NLP Practitioner Manual

Professional Training in Neuro Linguistic Psychology

MASTERING THE THERAPEUTIC PROCESS™

Presented by:

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INTRODUCTION

NEURO-LINGUISTIC PROGRAMMING/PSYCHOLOGY -

THE STUDY OF *SUBJECTIVE* EXPERIENCE

From the New Vistas Glossary:

NLP (Neuro-Linguistic Programming/Psychology): The science of modeling people (studying and imitating) to produce similar results in others. Defined in the Oxford English Dictionary as **"a model of interpersonal communication chiefly concerned with the relationship between successful patterns of behavior and the subjective experiences (esp. patterns of thought) underlying them"** and **"a system of alternative therapy based on this which seeks to educate people in self-awareness and effective communication, and to change their patterns of mental and emotional behavior".**

The co-founders, Richard Bandler and linguist John Grinder, claimed it would be instrumental in "finding ways to help people have better, fuller and richer lives". They were right. They coined the title to denote a connection between neurological processes ('Neuro'), language ('Linguistic') and behavioral patterns that have been learned or observed through experience ('Programming/Psychology') and that can be organized to achieve specific goals in life.

Psychology: (lit. "study of the soul" or "study of the mind") is an academic and applied discipline which involves the scientific study of human or animal mental functions and behaviors. In the field of psychology, a professional researcher or practitioner is called a psychologist, and is a type of social scientist.

"NLP is an attitude and a methodology that leaves behind a trail of techniques." Richard Bandler

The Attitude:
Curiosity
Wanton Experimentation

The Methodology:
Modeling – the extrication and replication of elegance

The Question:
How is it possible? Possible in the world, possible for me is only a question of "how"

VALUE OF NLP

We have incorporated Neuro Linguistic Psychology (NLP) tools throughout the entire New Vistas International training program. Why? **Because it works!** There are many, many different therapeutic approaches available to us today. NLP is one of the most profound, easily used, efficient, repeatable, and effective forms of effecting positive permanent change in our clients.

NLP- **N**euro-**L**inguistic **P**sychology - is "The Study of the Structure of Subjective Experience and what can be calculated from it." - *(Dr. Richard Bandler, Co-creator of NLP)*

- **NLP teaches** you distinctions of how to use your mind.
- **NLP teaches** you how to generate unlimited potential, using skills everybody can **learn**.
- **NLP** is a positive attitude towards life.
- **NLP** is believing that You are perfect as you are.
- With **NLP** you have the possibility to observe and then choose the Beliefs, Strategies and Attitudes that form your life.
- With **NLP** you use Your imagination to reach Your purpose.
- **NLP** demonstrates how our thinking consists of images, sounds, feelings and to a lesser extent, tastes and smells. Change one of these and you may change the world you live in.

As a result:

- With **NLP** you have the ability to find other people's meaning in their communication.
- **NLP** increases your ability to be in better rapport and be more capable in communicating with others.
- With **NLP** you can choose the filters through which you perceive the world.

NLP COMMUNICATION MODEL

MAP
(Internal Representation)

BELIEF SYSTEM
Attitude
Values
Metaprograms
Language
Memories
Past Decisions
Time/Space/Matter
Energy

External Events

FILTERS

Gatekeeper
Delete
Distort
Generalize

STATE

PHYSIOLOGY
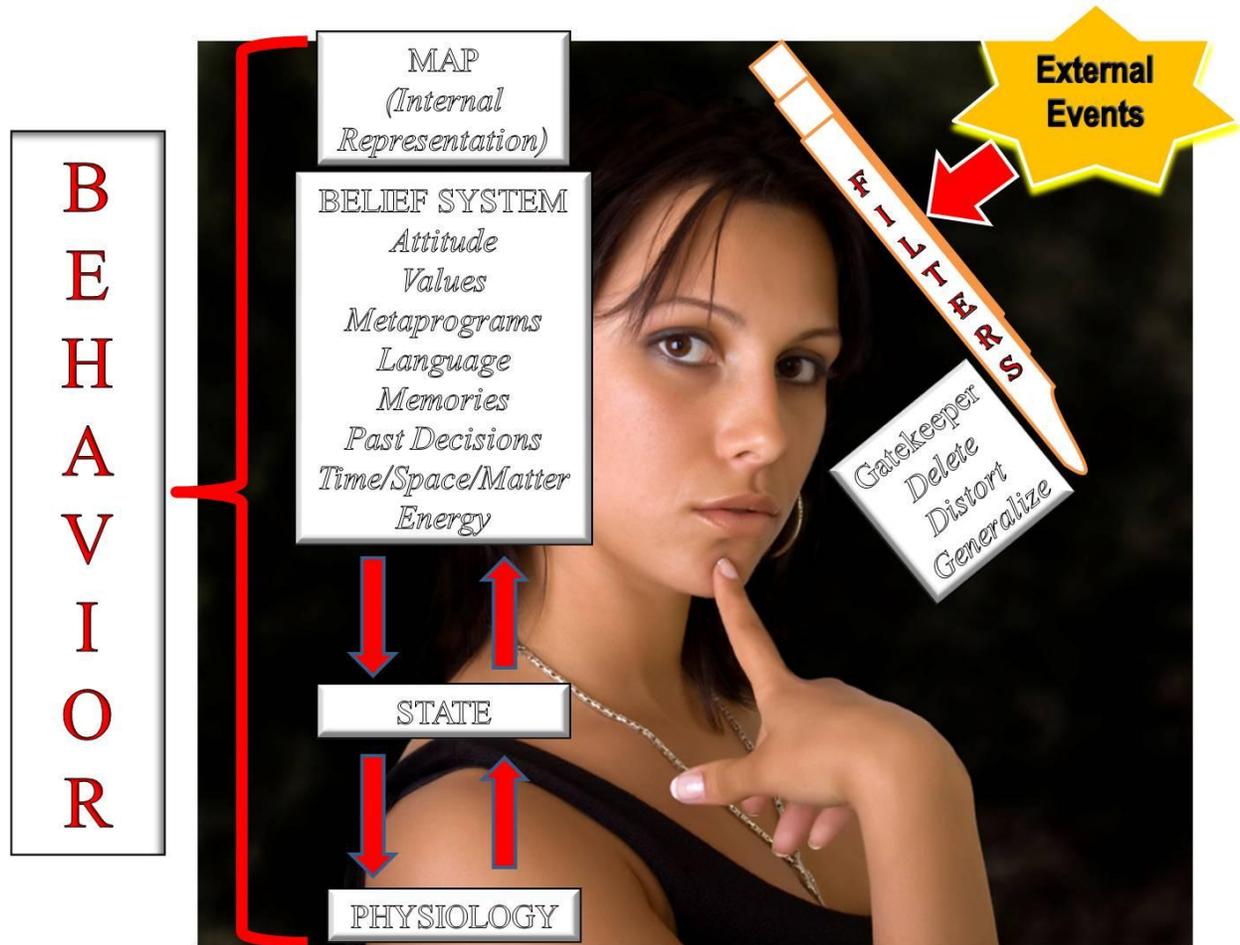
B E H A V I O R

WHAT is she thinking about?

The **NLP Communication Model** is about how you make sense of your world, the meaning you give it, and the behaviors that you manifest as a result. If you want to know the **WHAT,** you have to understand the **HOW.**

A human brain (or nervous system) receives huge quantities of message units, around 2 million bits per second. However, it is estimated that only 7 bits of information is consciously 'assimilated' in the period of a second. The information is processed and it then affects the thoughts, physiology, and ultimately the person's behavior. Moreover, this only represents INPUT – i.e. data coming IN to the mind.

When the information enters the mind as an **External Event**, it is filtered by both the Conscious Mind and the **Gatekeeper,** and either **Deleted, Distorted or Generalized**. The interpretation of information happens due to the **Internal Representation (Map)** which is based on the **Belief System**, which is composed of the totality of the **Attitudes, Values, Metaprograms, Language, Memories, Past Decisions, available/estimated Time/Space/Matter, and available/estimated Energy** involved**.** This representation has an impact on the **Mental State** and **Physiology,** and further guides **Behavior**. The changes that take place in the **Behavior** are reflected in the form of posture, body language, and facial expressions. *Read this again a few times, looking at the picture until you see the flow.*

FIVE SUCCESS PRINCIPLES

1.   **Know Your Outcome**
        "Problems are only outcomes."

2.   **Be Flexible**
        "Limitations point to possibilities."

3.   **Use Your Senses with Precision**
        "Failure is only feedback."

4.   **TAKE ACTION, NOW!**
        This is Personal Power: Ask "What and How" not "why"

5.   **Operate from Excellence**
        "Others will treat you as you treat yourself."

Let's dive into each of these:

1.   **Know Your Outcome**
        "Problems are only outcomes."
        People respond best when they know what they *want* - as opposed to what they *don't want*. Before embarking on a particular course of action it's a good idea to know what you want the final outcome to be. Ask yourself – ***"What's my outcome for this, what do I want?"***

        Always use the elements of a Well-Formed Outcome to ensure that what you want as a goal is

        If the outcome is something that will happen sometime in the future rather than in the present, it can also be good to keep a written record of what outcome you wanted - and why. Problems are opportunities for success when seen correctly.

2.   **Be Flexible**
        "Limitations point to possibilities."
        The person or thing with the most flexibility will be the controlling element or catalyst in any system.
        This is the **Law of Requisite Variety:**
        '...the greater the variety within a system, the greater its ability to reduce variety in its environment through regulation.'

        In layman's terms, in a system of interaction (i.e. between individual human beings) the part of the system with the greatest flexibility in its behaviors will control the system.

As a useful example consider the relationship between parent and child. The parent is expected to behave in a certain manner, conform to certain patterns of belief laid down by his peers as to how a 'good parent' should behave. On the other hand, in our society we are more tolerant of behavior demonstrated by children - they're only children after all. Hence children often have greater behavioral flexibility than adults which they often use to their advantage i.e. when they hear the magical chimes of the Ice Cream Truck and, very often, they end up controlling the system by adapting their behavior until they get their outcome - an ice cream.

Another, perhaps more succinct consideration is this - if you always do what you've always done, then you'll always get what you've always got. Flexibility increases choice.

When you haven't got the outcome you want, change your behavior, not your outcome. Richard Bandler might say *'if something that you are doing isn't producing results, do ANYTHING else. If what you're doing isn't working, ANYTHING else has more chance of success'*.

If you know your outcome, you've taken positive action to achieve it and you have enough sensory awareness to know that you are not getting the results you want, you have a choice to make. You can either carry on doing the same things or continue to produce unwanted results, or you can adapt your behavior as necessary until you get your outcome. Which one works best for you? Flexibility Increases Choice.

3. Use Your Senses with Precision
"Failure is only feedback."

To reach your outcome you've got to know whether you're getting closer to it or further away. Learn to read feedback. Develop a sensory awareness to know if you are being effective.

Ever found yourself enthusiastically sharing everything you know about something that you're really interested in only to find that when you look around to find out why the other person has stopped responding either their eyes have glazed over, they've fallen asleep or, worse still, they've left the room and you've been talking to yourself for the past 15 minutes?

Your five senses, (Visual, Auditory, Kinesthetic, Olfactory and Gustatory), are there for a very good reason - they provide exquisite feedback to allow you to gauge if your actions are producing useful results - or not. Learn to use them well.

4. TAKE ACTION, NOW
This is Personal Power: Ask "What and How" not "why"

When confronted with a challenge of any sort, use the "Why" question rarely or not at all. "Why" does NOT move you forward – it focuses on the past. "Why" is more of an interrogation of what was – not an exploration of what can be. Ask instead "What is this teaching me?" "How can I use this to make a positive change?" You may be using this

course with a specific outcome in mind - enhancing your communication and inter-personal skills, beating a fear of flying, easily changing your diet to include more healthy foods and ditch the bad foods for example.

The best way to get the outcome you want is to take positive action and go through the steps required to get it. Rarely do we get something we want without putting in some effort up-front. Therefore, the first start is to step forward in the direction of the goal, and look for opportunities to succeed at each step along the way. The new opportunity might change your path to navigate around a challenge, but your outcome stays clearly ahead.

If you don't have an outcome for using *this* course, for instance, Take Action Now and choose an outcome. What could this course help you accomplish? Then take some more positive action and write it down (we generally make stronger commitments, even if only to ourselves, to things we put down in writing). Once the Outcome is clear, the path often reveals itself more and more as you walk upon it.

5. Operate from Excellence
"Others will treat you as you treat yourself."
If you operate from a place of timidity or uncertainty, you will create the same vibration in the people you work with. Operate from a physiology and a psychology of excellence and you will succeed.

State Versus Behavior Exercise

Human beings have certain physiologies intimately linked to certain emotional states and we can utilize this phenomenon to maximize the results that we can produce. Let's illustrate what we mean by this with a little exercise:

1. Firstly, I want you to slump in your chair, allow your shoulders to flop, allow your head to flop so that your eyes look down toward the floor.
2. Put a frown on your face and imagine that somebody has just given you a task to do and that the task is the one thing you most hate doing.
3. Then imagine that you'll have to do that same task, over and over, every day for the rest of eternity.....

How does that feel, pretty bad huh?

Okay, shake off that physiology and let's do something else instead.

<Break State> By the way - can you remember which shoe you put on first this morning?

NOW! Stand up nice and tall! Go ahead – stand up!

1. Push your chest out, push your shoulders back and take three deep breaths, in through the nose, out through the mouth breathing from the top of your lungs and lift your eyes so that you're looking slightly upwards.
2. Now imagine that helium balloons have been attached to the corners of your mouth and the outer corner of each eyebrow and that they are pulling your face up into a big silly grin.
3. Allow the balloons to pull that grin up and out until it covers your whole face.

NOW - maintain this physiology of happiness and the big, silly grin and TRY to feel sad. Go ahead - really try to feel sad - it's impossible.

As we will learn from the NLP communication model, physiology is intimately linked to state and behavior and a change in any one is reflected in the other two. When we adopt negative physiology we enter negative emotional states and produce negative behaviors. Conversely, adopting a positive physiology has positive impacts on both our emotional state and resulting behaviors. When we act positively, we produce positive results.

Our choice to operate from a physiology and psychology of excellence changes our world for the better, and helps us to maximize the results that we produce.

HISTORY OF NLP
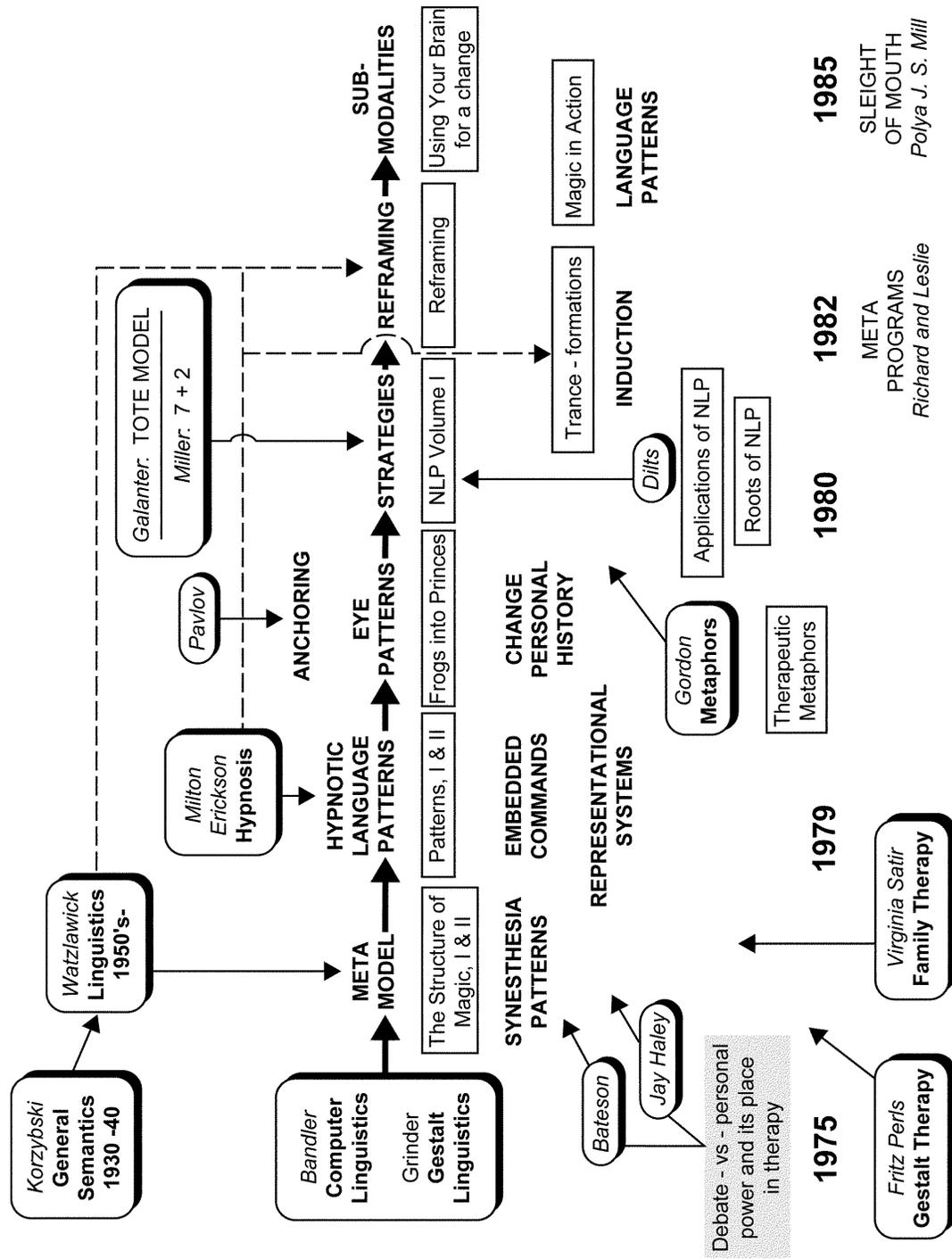
Revised January 1990 © Tad James & Advanced Neuro Dynamics History of NLP
Revised © 1997 Neuro Energetics

THE FOUR STAGES OF COMPETENCE

It can be useful when beginning to learn a new subject area, particularly a multi-faceted subject area like NLP, to recognize that our competence will grow in stages. Usually this growth is in direct proportion to the amount of focused effort we are willing to invest in this learning. Here we cover four stages of competence as a useful addition to our learning strategy.

