchor spot so the client can do it for themselves in the future.) Intensify that state by holding the anchor down through the peak of the experience.

7. Use a pattern interrupt/break state (Clear the Screen) and repeat steps #4, #5 and #6 as necessary (3 or 4 times).

8. Test the anchor.

THEME: Physiology of Excellence

The basis of NLP is the process of Modelling, which has three elements:

1. Belief & Values Systems

2. Physiology

3. Strategies

The theory is that, "Anything you can do, I can elicit and also do." Through the process of Modelling, you can discover, elicit the patterns of excellent behaviour and utilise it by installing it in yourself and others.

The 'Physiology of Excellence' is the ability to elicit your desired behaviours and generate the most beneficial state. This is apparent in successful people as they are generally in control of their state no matter what the external circumstances, and they have a most excellent way of staying in a positive and up state. The following anchoring techniques help create a physiology and state of excellence.

TECHNIQUES: Anchoring for Personal Excellence

PROCESS: Circle of Excellence

This anchors a number of positive powerful states to an imagined circle on the floor, so that you can access them at will. You can also guide others through this technique.

1. Imagine a Ring of Power in front of you as a circle about 2 feet in diameter.

2. Now remember a time when you were totally motivated and when you are totally motivated, then step into the ring. (See 'State Elicitation Script')

3. When the state begins to subside then step out of the ring.

4. Add additional desired states in the same way.

5. When finished adding all the states, step into the Ring of Power and test.

6. Imagine this Ring shrinking so that it fits neatly on your finger, and so that you can take it off and step into it whenever and wherever you need to.

PROCESS: Circle of Excellence - Advanced

This technique is the same as above but also associates the resources with a particular context.

1. Gain rapport, elicit resourceful states and outcome.

2. Identify a situation coming up which they are nervous or anxious about or simply not looking forward to!

3. Associate them into this experience and calibrate. Ask what personal resources would be needed in this situation in order to deal with it successfully. Aim for a list of 3 (4 is acceptable, but stop after 4) and write them down in the clients exact words.

4. For each of the resources required get the client to remember a time in the past (in any situation) where they had this resource. Ask them to *"see what you saw, hear what you heard, notice what you noticed and feel what you felt"*. As they fully access this state, get them to step into the circle. At the peak of the state, just when it's starting to subside (use your calibration skills for this) get them to step back out of the circle.

5. After anchoring each of the required resources in the circle, take the client back into the circle, this time imagining the future situation that was the original problem. Observe for a positive change of state as they think about the problematic future situation. Check in with how it seems now, and if any further resources are required to make it perfect, repeat Step 3 until a really positive state is available to them, as they think about their future.

6. (Optional) Future pace them by getting them to imagine 3 similar situations in the future and get them to step into the circle of excellence to associate with the positive, resourceful states.

TECHNIQUE: Collapsing Anchors

Collapsing Anchors is another technique which gives your client new neurological choices. The time when you collapse anchors is when your client repetitively goes into a state that they wish they didn't go into and don't seem to know how to get out of it. For example, "every time my Mother asks me what I'm doing I feel like acting like a rebellious teenager!"

PROCESS: Collapsing Anchors

Ask the client to come up with between one and three positive, powerful states they would like to experience instead of the negative state.

Elicit the state and associate them into it by asking "Can you remember a time when you were totally (state)?" Stack the positive anchor a number of times in the same location to increase its power – a knuckle is good for this.

Once you have a really powerful anchor stacked, then you ask the client only one time to recall the negative state. Can you remember the last time your Mother asked you what you were doing and you acted like a rebellious teenager? You then anchor that experience in a different location (e.g. an adjacent knuckle). Anchor the negative experience only one time.

You now have both a positive and a negative anchor set up in two different locations. The positive anchor should be powerful since you anchored it many times, and the negative anchor fairly weak since you only anchored it once. The way you collapse the negative anchor is that you fire both anchors at the same time. While firing off both anchors, you watch the integration take place. You may calibrate some unusual physiology as the integration occurs! Once you notice that the client's visible experience becomes steady, take your hand off the negative anchor and hold the positive for about five more seconds.

This technique doesn't necessarily take away the feeling of being annoyed and wanting to behave like a teenager whenever Mum asks what you're doing, but it does link the positive feelings with the one of annoyance and gives the client new choices of behaviour. This technique is good for collapsing any "Away From" anchors with a "Towards" anchor. It does not work well with beliefs.

PROCESS: Collapsing Anchors continued

1. Set the frame. Gain rapport, elicit resourceful states and outcome.

2. Decide on which negative state is to be collapsed.

3. Decide on which positive states / resources are needed.

4. Anchor the positive states several times creating a stack.
   Make sure that the person is in a fully associated, intense, congruent state.

5. Break state and test.

6. Anchor the negative state, only once.

7. Break state and test.

8. Fire both anchors at the same time until they peak and the integration is complete.

9. Release the negative anchor.

10. Hold the positive anchor for 5 seconds and then release.

11. Test and future pace

TECHNIQUE: Chaining Anchors

Collapsing anchors works well when you are working with small changes between the present state and the desired state. When a client has a significant difference between their present state and the desired state, or too much of a transition for a two-step process, or the anchor will not fire through because the present state is a 'stuck' state, Chaining Anchors can be an effective technique.

This technique is a sequential process of moving to a significantly different state. It chains states from the present state by "leading up" to the desired state through several intermediate states. Each state builds on the one before until the final desired state is reached.

The method for chaining the intermediate anchors together with the present state and the desired state is to set up all the states in the chain and then chain them together, one right after the other. In selecting the intermediate states, you want to ensure that there is movement from the preceding state to the next state. "What would it take to get you off of (state)?" Or, "What would it take to get you off of (state) to (next state)?"

Some examples of present state and desired state are as follows. Can you select some appropriate intermediate states?

Procrastination	to	Motivation
Confusion	to	Understanding
Panic	to	Feeling Competent
Stuck, No Options	to	Going For It
Not Knowing	to	Resourceful
Overwhelmed	to	Totally In Control
Not knowing what to say	to	Being talkative
Hesitation	to	Totally Going for it

For example, for procrastination to motivation you may create the following chain/intermediate states;

Chain Design

The keys in chain design are as follows:

1. Choose two widely separate steps, involving a "stuck," present state and a desired state. 'How would you like to feel instead'?

2. No more than five steps (ideally four).

3. The first intermediate step is probably an "away from," to take the person out of the stuck state.

4. The next intermediate step should take the client "towards" the end state.

5. The states should have movement. (e.g. Satisfaction, Understanding has no movement)

6. The states should be sufficiently strong to move the client onto the next state

7. Steps are not too far apart.

8. Should be ecological, (no strongly negative emotions such as anger, sadness, fear/ panic, guilt, resentment, jealousy)

9. The states should be self-initiated and available NOW. (e.g. 'waiting for feedback' is neither self- initiated nor available now).

10. Should not be the strategy currently run.

11. Try the chain on yourself – would it/could it work?

Procrastination   **Frustration**   **Energised**   **...and finally Motivated**

PROCESS: Chaining Anchors

You are going to be anchoring these on separate knuckles, and then chain them together, a bit like playing the piano!

Steps:

1. Set the frame. Gain rapport, elicit resourceful states and outcome.

2. Identify the undesirable present state.

3. Decide on the positive/resourceful desired end state.

4. Set the frame by explaining the process and what the client can expect. Get permission to touch.

5. Determine the intermediate states to lead the client to the desired end state.

6. Design the chain. Elicit the states and determine the order to put them in. (This is the "Art & Science" part of NLP.) Identify where you are going to stack them on the knuckles – and ensure you don't run out of knuckles from present to end state!

7. Elicit and anchor each state to each knuckle separately, beginning with the Present State through to the end state. You may have to stack all of the states (typically 3 times) to get a high enough intensity. Make sure that the client is out of previous state prior to anchoring the next one. Use a break state between anchoring each state. Calibrate each state.

8. Test each state as you go.

9. Chain each state together firing the first state (1), and when 1 is at its peak (calibrate) fire the second state in the chain (2) and release 1. Then when 2 is at its peak immediately fire 3 and release 2.

   Then when 3 is at its peak immediately fire 4 and release 3. When 4 (End state) is at its peak, release 4. (This is NOT a collapse because no two states peak at the same time.)

10. Test by firing the present State anchor (no 1). The client should end up in final state. Calibrate.

    Test number 2. Ask, "How do you feel about X?" e.g. How do you feel about procrastination?

11. Future Pace. Can you think of a time in the future which if it had happened in the past you would have (e.g.: Procrastinated) and tell me what happens instead?

Self Coaching - Pulling it all together
State calibration and management
Return to the self coaching personal inventory exercise in the sensory acuity module. With all that you now know about your state and submodalities, re- do this exercise paying close attention to the submodalities that go with the feelings/sounds/images and physiology. Notice as well the submodalities of any other thought patterns you have.

