

MASKS AS CHANGE AGENTS

The Full Mask

Working with masks allows an entrancing game to develop. You are seeing me as someone else. I am being someone else seeing through an aperture in the mask. I can play 'I am not myself'. The full masks mostly remain silent. 'I am not saying anything'; it is part of the game. The mask can heal by removing conscious attention from the symptom. I can be in another world. Useful stuff can be anchored later.

The Half Mask

This mask leaves the mouth free to make sounds and find speech. Without prior thought, the mask appears to speak as someone new. Often the same mask, even put on unseen to someone new to the mask, says something familiar to that mask. Of course, we are entranced.

The masks of antiquity had a shaped metal tube as a mouthpiece to amplify the resonance from the mask. This in translation was the per-sona (through sound). The persona and personae were the masks of the play, the characters. Today the public persona can be a trap for an individual who over identifies with their mask.

Anchoring with Masks. Full Masks.

1. Whenever the mask has brought a useful state, make a magic circle. Remember the state, put on or carry the mask and step into the circle. Re-create the state and anchor by pressure of thumb to selected finger joint. Exit. Subsequently remember the mask.
2. Hold the mask, speak silently to the mask or use internal dialogue to ask the mask for a visualised object. The object can be used as an anchor for the mask experience.

Spacial Anchor and Full Mask

To neutralise a disturbing or incongruent experience from a mask. Give the experience to the mask and place it on the floor in front of you. Standing over the mask, re-experience the disturbance. Step back one step and name the difference. Step back another step and name the difference between this space and the last. Continue stepping back and naming the spaces until 'well spaced'. Now step forward collecting up all the qualities named at each step until you return to the mask. Note the difference.

The Meta-Mirror

To make a change in relating to someone who is (or was in the past) difficult, a problem or an issue:

*Mark spatial positions, in sequence, **A**, **B**, **C** and **D** on the points of a diamond.*

1. Take up position **A**, where you can imagine seeing this person - at position **B**, at a comfortable distance from yourself. Associate into being at position **A**, looking at **B** and give only the headlines of how you feel towards the other person.

BREAK STATE

2. Step into the shoes of the other person, at **B**, and act as them. Speak as them, giving only the headlines of how 'you are seen' at **A**. You are associated into being 'the other person' looking at 'you', experiencing how you feel to be the other person.

BREAK STATE

3. Break state before moving to position **C**. Position **C** is a meta position (it may be useful to stand on a chair). As if from a 'higher' and dissociated position, have a look at yourself at position **A**. What do you think and feel about yourself at **A**? Speak giving headlines from the Meta-position.
4. Without breaking state move to position **D**. Position 4 is a meta-meta position (called the meta-four position by Robert Dilts) where you can see 'yourself' at position **A** and see your 'meta-self' at position **C**. Point one hand at position **A** where you are about to be walked Out of the scene, and one hand points at your meta-self at position **C**, who is about to walk into position **A** to replace yourself at position **A**. Make a movement with both hands crossing over, one hand is taking out 'yourself', whilst the other hand is given close attention, to 'walk' your meta— self into position **A**. A sound may be made 'tick, tick, tick, tick,' to mark the imagined walk.
5. Without breaking state, take up position **A**, look towards the person at **B** and give the headlines of how you now feel see and hear them. Note the difference.
6. Step into the shoes of the person at **B** and be them. Give the headlines you experience as them, looking at the 'new you' at **A**.
7. Return to position **A**, to completely return to yourself and experience your new attitude.

Notes to the Meta-Mirror

- As a 'facilitator' or 'guide', pay attention to your rapport with the 'explorer', the person you will assist by taking them throughout the Meta-Mirror. Stay content free. Ask only for 'the headlines'. Calibrate; notice the state of the explorer at each step.
- To step into the shoes of someone else, to be them and to speak as them, is totally different to

standing where they stood and giving ‘your opinion’. Allow time to take on, being the other person, at **B**.

- To ‘break state’, from being at **B**, and to move to a meta-position, letting go of the associated feelings experienced at **A**, may take a moment. Check that the explorer is dissociated, before standing at **C** to look at **A**.
- It is always useful to walk through the positions without speaking, repeating the sequence a couple of times.
- In my experience, after using the Meta-Mirror, I have discovered a change occurred as if by magic. The other also altered.

The Logical Levels or Neurological Levels as used by Robert Dilts

1. The Environment. <i>Where? When? With whom?</i>	GUIDE
2. The Behaviour. <i>What?</i>	COACH
3. The Capability. <i>How?</i>	TEACHER
4. Beliefs and Value. <i>Why?</i>	MENTOR
5. Identity. <i>Who?</i>	SPONSOR
6. Spirituality. <i>Beyond identity.</i>	AWAKENER

Neurologically:

- **Environment** connects to the *reflexes*,
- **Behaviour** connects to *conscious thoughts and actions*
- **Capability** connects to *habitual or semi-conscious or unconscious actions*
- **Beliefs and Values** connect to *autonomic nervous nervous-system, such as our heart beat and adrenaline level.*
- Identity connects to *our immune system, that protects us by distinguishing between self and other.*
- **Beyond Identity** may involve *a balance in the autonomic nervous system between the sympathetic branch that is involved in energising and stimulating the heart rate, respiration and blood pressure ready for action, and the parasympathetic system which relaxes the same functions.*

Anchoring

Kinesthetic = a pressure point of thumb into the lower joint of a finger.

Visual = see a special object or creature in the mind’s eye and accept it as an anchor.

Visual Auditory and Kinesthetic = hear a sound that lifts you as you see your chosen anchor.

The Time Line

Where each individual considers their past or future to be placed, varies considerably.

For the purpose of an exercise it is useful to imagine the past and future as if placed out on the floor to be walked up and down or to be imagined as a landscape far below us. If we wish, we can travel back before birth, to travel on either parent's line or even branch out on a line to previous lives. At any time we can step off the line and take a meta- position, quite disassociated from any 'experience on the line' and ready to recognise the learning that can be taken from that particular experience.

States, Moods and a Baseline State.

Notes on your physiology, thought, emotion and spirit. Make your own 'weather report and improve your own 'movie'

A Piece of Cake (from 'Suzie Smith'.)

Choose a space to step into and experience, associate into, a place of future or past angst. The awkward place to be. Step out and *BREAK STATE*.

Chose a space to step into and re-experience, associate into, a place where you are engaged in a favourite easy activity that, for you, is always 'a piece of cake'.

Note the submodalities, improve your state, and step out of this place, as if from a good shower, and step directly to the place of angst, bringing your 'piece of cake' state with you. Note the difference, future pace and exit.