Stage 1 we call **Unconscious Incompetence** because this is where **we don't know what we don't know**.

At stage 1 we may not even be aware that an opportunity for learning exists. If we are aware of the existence of some knowledge or a skill that we don't possess, we may be unaware of a particularly good reason for acquiring that knowledge or skill, or of its relevance to us.

Once we have recognized the existence of that knowledge or skill and of the benefits of acquiring it for ourselves we are empowered to move forward to the next stage.

A typical example of this would be learning to drive a car. This learning opportunity only becomes available to most of us once we reach an appropriate age. Before then we are aware that one can learn to drive a motor vehicle, but there are no significant benefits in trying to do so until we can usefully (and legally) use that skill. Confusion is normal in this state.

Stage 2 is where we move into **Conscious Incompetence** where **we do know what we don't know**.

We've already recognized that there is a worthwhile learning opportunity available to us and therefore that there is an area of knowledge or skill in which we are deficient. We can now begin to think about how we are going to constructively address that deficiency and move toward competence.

In the example of learning to drive a car, this is where we would book some lessons with a qualified instructor and start learning the Highway Code.

The fact that you've reached this point of the process means that you've already achieved the first two stages of competence. Notice how good it feels to have made so much progress so quickly and notice what you say to yourself in your own mind as you realize how much you've already learned. This is where we see people have too little information to know how dangerous they might actually be.

Stage 3 we call **Conscious Competence** because this is where **we know what we know**.

In stage 3 we focus on actually learning the knowledge or skills that we identified as being of value to us in Stage 1. To learn effectively we have to actively concentrate and consciously

think about exactly what we are doing at every stage as we store the learnings that will enable us to make use of our new knowledge reliably, at will and without assistance in the future.

In the later parts of Stage 3 we should be able to demonstrate the skill or knowledge to other people, but we may not be able to teach it well to others yet. Repeated practice is the single most effective way to move from Stage 3 to Stage 4. This is not considered Mastery, but certainly model behavior can be conscious demonstrated at this level.

In our example of learning to drive a car, passing our driving test would be a good example of the end phase of Stage 3.

Stage 4 is known as **Unconscious Competence,** which is where **we don't know what we know.**

In stage 4 we become less consciously aware of what we know, and through continued practice the use of what we know becomes second nature, and moves from being a conscious to an unconscious functioning.

People who have been driving for a number of years usually demonstrate unconscious competence. All of the skills required to drive the car have become so entrenched in their unconscious that they may be able to do other things at the same time. People may describe operating at this level of competence is operating intuitively. This is considered Mastery.

At this level of competence we may find that we can effectively teach what we have learned to others. After an extended period we may also find that as we do what we do in an unconsciously competent way it has become so instinctual that we actually find difficulty in explaining it to others.   This is why we must avoid complacency and periodically check our unconscious competence against new standards.

-Adapted from Microdot.net, ©2008
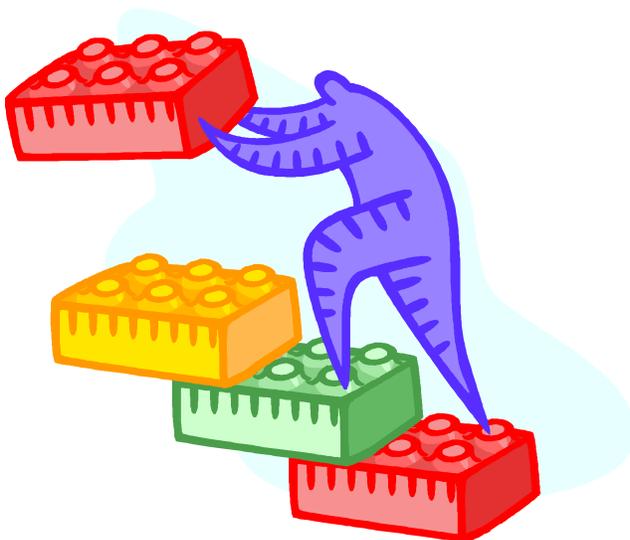
THE BASIC PRESUPPOSITIONS OF THE NLP MODEL

If NLP is considered an attitude, then the presuppositions of NLP are the attitude about the attitude.

Confused? That's right, you are! Remember though that confusion always precedes understanding – Go back and review the 4 levels of Competence if you are confused about being confused.

NLP techniques are relatively simple, after all they are modeled on things we all do every day without really thinking about it. However, if you want to actively use these techniques with volition you'll have to develop a more complex and detailed understanding about which tools are suitable for which application and how to use them with skill.

Building Blocks Of NLP
A useful way to learn about a complex topic like NLP is to break it down into smaller more manageable chunks, almost like building blocks, so that you can study and familiarize yourself with each individual block.

Once you're happy and comfortable with that first block you can grab hold of the next block and take a good look at that one to familiarize yourself with how that one works. With a clear understanding of those two blocks you can begin to consider how those blocks might interlock with each other, how they fit together. Then take up a third block, examine it closely, get a feel for how it works and see where it fits with the first two, and so on, your understanding growing exponentially the whole time.

Understanding the presuppositions of NLP means that you have the first block in place and are well on your way to understanding the big picture of NLP and the very fact that you have a structured learning strategy means that you can learn quickly and easily.

OK, so let's examine the very first building block to really understand how it looks and feels. The first block is one of the most important because it forms part of the foundation upon which everything that follows is built. Let's take a look at the presuppositions upon which NLP is based.
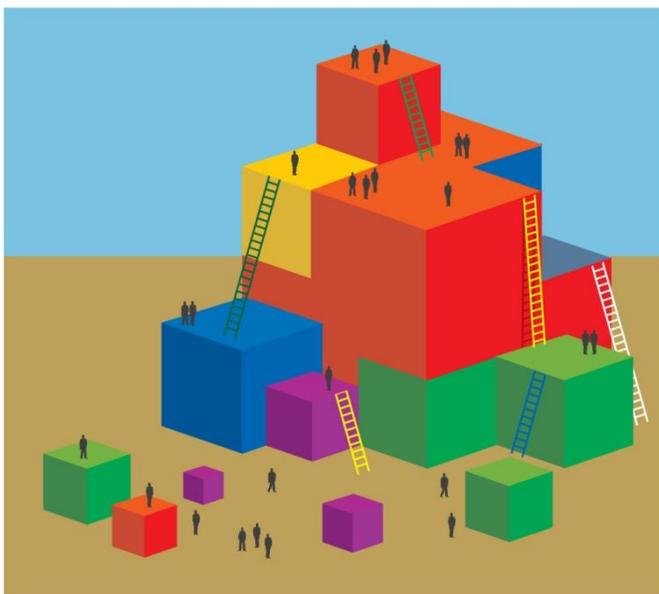
The Presuppositions of NLP

The ability to change the process by which we experience reality is often more valuable than changing the content of our experience of reality.

The meaning of your communication is the response you get.

All distinctions human beings are able to make concerning our environment and our behavior can be usefully represented through the visual, auditory, kinesthetic, olfactory, and gustatory senses.

Individuals have all of the resources they need to achieve their desired outcomes.

The map is not the territory.

The positive worth of the individual is held constant, while the value and appropriateness of their internal and/or external behavior is questioned.

<u>Every</u> behavior is motivated by a positive intention. People make the best choices they can with the resources they have available. There is a context in which every behavior has value.

All outcomes are achievements: there is only feedback. (There is no failure, only feedback.)

Respect each person's model of the world.

You are in charge of your mind and therefore your results.

All procedures should increase choice.

Effective communicators accept and utilize all communication presented to them. Resistance is a sign of insufficient pacing.

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A Deeper Dive into each of the Presuppositions

1.   *The ability to change the <u>process</u> by which we experience reality is often more valuable than changing the <u>content</u> of our experience of reality.*

For example, to the driver of a Formula One racing car, the ability to **focus on safely and skillfully controlling the car at high speed** against the clock and against his competitors **in order to win the race**, is likely to be more valuable than the increase in safety he would get from driving around the track slowly on his own.

Another good example of a situation where there is limited scope to change the content of the experience is a job interview - especially if you really want the job. A fairly common technique for calming the nerves by changing our experience of reality is to imagine the person interviewing you sitting in the nude - underneath the sharp suit they are just the same as you and me. Try that one next time you go for a job - but try not to giggle out loud!

2.   *The meaning of the communication is the response you get.*

Ever heard the expression *'it's not what you said; it's how you said it'*? When we communicate, we assume that the words we use mean something - and they do - but the meaning of a particular collection of words might be completely different for the person we are communicating with. Yet we are surprised when the person we are communicating with responds to our communication in an unexpected way.

For instance, think of the word "No". Say it aloud with all the following meanings:
1. **As a strong response**
2. **As a question**
3. **As a joke**
4. **Sarcastically**
5. **As a Yes**

See how many ways you can use "No" to mean something <u>other</u> than the dictionary definition of the word.

Accepting responses to our communications as a measure of their success, and being prepared to alter our communications to solicit the response we are looking for instantly empowers us to become more successful communicators.

Try to understand the client's meaning, and make sure you are monitoring YOUR intended meaning in all communications. **We give EVERYTHING all the meaning it has. NOTHING has any meaning all by itself.** To further understand this, apply what we like to call the "Martian Effect." Imagine if a Martian landed on Earth, with no previous understanding of Earth culture, and looked at ANYTHING in your house. Would it truly have any initial meaning to him? Probably not. NOTHING has any meaning other than that which YOU give it. Effective communication occurs when the sender and receiver's meaning *matches*.

3. All distinctions human beings are able to make concerning our environment and our behavior can be *usefully* represented through the visual, auditory, kinesthetic, olfactory, and gustatory senses.

Everything we do inside our mind and body can be described in terms of things we see, hear, feel, smell and taste. We use VAKOG as an anagram to describe the 5 senses. Are there other ways of examining or knowing your environment? Certainly! However, in NLP, we often restrict our focus to the 5 primary senses as it is simpler and more useful to stay limited to these. We add the additional element of Self-Talk, which is what occurs in our minds once we get data input from the various 5 senses.

4. The resources an individual needs in order to effect a change are already within them.

If something is humanly possible then it is possible for you to do it too, right? After all, assuming you are not the previously mentioned Martian, you are a human being - aren't you?

This presupposition (that you are human) also includes the concept that we all possess resources such as courage or sensitivity but that sometimes we are unable to access those resources under certain sets of circumstances. For example, we may find it difficult to remain calm and logical in the face of loud, angry, and unwarranted verbal abuse; or to be logical and methodical while experiencing overwhelming excitement.

Once a person is properly resourced, and can learn to establish and utilize a Positive Resource Anchor, they can better manage their level of internal arousal and improve their ability to effect change in themselves and others.

5. The Map is not the Territory.

This is one of the most significant underlying principles of the whole ethos of NLP.

Originally coined by the philosopher and scientist <u>Alfred Korzybski</u>, it relates to the principle that we, as human beings, do not operate directly on the world, but rather on a model of it – a **map** of it.

"A map is not the territory it represents, but if correct, it has a similar structure to the territory, which accounts for its usefulness". What this means is that our perception of reality is not reality itself but our own version of it, or our "map". *Alfred Korzybski*

In other words, we use the information we take in through our five senses to build in our mind an internal representation or internal map of the world. As good as that map might be, since it exists only in our own *mind* it is exactly and only that - **a map**, and not the territory itself. In just the same way that even the best map of the United States, even if it was made to scale, could

never be the United States itself. Anyone that has used a road map as a navigational aid can tell you that the map offers an incomplete picture of the sights and sounds encountered on a journey.

The Map Is Truly Not The Territory
- A map is simply an abstraction of the territory
- Our internal map of the external world is an abstraction of the world, limited to our experience, knowledge, intuition, and understanding
- Our understanding of external events is therefore incomplete
- People can view external events in different ways because they operate from different maps

Understand And Respect The Map Of Others
Your map represents your reality or perception of the world and controls the actions you take and the way you communicate with others. If a co-worker, for example, operates from a map that is significantly different to yours it might be difficult to communicate or build rapport with this person. Their map may be causing them to respond according to values, beliefs, etc. which may be at odds to yours.

Taking Time To Understand Another Person's Map Lets You:
- See the world though their eyes
- Appreciate their point of view
- Relate to them accurately
- Communicate with them effectively
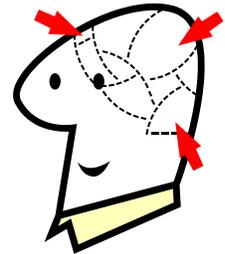
When someone's map does not make immediate sense to you, a little understanding and tolerance can go a long way to winning new friends and can often be an enriching experience that expands your own map.

Common Ground
We all work from many inter-connected maps; some we share as groups including:

- Culture
- Religion
- Language
- Experience

Although these shared map regions allow us to interact with one another to truly communicate and build rapport with someone, a deeper understanding of their Values and Beliefs is necessary.

Imposing Your Map On Others
This complex network of maps means that each of us develops a unique and highly personalized perception of the world. It is also forms the thinking behind reality TV shows like the UK's Big Brother. By inviting people with openly conflicting maps, Jade Goody -Shilpa Shetty for example, to spend time in close proximity, drama and incident is guaranteed.

6. The positive worth of the individual is held constant, while the value and appropriateness of their internal and/or external behavior is questioned.

In short, people are not their behaviors. All learning and hence behavior is geared towards **adaptation,** and so behavior is context dependent. As an example you may have experienced being less patient and chatty when you're feeling tired and run down, but would it be fair to be judged as mean and grumpy on the basis of that single incident?

NLP teaches us that we should accept the person (including ourselves) and be willing to change the behavior.

7. Every behavior is motivated by a positive intention. People make the best choices they can with the resources they have available. There is a context in which every behavior has value.

A person who has money but spends very little of it may be considered by some to be mean, selfish, or and behaving in a negative way but, if by doing so that person is able to pay for their children to have the best possible education, the positive intention of the behavior becomes apparent. (That's a good example of reframing by the way, more on that later too.)

This may be difficult to understand when people are acting unskillfully, or even insanely, but it is still true. This is not offered as an excuse for bad behavior, but as a way to learn to decode the underlying motivations and link the series of decisions they made to get to a particular thought, phrase, or action. Once the core positive motivation is uncovered, options can be explored to assist the individual in creating new ways of thinking, being, and behaving to get the same desired positive outcome.

8. All outcomes are achievements: there is only feedback. (There is no failure, only feedback.)

We learn from our mistakes. All results and behaviors are achievements, whether they are desired outcomes for a given task/context, or not. There is no such thing as failure - only feedback.

Achieving a less-than-desired outcome is still an achievement. The only way we can truly fail is to admit defeat and do nothing. Even that teaches us something. If we can suspend our natural urge to feel bad whenever we are less than 100% successful, we can make valuable learnings and take them forward to improve our performance on future tasks.

9. Respect each person's model (map) of the world.

The world according to the other person's model is probably somewhat different than the world in your model, as you will discover in the section on Lead Representational Systems and the Enneagram. Being prepared to respect that "other" model and even join that person in their model is very empowering.

10.   You are in charge of your mind, and therefore your results.

Or as Richard Bandler would say, who's driving the bus? You are! Just as all hypnosis is truly self-hypnosis; **all therapeutic gain comes from the individual gaining new insights about themselves and others, which fuels transformational thinking and understanding**. This approach also takes one out of victimization, projection, and blame. Instead of trying to change the world you see, change how you see the world, and miracles will occur.

In the *PAUSE Model*, these insights occur along the way, but come to a clear focus in S-Surrender. It is the core of our transformational process, but shouldn't be rushed.

11.   All procedures should increase choice.

NLP is all about increasing **choices,** which in turn gives us more flexibility in our behavior. The reason we often get ourselves into trouble in the first place is the limited thinking patterns which were created by our Core Limiting Beliefs. Giving a person **more options** to obtain the same - or better - results, empowers them as few things do.

12.   Effective communicators accept and utilize all communication presented to them. Resistance is a sign of insufficient pacing.