What state is this? Calibrate it carefully so you know how to recreate or change it whenever you want. Of course, if it is a useful state, turn up those submodalities and anchor it as an on-going resource for you.

Alternatively, select a state that you know is highly advantageous for you and a state that is unproductive. Calibrate them both and get to know them. In this way you can recognise them in your everyday life. Better still, why not use what you have learnt to collapse them, right now?

Tips for Excellence
• As anchoring is predominantly dealing with emotions/kinaesthetic feelings, use kinaesthetic predicates to associate someone into them. Whilst they are feeling it, you can then add in the other sensory systems to make it even stronger such as "see what you see, hear what you hear when you feel totally X…. "

• Always use the same terminology as the client. If they say they feel 'stressed', don't then ask them to feel 'under pressure', it may have a totally different meaning (and internal representation) for them. Similarly, if they want to feel 'calm' asking them to feel 'chilled' may not be the same!

• Remember, get into the specific positive state you're eliciting yourself. This is the basis of pacing and leading.

• Use the submodalities – turn up the colours, contrast, make the feelings stronger, bigger, sounds louder…

Summary:

✓ Anchoring is created by a stimulus-response, creating an associated 'state'.

✓ The sensory stimulus can be VAKOG or AD.

✓ There are 7 basic steps to anchoring.

✓ For effective anchoring follow the five keys - ITURN.

✓ In kinaesthetic anchoring the basis of precision anchoring is applying the anchor at the beginning of the state and letting it go at its pea.k

✓ Calibration is key!

✓ For negative, unwanted states, collapse with a powerful positive anchor.

✓ For states that are too far apart, design a chain, like stepping stones from one state through to the desired state. Chain them together.

✓ Change your state – and you'll change your behaviour. So use techniques that create a physiology of excellence leading to improved behaviours.

STRATEGIES

NOTES

STRATEGIES

> *We all run different strategies to manage our life – from the way we brush our teeth, to the way we make love... Some of us are just better at them than others...*
>
> *Toby McCartney*

LISTEN
to our audio tutorial on 'Strategies' here: http://bit.ly/1hXCb2Z

Whilst preparing this section of the manual for you, we wrote it, read it, and re-read it... Neither of us were happy. It contained all the correct information, but we kept returning to it. I started to observe Kate as she read through the earlier chapter on Language. She would nod, on occasion say "good" out loud and even laugh! When she finished reviewing the Language section she gathered and shuffled the papers like a news reporter would at the end of the reports, and still gently nodded her head. These were all indicators to me that she felt satisfied with the chapter and was ready to move on. I compared this to when she read this section on strategies. She held her head in her hands and gave out several deep sighs. I started to be able to tell which area she was working on without being able to see the papers. I decided to delve a little further and ask some questions. She said that there was something missing for her. That there was 'no heart' in this part of the manual. When I asked her about the 'heart in the manual' she was able to give me examples and repeated some of the positive non-verbals again. As she spoke more about what was working in the other sections her state started to change. So, how do you know it's time to 'add heart'? I asked... "That's when I feel like the content comes off the page by us sharing a real example of the principle in action. I imagine someone reading it and it makes sense to them - in fact it seems really easy. They don't have lots to learn because the example does all the work."

So we decided to do just that, and share with you our strategy for knowing (or not knowing) when we are happy with a piece of work, and how by observing the conscious and unconscious steps that we take, we can access a higher quality of thinking.

In learning about HOW we do what we do well (and how we do what we don't do well) we have access to change it. We hope that you can find the 'heart' of your strategies and that they give you increased access to your unique greatness.

What are strategies?
In NLP, strategies are HOW we do what we do, in order to reach our outcome. So, to break it down a bit, a strategy is the sequence (or syntax) of thoughts, our internal and external representations, that lead to a specific outcome or behaviour. They are the difference that makes the difference in our thoughts and behaviours.

You will know by now that our experiences are made up of VAKOG and Ad. When these representations are put together into a sequence they become a strategy and together they produce a result. That result can be wanted, such as success, or unwanted as in, say, a bad habit. We have a strategy for all of our behaviours. There are strategies for everything ranging from which leg you first put into your trousers to which part of your hair you comb or brush first. There are strategies for motivation, procrastination, buying, selling, eating, driving, falling asleep, and even falling in love. Every one of us has a strategy for each of the behaviours that we display. Strategies can happen very rapidly, often outside of our conscious awareness. So we can have certain behaviours that operate unconsciously.

So strategies involve everything we do. All our daily activities are generated and maintained by strategies. Whether or not we finish what we do is governed by a strategy. We have strategies for...

Love Decision Relaxation

Fatigue Motivation Tension

Learning Happiness Fun

Forgetting Sex Boredom

Parenting Eating Marketing

Sports Health Wealth

Communication Disease Depression

Sales Creativity Poverty……..

and, actually, everything else we do.

Surprisingly, nowhere in our system of learning are we taught about these strategies. And more importantly, nowhere are we taught that we can learn and enhance specific strategies for achieving of our goals. In school, new strategies for maths, spelling, etc, were installed by rote and some of our strategies were learnt or 'modelled' from parents or influential others during our younger years. Until recently we were pretty much left up to discovering our path to success through trial and error. Now we know that most strategies can be easily learned or modified to accomplish the goals that we decide upon. Perhaps most excitedly, we can model strategies of experts and those you admire and achieve the same results yourself.

The structure of strategies

'Change the strategy, change the outcome'.

Human experience is an endless series of representations and consequently, strategies that we run. To deal with this endless sequence, it is useful to suspend the process and contextualise it in terms of outcomes so we can ensure we are experiencing and getting what we want.

Strategies are made up of three essential components:

An outcome - all strategies begin this, consciously or unconsciously. You will see why when we progress onto the TOTE model.

A sequence - of the representational systems

The elements - submodalities of the representational systems

ELEMENTS OF STRATEGIES

The Elements are the representational systems or modalities (V, A, K, O, G, Ad) which may be internal or external. The modalities and submodalities are the building blocks, which in a certain order, make up the strategy.

The elements:

V Visual: External-Internal (Constructed/Remembered)

A Auditory: External-Internal (Constructed/Remembered

Ad Auditory Digital

K Kinaesthetic: External- Internal (Constructed/Remembered)
        Feeling/ Proprioceptive (body awareness)
        Tactile (Associated)
        Meta, Feeling About (Dissociated)

O Olfactory: External-Internal (Constructed/Remembered)

G Gustatory: External-Internal (Constructed/Remembered)

SEQUENCE AND OUTCOME

The Sequencing, or order of the representations make up the strategies, which determine the outcome. This makes the sequence crucial in getting the outcome you want. Think of it just like a good recipe, the strategy has specific ingredients. Each of the ingredients goes into the strategy in a specific order to produce the result. If you leave the eggs out of a soufflé before you place it in the oven, it won't rise and you won't have a soufflé. Likewise if you leave an important component or piece out of a success strategy, you won't have success.

Why strategies are useful

If the strategy is unconscious or is run with no thought to the desired outcome, you will continue to produce the same pattern of behaviour that you have always had. By taking some time to understand your own strategies and consider what results you want, you have the option to redesign your strategy in line with this outcome, as well as map across beneficial strategies into other contexts.

Strategies can be useful in:

Learning – to change unproductive learning or spelling and remember things quickly and easily.

Sales – to elicit and match peoples buying strategies.

Therapy/Coaching – By eliciting 'how' people 'do' their problems, you create options in changing this for a different response.

Modelling – by modelling the strategies of success and excellence in others, alongside their beliefs, physiology and values, you can re-create the same within yourself.

Motivation – you can change submodalities and sequence for optimum motivation across contexts.

Decisions – Create or enhance effective, rapid decision making skills.

Relationships – Get to know yours and your partner's strategies for attraction, deep love and commitment.

These are just a few areas where knowing and perhaps changing strategies can make a huge difference. Everything we do can be regarded as a strategy and as such, is there to be modelled, enhanced or changed, if of course, we want to!

Tips for Excellence

• The key to understanding strategies is to know that you have to look, listen, and feel perhaps a little more intensely than you ever have before. This means that people will be telling you their strategies during conversation, and you will be looking for clues about their strategies.

• The key to successfully eliciting a client's strategy is to put that client into the experience of the event. By fully associating the client into the state, you will be able to look, listen, and develop an understanding of the strategy itself.

TOOL: The Basic Strategy Steps

Whether you just want to know what a strategy is because it is effective, or whether you wish to elicit it with the intention of creating a behaviour with a different outcome, there are some basic steps to all strategy elicitation and change.

Elicitation: The first step is to discover the person's strategy through the process of elicitation.

Utilisation: The next step is to utilise the strategy by feeding back information to the person in the order and sequence that it was elicited.

**Change/Design:** The next step is to then be able to change or design the strategy.

Installation: We then may want to install a new strategy if needed.

TOOL: T.O.T.E MODEL OF STRATEGIES

Just before we start progressing into eliciting and changing strategies, there is a basic strategy pattern that is crucial to learn. All strategies fit into this format, and this is the TOTE Model.