Rapport in the context of NLP is a state of trust and responsiveness between you and another person. Be prepared to work on establishing a good rapport as once you've gained it, whatever comes next will be a whole lot easier to achieve. It is critical to be on the constant alert for your own internal resistance that may bubble-up, and any resistance that you perceive in another.

OUTCOMES

One of the fundamental and basic aspects of modern personal development is the idea of having well-formed outcomes in your life. It is very well documented these days, but so very few people actually do use them, and even fewer people create them properly and in a way that is useful.

Having NLP's Well-formed Outcomes for your life can create well-being in business, our personal lives, in relationships and so much more. So please be as flexible as you possibly can be while reading this; and we don't mean read it while doing the splits!

In NLP (Neuro Linguistic Psychology), goal setting becomes more than just goal setting. We go beyond that and step into the realms of "Desired Outcome Development." By that, we are going beyond setting goals and moving into the realms of setting outcomes.

As you think about any area of your life that you would like to update or change or plan better for, or if you have an unfulfilled dream or something you are working towards, then creating an NLP well-formed outcome can begin to get your unconscious mind and its related processes driving you towards that without you even having to know how.

How do goals and outcomes differ? Goals are general and outcomes are specific. An outcome represents a goal developed with specificity that enables us to have a very clear understanding of what to do. A well-formed outcome enables us to create specific pictures, sounds, feelings, and words. Then that image, that outcome activates our abilities and resources for achieving that outcome.

Many people operate in a stimulus/response mode. Something happens, they respond. Something else happens, they respond. Instead of reacting to various stimuli involved, with outcome-based thinking, you are looking at how to control your own world instead. Outcome based thinking allows you to decide what you want and shows you how to achieve it.

Outcome-based thinking with NLP is the ability to visualize the precise outcome of a process before beginning that process. It is the ability to set goals and keep them in mind all through the negotiation process.

World-class athletes from all over the world use outcome based thinking to achieve top performance in their field. The best golfers visualize a shot before they hit the ball, the best football players imagine scoring a goal before it happens.

Consider for a moment "The Horizon." Looking out across the face of the Earth, you can certainly see it. However, the horizon does not really exist - it's just a mental construct. No matter how fast or how far you travel, you do not and cannot actually reach "The Horizon." Wherever you are, your brain creates a new horizon ahead of you. This is an interesting and useful metaphor. This notion can be applied to how we go about driving ourselves to create our well-formed outcomes.

Like the horizon, our NLP well-formed outcomes are mental constructs or maps, and not actually aspects of reality. However, they can be excellent markers to help us set a direction and keep motivated to create wonderful sensory rich well-formed outcomes. What our outcomes and dreams are *not* useful for is measuring progress.

People with dreams, and people using NLP's well-formed outcomes, often fall into two categories: Those who are happily achieving those dreams and fulfilled by them, and those who are lacking fulfillment and dissatisfied with their life. The main difference between these two groups is that the people who are happy and fulfilled measure their progress by comparing where they are now in comparison to where they have come from. The people who are stressed and dissatisfied measure progress by comparing where they are against their dreams - their artificial horizon. Having dreams that are unfulfilled can hinder us and damage our motivation to create powerful well-formed outcomes.

Before you go off and start writing your NLP well-formed outcomes about making your dreams come true, just think about that idea for a moment. The happy, fulfilled people look at *how far they've come.* The unhappy, dissatisfied people look at *how far they have to go* to reach their dreams.

When you bear in mind that the dream, your NLP well-formed outcome is in fact just a mental construct that cannot be reached, you can start to understand why they may have been feeling unhappy and dissatisfied.

Steps to avoid dissatisfaction:

> **First;** think of something that you have been working towards for a while or something that you wish to work on. It could be something to do with your health, your finances, your relationships, a habitual change, something you want to overcome, a skill you wish to acquire, or something that you want to do.

> **Second**, think of your dream, your desired outcome for this particular area. If you are exploring wealth, your dream might be financial freedom or owning a flashy new car. If you are focusing on health, your dream may be to be a certain size, to stop smoking or to run a mile in a certain time. Hey, it may even be how to stop clinging on to the safe place you might be in life.

> **Third,** have a really good think of where you started. Where were you at when you first decided you were going to do something about it? Really assess that. Get it clear in your mind.

> **Fourth,** now compare where you currently are to your dream or your desired outcome. Now get a sense of how you feel about that.

In the vast majority of cases, people almost certainly find that there is a gap between where you are and your dream, of course, otherwise it would unlikely still be a dream. For some people, thinking about this gap is a disheartening experience. This is the habitual behavior of *unhappy, unfulfilled* people. So resolve to stop doing it today! Please! Just stop it.

Instead, compare where you currently are to where you started. Get a sense of how this feels. That is how you measure success. If you have made any progress at all, it will typically be more and more enjoyable to compare where you are, with where you were. This is the habitual behavior of *happy, fulfilled* people, of happy high achievers and those developing personally as they want to. This is really crucial in creating well-formed outcomes for your life.

Many people have learned to compare themselves to the dream or the desired outcome. But once you know how this works, you can compare yourself to where you started, and feel good about the progress you have made, however minor it may be. The great thing is, that gives you energy and motivation to continue with your journey towards your NLP well-formed outcomes.

Modified from: http://EzineArticles.com/?expert=Adam_Eason

SUCCESSFULLY SETTING WELL-FORMED OUTCOMES

<u>Ask yourself:</u>
"If I knew I couldn't fail, and I could only succeed, what would I do?"

To successfully set outcomes, the following conditions are necessary:

1. **Start with the end in mind, and state your outcome positively.**
   Know what you want, not what you don't want.

2. **Use sensory descriptions and be as specific as possible.**
   Insure that you can see, hear, feel, taste, and smell, etc., the outcome. It should be behavioral and/or tangible. Really own it.

3. **Include internal processes, internal states, and external behavior in describing your outcome.**
   Use imagery, strategies, and behaviors to elicit new ways of looking at your outcome and creative ways of obtaining it.

4. **Have an evidence-based procedure**.
   You need to have a way to let your know when to reward yourself!

5. **Be at Cause.**
   Your outcome and your inner state must be initiated and maintained by you. Do not give away your outcome to someone else, or make it dependent on another.

6. **Verify that the outcome is ecologically sound and desirable.**
   It is important to know when and where you want it, as well as when and where you don't want it. You want your outcome to benefit both yourself and other people. Consider what consequences your outcome will have for you and others.

7. **Have Fun, Harm None.**
   Enjoy every step of the creative process in present time. Have fun ***now***. Don't put off happiness "until" or "if only", or "when". At no time in the process should you hurt yourself or others. Keep it light, flexible, and focus on creating solutions and success thoughts.

OUTCOME QUESTIONS

1. **What do you want?**

2. **How will you know you have it?**

3. **When and where do you want it?**

4. **What will happen when you have it?**

5. **What will you be seeing, hearing, feeling, smelling, tasting?**

6. **What will happen if you don't have it?**

7. **What won't happen when you have it?**

8. **What won't happen if you don't have it?**

9. **What resources do you have available to achieve this outcome?**

10. **What are you going to do to begin *now* to get what you want?**
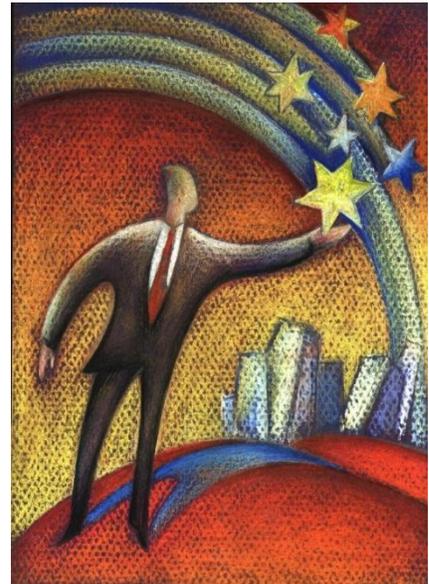
Questions to ask oneself for effective outcome based thinking

These can be applied to many situations and circumstances when looking to create a desirable outcome. I recommend that you take time to write down the answers to these questions and then use the answers to provide you with a skeleton to outline the details of your well-formed outcomes for life.

First, what *exactly* do I want out of the process? Think of the successful conclusion(s) that you expect. Creating a Vision Board or Scrapbook or Wheel of Fortune with pictures and words of your desired outcome is very useful.

Second, if other people are involved in any aspect, ask yourself; What does the *other* person want? If you don't know, then think about what they are likely to want. Perhaps a conversation is in order to make sure you have aligned outcomes.

Third, what is the *least* I will accept out of the process? Think about the minimum of things that you want to occur in your sessions for you to be satisfied. This is not to lower the bar, but to ensure that you have defined a range of acceptable outcomes. "This or something better." "This or something more perfect."

Fourth, think briefly, don't loiter on this: **"What problems could come up in the process?"** Make a note, if not in writing, then in your mind, of everything that could arise, and create brief "Plan-B" ideas. However, energy flows where attention goes. Spending more time here in the "troubleshooting space" than envisioning your happy outcome could create the very problems you are seeking to not experience. Make a list of possibilities or the things that could crop up, or differences in outcomes. Then outline your solutions or alternatives for remedying that before it occurs. Be prepared to deliver your solutions if they arise, and let them go.

Finally, ask yourself, **"How will I bring this process to a conclusion?"** Run this over and over in your mind. You can also ask that wonderful question: **"How will I know when I have achieved this outcome?"** Make a note of that. Whenever you ask yourself that question in relation to a well-formed outcome, it should send a HUGE smile across your face.

Knowing the outcome in advance is exceptionally powerful. So go and begin to design your future, make it as sensory rich as possible. Create your goals and allow your unconscious mind to deliver the outcomes you seek!

After you create your Vision Board, make a list of Affirmations based on each aspect, and put them underneath your Board , and put them in Present Time: I am now _____

Examples:
I am now attracting my right and perfect life mate.
I am now attracting financial abundance from expected and unexpected sources.
I am enjoying working out on a regular basis
I am available to create new, rewarding friendships
I am at peace with all the change that is happening in my career as I move into a new chapter in my life.

Wheel of Fortune
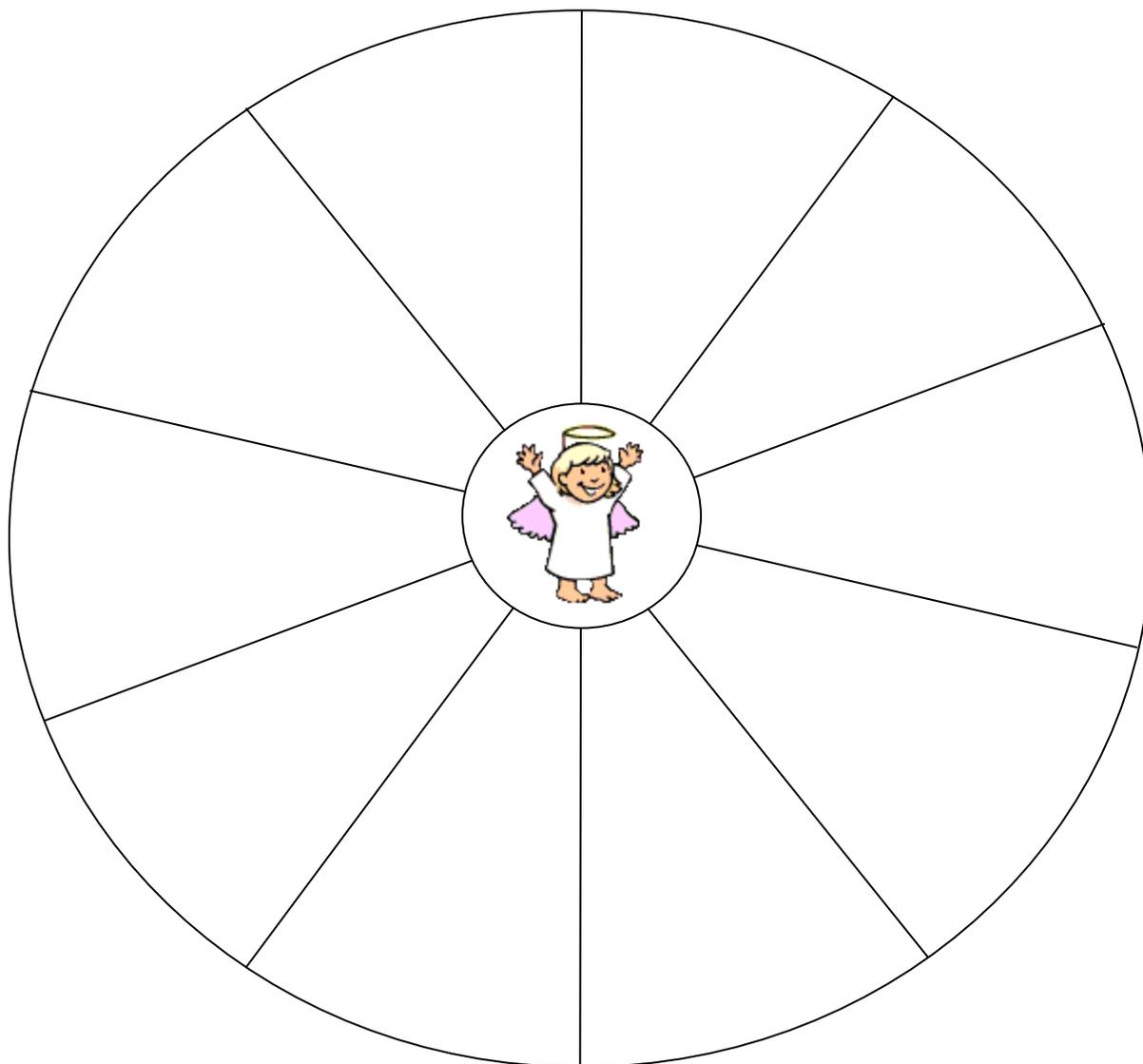
1. **Physical Health**
2. **Emotional**
3. **Financial**
4. **Home**
5. **Career**
6. **Primary relationship**
7. **Friendships**
8. **Family relationships**
9. **Leisure time**
10. **Spiritual**

STATE versus OUTCOMES

STATE	OUTCOME
Stated Ambiguously	Stated Specifically
Write Affirmations	Write Goals / Outcomes
You Can Have it Now	Time is Involved
No Steps	Steps Needed to Arrive
Infinite	Measurable
Stated For Self and / or Others	Stated For Self Only

State Vs. Outcomes © 1990 Advanced Neuro Dynamics

RAPPORT

Rapport is one of the most important features or characteristics of unconscious human interaction.

It can be described as a state of mutual trust and responsiveness between individuals or groups of people.

Other descriptions of rapport include **BEING IN SYNCH**, **CONNECTING**, **BEING ON THE SAME WAVE LENGTH,** and **COMMONALITY OF PERSPECTIVE**.

In inter-personal communication the prior establishment of a good rapport can mean the difference between a successful, productive communication and an unsuccessful, non-productive interaction.

We can use rapport in inter-personal communication to encourage the person we are communicating with to relax, to feel a sense of familiarity and comfort in their interaction with us and to lower the barriers of resistance and become more receptive to our communication.

Establishing a good rapport is also instrumental to the successful use of the majority of the techniques within Neuro Linguistic Programming.

In order for many of the techniques to be used with maximum effectiveness the person on the receiving end may need to suspend or change their beliefs, see things from different perspectives or even experience a complete paradigm shift in their perceptions of the world.

For some people, processes which force them to step outside of their comfort zone by vigorously shaking their model of the world will be immediately perceived as positive, interesting and even exciting. Others may find the experience confusing or even a little scary. Still others will experience a whole gamut of mental, physical and emotional responses. All of these responses are normal.

By establishing good rapport at the outset we can gain commitment from the other party, conscious or unconscious, to trust the process even when they do not fully understand how the process works and what the ultimate outcome will be.

THE BASIS OF RAPPORT

Have you ever had an experience where you were chatting with a person you had just met and you felt as if you had met them before or that you had known them your whole life?

Have you ever formed an instantaneous connection with another person for no particular reason other than you felt that they were **YOUR KIND OF PERSON**?

Have you ever had an experience where you were working with another person on a particular task and your combined input led to the task flowing effortlessly to completion and produced results far in excess of what you had both originally thought possible individually?

Have you ever had an experience where your communication with another person was so effortless and synergistic that you found yourselves completing each other's sentences?

The chances are that you can answer **YES** to at least one of these questions and if you can then you have experienced rapport.

Rapport is something that we as human beings do naturally every day and often without being consciously aware of it.

As a rule of thumb people like people who are like themselves. It's very easy to get into rapport with a person you identify with strongly, where there are common experiences and frames of reference that give you a common ground for communication and interaction.

n 1970 the American anthropologist Ray L. Birdwhistell published a book entitled *Kinesics And Context* based on his studies of human body motion in the context of inter-personal communication.

In this book Birdwhistell advanced the theory that human inter-personal communication requires the use of all the senses and that the words that we use to communicate with each other account for a mere 7% of our communication.

The next obvious question is, if our words make up only 7% of our communication, what makes up the other 93%?

According to Birdwhistell the tonality of our voice when we speak is responsible for 38% of our communication and a massive 55% of our communication is conveyed through our physiology - how we position and move our body during our communication.

Ever had a really difficult day, the kind where you feel like you should really have just thrown the alarm clock at the wall and stayed in bed?

During that really bad day when someone asks you how you're day is going you say – "*Oh yeah, I'm having a REALLY GREAT day, never better*."

Taking the words (7%) at face value the person asking the question could easily believe that you were indeed having a really great day (demonstrating this in text works brilliantly because the words are all you have to go on, you have to imagine the rest).

However, when we consider the sarcastic tone of voice emphasizing the words *REALLY GREAT* (tonality - 38%), the look of dismay on your face, drooping shoulders, drooping head and the huge sigh as you force the words out (physiology - 55%) it becomes evident once we have the full communication that the meaning of your communication is actually the complete opposite of the words that you used!

A key point to remember is that in this example physiology and tonality are heavily exaggerated for emphasis - in regular every day communication, shifts in physiology and tonality are far more subtle and often so subtle that they are outside of our conscious awareness.

Some of the key tools we use to establish rapport are Matching, Mirroring, And Cross-Over Mirroring.

Matching: A technique for creating rapport where you match someone's physiology. This means if someone crosses their arms, you cross your arms. If they raise their right arm, you raise your right arm. This communicates to them unconsciously, "I'm like you, you can like me", therefore creating rapport.

Mirroring: Aligning and or moving oneself in the same position or posture of a person in order to establish rapport. It is the behavior in which one person copies another person usually while in social interaction with them. It may include miming gestures, movements, body language, muscle tensions, expressions, tones, eye movements, breathing, tempo, accent, attitude, choice of words/metaphors and other aspects of communication. It is often observed naturally among couples or close friends.

Mirroring is common in conversation. The listeners will typically smile or frown along with the speaker. If one person throws in sports metaphors, the other will likely parry along similar ideas. Since people usually accept their mirror image with ease, mirroring the person with whom one is speaking generally makes them feel more relaxed and encourages them to open up.

Cross-Over Mirroring: Matching a person's body language with a different type of movement to build rapport, e.g. tapping your foot in time to their speech rhythm, lifting your finger with their breathing, etc.

Calibration: The process of learning to read another person's unconscious, nonverbal responses in an ongoing interaction by pairing observable behavioral cues with a specific internal response. Once you have calibrated them, you can determine what someone is thinking and feeling from the person's cues.

RAPPORT INDICATORS

So now we understand what rapport is, why we would use it and how we would use it.

The next question is, **HOW DO YOU KNOW WHEN YOU HAVE ESTABLISHED RAPPORT WITH ANOTHER PERSON?**

If you cast your mind all the way back to Five Principles for Success you will remember that one of those principles was **HAVE SENSORY AWARENESS TO KNOW IF YOU ARE BEING EFFECTIVE**. This is where your sensory acuity really comes into play. Remember - these are building blocks.

In a nutshell, if you pay close attention to your senses, in particular to what you see, hear and feel you will recognize the rapport state when you get it.

There Are Four Main Indicators Of Rapport:

1. **You get a feeling inside** (kinesthetic internal) of warmth towards or familiarity with the other person. Some people describe this feeling as butterflies around the mid section of the body.

2. **There is a physical response from the other person.** It could be their eyes softening, retinas widening, or body language becoming more open. It could be a blushing or a flushing of the skin in the other person - a shift from light to dark, from a lighter shade to a redder shade. This is indicative of their autonomic nervous system switching from sympathetic (fight-or-flight) to parasympathetic (rest-and-digest) functioning. In other words, the skin color change is an unconscious indicator of relaxation.

3. **A relationship oriented comment from the other person.** The other person will commonly say something to indicate that they are in rapport i.e. **Do I know you? Haven't we met somewhere before? Are you an Aries like me?**

4. **You switch from pacing to leading and they follow.** Until now you have been **pacing** the other person - matching and mirroring their physiology, tonality, key words etcetera. When you have rapport you should be able to **lead** - when you move, they move. Try crossing or uncrossing your legs and within a matter of moments they should match or mirror you, Lean back in your chair and they should do the same. As long as you maintain rapport, you should be able to continue leading.

-Adapted from Microdot.net, ©2008

RAPPORT SUMMARY

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

Communication is:

7%   words
38% tonality
55% physiology

Rapport is created and established through:

Mirroring   Matching   Cross-Over Mirroring

and the key elements of the individual's:

Physiology
> Posture
> Significant gestures
> Facial
> expression and eye blink
> Breathing

Tonality
> Voice
> Tone
> Tempo
> Timbre
> Volume
> Pitch
> Pauses

Words
> Predicates
> Key words
> Common experiences & associations
> Content chunks

Rapport © 1992 Neuro-Energetics

Practicing Rapport

There are a number of ways you can practice and sharpen your rapport skills. If you actually do these exercises, you will soon become better than most NLP master practitioners.

1. Notice examples of people in rapport around you - on the train, at a club, at work, anywhere that people gather.

2. Practice non-verbal rapport with strangers. Just stand next to them, and unobtrusively match someone's posture or breathing (just as you have done unconsciously many times in the past). Don't be surprised if they strike up a conversation with you.

3. Choose a different aspect of rapport to practice every day, or even for a week. One week you could do voice tone; when you've mastered that you could move on to breathing, then representational system, and so on.

4. While watching TV. Notice the type of words that people on the TV are using. Listen to the representational systems rather than the content. Does the character or presenter use mainly visual words, or mainly feeling, or what? Practice until you can spot the dominant representational system and get the content of what they are saying at the same time.

5. When that gets too easy, rephrase what they are saying in a different representational system. Never again will there be "Nothing on the TV tonight".

6. What else could you match to achieve rapport?

Hierarchy of Matching & Mirroring (Part of Calibration)
1. **Emotional Tone**
2. **Assertive Level**
3. **Postural**
4. **Voice Rhythm & Tone**
5. **Verbal Expressions**
6. **Beliefs & Value Systems**
7. **Cultural**
8. **Contents**

PACING AND LEADING

Important Terms *(see also the New Vistas Glossary)*
Pacing: Mirroring or noting another's posture, behavior, and/or languaging to help build rapport.
Leading: Gently steering the client's point of view, behavior, or understanding to a new one. It is often done in small steps after adequate pacing to allow for maximum behavioral change.

Pacing and leading is one of the keys to influencing people. It refers to meeting them at their map of the world (pacing) and then taking them where you want them to go (leading.) Rapport is a basic, behavioral signal that you have met someone at their map of the world. The simplest, most effective test for rapport is "if you lead, they follow."

What you are doing as you make the pacing statements is setting up a response pattern of 'that's true' in the other person's mind. Human beings are creatures of habit - we like what's familiar. The human brain seeks pattern and, having established a pattern, likes it to continue. When the brain has said 'that's true' three times, it's likely to say it the fourth time, which is when you introduce a leading statement.

For instance, a "true" pacing statement is: "As you are sitting here, looking at this document, reading these words…" Note the three elements of the Pacing.

When pacing and leading is done elegantly, it is possible to move from saying mostly things which are 'verifiably true' to saying mostly things which are 'made up' without the listener(s) noticing the transition. ***The secret is to only move forward ONE agreement at a time.***

The overall shape / structure can be as follows. Make three undeniable statements exactly as it is in this moment, followed with a fourth "leading" statement which can take them deeper into relaxation and letting go as they automatically begin to agree with you. It often is in a ratio of 3 to 1:

> **Pace – pace – pace - lead**
> **Pace – pace – lead – lead**
> **Pace – lead – lead – lead**
> **Lead – lead – lead – lead… (+an occasional pace for good measure)**

Set yourself a goal for communication in a low-risk situation (e.g. to persuade someone to go for a cup of coffee.) Use pacing and leading to seamlessly lead them to that goal.

Resistance during leading is a sign of insufficient pacing.

Pacing and leading often sounds 'clunky' at first, but as you practice it more and more, you'll begin to find yourself doing it spontaneously, without even planning it consciously. Begin to identify all the areas in your life where you can start using pacing & leading to persuade others more effectively, and then use it!

Examples of Pacing & Leading

<u>Pacing:</u>

- **Just because you are sitting here…**
- **Just because you can hear the sound of my voice…**
- **Just because you can feel the way the breath is coming in and going out.**
- **You can feel the way your body is resting here.**
- **You can feel the way that your body is supported by the chair.**
- **You can feel the air on your skin.**
- **You can hear the sounds from outside the room.**
- **You can feel the way your feet are touching each other (the floor).**
- **You can feel the way your clothing is touching your body.**
- **You can notice the way that thought arises, persists, and falls back.**
- **You can notice the way that emotions are shifting and changing.**

<u>Leading:</u>

- **You are relaxing now.**
- **You are sinking deeper.**
- **Your body knows how to relax.**
- **With every breath you take you allow yourself to deeper relaxed.**
- **You find it easier and easier to relax**
- **With every breath you take, every sound you hear, every thought you have, you find it easier and easier to simply let go…**

REPRESENTATIONAL SYSTEMS – PREDICATES

Predicates: Process words (like verbs, adverbs, and adjectives) that a person selects to describe a subject. Predicates are used in NLP to identify which representational system a person is using to process information.

Our senses are the doorways of our perception. All we know of the world we know through our senses. We have five main sensory modalities, or representation systems. We filter our experience of the world through these modalities. Our inner subjective experience is structured in terms of these senses. When we think, or process information internally, we "re-present" the information in terms of the sensory systems that are our only contact with the "outside world".

V -	**Visual**	**Seeing**
A -	**Auditory**	**Hearing**
K -	**Kinesthetic**	**Feeling**
O -	**Olfactory**	**Smelling**
G -	**Gustatory**	**Tasting**
AD -	**Auditory Digital**	**Self-Talk, or an internalized reference**

Part of the language we use comes from one of these main systems. These sensory-based words are called **predicates**. People typically have a particular language style that expresses their internal experience which we call **their Lead or Primary Representational System.**

Use of rich sensory-based language enables you to ensure that you are including all your listeners, regardless of their primary sensory system, in full communication. It enables you to create a sensory rich description to which everyone can relate more effectively. If you are to gain commitment to an idea, then the more richly it is described in the listeners Lead Rep System, the more effectively it will be communicated.

By contrast, non-sensory based language is called Auditory Digital (AD). It is internally referenced and often called Self-Talk or unspecified. The AD system is not related to any of our physical senses. Instead of saying something "looks good", "sounds right", "feels nice", "tastes good" or "has the smell of success", a person with a preference for auditory digital may say, "this makes sense", "I know…", "is logical" or "the specifications are correct".

Those with an AD Lead System will often:
- Learn by working things out in their mind.
- Not be spontaneous, as they like to think things through.
- Have a need to make sense of the world, to figure things out, to understand.
- Have logic play a key role in the decision process as do facts and figures.
- Memorize by steps, procedures, sequences.
- Talk to themselves and carry on conversations with you in their mind. They may say they remember discussing something with you, when you actually did not have the conversation. *They* did, however, in their mind!

Predicates are the auditory cues to us of the representation systems that others are using. A person's choice of language indicates which sensory system they are using at any one time. Adapting your own choice of language so that it matches that of the other person will increase rapport and assist them in understanding what you wish to communicate. The information slides comfortably into their brain processes instead of having to be changed around or translated in order to be understood.

You may find that those people who put you at ease immediately are operating in your favorite system. Those with whom you often have conflicts may simply be viewing the same situation from another representational system.

Take this test online to find out a bit more about YOUR Primary Representational System:
http://www.transformdestiny.com/NLP-Guide/nlp-representational-systems-preference-test.asp

LIST OF PREDICATES

VISUAL	AUDITORY	KINESTHETIC
appear	amplify	absorb
clarify	articulate	bloated
clear	call	blocked
dim	chatter	cling
envision	cry	empty
focus	discuss	feel
foggy	hear	flow
foresee	hear	full
gaze	inquire	glow
glance	listen	grasp
glow	mention	handle
hazy	pronounce	heavy
imagine	remark	hold
inspect	resounding	numb
look	rings a bell	obstructed
notice	shout	pressure
outlook	silence	relaxed
picture	sounds like	rough
see	talk	rush
view	tune	shake
visible	voice	shiver
vision	whine	soft
watch		solid
		touch
		tremble
		warm

SENTENCE STRUCTURES – PREDICATES

VISUAL (V)

"That's not clear to me."
"I'm drawing a blank."
"You need another viewpoint."
"I see light at the end of the tunnel."
"Make a picture of your last client."
"I take a dim view on that."
"There isn't a shadow of a doubt."
"I'm foggy when it comes to his name."
"I have a bright future."

AUDITORY (A)

"That doesn't sound right to me."
"I just can't hear it."
"You need to listen to another opinion."
"I'm tuning in to a solution."
"Listen to the sound of your last client's voice."
"I don't like the sound of that."
"I can't hear any other possibilities."
"I'm deaf when it comes to his name."
"My future is as clear as a bell."

KINESTHETIC (K)

"I don't feel complete about that."
"I don't have a handle on that."
"You need to touch base with someone else on this."
"The solution is almost within reach."
"Get in touch with the feelings you grasped from your client."
"I can't hold onto his name."
"I'm in the flow of life."

Sentence Structures - Predicates © 1992 Neuro-Energetics

AUDITORY DIGITAL (AD) or Self-Talk

There are a well-known set of words that are used fairly frequently, and do not fall into any of the above categories. We group them into the Auditory Digital category. This is based on the idea that after we get input from any of the Five senses, we do an internal analysis complete with Self-Talk. While the input for AD is primarily Aural (Auditory), the data can come in visually or otherwise.

Auditory Digital (AD) Words

Change
Conceive
Consider
Decide
Distinct
Experience
Insensitive
Know
Learn
Motivate
Perceive
Process
Question
Sense
Think
Understand

Auditory Digital (AD) Phrases
"Describe in detail"
"Figure it out"
"Make sense of"
"Pay attention to"
"Seems to me"
"Without a doubt"
"Word for word"

Predicate Exercises

Building rapport is a critical aspect of moving into solid communication with another person. One way to increase your rapport with another person is to match the predicates *they* use. For instance, if they use mainly kinesthetic words in their speech, then you should use mainly kinesthetic words when speaking to them.

Exercise 1:

1. For two minutes, walk around and describe your home or office using only **visual** words.
2. For the next two minutes use only **auditory** words.
3. For the next two minutes use only **kinesthetic** words.
4. For the final two minutes use only **auditory digital** words.

Hint: for visual, you can describe the different colors; for auditory, the different sounds; for kinesthetic, different feelings or textures; and for auditory digital, you can use facts and figures.

Notice which modality (or modalities) gives you the most ***difficulty***. These are the ones that you will need to practice. If you want people to clearly see, hear, grasp or understand your message, you need to be able to speak their language.

Exercise 2:

Listen carefully to the predicates used by your co-workers, friends, or family. They will be using a mixture of visual, auditory, kinesthetic, and auditory digital predicates. One or two of these will be used more frequently, which should be an indicator of their preferred or primary representational system.

1. During a meeting or meal where you will be able to have interactive dialogue with one person, move into rapport with them by matching their primary representational system - V, A, K, or AD.
2. Without telling them what you are doing, shift to a different Rep System, and see what changes, and notice how easy or difficult it is to communicate with them. Watch their eyes and see if they are grasping your message.
3. Shift back into their primary Rep system and continue communicating, and again note the shift in the interaction.

NLP MODEL OF THERAPY

NLP Model of Therapy

Desired State

New Model of World

Present State

Old Model Of World

1. Match Model of World
Establish Rapport
Pacing/Leading/Utilization
Sensory Acuity

Assessment
- Outcomes/Ecology
- Meta Programs - Elicit
- Values - Elicit
- Well Formedness
- Meta Model
- Presuppositions
- Strategies

2. Loosen Model
Milton Model
Meta Model Iii
Inductive/Deductive Language
Quantum Linguistics
Deep Structure
Re-Sequencing

3. Change Work
Anchoring
Reframing
Time Line Therapy™
Values
SMD's
Hypnosis
Strategies
Metaphor
Alignment Therapy

4. Clean Up
Ecology/Parts Alignment

5. Future Pace
Attach New Behaviors
To Future Stimuli

NLP Model of Therapy © 1993 Neuro Energetics

ANCHORING

Anchoring is basic Pavlovian conditioning of the nervous system. It is the pairing of a particular stimulus to a response to create a stimulus — response program. Another way to think of it is an unconscious, hard-wired **association**. An anchor is any cue which will evoke a particular state in an individual. They are naturally occurring. Almost everything recognizable in our experience is or could be an anchor.

Anchors can occur in all representational systems. In the therapeutic context they are most often:

1.   **Visual –** gestures, facial expressions, signs, images

2.   **Auditory –** words, phrase, nonverbal analogue (tonality, locus), sound

3.   **Kinesthetic –** touch, physical sensation
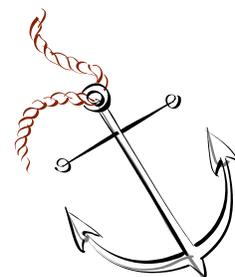
Four Keys To A Well-Formed Anchor

1.   **Pure access state –** all components or four-tuples of the experience are accessed (V, A, K, O/G) - the person is fully associated.