The T.O.T.E. model was first introduced in Plans and the Structure of Behaviour published in 1960 by George Miller, Eugene Galanter and Karl H. Pribram. T.O.T.E. stands for Test, Operate, Test, and Exit. It is a sequence based on computer modelling of both internal and external activities which produces a specific behaviour or outcome which is often just below the level of consciousness. Their belief was that all complex behaviours are the result of a series of steps that happen as a TOTE. The elicitation and installation of strategies takes place at the conscious level and once applied, can again become unconscious in demonstration.
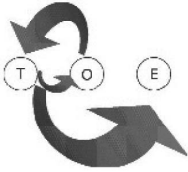
PROCESS: TOTE MODEL

1. The first Test is a cue or "Trigger" that begins the strategy. It establishes the criteria "fed forward" to be used during the strategy and is used as a standard, or "criteria," for the second test. This is the actual present state event that initiates the activity that establishes the strategy. It is from this cue that the strategy proceeds.

2. The Operation accesses data by remembering, creating, identifying, gathering and verifying the information required by the strategy from the internal or external representational systems (present state).

3. The second Test is a comparison of some aspect of the accessed data with the criteria established by the first test (desired state). The two things compared must be represented in the same representational system.

4. The Exit, or Decision Point or Choice Point, is a representation of the results of the test. This is where the client chooses to move on. If there is congruency or a match, the strategy exits. If not, or there is a mismatch, the strategy recycles.

5. The strategy may recycle by:

• Changing the outcome or redirecting the strategy.

• Adjusting the criteria, chunking laterally or reorienting.

• Refining or further specifying the outcome.

• Accessing more data.

6. Strategies may be grouped together and have other 'mini strategies' within them such as:
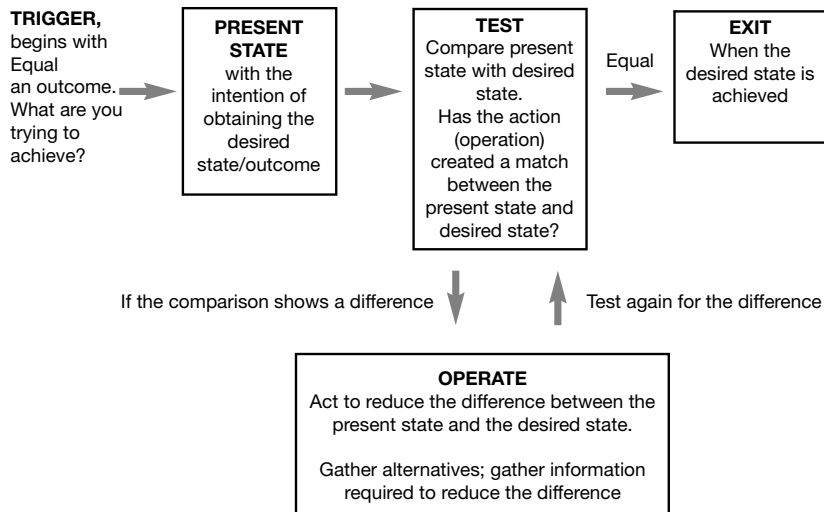
Buying Strategy:

1. Motivation

2. Decision/selection (to buy)

3. Convincer

4. Reassurance

Love Strategy:

1. Attraction

2. Recognising Attraction

3. Deep Love

The TOTE Model in detail

TRIGGER, begins with Equal an outcome. What are you trying to achieve? →	**PRESENT STATE** with the intention of obtaining the desired state/outcome →	**TEST** Compare present state with desired state. Has the action (operation) created a match between the present state and desired state?

Equal →

EXIT When the desired state is achieved

If the comparison shows a difference ↓   ↑ Test again for the difference

OPERATE
Act to reduce the difference between the present state and the desired state.

Gather alternatives; gather information required to reduce the difference

TOOL: Strategy Elicitation Components

The following pieces of a strategy work simultaneously and separately to produce the total strategy. As you become more practiced at strategy elicitation you will notice the role each plays in individual strategies for the client in different circumstances and situations.

Verbal Language

This is the spoken language the client uses during strategy elicitation. As you begin to ask questions you hear cues in the language with respect to the representational systems. The strategy is revealed when combined with body language and eye accessing cues.

Body Language

As you notice the client's body language during the elicitation process you see movements which support the strategy. This movement can work in one of three ways:
(1) it can back up the eye accessing cues,
(2) act as a separate part of the strategy, or
(3) be a synaesthesia.

Eye Accessing Cues

This third component backs up the verbal and body language and also can act as a leader for the other three. There is a congruency between verbal, body and eye accessing cue languages.

Representational Systems

Awareness of the representational systems is required to annotate or diagram the strategy. It is the representational system information that you are looking for during the strategy elicitation itself.

Synaesthesia

A synaesthesia is the automatic link between one representational system and another expressed verbally and/or non-verbally. Examples are, "It caught my eye," (V/K) and, "It looked like it would feel comfortable," (V/K) "I want to get a feel for it alongside chatting more about it" (K/A)

TECHNIQUE: Generic Strategy Elicitation

Use the TOTE Model as your guide for this overview of strategy elicitation. This elicitation process is flexible so change the wording for whatever strategy it is that you're eliciting. There is a script that follows this example which will help you associate the client back into the context of the strategy you are eliciting.

PROCESS: STRATEGY ELICITATION OVERVIEW

1. **PREFRAME**

- Put yourself in a state of uptime and excellence.

- Establish rapport with the client and set the frame.

- Identify a specific strategy and a context where they can demonstrate it right now. Check it's a good example of them running the strategy for example:

  Is the example typical of how they do this?

  Was the client alone? i.e. is there anyone that could have interfered with the usual running of the strategy?

  Can they remember the situation clearly?

2. **ASSOCIATE THEM INTO THE STRATEGY**

- Get them to do it right now or associate them into a time in the past when they were using the strategy.

- Know their outcome of the strategy – what are they trying to achieve by using this strategy. This is the exit point that everything is compared to.

- Ask them to take you through the strategy step by step and distinguish between sequential steps and simultaneous steps. In other words are they describing it as 'then' (sequential) or 'and' (simultaneous).

- Use the TOTE questions to find the strategy details, the trigger/test, operate test and exit points of the strategy.

Questions to ask (Using the formal script below to assist with this)

Test: What let you know it was time to X (…strategy you are eliciting)?

When did you begin X-ing?

How did you know it was time to …?

Operate: How did you know there were alternatives?

How do you generate alternatives?

Test: How do you evaluate alternatives?

What has to be satisfied in order for you to X?

Exit: How do you select which alternative to take?

How do you know (or what lets you know) that you have X'ed ?

3. **TEST THE STRATEGY after elicitation to ensure its full and correct**

- Try it out for yourself. Does it makes sense? Feed it forward.
- Take the person through the strategy by first mismatch the strategy so they can correct you (this confirms the strategy) and then match it.

SCRIPT: Guidelines for formal strategy elicitation
This is the script to associate someone into their strategy and for use in conjunction with the TOTE questions in step 2 of strategy elicitation.

Can you recall a time when you did (strategy)? Can you recall a specific time?

As you go back to that time now and experience it (really associate the client into the experience), . . .
what was the very first thing that caused you to (strategy)?

Was it something you saw (or the way someone looked at you?), or

Was it something you heard (or someone's tone of voice?), or

Was it the touch of someone or something?

What was the very first thing that caused you to (strategy)?

After you (saw, heard, felt) that, what was the very next thing that happened as you (strategy)?

Did you picture something in your mind, or

Say something to yourself, or

Did you hear something or someone, or

Have a certain feeling or emotion, or

Did something else happen?

What was the next thing that happened as you (strategy)?

Then what happened?

Note: Ask open questions until the strategy is elicited using the TOTE questions in the elicitation process.

Basic Strategy Elicitation Tips for Excellence

• Put the person back into the experience. Make sure that they are in a fully associated, intense and congruent state.

• Anchor the state. (e.g. "So, here you are, you're in...")

• Speak in the present tense.

• Use all accessing cues: predicates, eyes, breathing, tonality, gestures.

• Ask questions such as:

  How do you decide, know, think, etc. to . . . ?

  What happens first? Or how do you know it's time to start?

  How do you know that you have finished?

• Use unspecified predicates such as 'notice', 'decide', 'choose'.

• Give more than one option.

• Use contrast frame.

• Use counter example statement. e.g. Client: "I spoke to…." Practitioner: "What would have happened had he not been there?

• Backtrack to get to the next step. I.e. re-trace previous steps to get the next one.

• Make sure that you get a logical sequence.

• Notice loops or recurrent sequences of steps.

• Make sure that you have all the key functional pieces, in major representational systems.

• Fire the anchor to assist them in accessing if necessary.

• Be particularly alert for auditory markings.

• List possible options if appropriate.

UTILISATION/TEST

• Feed the sequence back and calibrate – mismatch and then match.