2.   **Well-timed application –** the trigger is applied at the peak of the emotional state.

3.   **Well-defined, unique stimulus –** the trigger must be something which does not occur frequently or haphazardly. In general, as a beginner, the kinesthetic anchor is the easiest and the most irresistible.

4.   **Easily duplicated or replicated –** the more representational systems involved in the anchor the more difficult it is to replace.

When these conditions are met you will observe a consistent BMIR of the client. A BMIR is the **BEHAVIORAL MANIFESTATION OF AN INTERNAL RESPONSE.**

Anchoring © 1996 Neuro-Energetics

WHEN TO USE ANCHORING

Anchoring is probably the most powerful set of tools in the therapeutic repertoire. They are "handles" that allow one to capture, stabilize and reproduce a particular state. They are merely expediencies in the therapeutic process. Anchors enable the therapist to work in the here and now, as opposed to talking about experiences, which may lead to insight, but not actual change. In general, anchors are used to restructure the internal experience of the client. More specifically anchors are used to:

1. Change an internal state.
2. Stabilize a state.
3. Change a behavior.
4. Transfer elements from one experience to another.
5. Differentiate space-time coordinates.

If Anchoring was the primary tool you had as a therapist, there is not much you couldn't do as long as you were flexible and know how to use anchoring masterfully.
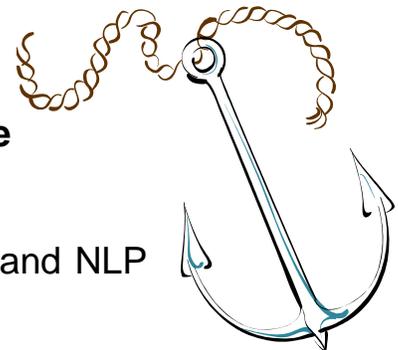
Almost all of the advanced techniques in Ericksonian and NLP work are predicated on effective use of anchoring

Some General Points To Keep In Mind

1. Duration depends on reinforcement.

2. Ecology determines length of time anchor exists.

3. Therapeutic anchors are only temporary. Wire the resource state to a naturally occurring anchor or stimulus in the person's environment.

4. When installed properly, the client will respond to the anchor whether s/he is conscious of it or not.

When to Use Anchoring © 1992 Neuro-Energetics

BASIC OPTIONS FOR THE USE OF ANCHORING

SHORT FORM

A. **Stacking Anchors —** to intensify anchors

Stacking Anchors Outline:

1. Follow "Establishing a Kinesthetic Anchor" outline for the initial resource state.
2. Repeat the above procedure using the same anchor.
3. Test the stacked anchor by firing it and calibrating.
4. Repeat until a sufficiently intense and ecological resource state has been created.

B. **Collapsing Anchors —** replace (-) emotions with (+) resources

C. **Chaining Anchors —** to bridge extremely dissimilar states

D. **Self Anchoring —** for instant resource state

Self Anchoring Outline:

1. Follow the establishment of an anchor outline.
2. Choose a discrete movement and/or location that will be the self anchor.
3. Continue to stack experiences as you go through life, using the same anchor.
4. Fire it when you need it.

Basic Options for the Use of Anchoring © 1992 Neuro-Energetics

BASIC OPTIONS FOR THE USE OF ANCHORING

A.   **Stacking Anchors** — To reinforce, to intensify or broaden the scope of anchors, you can stack multiple experiences (feelings) on the same anchor.

Stacking Anchors Outline:

1.   Follow "Establishing a Resource State" Exercise
2.   Repeat the above procedure with a different positive state using the <u>same</u> anchor.
3.   Test the stacked anchor by firing it and calibrating.
4.   Repeat until a sufficiently intense and ecological resource state has been created.

B.   **Collapsing Anchors** — This is one of the most powerful and versatile techniques in your repertoire. This procedure is used to depotentiate or eliminate unwanted experiences — that can be past or future memories — that prevent the client from experiencing the desired state. (See separate page.)

C.   **Chaining Anchors** — This technique is used when "the jump" from the present state to the desired state may be so large that a collapse anchor may not work. It creates an alternate pathway in the individual's neurology and internal experience.
(See separate pages.)

D.   **Self Anchoring** — This is a way to have an instant burst of whatever you need in the way of a resource state. The only limitation to using self anchors is that when you're in a stuck state, it's often difficult to remember to use the self anchor.
Self Anchoring Outline:

1.   Follow the establishment of an anchor outline.
2.   Choose a discrete movement and/or location that will be the self anchor.
3.   Continue to stack experiences as you go through life, using the same anchor.
4.   Fire it when you need it.

Anchoring © 1992 HIP

SENSORY ACUITY

Everyone unconsciously emits signals which are a reflection of their internal state of mind. Sensory acuity is defined as the ability to observe, examine, and interpret the external cues received from other people. As NLP Practitioners, we need to learn to see, feel, and listen to the verbal and non-verbal communication such as body language, eye movements etc. There are many signals that can be emitted via this nonverbal channel of communication, so it is imperative to master the sensory acuity skills in order to become a proficient Practitioner.

Great examples are pictures that children draw about themselves or their family. These are often reflections which represent an internal viewpoint about their environment. The pictures are a manifestation of their internal state.

BMIRS: BEHAVIORAL MANIFESTATIONS OF INTERNAL REPRESENTATIONS

Behavioral Manifestation of an Internal Representation (BMIR) Behaviors on the outside which give us a clue about what might be happening on the inside. Every time a person's thoughts change, they will show the impact of new thought through their movements, body language, breathing, and tonality, and more. Learning to elicit, capture, and interpret these cues is a critical component of NLP.

In NLP we often see BMIRS as "minimal" nonverbal and verbal accessing cues which correspond to internal 4-tuples (V, A, K, O/G). This is what we are looking for to identify what is going on in the mind of another person.

In NLP there is the theory that when people process information (daydream, visualize, remember, imagine, decide, pay attention…) subtle nonverbal and verbal cues occur that reveal their thinking process. These are referred to as accessing cues.

Visually, you might perceive changes in the following: facial muscle tone, skin color, lower lip size, eye movements, pupil size, head tilt, breathing (depth/rate), posture (generally referred to as physiology), angle of spine, gestures.   On an auditory level, you would listen to changes in: tone, tempo, locus, pitch, volume, rhythm, pauses, and predicates.

Being aware of this is another way to build rapport. Because of this reaction to thought the best way to perform anything is to enter <u>that</u> particular state of mind. Imagine yourself in the situation, use the same tone of voice you would if you were actually going through the motions of that particular situation. This will help you to accurately deliver the thoughts and ideas you want to.

Developing NLP sensory acuity skills needs a dedicated investment of time and practice. In addition to practicing these skills consciously every day in class, you will want to take them home and practice them everywhere you go. You might be surprised when one you realize that you are able to very quickly pick-up on all the previously missed-cues and TRULY know what is going on within another person - WITHOUT being clairvoyant!

ACCESSING CUES

Detecting these cues is the basis of **CALIBRATION**. The core of calibration is making distinctions. To make distinctions you need to observe at least two states to define a BMIR. You need to carefully observe the "before and after."

A quick way to do that is to calibrate to a lie and watch the state change. For instance, if the person's name is John, watch carefully for their lie response as you say "So - they call you Bill." or something similarly innocuous. Then when they correct you, say "Ah, so your name is John." and observe the truth response. Repeat this with multiple passes until you have calibrated Truth from Lie. Learn to be unobvious as you do this and you will become a Master.

Visual	**Auditory**
facial muscle tonus	tone
skin color	tempo
lower lip size	timbre
eye movements	pitch
pupil size	volume
head tilt	rhythm
breathing	pauses
posture	predicates
angle of spine	locus
hand and finger gestures	

Is that YOUR car?

THE META MODEL

Developed by Richard Bandler and John Grinder

The Meta Model is a systematic way to increase choice in people's lives. Each person experiences "reality" and codes it with the use of language. Language exists on two levels:

- Deep Structure the full linguistic representation of the experience within the person
- Surface Structure the way the person represents the experience to others.

If the surface structure and deep structure match they are said to be "synonymous"; if they do not match, they are "ambiguous." The purpose of the Meta Model is to retrieve information from the source of the ambiguity so that the Surface Structure and Deep Structure match one another.

Deep structure/ Surface structure

At a deep level of thought, a speaker has a more complete representation of the intended communication. Bandler and Grinder equated this level of thought to what Noam Chomsky described as the deep structure. In 1957, Chomsky published *Syntactic Structures*, in which he developed the idea that each sentence in a language has two levels of representation — a deep structure and a surface structure.[7] The deep structure represented the core semantic relations of a sentence, and was mapped on to the surface structure (which followed the phonological form of the sentence very closely) via *transformations*.

Bandler and Grinder believed that for efficiency in communication, information is transformed, that is, thought is subject to an unconscious process of **distortion, deletion,** and **generalization.** These short-cuts, or violations are influenced by pre-existing beliefs, strategies, memories, and decisions. What is represented (at the surface structure) as spoken word or written down is a mere subset of the original thought revealing distorted assumptions, mystical thinking, over-simplification, impoverished experience and, thus, limited maps of the world. These limitations are challenged in the meta model to clarify, and elaborate a client's communication and maps of the world which Bandler and Grinder believed had therapeutic benefit.[1]

Based on http://en.wikipedia.org/wiki/Meta-model_(NLP)

The Three Elements Of The NLP Meta Model

According to the NLP Meta Model, we start arriving at our model/map of reality through <u>deleting</u> reality. It is what keeps us sane.

The NLP Meta Model describes the process people use to experience their unique reality; deletion, distortion & generalization.

Leave out' or 'ignore' may be physically more accurate than delete, but it is easier to think of as information being deleted. When information is 'deleted', some of it is not physically present in the brain to be retrieved and some of it is.

1. **You delete large amounts of sensory input to form the basis of experience.**
2. **You delete some of what you have experienced when you remember it.**
3. **You delete some of what you remember when you communicate about it.**

An example of this is when someone uses only one word, like "Fantastic!" or "Great!" to describe their vacation.

Communication deletes tremendous amounts of information. In order to understand what is being communicated, people may use their own experiences to fill in what's been deleted. Misunderstanding is created when the deletions are not filled in the way the communicator intended. To acquire a better understanding, ask questions about the information you are getting. Questioning what is being deleted can help expand someone's communication, memory, and experience of reality in ways that helps them deal with it more effectively.

A sentence may contain several deletions. Which one you ask a question about depends on the response you want to get. If you don't get the response you want, ask another question or another type of question. To get more information about someone's experience, a simple question to ask yourself is "What is being deleted here?"

The above describes how people experience reality, using that information requires noticing it in reverse order. Start with how people generalize their experience of reality. The version of how to question deletions, shown below, has had details deleted. Learning the detailed version will enable you to use this simple one more effectively.

Elements of language that delete experience.

These are considered "Violations" of the alignment between the Deep and Surface structures, and while they can be barriers to communication; they also provide the therapist with very rich clues of what lies within the client's mind.

- **Distortion**: Information is almost right, or vague.
    - Verbs made into nouns. **Ask:** What?
    - Missing source of opinion. **Ask:** How do you know?

- **Generalization**: Information is limited, restricting.
    - Universals: All, Every, Never. **Ask:** All? Every? Never?
    - Quantifiers: Should, Shouldn't, Must, Can't. **Ask:** What if you did or didn't? What causes or prevents?

- **Deletion**: Information is missing and people presume you know what it is.
    - Too Much, Too many, Too expensive. **Ask:** Compared to what?
    - Unspecified Verbs. **Ask:** How?
    - Nouns. **Ask:** Who or what?

DISTORTIONS

Distortion: Is one of the primary means by which we filter incoming information. A distortion occurs when we interpret information into something it's not. A distortion is often a linguistic cue to a speaker's impoverished, limited, or incorrect experience of the world. For instance, a distortion might be hearing someone else's snoring and interpreting it as a loud animal about to pounce.

Cause-Effect   *"You make me feel like I'm not perfect"*
Where cause for one's behavior or feelings are wrongly attributed to someone or something rather than to oneself.

Meta-Question: How does what _____ is doing
                          cause you to choose to _____?
Meta-Effect: Recovers choice.

Complex Equivalence
            "Turning away means, you don't think I'm good enough for you"
Two experiences are interpreted as being synonymous when they may not be. When a behavior, etc., is said to mean _____.

Meta-Question: How does _____ mean _____?
                          Have you ever _____?
                          (counter-example)
Meta-Effect: Provides counter-example and recovers deep structural
complex equivalence.

Mind Reading   *"He doesn't think I'm good enough"*
Claiming to know someone else's internal process (thoughts and feelings) without identifying the process or sensory based data that was used to determine the information.

Meta-Question: How do you know_____?
Meta-Effect: Recovers source of information.

Lost Performative   *"You're not good enough unless you're perfect"*
Making a value judgment without stating who's opinion it is and acting as if the statement is true.

Meta-Question: Who says _____? According to whom?
                          How do you know it's _____?
Meta-Effect: Recovers source of belief and their Belief Strategy.

GENERALIZATIONS

Generalization: Is one of the primary filters for incoming information, and a critical aspect of learning and projection. It can make the world a simpler place. For instance, you have formed generalizations about how cars work. That means that when you approach a car you know fundamentally how it will work without having to study every model or type. That's a useful generalization. However, some generalizations are not useful and create broad categories of separation, like racism, sexism, ageism, etc. Another generalization to watch out for is the client using phrases like "Nobody likes me", or "I never really get what I want", or "I'm never going to amount to anything". This deep level of filtering would even filter-out success.

A Generalization is a universal quantifier, which is a word or phrase which binds a quality to *everything*, or every relevant thing it refers to (a lot, all, every, everyone, most, no, none, never, nobody, no-one, some, somebody). It occurs when someone attempts to characterize something as true for everything, everyone, or all those in a particular group or set.

Modal Operators

Modal Operators of Necessity   *"I must succeed"*
Verbs which presuppose a need or requirement (*should, must, got to, have to, need to, shouldn't, or must not*).

Meta-Question: What would happen if you did?
                      What wouldn't happen if you didn't?
Meta-Effect: Recovers effects and outcomes.

Modal Operators of Possibility   *"I can't stay in a relationship"*
Verbs which presuppose choice or possibility (can/can't, will/won't, may/may not, possible/impossible).

Meta-Question: What prevents you?
                      What would happen if you did?
Meta-Effect: Recovers cause.

Universal Quantifiers   *"I never do it right"*
Nouns, adjectives or adverbs which presuppose total inclusion or exclusion (all, every, everyone, nobody, never, etc.).

Meta-Question: Never? All? What would happen if you did?
                      (find counter-example)
Meta-Effect: Recovers outcome, effects and counter-example.

DELETIONS

Deletion: Is one of the primary means by which we filter incoming information. It keeps us sane. The human brain (or nervous system) receives huge quantities of message units, around 2 million bits per second. However, it is estimated that only 7 bits of information is consciously 'assimilated' in the period of a second. The information is processed and what is not deleted may go through other filters, and subsequently affect thoughts, physiology, and ultimately the person's behavior.

For instance you are probably not aware of the feelings of your left hand right now. But *now* you are because I brought it to your awareness by mentioning it. Prior to that, you deleted the information from your awareness. Information overload comes from inadequate deletion.

In a simple Meta Model Deletion violation, an important element in a statement is missing. More complex deletions include lack of referential index (not sure what they are really "pointing" at), turning verbs into nouns (nominalizations), unspecified verbs, or unspecific comparisons.

Simple deletions   *"I'm not sure"*
    Deletes the core issue.
    Meta-Question: About what, whom?
    Meta-Effect: Recovers deletion.

Lack of referential index   *"They aren't sure"*
    Deletes the specific person or thing.

    Meta-Question: Who, specifically?
    Meta-Effect: Recovers referential index.

Nominalizations   *"My decision created a limitation in my life"*
    Verbs, which are process words, which have been turned into nouns,
    resulting in a static condition.

    Meta-Question: How are you deciding to limit yourself now? What unlimited
                         possibilities do you want to be deciding upon now?
    Meta-Effect: Recovers process.

Unspecified Verbs   *"I can't learn"*
    Verbs which delete information about the process.

    Meta-Question: How, specifically _____?
    Meta-Effect: Recovers process information.

Comparative Deletions   *"She's more sure"*

Making a comparison without stating what or who's being compared.

Meta-Question:	Compared to whom or what?
Meta-Effect:	Recovers comparative deletion.

Lost Performative   *"Her book was highly acclaimed."*

Makes reference to a performative speech act, but the person who is the source of it, and sometimes the speech act itself, is unspecified. This often takes the form of a value judgment without acknowledgment of the fact that a person is the source of that value judgment.

Meta-Question:	"Acclaimed, by whom?" or "How do you know that?"
Meta-Effect:	Specifies source or fact.

Meta Model Short Form © 1990 Neuro-Energetics
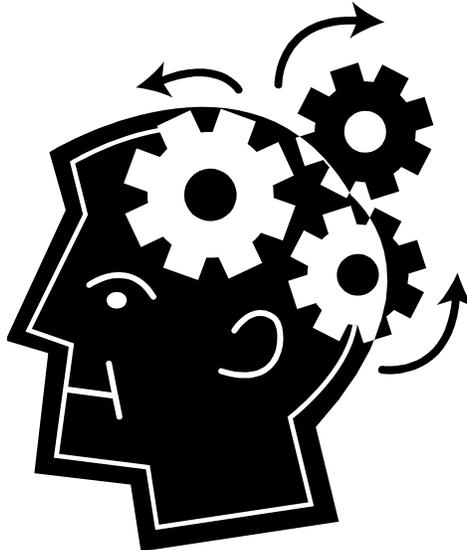
META MODEL

SHORT FORM

DISTORTIONS:

1. **Cause-Effect:**
   How do you do it?
2. **Complex Equivalence:** (Counter-example)
   Have you ever _____ and not _____ed?
3. **Mind Reading:**
   How do you know?
4. **Lost Performative:**
   Who says?

GENERALIZATIONS:

1. **Modal Operators:**
   Possibility —   What prevents you?
   Necessity —   What would happen if you did?
   What wouldn't happen if you didn't?
2. **Universal Quantifiers:**
   Never? All? or Counter-example.

DELETIONS:

1. **Nominalizations:**
   How are you _____ing now?
2. **Unspecified Verbs:**
   How specifically?
3. **Simple Deletions:**
   Who, specifically? What, specifically?
   Compared to what or whom?

Meta Model Short Form © 1994 Neuro-Energetics

CHAINING ANCHORS: CHAIN DESIGN

1. Elicit the present state and the outcome state.

2. Decide number of intermediate states to bridge the present state to the outcome state.

Present > intermediate > intermediate > intermediate > outcome

$$- \quad > \quad \pm \quad > \quad + \quad > \quad + \quad > \quad ++$$

To determine how appropriate the states are, consider:
a. Motivation direction —Toward or away from motivation
b. Tempo —How much relative movement is occurring inside each of the states?
- for sympathetic states —slow to faster
- for parasympathetic states —fast to slower

3. To elicit the intermediate states ask:

WHAT STATE IS HALFWAY BETWEEN . . . (state) . . . and . . . (state) . . . THAT WOULD CAUSE YOU TO MOVE TOWARD . . . (outcome) . . .?

a. Identify and elicit state 3.
"What state is halfway between the present state and the outcome state that would cause you to move toward the   outcome?"

b. Identify and elicit state 4.
"What state is halfway between state 3 and the outcome state that would cause you to move toward the outcome?"

c. Identify and elicit state 5.
"What state is halfway between the present state and the state 3 that would cause you to move toward the outcome?"

4. Write down the chain and check ecology.

Chaining Anchoring, Chain Design © 1994 Neuro-Energetics

CHAINING ANCHORS: CHAIN INSTALLATION

Assumes you have completed the identification and elicitation of states and that the chain design is ecological.

1. Elicit and anchor the first positive resource
BREAK STATE

2. Elicit and anchor the second positive resource
BREAK STATE

3. Elicit and anchor the third positive resource
BREAK STATE

4. Elicit and anchor the outcome state (Full VAKOG)
BREAK STATE

5. Elicit and anchor the present (problem) state.
BREAK STATE

6. Fire the present state, followed by each of the intermediate states, ending with the outcome state. Condition, once or twice, if necessary.

BREAK STATE at the end of each chain.

7. Fire the present state (as client associates to the state, release the anchor) and say... "and run the rest of the chain."

8. Test and Future Pace.

Chaining Anchoring, Chain Installation © 1994 Neuro-Energetics

COLLAPSE ANCHOR OUTLINE

SHORT FORM

1. **Identify Challenge**
2. **Identify what resources are necessary**
3. **Elicit and stack anchors (Right hand OK)**
4. **Test the resource anchor and calibrate (Observe BMIRs)**
5. **Break state**
6. **Elicit, calibrate to, and anchor the unwanted state (Left hand fist)**
7. **Identify level of activation 0-10**
8. **Break state**
9. **Collapse Anchors**
   a. **Instruct the client to go to the context of the problem state.**
   b. **Fire the problem state anchor.**
   c. **Observe the problem state anchor emerge.**
   d. **Immediately fire the resource state anchor, while continuing to hold the problem state anchor.**
10. **Hold both of the anchors and observe the integration.**
11. **Repeat this process five times.**
12. **Test.**
   a. **Fire the original problem state, check for integration.**
13. **Future Pace or rehearsal.**
14. **Calibrate to the future pace, making sure the desired state (integration, insight, reducing of problem state activation) BMIR emerges.**
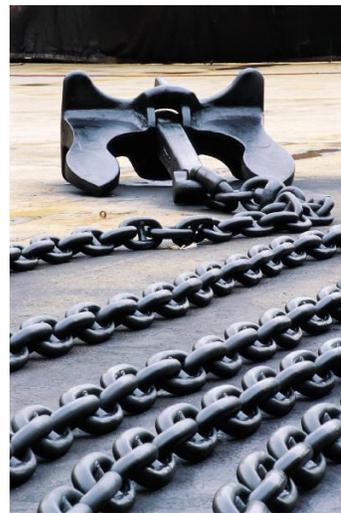
COLLAPSE ANCHOR OUTLINE

1. Elicit, calibrate to, and anchor the unwanted state.

2. Break State. Talk about the weather, an interesting thing in the room, something neutral. This is to dissociate the client from the unwanted state. Without this they will be unable to identify what resource state is needed to change the experience.

3. Identify what resources (past experiences) the client needs to move from the problem state to the desired state.

4. Elicit and stack, if necessary, the resource state(s) and anchor. (Make sure this anchor is different from the problem state anchor!)

5. Test the resource anchor and calibrate.

6. Break State.

7. Collapse the anchors:

    a. Instruct the client to go to the context of the problem state.

    b. Fire the problem state anchor.

    c. Observe the problem state anchor emerge.

    d. Immediately fire the resource state anchor, while continuing

        to hold the problem state anchor.

8. Fire (hold) both of the anchors and observe the integration. You will first notice bilateral asymmetry in the BMIR which should evolve into a symmetrical BMIR that closely resembles the resource state BMIR. Hold the anchors until you notice that the person's physiology has stabilized.

9. Repeat this process five times. The integration should occur with increasing speed on each subsequent trial.

10. Fire the original problem state anchor (this can be either the kino anchor or preferably the external stimulus in the individual's environment) and make sure the integration BMIR emerges.

11. Future pace or rehearsal. This is actually a separate technique itself, but it is generally used to transfer the new response to a naturally occurring stimulus in the person's environment (usually the original stimulus in the problem context) which will occur sometime in the future. **In the future pace, you do not kinesthetically fire the anchor**. This is your acid test to know whether the change has become automatic and unconscious.

12. Calibrate to the future pace, making sure the desired state (integration) BMIR emerges.

Anchoring © 1992 HIP

How to NOT Anchor BMIR's...

SUBMODALITIES

The Presuppositions Of NLP Tell Us That:

All distinctions human beings are able to make concerning our environment and our behavior can be usefully represented through the visual, auditory, kinesthetic, olfactory, and gustatory senses.

- or if you prefer -

EVERYTHING WE DO INSIDE OUR MIND AND BODY CAN BE DESCRIBED IN TERMS OF THINGS WE SEE, HEAR, FEEL, SMELL AND TASTE.

In NLP the five senses that comprise our sensory input channels are also known as **MODALITIES**.

The richness and diversity of experience available to us as human beings demands that our sensory input channels support a fine level of distinction or granularity, and thus the **MODALITIES** are made up of smaller sub-components known as **SUBMODALITIES**.

Any experience that we have in life is going to have a certain set of submodalities and the order, sequence and properties of those submodalities are the way in which we encode that particular experience as we add it to our internal map of reality.

Changing an experience in our internal map can be easily achieved by simply changing the submodalities of the experience to recode it.

For example, we can take something we dislike and change it into something we like by:-

1. Eliciting the submodalities of the thing we dislike (substance A)

2. Eliciting the submodalities of something that we like (substance B)

3. Recoding our experience of substance A by mapping onto it the submodalities of substance B

Simple, elegant and very useful.

-Adapted from Microdot.net, ©2008

MODALITIES – SUBMODALITIES – DRIVERS

Modalities

Primary Representation

V, A, K, O/G

Submodalities

Distinctions in each modality

size
shape
location
color
brightness

Drivers

The one Submodality which when you change it, the others change

size
shape
LOCATION
color
brightness

Modalities, Submodalities, Drivers © 1992 Neuro-Energetics

QUESTIONS TO ELICIT SUBMODALITIES

Visual

- Is the picture black and white or color?
- Is the picture near or far?
- Is the picture 2D or 3D?
- Is it a still picture or a movie?
- Is it **associated** (you see it through your own eyes) or **dissociated** (you see yourself in the picture?
- Is it focused or defocused?
- Is it bright or dim?
- Is it in the centre of your field of vision or off to one side?
- Is it clear or grainy?
- Is it solid or transparent?
- Is it framed or panoramic?

Kinesthetic

- Where is the feeling in your body?
- Does the feeling stay in one place or does it move?
- If it moves, how specifically does it move?
- Is there a temperature to the feeling?
- Is there a weight or a pressure to the feeling?
- Is there a vibration to the feeling?
- What is the intensity of the feeling?
- Is the intensity constant or does it change?
- If the feeling changes, at what speed does it change?
- Does the feeling have a shape or a texture?
- Is there a rhythm to the feeling?

Auditory

- Is the sound loud, quiet or does the volume vary?
- Is it fast or slow?
- Is the sound near or far?
- If the sound moves, how specifically does it move?
- Is the sound in mono or stereo?
- Does the sound come from a particular location or direction?
- Does the sound loop? Fade in and out?
- Is there a single sound or layers of sound?
- Is the sound pronounced and in the foreground or muted and in the background?
- Is the sound a tone, a voice, musical etc?
- Does the sound have a particular speed or duration?
- Are there any pauses in the sound?

This list is very far from exhaustive - human beings can make many, many distinctions in the qualities of their subjective experience, which is one of the reasons why comparing your own experience with that of other people is so fascinating.

-Adapted from Microdot.net, ©2008

Using the Submodalities checklist

Processing a Challenge to their Goal
We've already established the Client's Goal, Resources, and Challenges.

Elicit the Submodalities of the Client's responses using this Checklist.
> *Move through the Checklist **three** times:*
> 1. ***Resource State***
> 2. ***Challenge State***
> 3. ***Difference between the Resource State and Challenge State***
>   *(Skip the Submodalities that are the same)*

Resource Example:
*Start at the top of the Checklist using the **Resource** State and go through each Modality and the submodalities.*
- As you visualize the experience of "Experiencing tender feelings in your heart" (*Client's Resource State*), is the image Black and White, or in Color?

*Client says "**Full Color**" (Reflect / Record on Checklist)*
Move to next question (Bright or Dim) staying on the Client's Resource until the end of the Checklist. By then they should be fully ready to Anchor that very positive state.

Challenge Example:
*Start at the top of the Checklist using the **Challenge** State*
- As you visualize the experience of "Being judgmental and short-tempered" (*Client's Challenge to the Goal*), is the image Black and White, or in Color?

*Client says "**Black and White**" (Reflect / Record on Checklist)*
If they report a different experience between Resource and Challenge, mark + in the + Difference column. Move to the next question (Bright or Dim) until the end of the list.
Don't anchor this Challenge State!

Difference Example:
*Start at the top of the Checklist using the **Challenge** State*
- As you visualize the experience of "Being judgmental and short-tempered" (*Client's Challenge to the Goal*), can you change it to **Full Color?** (Client's Resourced Response.)
- What's happening as you do that?

Watch for BMIRs, Reflect / Record

SUBMODALITY CHECKLIST

Visual

- As you *visualize* the experience of (Resource/Challenge) is the image:

Client's Experience	Resource State	Challenge State	+ Difference
Black and White, or in Color?			
Bright or Dim?			
Moving or Still?			
Two Dimensional or Three?			
Framed or Panoramic?			
Associated or Dissociated?			
Near or Far?			

Auditory

- As you *listen* to the experience of (**Resource/Challenge**), are there…

Any important sounds associated with it?			
Soft or Loud?			
Steady or Intermittent?			

Auditory Digital

- As you *internally reflect* on the experience of (**Resource/Challenge**)

Is there any Self-Talk?			
What is it saying?			
Is it your voice?			

Kinesthetic

- As you *feel* the experience of (**Resource/Challenge**) in your body, describe…

Sensations in the body?			
Intensity from 0-10?			
Location of the feelings?			

Set Resource Anchor for Positive Resource States

EYE ACCESSING MOVEMENTS FOR A "NORMALLY ORGANIZED" RIGHT-HANDED PERSON

V^c V^r

A^c_t A^r_t

K A_d
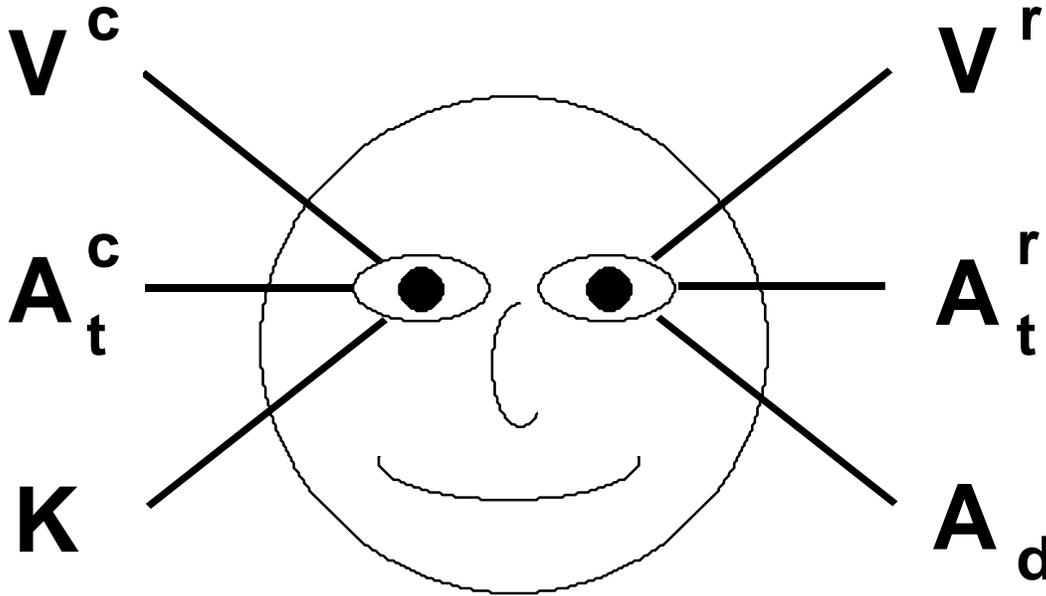
V^c **Visual Constructed Images (eyes up right)**

V^r **Visual Remembered Images (eyes up left)**

Eyes Defocused and Unmoving also Indicate Visual Accessing (V)

A^c_t **Auditory Constructed Sounds or Words (eyes horizontal and to the right)**

A^r_t **Auditory Remembered Sounds or Words (eyes horizontal and to the left)**

K **Kinesthetic Sensations & Feelings (also smells and taste) (eyes down right)**

A_d **Auditory Sounds or Words (eyes down left)**
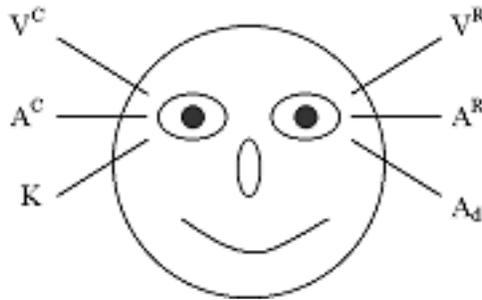
Eye Pattern Introduction

When people think about their thoughts and experiences they tend to move their eyes in certain ways. In NLP these eye movements are described as **EYE PATTERNS** or **EYE ACCESSING CUES**.

Practicing our sensory acuity by closely monitoring the eye patterns of the person we are communicating with can provide useful clues as to **how** that person is thinking from moment to moment. Our major aim in the practice of sensory acuity is not necessarily to improve the senses themselves (we can only use the tools we have), rather it is to improve our use of those tools by increasing and enhancing our awareness of the information provided to us by our senses and to improve our abilities to make ever finer distinctions in that information.

One of the Five **Success Principles** covered earlier was have enough sensory awareness to know if you are being effective.

From the **Presuppositions of NLP** we learned that the meaning of our communication is the response that we get.

Sharply focusing our sensory awareness to accurately and fully measure the responses that we are getting to our communication and thus verify if we're communicating effectively is one very important use of sensory acuity.

Sensory Acuity also demands that our representations about the information provided to us by our five senses must be described using purely sensory based descriptions.

We learned in the section on communication styles about the representational systems that we use to code and store our thoughts about the world.

We also learned that when we describe our experience of the world the words that we use (predicates) are influenced by those representational systems and thus can reveal our preferred representational system.

When we listen to the words a person uses we are using our auditory input channel or taking the input focusing on what they hear.

Our eye patterns are also linked to our representational systems and thus provide a second mechanism, through our visual input channel (our eyes), a way to gather useful data about a person's representations of experience and how they go about retrieving those representations (memories) when required.