• NOTE: Write down what you get as a sequence of elements.

• Only get as much detail as necessary.

• Elicit and do not install. (Backtrack to the beginning to elicit further detail if required.)

• Test & future pace.
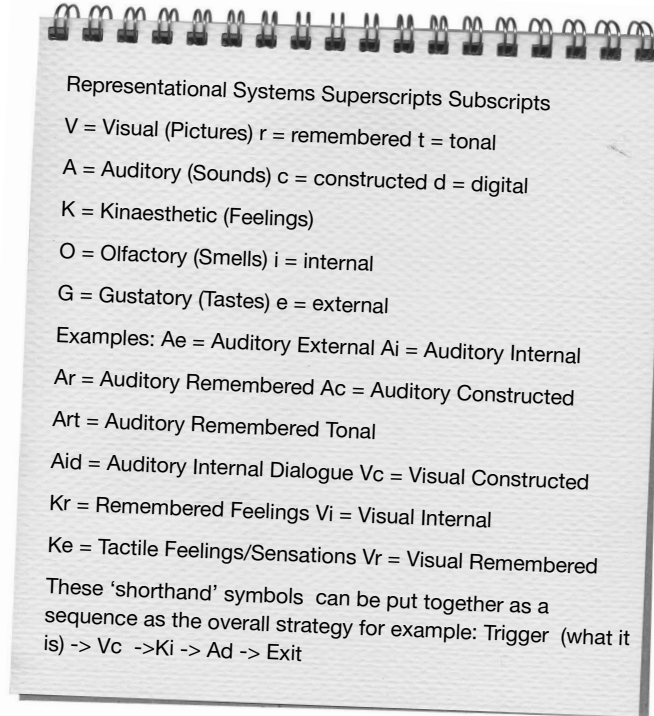
Modelling Toby's Motivation Strategy

When we first moved to our Barn in Scotland there were lots of rooms to paint. We started in November and Christmas was our goal to have completed the work. After weeks of decorating our bodies were getting sore and our motivation lagging. Finally, we arrived at the last room! Originally delighted to have found a home with such a large bedroom we were now wishing the space was smaller! Anyway, the final day arrived and we both stepped into the room. Toby's response instantly caught my attention: he clapped his hands together and said, 'Great, we'll just do that wall, that one, that one and that one and then we'll be done". His response was in direct contrast to mine. All I could see was the skirting boards that would each need masking tape applied to, the large window areas that were awkward and required a small brush, the height of the walls that would take a lot of paint. I could feel my back hurt just by looking at the size of the ceiling.

Toby's state was energised and motivated - mine was...not! He then repeated his comments (in an attempt I think to recruit some enthusiasm from me) but he added another piece of crucial information. "We'll just do that wall, that wall, that wall and that wall and then we're done (this time I noticed this emphasis on the words 'then we are done'). I can picture having a hot shower and then a glass of wine by 9 tonight". Toby's focus was firmly placed on the end of the job, and he had shrunk down the steps in his mind to getting there, hence he felt raring to go. My thinking was placed on an overwhelming amount of small detail with no thought of it ever ending.

Others often comment on Toby's energy for projects and ability to get lots done in short periods of time. I have subsequently noted his ability to have the 'end in mind' as one of the keys to his successes in many areas of life - not just in decorating! Having observed this strategy, I have since 'tried it on' for myself and find it useful in multiple contexts.

TOOL: NLP Strategy Notation

Coding strategies - When eliciting a strategy it is helpful and faster if you have an easy way to write what you are eliciting down. The following are widely agreed within NLP to by the accepted notations for strategies.

Representational Systems Superscripts Subscripts

V = Visual (Pictures) r = remembered t = tonal

A = Auditory (Sounds) c = constructed d = digital

K = Kinaesthetic (Feelings)

O = Olfactory (Smells) i = internal

G = Gustatory (Tastes) e = external

Examples: Ae = Auditory External Ai = Auditory Internal

Ar = Auditory Remembered Ac = Auditory Constructed

Art = Auditory Remembered Tonal

Aid = Auditory Internal Dialogue Vc = Visual Constructed

Kr = Remembered Feelings Vi = Visual Internal

Ke = Tactile Feelings/Sensations Vr = Visual Remembered

These 'shorthand' symbols can be put together as a sequence as the overall strategy for example: Trigger (what it is) -> Vc ->Ki -> Ad -> Exit

TOOL: Informal strategy elicitation

Many strategies can be elicited far less formally by paying attention to all the components we mentioned earlier and by just asking a few questions specific to what strategy you want to discover.

For example:

- **Buying strategy:**

    I really like your watch/bag/car. What made you choose that one?

    How did you decide to work with that particular training course/consultant?

- **Decision strategy:**

    You said you've been in this job for 10 years. What made you choose/decide to take this job?

- **Learning strategy:**

    How do you know when you understand?

    We will cover these in more detail in the next section.

Tips for Excellence

• Pay attention to the process of the strategy as opposed to being drawn into what the strategy is being used to do.

• Strategies can change according to context so ensure you have chunked appropriately to elicit the particular strategy you are seeking.

• You will have strategies within strategies, so be clear on what you are eliciting.

• If the person doesn't know, elicit from third position (i.e. seeing yourself, disassociated) and reframe the question. Give a different example so they know what is expected of them.

TYPICAL STRATEGIES

If you have been following this on the audios, we have eluded to the buying strategy a lot to give you an example to work with. This is because within the buying strategy there are four sub-strategies that can be elicited either as part of a buying strategy, or on their own. These are some of the basic strategies that are useful to know. There are of course strategies for everything we do; and we're confident that you'll take the next few examples and apply them to work out how to elicit strategies for whatever is useful to understand or with the view to changing.

Buying strategies

Typical structure:

1. Motivation (usually end with a K)

This can last for moments or years. From a NLP Buying Strategy point of view the motivation strategy is everything that happens until the client walks into the showroom or shop.

2. Decision/selection (to buy)

This is what the client does as they are making their choice or selection or decision.

3. Convincer (automatic, # times, period of time, consistent)

Normally the client will run their convincer strategy while making the purchase.

4. Reassurance

How the client re-assures themselves they have made a good decision.

Decision strategies

Concept in Action

I walked into M&S and I had a look for the jackets, then I walked over and saw the jacket, it really caught my eye (VK synaesthesia).

I checked the label to make sure it was the right size, price and material (Ad)

I picked it up and tried it on (Ke)

It looked and felt great (V / K synaesthesia)

I said to myself 'yes that's the one for me' (Ad)

V/K -> Ad -> Ke -> V/K ->Ad

Convincer strategies

A client's Convincer Strategy is the filter used in becoming certain or confident that something is okay.

There are two filters that make us convinced of something. The first concerns which representational system we use (Convincer Representational Filter) and the second is the number of times we are required to be convinced (Convincer Demonstration Filter).

Convincer Representational Filter:

How do you know someone else is good at what they do? Do you have to . . .

• See It Visual (V)

• Hear About It Auditory (A)

• Do It With Them Kinaesthetic (K)

• Read About It Auditory Digital (Ad)

Convincer Demonstration Filter:
How often does someone have to demonstrate competency to you before you are convinced? Is it . . .

• Automatic

• Number of Times

• Period of Time

• Every Time (Consistent)

Reassurance strategy

A client's Reassurance Strategy is used to make sure that what they have done/purchased/decided to do is OK. Typically in a buying situation the client will run their reassurance strategy within two weeks of the purchase.

Examples include:
How do you know you are happy with your purchase
How do you know you are reassured with your...? (whatever they are reassured by)

Other strategy elicitations
Learning Strategy
(Spelling strategy is covered in full in installing strategies section)

Elicitation questions (Using TOTE model):

CONTEXT: Think of a time when you were able to learn something (relevant to what you're seeking to learn) easily and rapidly.

INITIAL TEST: How do you know it is time to begin learning?

OPERATION: What do you do in order to learn?

SECOND TEST: How do you know if you have learned something?

EXIT: What lets you know that you have learned something fully?

We go into a lot more detail about these strategies in the next section.

NEW STRATEGY DESIGN

Once you have elicited a strategy you then have the option to review it, decide if it's working and if it's not, to redesign and install a different, more effective strategy. We will cover this in detail, but first it's worth knowing what makes up a good strategy, known as well-formedness conditions.

TOOL: Well formedness conditions for strategies

The following are 'guidelines' for designing and installing a new, effective strategy.

FUNCTIONAL WELL-FORMEDNESS CONDITIONS

- The Trigger that starts the process carries with it the final criteria. All strategies must have a trigger.

- Operations to alter the present state to bring it closer to the desired state – gathering data.

- Test that compares the present state to the desired state based on pre-sorted or ad hoc criteria.

- Exit decision point that determines the next step based on the congruence or lack of congruence of the test comparison.

Knowing the functional well-formedness conditions allows you to ask very specific and directed questions.

STRUCTURAL WELL-FORMEDNESS CONDITIONS

- Follows the T.O.T.E. model.