Eye Pattern Diagram
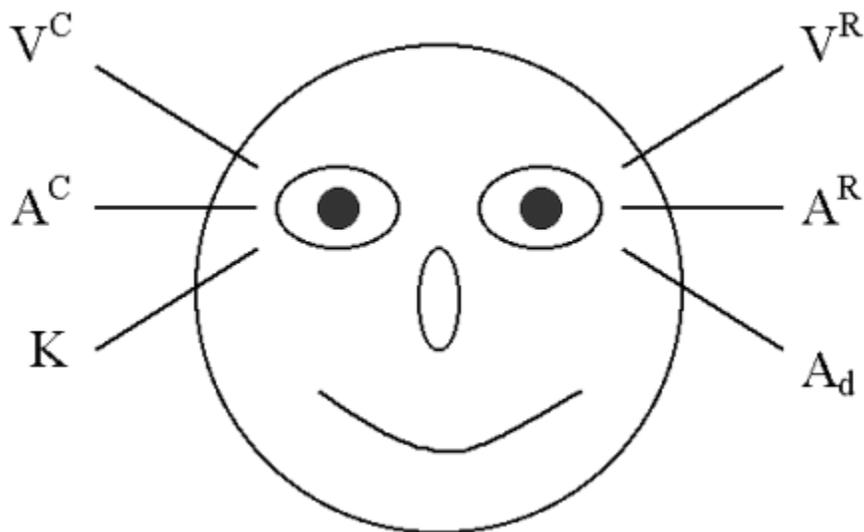
The eye pattern diagram above represents the eye patterns of a **NORMALLY ORGANIZED** or **NORMALLY WIRED** right handed person. By **NORMALLY ORGANIZED** or **NORMALLY WIRED** we mean that the person is not **REVERSE WIRED** or **REVERSE ORGANISED** which will be covered in more detail later**.**

For simplicity we'll give the normally organized right handed person a name by which we will refer to him subsequently - **Jim.**

When we think about things **visually** (or make pictures if you prefer) our eyes tend to move upward.

When Jim looks upward and to **his left** (or to the right as you look at him) he is most likely to be remembering pictures of things he has seen before. In NLP this is described as accessing Visual remembered or Visual recall (Vr).

Conversely, when Jim looks up and to **his right** (or to the left as you look at him) he is most likely to be accessing Visual construct (Vc) and constructing pictures of things he has never seen before, imagining how something could look.

When people think about things auditorily i.e. sounds including spoken words, their eyes will tend to look left and right as they look towards one ear or the other or their eyes may move rapidly from ear to ear.

When Jim looks toward **his left** ear (to the right as you look at him) he is most likely to be accessing Auditory recall (Ar) and remembering sounds he has heard before.

Conversely, when Jim looks toward **his right** ear (to the left as you look at him) he is most likely to be accessing Auditory construct (Ac) and thus imagining, or constructing, sounds he has never heard before.
In the lower quadrant Jim has Kinesthetic (K) on **his right**, and Auditory digital (Ad) on **his left**.

When Jim looks down and to **his left** he is most likely accessing the Auditory digital channel - the channel in which he hears the words he says to himself inside his own mind or, if you prefer, hears his own thoughts. This may look/sound/feel unusual in written form but it's perfectly natural and something most people do all the time.

And last, but not least, when Jim looks down and to **his right**, or to the left as you look at him, he is most likely accessing Kinesthetic, his feelings.

Discovering Eye Patterns
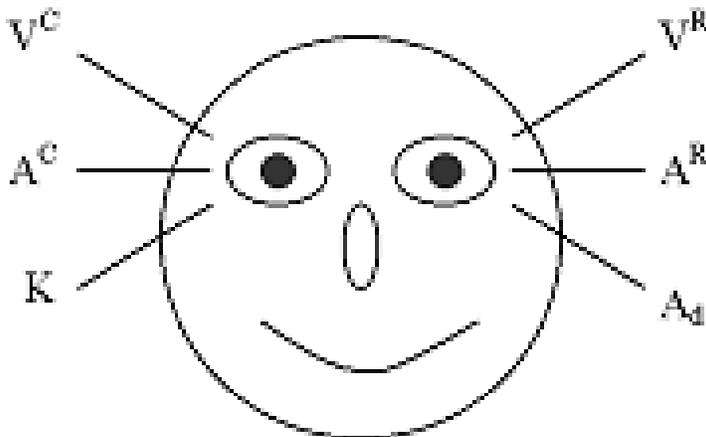
In a normally organized, right-handed person the eye patterns can be typically represented by the diagram above. Statistically most people are normally organized in this fashion.

A smaller percentage of people, including many people who are left-handed, will be reverse organized. For reverse organized people a mirror opposite of the above diagram applies - Vc, Ac and K on the right and Vr, Ar and Ad on the left.

To become highly effective in using eye patterns you should practice them until you become unconsciously competent in their use (remember the four stages of competence?).

If the concept of eye patterns is new to you then you may be wondering just how **YOU CAN LEARN EASILY HOW A PERSON IS THINKING** by observing their eye patterns and also distinguish if they are **NORMALLY ORGANISED** or **REVERSE ORGANISED**.

The answer is really quite simple and elegant - simply provide an appropriate context such that the natural response of that person is exactly the response we are looking for.

As if that wasn't simple enough, providing the right context to observe and measure a person's eye accessing cues can be as simple as asking them a few simple, well designed questions and watching where their eyes go.

Activating Eye Patterns

We can cause a person to access particular representational systems and display the eye patterns we are looking for by asking simple questions. Here are a few example questions you could use:
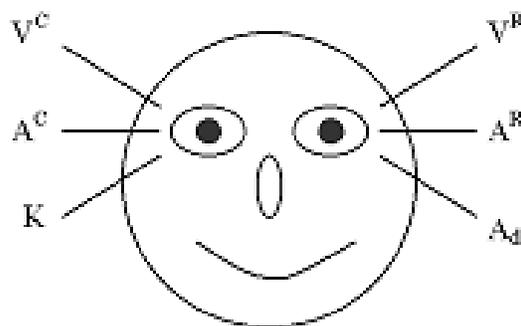
VISUAL RECALL (VR)
What color was your childhood bedroom?
What color was your first car?
Who were the first five people you saw today?

VISUAL CONSTRUCT (VC)
What would your childhood bedroom have looked like with striped carpet and polka-dot curtains?
What would a zebra look like with yellow and green stripes?
How would your car look with 8 wheels instead of 4?

AUDITORY REMEMBERED (AR)
Can you recall the sound of your mother's voice?
What sound did your alarm clock make this morning?
What does your favourite music sound like?

AUDITORY CONSTRUCT (AC)
Can you imagine the sound of clapping changing slowly to the sound of bells?
What would my speech sound like if I had marbles in my mouth?
Can you hear the sound of a harmonica and the sound of your mother's voice at the same time?

KINESTHETIC (K)
How does it feel to stand barefoot on a wet rug?
How do your hands feel when holding a snowball?
How does it feel to be in a nice warm bath?

AUDITORY DIGITAL (AD - SELF TALK)
Think of the kind of things you say to yourself most often
When you talk to yourself in your own mind, how do you move your eyes?

Using Eye Patterns

So now that we know about eye patterns and how to look for them, how is that information useful to us? How can we take the knowledge that people tend to move their eyes in certain ways depending on **how** they are thinking and do something useful with it?

Examples of uses for eye patterns include:
- **Eliciting primary representational system**
- **Enhancing communication**
- **Improving rapport**
- **Eliciting strategies**
- **Modifying strategies (Eye Pattern Scramble)**

The sections on **Lead Representation Systems** and **Sensory Predicates** discuss ways that we can listen to the types of words people tend to use so that we can establish which representational system they favor.

One question is, should we trust just one of our sensory input channels when making these distinctions? The short answer is no, we should use every scrap of information available to us through sensory acuity to enhance the quality of the distinctions we make.

If a person uses primarily visual predicates in their communication and their eye patterns are also primarily visual we have two pieces of evidence to support our assertion that their preferred representational system is visual.

Where a person's predicates and eye accessing cues mismatch i.e. are incongruent we have a unique opportunity to learn and hone our skills in order to assess their preferred representational system.

One particularly powerful use for eye patterns is to significantly enhance inter-personal communication which can in turn significantly enhance our abilities to gain and maintain rapport with the people we communicate with.

By noticing people's eye patterns as you are communicating with them you can join them in their model of the world, pace their current experience by using predicates that fit with their eye accessing cues and thus increase and deepen rapport.

Using Eye Patterns (2)

Here's a few basic example scenario's to illustrate the point. We'll use a sales person (**Jim**) and a prospective client (**Sue**):

Jim: So Sue, from our range of products, our newbetterthingy would be the best option for your company!

Sue: (looking upwards and to her left - **Vr**) hmmm, I'm not sure Jim…

Jim: (speaking quickly) Well, if you **REMEMBER LOOKING AT THE FEATURE LIST YOU'LL SEE** that the newbetterthingy **TICKS ALL YOUR BOXES** in terms of requirements. **CAN YOU SEE** how this would benefit your company?

Sue: (looking upwards to her right - **Vc**) well, the newbetterthingy would certainly **ENHANCE OUR WINDOW DISPLAYS**.

OR

Sue: (looking toward her left ear - **Ar**) You **SAY** that this will cut our manufacturing costs by 15%,**THAT DOESN'T SOUND** possible.

Jim: (speaking more slowly) I **HEAR WHAT YOU'RE SAYING**, it **DOES SOUND** incredible so **LET ME EXPLAIN** exactly how you will make those savings effortlessly. Would that be **MUSIC TO YOUR EARS**?

OR

Sue: (speaking slowly and looking down and to her right - **K**) I'm not sure Jim, I still **FEEL UNCERTAIN**, as if something is missing from your proposal or **NOT QUITE CLICKING INTO POSITION**.

Jim: (speaking much more slowly and changing physiology to match Sue) That's OK Sue, if I were you **I'D FEEL EXACTLY THE SAME** - you need to **FEEL COMFORTABLE** with your purchase so let's **RUN THROUGH** the features and benefits one more time so you can really **GET A GOOD GRASP** of what you're getting your **HANDS ON**.

Using Eye Patterns (3)

In the scenarios on the previous pages, Jim detected HOW Sue was thinking from moment-to-moment from her eye accessing cues and matched his predicates, speed and physiology to pace and match her current experience, join her in her model of the world and hence enhance his communication and the level of rapport.

There was also reference to the speed and physiology at which Jim and Sue were speaking to each other but no explanation as to the significance of the rate of their speech. So what was that all about?

Jim was utilizing further knowledge that he had learned about representational preferences to further enhance his communication with Sue. Visual people often speak very quickly. They are thinking in pictures and sometimes they think faster than they can effectively speak. The pictures move so fast that it's difficult if not impossible to vocalize every thought adequately.

Auditory people often speak a little more slowly. Often **how** they say something is more important to them than **what** they say and so they will be very precise in their vocal communication. Auditory people will take the time to ensure that you have fully heard what they want to communicate and they will think carefully about the words you use too. Sometimes their eyes will flick left and right for several seconds as they say the words to themselves in their own mind, finally speaking only when they are happy with what they have heard. It's also fair to say that some auditory people love to hear the sound of their own voice.

Kinesthetic people often speak more slowly still. Their communication is often interspersed with pauses as they check how they feel about what you've communicated to them, and then check to feel about the response they have come up with. They are also much slower in their physiology as they are very aware of their bodily reactions to external stimulus and internal thought.

Jim detected this information during his communication with Sue and modified his own behavior to match Sue's and thus significantly enhance his communication with her.

In our NLP (Neuro-Linguistic Programming) phobia and PTSD relief program, we actually use a technique very similar to Rapid Eye Movement Therapy called the "Eye Pattern Scramble". In fact, it's not necessarily generally known that Francine Shapiro, the developer of REMT, actually studied NLP long before ever having (ahem...) "stumbled across" the REMT process. Interestingly, even practitioners of REMT can't really even tell you WHY their process works, when it does work.

I think I can tell you why it's effective (when it is effective), though.

Have you ever noticed that when talking to some people, often they have to first sort of quickly shift their eyes up or down, or look here or look there, maybe off to one corner or the other, or

toward their left or right, as if they're "looking" for the necessary information before they can respond to you?

In many ways, our neurology is not organized all that differently from how a computer is organized. After all, computer information processing was originally modeled after how the human brain seems to process information.

When accessing certain kinds of information, we sometimes have to move our eyes to one location or another as if to "access" the desired information, much like how you have to move the cursor on your computer screen to one location or another before you can double-click to open up that particular file.

The fact is certain eye pattern movements are correlated with certain types of information (visual, auditory and kinesthetic) and also, certain types of memories.

For example, generally speaking, people tend to look up, either to their right or their left, to access visual forms of information, either mental constructions or visual memories. Similarly, we tend to look directly off to our left or right when accessing auditory information (things we've heard before, or how things might sound), and we tend to look down, one way or the other, when accessing feelings. Have you noticed that most people tend to have their eyes down when they're really in their feelings, either feeling sad or depressed?

Because certain memories have certain specific eye patterns associated with them, if you can get a client to access a particularly traumatic memory — and more importantly, the FEELINGS associated with that memory — they'll actually DO the eye pattern that was unconsciously linked up to it right there in front of you! As the client intensely associates (and stays associated) to a particular traumatic memory, if you then purposefully direct their eye movements to DIFFERENT places than where they might naturally go to stay connected to the memory, you'll literally "scramble" the eye patterns that were previously associated to the traumatic memory in such a way that it will be much harder to access the feelings associated with that memory in the future.

If you metaphorically think of your memories as records in a jukebox (i.e. the mental record of a specific memory), the above-described process is akin to taking one of these records out of the jukebox, and scratching it up again and again with a sharp object, and then placing the record back into the jukebox. You can hit that "PLAY" button (the "panic button") on the jukebox all you want after that, but that record will never play the same way again.

It's interesting to note that this process doesn't necessarily erase or alter one's intellectual or factual knowledge of what happened back then... It's just that the emotional "hit" the used to be associated with the memory will drop off forever! Pretty powerful stuff.

-Adapted from Microdo.net, Eye Patterns

SENSORY PREDICATES AND EYE ACCESSING CUES

Grinder and Bandler believed they identified pattern of relationship between the sensory-based language people use in general conversation, and for example, their eye movement (known as *eye accessing cues*).[3]

A common (but not universal) style of processing in the West is shown in the attached chart, where *eye flickers* in specific directions often seem to tie into specific kinds of internal (mental) processing.

NLP also suggests that that sometimes (again not universally), such processing is associated with sensory word use, so for example a person asked what they liked about the beach, may flick their eyes briefly in some characteristic direction (visual memory access, often upwards), and then also use words that describe it in a visual sense ("The sea *looked* lovely", and so on). Likewise asked about a problem, someone may look in a different direction for a while (kinesthetic access, typically downwards) and then look puzzled and say "I just can't seem to *get a grip* on things". Taken together, NLP suggests such eye accessing cues (1) are idiosyncratic and habitual for each person, and (2) may form significant clues as to how a person is processing or representing a problem to themselves unconsciously.

This diagram represents the most common arrangement for eye accessing cues in a right-handed person. You must calibrate everyone to determine where they store their information.

Note: - NLP does not *say it is 'always' this way, but rather that one should check whether reliable correlations seem to exist for an individual, and if so what they are*

Common (but not universal) Western layout of eye accessing cues:

- Upwards (left/right) -- Visual (V) -- "I can *imagine* the big *picture*"
- Level (left/right) -- Auditory (A) -- "Let's *tone* down the *discussion*"
- Down-right -- Kinesthetic (K) -- "to *grasp* a concept" or "to *gather* you've understood."
- Down-left Auditory internal dialogue (A^{id}) -- talking to oneself inside

Eye movement to the left or right for many people seems to indicate if a memory was recalled or constructed. Thus remembering an actual image (V^r) is associated more with up-left, whilst imagining one's dream home (V^c) tends (again not universally) to be more associated with up-right.

http://en.wikipedia.org/wiki/Representational_systems_(NLP)

EYE ACCESSING ELICITATION

Visual Remembered:
> What was the color of your first car?
> What was the brightest color of clothing you wore recently?
> Is there a mirror in your house that is round?
> Which is the largest door in your home?

Visual Constructed:
> What would a giraffe with purple hair look like?
> What color hair will you have 20 years from now?
> What would an elephant with pink polka dots look like?
> What are you going to be doing tomorrow?

Auditory Tonal Remembered:
> Listen in your mind to your favorite song.
> Tune into the sound of the ocean.
> Which is louder, a car door slamming or your office door   slamming?
> Sing the Star Spangled Banner to yourself.

Auditory Tonal Constructed:
> What would an elephant sound like in a wind tunnel?
> What would a whistle sound like in space?

Auditory Digital:
> Recite the pledge of allegiance to yourself.
> What do you say to yourself to psyche yourself up?

Kinesthetic:
> What does it feel like to float in the water?
> Feel the warmth of the sun on your face.
> What does it feel like to float in water?
> How did you feel the last time you made love?

If the person you are observing does not access, then ask more detailed questions until you can detect eye accessing movements. Use questions that require comparison and contrast. like: Which is Bluer – the Sky or the Ocean? Which is more _____ - _____, or _____?