- A well-defined representation of the outcome.

- Uses at least three (3) of the major representational systems.

- Uses the least number of steps to get the outcome.

- At least three points in every loop.

- Every loop includes an exit point.

- Goes external after a certain number of steps or a certain amount of time.

- Least number of steps to achieve the outcome.

- Logical sequence with no steps missing – does it make sense, would it work?

- Has the necessary internal and external sensory modalities to get desired outcome.

- Preserves positive by-products and eliminates negative consequences. This is the ecology check to minimise bad feelings.

- Ability to future pace by going out into the future to an event where the strategy is applied and tested.

TOOL: Strategy design

Strategy design is for the purpose of providing new behaviour choices to result in a particular outcome. If the current strategy isn't working, either design a new one or re-design the existing one.

You will experience the client having different levels of strategies available. Sometimes they have absolutely no strategy and you can help them design one. Or they may have strategies that help them achieve the outcome, but not effectively e.g. "I always get the presentation done, but it's always last minute…". There are also cases where the client may have a completely ineffectual strategy in place e.g. "I never do any preparation for my presentations".

There is a time and place where the client may want to still use the existing strategy. This is your opportunity to install a decision point for the client where they can decide which strategy will be most effective depending on the context of the situation. For example, 'shouting at people' is probably not the best strategy in many situations, but in some cases it may be useful. There are several options from which to develop successful strategies. Find a model who is successfully accomplishing the outcome. Elicit and duplicate their strategy. Work in groups eliciting and swapping strategies with other professionals. Have the client suggest successful strategies that they know of from people who have accomplished the outcomes. Build upon that strategy. Cross reference strategies. You can take a successful strategy from one thing the client does and install it for the new desired outcome.

DESIGN PRINCIPLES

DESIGN

- Maintain the function. ("If it's not broken, don't fix it.")
- Intervene before the strategy goes wrong.
- Calibrate.
- Reframe or use submodalities on unpleasant feelings or voices.
- Delete unnecessary steps keeping a logical sequence.
- Make sure that the criteria are accessed sequentially and not simultaneously. Assess them all with each possible purchase.
- Make the least amount of change to get the results you want.

REDESIGN

- Ask the client or make up what you think could work.

- Check your own strategy for applicability and well formedness.

- Streamline an unuseful strategy by adding Ad to help with ecology. This is similar to having a chat with yourself to ensure it's good/right for you.

- Model someone else who has a good strategy.

Representational Systems and Strategies
Characteristics of rep systems and their use in strategies

Before designing strategies it is useful to know the functions of particular representational systems and their pros and cons:

1. Each representational system can best represent the aspect of the world that it responds to directly. Many people get into trouble by representing experience with the wrong representational system.

2. Auditory digital descriptions are always secondary experience so they contain less information than the primary experience which they describe.

3. Auditory digital is valuable as a filing system:

 • To keep track of experience.

 • To categorise experience.

 • To plan and set direction.

 • To summarise.

 • To make a running commentary on raw data.

 • To draw conclusions.

 • To make sense of things.

4. Auditory tonal can add emphasis and help flesh out raw data.

5. Visual can represent an enormous amount of data simultaneously and instantaneously, and can make rapid comparisons

6. Auditory processing is sequential and takes longer than visual processing which is simultaneous.

7. The kinaesthetic system has more inertia and duration than the visual and auditory systems.

8. When making decisions it is difficult to fully represent possibilities using only sounds, words or feelings. The visual system is helpful, because it enables one to simultaneously picture different options and make comparisons between them.

9. Kinaesthetic tactile (skin sensing, physically feeling the outside world. E.g. temperature vibration) and proprioceptive sensations (internal body sensations, muscle tension, movement) help provide raw data.

10. Kinaesthetic Meta (emotional responses) is the primary way people evaluate experience.

11. Congruent feelings are perceptual feelings of events, involving direct tactile and proprioceptive sensations. They are purely perceptual or sensory experiences without evaluations.

12. Meta-feelings are evaluative feelings about events in response to criteria, and usually have a positive or negative value.

Decision strategies
Typical Problems

1. Problems with generating options.

a) No visual construct, not well defined in visual.

b) Not enough options.

• Only one choice.

• Either/Or.

c) Person keeps generating choices with no way to exit.

2. Problems with representing options.

a) Options are not represented in all representational systems, which makes it difficult to evaluate them.

b) Person needs to go external to get necessary data.

c) Options and criteria are not revised according to circumstances.

Motivation Strategies

We thought we would include some specifics around an effective motivation strategy as it seems to be a common question during the practitioner trainings. Elements of an Effective Motivation Strategy

1. Voice (if present) has good tonality.

2. Voice uses modal operators of possibility (e.g. could, can) instead of necessity (e.g. must, should).

3. Includes a representation of what is desirable about the task (the completion or consequences) rather than a representation of the process of doing the task.

4. The task is chunked appropriately. Too big – they may never start. Too small – they may experience overwhelm.

5. Toward strategies are more enjoyable and result in less stress than away. If possible and appropriate, have a large toward element.

6. Toward, away and mixed strategies work; mixed is the most general.

7. If mixed, think of negative first and then positive.

8. Try to replace away with toward strategy. Set frame that "if you do not learn a new strategy you will have to feel bad over and over again in the future" - this uses their current strategy of moving away.

9. Association and dissociation may be critical elements.

10. Good strategies generally work across contexts.

11. Always check ecology before removing negative feelings or anxiety.

12. It may be necessary to adjust the Submodalities of the representation of the task being done in order to get a strongly motivated response.

13. If representing the task as completed does not produce strong motivation, then focus on the consequences of it not being completed.

14. Procrastinators are often good planners!

Example of a Good Motivational Strategy:
Ad in a pleasant voice, "It will be so good when it is done", leading to visual construct of a completed task of positive consequences, leading to a positive K, leading to beginning the task or future pacing appropriately.

It will be so good when it is done

Typical Problems in Motivation Strategies

1. Begins with Overwhelm: Person begins with feeling of overwhelm and needs to chunk down.

2. The person only moves away. Either this is not enough to motivate them or the person experiences too much stress, anxiety and unpleasantness.

3. Uses Modal Operators of Necessity: Person uses modal operators of necessity with harsh tonality resulting in bad feelings. E.g. "I have to get this done or else…"

Caution: There are some things that one should move away from. Be careful about removing away strategies entirely. It is better to design a strategy with both elements, as we reflect over a number of strategies that we have changed there was initially some strong away from, e.g. "I don't want to be an unfit Dad."

Learning strategies
Strategy design

PRE FRAME: Confusion precedes learning. Remember times in the past when you couldn't do something but now you can. Think back now to a time in the past when you were learning something new. What happened immediately before you learnt something? That's right…you were confused!

Also, remember the 4 steps of learning (unconscious incompetence, conscious incompetence, conscious competence and unconscious competence).

1. Begin in a positive state. Think of a time when you succeeded and felt good rather than failed and felt bad. Access and anchor appropriate resources.

2. Chunk appropriately. Chunk the task down to avoid overwhelm. Recycle or go external until you can represent the smaller chunks so as to sequence and prioritise them.

3. Get appropriate feedback relative to the task being learned.

4. Make appropriate comparisons each time (at every step) that gives the client a feeling of accomplishment. Do not make comparisons to an expert or to an ideal self but to your ability in the past.

5. Exit. Avoid the dangers of exiting too soon or never exiting. Avoid premature closure. Exit when you have learned enough for right now, and when you have learned something well enough for your outcome. Avoid the trap of chasing clarity. All key decisions are made on the basis of insufficient information. (Heisenberg uncertainty principle).

6. Expect to not understand some things. Set them aside and come back to them later. Do not get trapped in bad feelings about not understanding. Remember that understanding is a feeling.

7. Know your Submodality equivalents of understanding and use them to get information in the necessary form.

8. Future pace learning to the time and place that they will be needed.

PROCESS: Eliciting a installing a spelling strategy

Eliciting

- Start at the beginning. "When I give you the word 'success', please spell it internally for me."

- Backtrack and re-trace. "What happens inside when you spell that word?" - You are looking at their eye patterns to elicit their strategy.

- Make sure that you get the steps from the strategy. If the strategy begins with a K or anything that's not visual - this is a negative spelling strategy. A more beneficial strategy would be a Vr strategy - remembering the pictures of the letters.

Installing

- "Do you have any objections to being a good speller?"

- New strategy is only for the context of spelling.

- New strategy will not result in instantly being an expert speller but will result in rapid improvement.

- Check whether normal/reverse organised, by Eye Accessing Cues. "What does it feel like to be totally loved?"

- Simplest method is rehearsing.

- Reframe only if necessary.

- Take a word like 'Success' and split it up into two parts. Write each part in a different colour on two separate bits of paper. Use blue and black. E.g. SUC   CESS

- "I am going to show you a word. Look at the word and say the letters individually out loud.

- Have them spell the blue, then have them spell the black – both whilst they look into their Vr.

Then the whole word together. Repeat 10 times.

- Now test. Ask them to spell the word SUCCESS – then have them spell it backwards. They should now be moving their eyes into Vr to actually see the letters.

- Set a task for them to read a book for 2 weeks, using this strategy for any word they are unsure of. In two weeks their ability to spell will be like anyone with a good spelling strategy.

INSTALLING STRATEGIES

Methods for installing or changing strategies

- Rehearsing (create rapport and have client go through it and force eye movements) including personal editing

- Reframing (useful in business situations and in coaching to loosen up their strategy)

- Metaphor

- Anchoring

- Dissociated State Rehearsal (the client sees themselves in the situation like in a movie, designs each step so it is perfect and then associates into it, running through the strategy from start to finish seeing it through their own eyes.)

PROCESS: Installation steps using anchors

This process is based upon anchoring the current steps, anchoring in any additional new steps after redesigning it, and then chaining the new strategy together.

- Establish rapport and preframe.

- Isolate and anchor each part of the strategy. Have the client sequentially access each step of the strategy with their representational systems using eye accessing cues.

- Anchor each step separately including any new steps.

  Get them to think of the context whilst chaining the entire sequence together by firing each anchor (as you have learnt in the chaining anchors process). Get them to access the appropriate representational system with this eye accessing cue at the same time.

- Repeat three to five times firing the anchor as each representational system is accessed.

- Test & future pace.

Tips for excellence

Use eye accessing cues and anchoring as appropriate to install the strategy

Change it as little as possible for the best result

Make sure it complies with the well formedness outcomes

Run through it at LEAST 3 times to start 'wiring in' the new strategy (the more the better)

Use personal editing for effective results

For the best results of all, get them to do it, now!

Self coaching

Take some time now to model yourself.

What strategy do you run really well? It could be anything from preparing a meal for your family, organising meetings, jogging, learning new things. Ask yourself some of the key questions to eliciting a strategy that we have covered here in this chapter, including, how do you know it's time to? and then what happens? How do you generate alternatives? etc. Can you find any TOTEs or loops in your thinking for which there is an exit which matches your original outcome?

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And now, what negative strategy do you run that you might like to understand more fully so that you could alter it? An undesirable outcome. Perhaps it's a state that you enter into whenever you see X or hear Y. Perhaps it's your strategy for procrastination. Is there something that you recognise you consistently 'try' to achieve but get frustrated or annoyed at yourself for not achieving your desired outcome. Again, use the same questions as before and see if you can find any TOTEs

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STRATEGIES

FURTHER READING
Familiarise yourself with the personal editing and Disney creative strategies (taught on the live NLP foundation weekend and easily researchable) as they are both extremely useful strategy tools.

STRATEGIES

Summary:

☑ In NLP, strategies are HOW we do what we do, in order to reach our outcome.

☑ So, to break it down a bit, a strategy is the sequence (or syntax) of thoughts, our internal and external representations, that lead to a specific outcome or behaviour.

☑ When these representations are put together into a sequence they become a strategy and together they produce a result.

☑ So strategies involve everything we do. All our daily activities are generated and maintained by strategies.
   Strategies are made up of three essential components:
   An outcome
   A sequence
   The elements

☑ By taking some time to understand your own strategies and consider what results you want, you have the option to redesign yours strategy in line with a better outcome.

☑ Strategies can be modelled and replicated.

☑ All strategies follow TOTE – test, operate, test and exit.

☑ Elicit strategies sequentially by associating into the strategy and following the TOTE questions.

☑ Design or redesign a strategy following well formedness conditions and principles of good design.

☑ Strategies can be installed in various ways, select the most appropriate and ensure it is replicated until it becomes 'wired in'

NOTES

PUTTING THEORY INTO PRACTICE

NOTES

OVERVIEW OF THE APPLICATIONS OF NLP

Well done! You've done it! You're now familiar with an entire toolbox of techniques but more importantly, the essence of NLP, modelling. You have a new set of beliefs to try on in order to experience your world differently and a knowledge base and skill set that you can use on yourself and others. To give you more inspiration for your future journey with NLP we'll set you up with applications for NLP and a general 'frame' to use when working with others.

There are numerous applications of NLP. The main ones that are considered here are as follows:
• Business

• Coaching

• Education & Training

• Health

• Sport

• Relationships

The following pages consider the main NLP techniques that are particularly relevant in each area. The following principles are fundamental to each area, and will not be specifically referred to on the following pages:

• The NLP Communication Model

• The Presuppositions of NLP

• Being 'At Cause' and taking Responsibility for your results

• Perception is Projection

• The Principles for Success

• Ecology

• Sensory Acuity

• Rapport

NLP AND BUSINESS
Some Useful techniques:

1 Selling

• Representational systems & predicates.

• Perceptual positions – see the worlds from customer/prospect's point of view.

• Anchor – Resource anchor and anchoring states in others.

• Meta Model.

• Hierarchy of Ideas.

• Strategies – convincer and decision.

• Reframing.

LISTEN
to our audio on
'Putting Theory into
Practice' here:
http://bit.ly/1gBaBfm

2 Managing People

• Representational systems & predicates.

• Perceptual positions – see the worlds from customer/prospect's point of view.

• Hierarchy of Ideas.

• Strategies – motivation.

• Well formed outcomes – career planning and team goals.

• Convincer strategy.

3 Corporate Strategy

• Well-formed outcomes.

• Neurological Levels of Change.

• Perceptual positions.

4 Conflict Resolution

• Perceptual positions.

• Hierarchy of Ideas.

• Representational systems & predicates.

• Meta Model.

5 Leadership

• Anchoring.

• Neurological Levels of Change.

• Motivation Strategies.

6 Presentations

• Representational systems & predicates.

• Perceptual positions.

• Resource anchor.

• Anchoring states in others.

• Milton Model.

• Metaphors.

• Reframing.

NLP and Coaching

Some Useful techniques:

• Themes (C>E, Results v Reasons).

• Well-formed outcomes.

• Representational systems & predicates.

• Strategies – how to motivate clients.

• Reframing.

• Linguistic presuppositions.

• Metaphors.

• Perceptual positions.

• Meta Model.

• Milton Model.

PUTTING IT ALL TOGETHER

Application of Basic NLP framework

Step 1

Gain rapport, Gain trust

Match, Mirror, Pace and lead

Match predicates and chunk sizes

Step 2 Information gathering

- Gain information and calibration of their current state. Calibration skills need to be on full alert when the client is talking about their problem, they'll usually demonstrate it. If they don't, ask them "Can you do it [problem] now?

- You're looking to set up a contrast frame, that is, you need to see the problem so you can tell at the end of the intervention whether it has gone.

- This is more preferable to asking the client if it's worked to how they feel and them not knowing until the next time their problem occurs.

- It's helpful to chunk their problem up i.e. for what purpose do you have/have you decided to have this problem? Used with great rapport!

- Use this step to decide which technique to use.

- Remember "there is no failure, only feedback" so if what you are doing isn't working then do something else. "there is no such thing as an inflexible client, only an inflexible practitioner"

- Utilise reframing at this point. There is a small chance it may remove the entire presenting problem, but more likely it will stretch the boundaries of the clients problem or puts cracks in the clients belief about that problem prior to the intervention.

Step 3 The Intervention/Changework

- This can 'shatter' the problem into tiny pieces! Consider the appropriate intervention based upon for example:

- Have you identified the client could benefit from…

- Collapsing some anchors for behaviours that don't serve the client.

- Submodalities – mapping across.

- Another intervention?

- A good place to start is outcome setting. The fact of focusing someone on the solution, rather than the problem can often have a profound effect on its own.

- For example – so what would you like to have happen?

- Then use an appropriate technique/intervention in line with this outcome.

Step 4 Future pace

Fill the client's convincer that the session has been successful here and now. Test: So when you think about [that old problem] how do you feel differently now? "When you think about a time in the future when in the past you would have [had that old problem], and when you think about it now, just notice in how many ways that's different.

KEEP TESTING: "Ok, great, we know that that times changed completely for good right now, let's think about another time and notice how that's changed too"

This is utilising various language presuppositions to presume and 'wire-in' the change.

We thought about writing a really positive, inspiring 'goodbye' message here to close of this book, but in truth, the inspirational bit is what you do next... We know that there have been moments, many moments, as you've read through these pages where your mind has started to wonder, and you have considered new and exciting ways to apply these concepts and tools. In many ways, just by reading these pages, you have already made many changes haven't you?

So the back Notes page is blank for you to dare to dream about what comes next for you now...

Wishing you every success and happiness.

http://www.tobyandkatemccartney.com

GLOSSARY

GLOSSARY

Ab-reaction:	The sudden and violent release of repressed emotion.
Accessing Cues	Subtle external signs and shifts in physiology that indicate which representational system is being accessed when thinking. Typical types of accessing cues include eye movement patterns, body posture and breathing patterns.
"Agreement"Frame	A framing process allowing respectful differences of opinions between parties
Analogue	Discreet variations of meaning changing continuously over both time and amplitude such as a light dimmer switch. This is in contrast to an ordinary light switch which is either on or off which is digital.
Analogue Marking	Using a verbal or non verbal cue to mark out words in a sentence or in space.
Anchoring	The process by which any sensory representation, internal or external (the stimulus), gets connected, linked to and triggers a subsequent string of representations and responses (the response). It is often otherwise known as the use of any sensory stimulus as a means to condition responses. Anchors can be naturally occurring or set up deliberately.
Anchor Stacking	Several instances of a state are anchored in the same place to increase their intensity.
"As-If'' Frame	This is "acting as if" something were true such as pretending that you are competent at something that you are not. The intention being to explore possibilities and ideas internally leading to eventual competence.
Associated	The relationship you have with the memory of an experience. As if 'inside' the experience seeing, hearing and feeling like you are present in that moment; as if 'through your own eyes'.
Auditory (A)	The Representational System dealing with hearing. It can be internal or external. Also known as Auditory Tonal (At).
Auditory Digital (Ad)	The Representational System dealing with logic and the way we talk to ourselves.
Away From	Motivational pattern marked by avoidance of an unwanted experience, rather than by accomplishing a desired outcomes.

Backtrack	A frame for going back and summarising /reviewing what was previously covered, with the intent of establishing what is important, outcomes or change of direction such as in a meeting.
Behaviour	Any external verifiable human activity we produce or engage in. This includes internal thought processes, involuntary and voluntary movements.
Behavioural Flexibility	The ability to vary ones own behaviour to elicit a response from another.
Being At Cause	Taking responsibility for the results of one's actions.
Beliefs	Subjective ideas about what is true and not true for ourselves and the world, developed through exposure to experience, and modified by perceptual filters of distortion, generalisation and deletion. They form the rules about what we can and cannot do.
Break State	Using a movement or distraction to change an emotional state.
Calibration	The ability to use refined sensory acuity to notice and measure changes with respect to a standard. Usually involves the comparison between two different sets of external non verbal cues. It allows us to distinguish differences in a person's mental processes, state and behaviours by measuring of their non-verbal cues.
Chaining	Sequencing a series of states. Most often used as a sequential process of chaining anchors to allow movement from the present state to the desired state where there is a significant difference between the two.
Chunking	A process of changing perception by moving it in a differing direction through logical levels . This allows different thinking commonly referred to as "seeing the big picture" versus "detail orientated". Direction of thought can be moved towards smaller details and specific information as in "chunking down". Other examples of information at the same logical level can be found by "chunking across/laterally". "Chunking up" moves perception to larger abstractions and conceptualizations.
Collapsing	Diminishing unwanted states. Most frequently used in anchoring. When two different anchors fire simultaneously, the end result is a mixed or neutral state. Neither anchor will remain intact.

Circle of Excellence
Using an imaginary circle on the floor as a spatial anchor to install new or additional resources relative to a situation where different behaviour or thinking is wished.

Complex Equivalence
This occurs when two statements are considered to mean the same thing. A different experience or action that has the same meaning for an individual as the experience they are considering. when (1) you attach meaning to something specific and (2) when two statements, one behavioural and one capability, are considered to mean the same.

Conditional Close
A reframe where you consider the agreement complete and assume it linguistically. Conditions are given where if the other party agree, the conditions will determine the outcome. Frequently used in sales.

Confusion to Understanding
Original pattern developed by Richard Bandler using Submodalities to change the meaning of your Internal Representations and is the basis of "Like to Dislike."

Congruence
When all of a persons' internal beliefs, strategies and behaviours (words, tonality, physiology, etc) match their words and actions.

Conscious
Everything that is in current awareness. The conscious mind is limited in terms of the amount of information that can be held at any one moment in time to seven plus or minus two chunks.

Conscious-Unconscious Integration
When our thoughts and behaviours are integrated at the conscious and unconscious levels.

Content
The details and subject of a story; the history of the client. This can include opinions and interpretations from the person within the communication and the perceived 'cause' associated with the problem.

Content Reframe
(Also called a Meaning Reframe). Giving another meaning to a statement by recovering more content, which changes the focus.

Context
The framework surrounding a particular event such as the 'setting' or 'situation' in which the content occurs. This framework will determine how a particular experience or event is interpreted.

Context Reframing
Giving another meaning to a statement by changing the context.

Contrastive Analysis	This is a process of analysing two sets of Submodalities to discover the differences. Used to establish distinctions in the Critical Submodalities between two experiences.
Convincer	Something that convinces the client's conscious mind that their unconscious mind can do something.
Convincer Strategy	The filter used in becoming certain or confident that something is okay.
Criteria	The NLP word for values. The values or standards a person uses to make decisions and judgments as to what is important to them.
Critical Submodality	The submodalities that make a difference in the meaning of the an experience.
Cross Over Matching	Matching one aspect of a person's external behaviour or physiology with a different physiological movement.
Deductive	Reasoning from the general to the specific. To chunk down.
Deep Structure	The unconscious basis for the surface structure of a statement. Much of the deep structure is out of awareness.
Deletion	One of the three major processes (including distortion and generalization) on which the Meta Model is based. Deletion occurs when we leave out a portion of our experience as we make our internal representations.
Derivation	Obtained from the Deep Structure to create the spoken word such as Derivational Search.
Digital	Distinct variations of meaning for example On/Off or Here/Not Here. This is as opposed to Analogue.
Dissociated	The relationship you have with the memory of an experience; being 'outside' one self's physical position and the image, separate from the sounds. As if seeing your whole body in the picture.
Distortion	One of the three major processes (including deletion and generalization) on which the Meta Model is based. Distortion occurs when something is mistaken for that which it is not. When things are incorrectly included in our Internal Representations.
Double Binds	Questions that give a client a "free choice" among two or more comparable alternatives. They are based on the notion of multilevel communication.

Downtime Putting our attention towards internal processes within our mind such as when we go internally for information or to access feelings.

Drivers The Submodality that makes the most difference in our meaning of an experience, discovered through Contrastive Analysis. It is so important that it carries all the other submodality differences, the Critical Submodalities, when we change it.

Ecology In NLP terms this is the study of consequences, results or impact of any change that occurs onto self, others, society and the planet now and in the future across all contexts e.g. home, career, lifestyle etc.

Elicitation Inducing a state in a client, or gathering information by asking questions or observing the client's behaviour.

Embedded Command A command that is inside a longer sentence marked out by voice tone or gesture.

Embedded Question A question that is inside a longer sentence marked out by voice tone or gesture.

Eye Accessing Cues Movements of the eyes in certain directions which indicate accessing visual, auditory or kinaesthetic modes of thinking. Also known as Eye Patterns.

Epistemology The study of knowledge or how we know what we know.

Exit Point A point in a strategy that allows the client to know when to stop the processing.

Feedback The results of your actions that will influence your next step and inform you where you are in relation to your desired outcome.

First Position Relating to the Perceptual Positions. First Position is when you are associated, looking through your own eyes, and in touch with your own inner Model of the World.

Fractionation Repeating the induction of trance which deepens trance.

Frame The context or way of perceiving something around a specific experience such as the 'As-if' frame, 'Backtrack' frame etc.

Future Pace The process of mentally rehearsing through a future situation or result so that the desired outcome/behaviour occurs naturally and automatically.

Generalisation	One of the three major processes (including Distortion and Deletion) on which the Meta Model is based. Generalisation occurs when one specific experience represents a whole class of experiences. Generalisation also occurs when one experience is generalised to the whole.
Gestalt	A collection of memories around a certain topic.
Gustatory (G)	The Representational System dealing with taste.
Hallucination	Sensory experience of something that does not exist.
Hypnotism	A relaxed state induced in a person so change work can be done at the subconscious or unconscious level.
Incongruence	When the external, verifiable behaviour of a person does not match the words the person says.
Inductive	Drawing a general conclusion (abstract) from specific facts. Chunking up.
Intent	The outcome of a behaviour.
Internal Representations	The content of our thinking or the confirmation of information which includes Pictures, Sounds, Feelings, Tastes, Smells, and Self Talk.
In Time	An In Time person will prefer to code their memories from front to back, up to down, in a 'V' or any arrangement where part of the past, present or future is behind or inside them.
Kinaesthetic (K)	The Representational System dealing with feelings and sensations. It can be internal or external.
Law of Dominant Effect	A suggestion is more effective when it is experienced simultaneously with a strong emotion.
Law of Requisite Variety	In a given physical system, that part of the system with the greatest flexibility of behaviour will control the system.
Leading	Changing your own behaviour with enough rapport so another person will follow.
Lead System	The Representational System used to access stored information and lead it from the Unconscious Mind to the Conscious Mind. Watching Eye Accessing Cues discovers the Lead System. We look where the eyes go when someone accesses information.

Limiting Belief	Beliefs or decisions we make about ourselves and/or our model of the world that limit the way we live.
Limiting Decision	The decision that preceded the adoption of a Limiting Belief.
Logical Level	The level of specificity or abstraction. Think of logical levels as going up or down from Abstract at the top to Specific at the bottom.
Mapping Across	Following Contrastive Analysis, Mapping Across is the Submodality process of actually changing the set of Submodalities of a certain Internal Representation to change its meaning.
Matching	Doing the same, copying or adopting the behaviour of the client or replicating exactly some aspect of a person's physiology.
Meaning Reframe	Giving another meaning to a statement by recovering more content, which changes the focus. (Sometimes called a Content Reframe.)
Meta	Something is meta to another if it is at a higher level.
Meta Model	A model of language, derived from Virginia Satir that gives us an "over" view of language. It allows us to recognise deletions, generalisations and distortions in our language, and gives us questions to clarify imprecise language and gain specificity.
Metaphor	A story which is symbolic and which allows us to bypass the conscious resistance of the client and to have the client make connections at a deeper level.
Meta Position	A location outside a situation enabling you to view the situation in a more objective way. A dissociated position not involved with the content of the event or the person. Very similar to Third Position.
Meta Programs	These are unconscious, content-free programs we run which filter our experiences.
Milton Model	The Milton Model is designed to produce trance or agreement. It is a series of abstract language patterns, which are ambiguous so as to match the client's experience and assist in accessing unconscious resources. The Milton Model has the opposite intent of the Meta Model.
Mirroring	Reflecting the behaviour or physiology of the client as if looking into a mirror.

Mismatching	Using different patterns or contradictory responses regarding behaviour or words to interrupt communication.
Modalities	Refers to our internal representations, which relate to the five senses (Visual, Auditory, Kinaesthetic, Olfactory, Gustatory) plus our internal dialogue.
Model of the World	A person's values, beliefs and attitudes as well as their internal representations, states and physiology, that all relate to and create their belief system of how the world operates.
Model Operators	Modal Operator of Necessity relates to words, which form the rules in our lives (should, must, have to, etc.). Modal Operator of Possibility relates to words that denote that which is considered possible (can, cannot, etc.).
Modelling	Modelling is the process by which all of NLP was created. In Modelling we elicit the Strategies, Filter Patterns (Beliefs and Values) and the Physiology that allows someone to produce a certain behaviour. Then we codify these in a series of steps designed to make the behaviour easy to reproduce.
Neuro Linguistic Programming	NLP is the study of excellence, which describes how the language of our mind produces our behaviour, and allows us to model excellence and to reproduce that excellent behaviour.
Nominalisation	A noun describing a state of being which exists in name only. Not a tangible item. Can be a verb or another process word that has been formed into an abstract noun.
Olfactory (O)	The representational system dealing with smell.
Outcome Orientation	Having a specific, sensory-based, desired result for the client. Having an end and an aim in mind.
Overlapping	Moving from the Preferred Representational System to Representational to another Representational System.
Pacing	Gaining and maintaining rapport with another person over a period of time by joining them in their model of the world by Matching or Mirroring their external behaviour.
Parts	Parts are a portion of the unconscious mind, often having conflicting beliefs and values that are different from the whole of the system.

Parts Integration A technique, which allows us to integrate parts at the unconscious level by assisting each one to traverse logical levels by chunking up and to go beyond the boundaries of each to find a higher level of intention and wholeness.

Pattern Interrupt Changing a person's state. Can be abrupt. See Break State.

Perceptual Position Describes our point of view in a specific situation: First Position is our own point of view. Second Position is usually someone else's point of view. Third position is the point of view of a dissociated observer much like an overview or meta-position.

Personal Edit See Self Edit.

Phobia A severe, associated, unwanted response of fear regarding some person or event in the past.

Phonological Ambiguity This occurs when there are two words which sound the same but have different meanings.

Physiology of Excellence Modelling excellence in others and utilising it in yourself and others.

Post Hypnotic Suggestion A hypnotic suggestion that activates and operates at a time after the induction of trance.

Precision Model Derived by John Grinder from the Meta Model as a series of five pointers to greater understanding.

Predicates Words and phrases (primarily verbs, adverbs and adjectives) that often presuppose one of the Representational Systems.

Preferred Rep System This is the representational system that someone most often uses to think, and to organise his or her experiences. This is the representational system that we commonly and most easily employ.

Presuppositions The assumptions that a client makes to support their model of the world. Presuppositions are what are necessarily true for the client's belief systems to make sense and have meaning to the client.

Primary Rep System This is how we represent our internal processing externally. Most people tend to favour one Representational System over another and process most communication in that manner.

Presuppositions of NLP Assumptions or convenient beliefs, which are not necessarily "true," but which if accepted and believed will change our thinking and improve our results.

Projection To attribute one's ideas or feelings to other people or to another model of the world.

Punctuation Ambiguity An ambiguity, which is created by changing the punctuation of a sentence by pausing in the wrong place, or by running on two sentences.

Quotes This is a Linguistic Pattern in which your message is expressed as if by someone else.

Rapport The process of responsiveness, at the unconscious level. The ability to relate to others in a way that creates a climate of trust and understanding.

Reference System The base against what we calibrate. How we organise information so that we know what we know.

Referential Index Shift Finding someone else who has a way of thinking or a resource you wish to model (their Reference System), entering their model of the world and noting from their perspective and in all modalities the process and results of their thinking and/or action. Also making a change in the referential index (subject) of a sentence to create overload at the conscious level.

Reframing The process of making a shift in the nature of a problem or changing the structure or context of a statement to give it another meaning.

Representation A thought in the mind which can be comprised of Visual, Auditory, Kinaesthetic, Olfactory, Gustatory, and Auditory Digital (SelfTalk).Representational System This is the way we code sensory information and experience our world. There is a representational system for each of our senses.

Resources Resources are the means to create change within oneself or to accomplish an outcome. Resources may include certain states, adopting specific physiology, new strategies, beliefs, values or attitudes, even specific behaviour.

Resourceful State This refers to any state where a person has positive, helpful emotions and strategies available to him or her, and is operating from them behaviourally. Obviously the state implies a successful outcome.

Search Anchor An anchor used to identify the source of a problem or issue.

Secondary Gain The reason/reward the client has or receives for not changing from a presenting problem or outside source.

Second Position Relating to a Perceptual Position: Second Position describes our point of view in a specific situation. Second Position is usually someone else's point of view.

Self Edit Accessing your personal resources & making a change.

Self Inventory A Sensory Based internal scan.

Sensory Acuity The ability to notice and gain awareness of another person's conscious and unconscious responses through their physiology.

Sensory-Based Is describing someone's verifiable external behaviour State Relates to our internal emotional condition. In NLP we believe that the state determines our results, and so we are careful to be in states of excellence. In NLP, our Internal Representations, plus our State, and our physiology results in our Behaviour.

Strategy A specific, repeatable and anchored sequence of internal and external representations that leads to a particular outcome.

Submodalities These are fine distinctions (or the subsets of the Modalities V, A, K, O, G, and Ad) that are part of each representational system that encode and give meaning to our experiences.

Synaesthesia A two-step strategy, between Modalities, where the two steps are linked together with one usually out of awareness.

Syntactic Ambiguity Where it is impossible to tell from the syntax of a sentence the meaning of a certain word.

Third Position Relating to a Perceptual Positions. Third Position, or Meta Position, is the point of view of a dissociated observer, an overview.

Through Time Through Time people will store their memories left to right or right to left or in any other way so that all time is in front of them. Time is a continuous and uninterrupted.

Time Code The way we store our memories into the Past, Present and Future.

Time Line	A way in which we store our memories of the past, the present and the future making each person's time line metaphorically unique to them.
Trance	Any altered state. In hypnosis it is usually characterised by inward, one-pointed focus.
Transderivational	Part of Eye Accessing Cues. Looking through several Searches or all of the Representational Systems for the same piece of information.
Transformation	A series of Derivations which connect the Deep Structure to the Surface Structure.
Trigger	The external event or internal belief that starts a behaviour or response.
Unconscious	That of which you are not conscious, or which is out of conscious awareness.
Unconscious Mind	The part of your mind that you are not conscious of.
Universal	An experience that is so well known that it is assumed.
Universal Quantifiers	Words that are universal generalisations and have no referential index. Includes words such as "all", "every", and "never".
Uptime	Having all sensory inputs focused outward, leaving no attention available for inward attention.
Utilisation	Pacing someone's reality by simply describing their ongoing sensory experience of what they must be feeling, hearing, or seeing.
Values	High-level Generalisations that describe that which is important to you. In NLP sometimes called criteria.
Visual (V)	The Representational System dealing with the sense of sight. It can be internal or external.
Visual Squash	An NLP technique which allows us to integrate parts at the unconscious level by assisting each one to traverse logical levels (by chunking up) and to go beyond the boundaries of each to find a higher level of wholeness. Now called Parts Integration.
Well Formedness	The Well Formedness Conditions allow us to specify Conditions outcomes that are more achievable, because the language conforms to certain rules.

NOTES