Eye Accessing Elicitation © 1990 Neuro-Energetics

REPRESENTATIONAL SYSTEMS

Representational systems (also known as sensory modalities and abbreviated to VAKOG or known as the 4-tuple) is a Neuro-Linguistic Programming model that examines how the human mind processes information. It states that for practical purposes, information is (or can be treated as if) processed through the senses. Thus people say "one talks to oneself" (the auditory sense) even if no words are emitted, one makes pictures in one's head when thinking or dreaming (the visual sense), and one considers feelings in the body and emotions (known as the kinesthetic sense).

Determining another's Primary Representational System is key to establishing Rapport.

NLP holds it as crucial in human cognitive processing to recognize that the subjective character of experience is strongly tied into, and influenced by, how memories and perceptions are processed within each sensory representation in the mind. It considers that expressions such as "It's all misty" or "I can't get a grip on it", can often be precise literal unconscious descriptions from within those sensory systems, communicating unconsciously where the mind perceives a problem in handling some mental event.

Within NLP, the various senses in their role as information processors, are known as representation systems, or sensory modalities. The model itself is known as the VAKOG model (from the initial letters of the sensory-specific modalities: visual, auditory, kinesthetic, olfactory, gustatory). Since taste and smell are so closely connected, sometimes as a 4-tuple, meaning its 4 way sensory-based description.

NLP asserts that for most circumstances and most people, three of the five sensory based modes seem to dominate in mental processing:

V-visual thoughts - sight, mental imagery, spatial awareness
A-auditory (or linguistic) thoughts - sound, speech, dialog, white noise
K-kinesthetic (or proprioceptive) sense - somatic feelings in the body, temperature, pressure, and also emotion.

The other two senses, Olfactory (smell) and Gustatory (taste), which are closely associated, often seem to be less significant in general mental processing, and are often considered jointly as one.

For this reason, one often sees the term VAK in NLP reference texts, to signify these three primary representational systems, as well as the term 4-tuple (or VAKOG) if one wishes to include all senses including taste/smell.

Lead or Primary Representational System

A person's lead or primary representational system is used to access one system to gain access to others. For instance, a person may lead with their Visual. Another may lead with Auditory. You can tell their Lead system by observing their eye activity when doing a TDS.

Common (but not universal) Western layout of eye accessing cues:
- **Upwards (left/right) -- Visual (V) -- "I can *imagine* the big *picture*"**
- **Level (left/right) -- Auditory (A) -- "Let's *tone* down the *discussion*"**
- **Down-right -- Kinesthetic (K) -- "to *grasp* a concept" or "to *gather* you've understood."**
- **Down-left Auditory internal dialogue (AD) -- talking to oneself inside**

NLP's interest in the senses is not so much in their role as bridges to the outside world, but in their role as internal channels for cognitive processing and interpretation. In an NLP perspective, it is not very important *per se* whether a person *sees* or *hears* some memory. By contrast, NLP views it as potentially of great importance for the same person, to discover that some auditory sounds presented almost out of consciousness along with the memory, may be how the brain presents to consciousness, and how consciousness *knows*, whether this is a heart-warming pleasant memory, or a fearsome phobic one.

All human beings are unique and each of us will tend to have a preferred representational system that we use to organize our experience and to construct our internal maps of reality.

Some of us will be mainly **V**isual and will find when we think about the world that our thoughts consist largely or even entirely of images - both real and imaginary. The images may be still or moving - something which we will explore more when we look at submodalities.

Some of us will have a preferred representational system of **A**uditory and will organize our thoughts around the sounds that we have heard, including words that have been spoken to us (as opposed to words that we say to ourselves in our own mind which would be classed as **AD**).

Others still will find that their preferred representational system is **K**inesthetic and they will organize their experience by how things make them **feel**.

If we consider the impact of representational preferences in conjunction with the filtering processes from the NLP Communication Model we can appreciate even more fully how one person's internal map of the world will differ significantly from that of another person, **how the map is not the territory.**

Six people, each with a different preferred representational system, engaging in the same experience will have very different internal representations of that single experience.

-Adapted from Microdot.Net ©2008

REPRESENTATIONAL SYSTEM CHARACTERISTICS

1. Each representational system can best represent the aspect of the world that it responds to directly. Efficiency is increased when the representational system used corresponds directly with the task involved. Creativity is enhanced when a different representational system is used relative to the task. Many people get into trouble by representing experience with the wrong representational system

2. Digital descriptions are always a 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 experiences
   - To categorize experience
   - To set direction
   - To plan
   - To summarize
   - 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.

6. Auditory processing is sequential and takes longer than visual processing which is simultaneous.

7. The kinesthetic system has more inertia and duration than the other two 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.   Kinesthetic tactile and proprioceptive help provide raw data.

10.   Kinesthetic meta 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. They are what we usually call emotions or feeling states. Meta-feelings may be created through past anchoring of experiences and/or beliefs.

Representational System Characteristics © 1987 Wyatt Woodsmall

What will each of these people remember about this specific experience?

It will be filtered by their Lead Rep system, their past with similar experiences of the people, location, season, etc., their expectations of outcome, their health and physiology at the time, their level of traumatic activation, their Character Type, their Enneatype, and more...

SYNESTHESIA – OVERLAPPING REPRESENTATIONS

In NLP, the phenomenon of synesthesia has to do with the connections between the senses. We can "overlap" an image and a sound together, for example. Sounds or images may also be overlapped onto feelings. Overlap is possible because our sensory experiences become mixed together in our nervous systems. It is this connecting together of information from the different senses that makes creativity and learning possible. The process of overlap, for instance, makes it possible to form cognitive strategies in which sensory processes and representations are linked together in a particular sequence.

Experiences which involve an overlap of the senses are usually more rich and powerful than perceiving something through a single sense alone. Certainly, many of the most powerful experiences in our lives (such as 'religious' or 'spiritual' experiences) involve an integrating together of the various senses.

Overlap

The process of overlap is used in many NLP processes in order to create or enrich a particular experience. To create a resource state, for example, a person may be instructed to, "Visualize how you would look if you were able to act effectively and resourcefully." When the person is able to form an image, the picture may be overlapped onto the kinesthetic representational system by suggesting, "As you watch yourself in that image, notice what feelings and body sensations would accompany those actions." The image and feelings could be overlapped onto the auditory system by asking, "If you had those feelings and sensations in your body, how would your voice sound? What sort of tone and rhythm goes with those feelings?"

As the phenomenon of overlap demonstrates, not all of our mental experiences are clearly distinguishable in terms of the five senses. Sometimes experiences become connected and overlapped so completely that it is not possible to easily distinguish one from the other in a causal relationship - they are both there simultaneously but each needs the other in order to be there. Feeling moved by a piece of music or art would be an example of this. The feeling could not exist without the art and the art could not exist without the feeling.

In NLP, such a connection is called a Synesthesia. The term literally means "a synthesizing of the senses." Synesthesias are usually more rich and powerful than perceiving something through a single sense alone. Synesthesia patterns can also be a very important factor in determining the ease or effectiveness in which certain mental functions are performed. As with the development of the senses themselves, the strength of the various synesthesia relationships vary for different people.

Thus, synesthesia has to do with the interconnection between representational systems, characterized by phenomena like "see-feel circuits," in which a person derives feelings from he sees, and "hear-feel circuits," in which a person gets feelings from what they hear. Any two sensory modalities may be linked together.

Synesthesia links have to do with the mutual influence between sensory representations. Certain qualities of feelings may be linked to certain qualities of imagery - for example, the intensity of a feeling may be linked to the brightness of an image; the color of an image (red or blue, for instance) may influence the temperature of a feeling; people may feel the impact of a particular image at different locations in their bodies depending on its quality of movement; and so on.
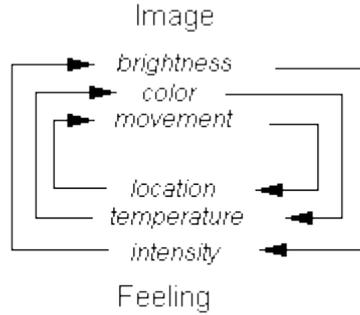
-Adapted From Robert Dilts, http://www.nlpu.com/Articles/artic18.htm

How someone with Synesthesia might perceive certain letters and numbers.

MODELING

MODELING: Given a specific behavior, ability or skill, tangible outcome that an individual can perform, then one can replicate that behavior, ability or skill in half the time it took to teach the skill originally. Begin with the assumption that all people are equal in terms of physical and mental capabilities, then sort for the differences that make experts expert.

THE SKILLS:

1. **Calibration —** Ability to notice distinctions.

2. **Elicitation —** Meta Model.

3. **Chunking —** Hierarchy of ideas.

4. **Sequencing —** Strategies.

THE CONTENT: MODELING

1. **Physiology —** Key to rapid state elicitation.
   Breathing, then posture ect.

2. **Filter Patterns —** Provides the Values,
   Meta-Programs, and Beliefs. Answers, "Why?"

3. **Strategies —** Sequence of Internal representations defined by outcome. Eye accessing, predicates, etc.

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MAP ACROSS

A → B
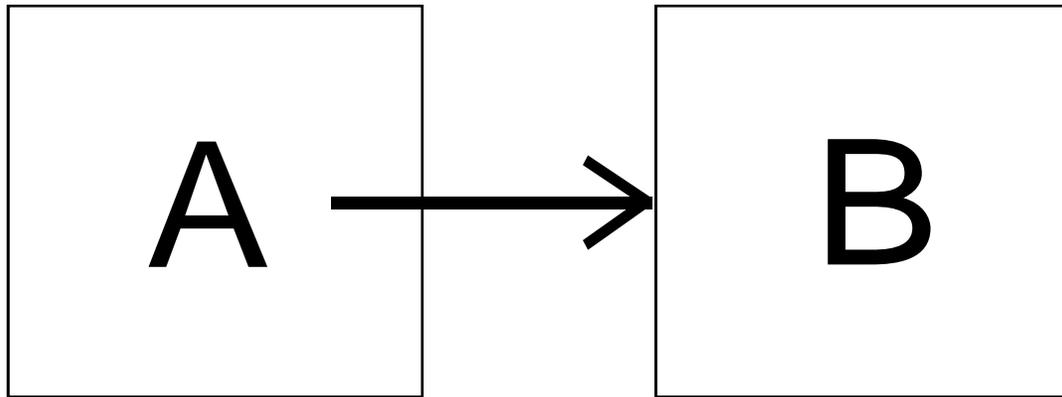
CONTENT
OF PRESENT
OR
PROBLEM STATE

RESOURCE
STATE

Move the Content of A (present state)
into the
Submodalities of B (resource state)

Map Across © 1996 Neuro-Energetics & 4Rapport Graphics

SWISH PATTERN

1.   **Identify the Context.**

2.   **Identify the Cue Picture.**

3.   **Create the outcome picture.**
      How you would be seeing yourself if you had already accomplished the desired change

4.   **"SWIIIIISSSHHHH!"**

5.   **Test.**

Swish Pattern © 1990 Neuro-Energetics

SWISH PATTERN REVISED

Slingshot version:
Uses size, distance, brightness, & location as a function of distance.

1.   Identify the trigger of the unwanted behavior and/or state.
- •   When and where does this happen?"
- •   "What do you see, hear immediately before get the feeling you don't want?"

2.   Make a still picture of trigger.

• BREAK STATE •

3.   Create the outcome picture.
- •   "What do you want?"
- •   "What qualities, abilities, feelings will you have when you are the person for whom this is no longer a problem?"
- •   "What will you be thinking about when you're no longer thinking about the problem?"
- •   "Make it bigger and brighter until you are feeling great!"

4.   Set up the change.
- •   "Temporarily shrink the outcome picture until it is a little dot."
- •   "Place the dot in the middle of the trigger picture and see it in the middle of the trigger picture**."**

5.   "SWISSSHHHH!"
- •   "Now move the trigger picture, with the dot in it, away from you."
- •   "As it moves away notice that the trigger picture gets smaller and smaller until all you see is a little dot way out on the horizon."
- •   "Now notice that dot can begin to move toward you."
- •   "As it gets closer all you see is the picture of how you want to be getting bigger and brighter until all you see is you having achieved your outcome......... *SWISSSHH*HH! "

6.   Condition (3 to 5 times).

- "We're going to do this a number of times and you may notice how much faster your brain does this each time."
- "See the trigger picture with the dot that represents your outcome."
- "Move it all away......... and.......... *SWIS***SSHH**HH! "

7.   Test and Future Pace.

- "Now, try to get the old picture back and notice what happens."

Swish Pattern Revised © 1995 Neuro-Energetics

BELIEF CHANGE THROUGH SUBMODALITY SHIFTS

1. Identify limiting belief.

2. Elicit submodalities of limiting belief.

3. Elicit the submodalities of "was true but is no longer true."

4. Shift content of limiting belief into the submodalities of "was true but is no longer true."

5. Identify desired belief, check ecology & well-formedness.

6. Elicit submodalities of total certainty.

7. Shift desired belief content into submodalities of total certainty.

8. Test and future pace.

Belief Change © 1990 Neuro-Energetics

PHOBIA MODEL USING SUBMODALITY SHIFTS

This model assumes a well-formed outcome, ecology check and any bail-out procedures have been completed.

1.   Identify phobic or traumatic response and calibrate.

2.   Dissociate.

Have the person see younger self, while he/she is safe, in the first frame of a black and white movie before the actual traumatic episode.

3.   Run the movie at super fast forward.

A.   Reach the most intense point of the movie & white it out and/or black it out.

B.   Run the movie to the end.

4.   Associate.

Then run the movie backwards, very rapidly in color.

Do the above procedure as many times as needed to delete the emotion by saying *"we're going to run this until all of the feelings have disappeared."*

You may want to run a swish pattern using what is left of the phobic image as the cue picture and how they would want to have responded as the outcome picture.

Phobia Model Using Submodality Shifts © 1996 Neuro-Energetics

LANGUAGING

LINGUISTIC PRESUPPOSITIONS

SHORT FORM

1. Existence

2. Awareness

3. Possibility & Necessity

4. Temporal

5. Ordinal

6. Exclusive / Inclusive Or

7. Cause-Effect

8. Complex Equivalence

Linguistic Presuppositions Short Form © 1992 Neuro-Energetics

LINGUISTIC PRESUPPOSITIONS

Presuppositions are the linguistic equivalent of assumptions.
To determine presuppositions ask,

"What has to be true.......?"

Understanding presuppositions is the key to understanding how we construct our maps of realities.

1. **Existence**
   "thinghood" - nouns - as soon as it is in language it has to exist on some level creates dualism and implies opposite

   adjectives and adverbs verify the existence of what they modify—useful in suggestion construction

2. **Awareness**
   directs attention - words like: aware, notice, sense, realize, consider, think, along with most sensory words

   works whether you use negation or "not"

   powerful pace and lead construction

3. **Possibility and Necessity**
   are modal operators

   neg. necessity————necessity
   words like: should, have, must, need, supposed to, ought to
   impossibility————possibility
   words like: can, able to, will, want, choose, decide, intend
   can = able to do the process of, or allowed to do the process of

4. **Temporal**
   tenses, adverbs, adjectives, prepositions

   past——————present——————future

5.   Ordinal
implies order and syntax

prepositions, first, second, third, finally, lastly...

implies time also

6.   Exclusive/Inclusive Or
creates dichotomies and binary choices

basis of double binds

7.   Cause-Effect
transforming cause-effect and complex equivalence presuppositions are generally the focus of most effective therapy

can be direct or implied

words like: causes, make, because, if.... then; as.... then; since, so, and any other verb of causation

8.   Complex Equivalence
is the linguistic glue which holds our realities together
creates identity- implies things or their meaning are synonymous

words like is, am, are and any variation of the verb "to be."

Linguistic Presuppositions © 1992 Neuro-Energetics

LINGUISITIC PRESUPPOSITIONS - Exercise

In the following sentences, please distinguish between the presuppositions and the mind readings. Put a 'P' or an 'MR' next to each one:

1. "I'm not sure whether or not I should stop beating my wife."

    _____ A. He has a wife
    _____ B. He loves his wife
    _____ C. He currently beats his wife
    _____ D. He's a low life slob who should be shot!

2. "I don't see why I can't do it. All my friends are doing it!"

    _____ A. This person feels that they're treated unfairly
    _____ B. He wants to be liked by his friends
    _____ C. This person's friends do something he doesn't do
    _____ D. All his friends are bums who should be shot!

3. "If I don't learn how to communicate with my boss,
    I won't get a raise."

    _____ A. This person feels powerless
    _____ B. This person doesn't know how to communicate
               with the boss
    _____ C. This person wants to learn new behaviors
    _____ D. Their salary is connected to their communication
    skills

4. "I have to set up unrealistic expectations."

    _____ A. This person can't stop making unrealistic
               expectations
    _____ B. This person feels trapped
    _____ C. He has expectations
    _____ D. This person knows when he's being unrealistic

5. "I'm feeling much better now! I can see how some of the things I
    was doing just made me unhappy."

_____	A.	Some behavior they engaged in was related to some internal state
_____	B.	This person has feelings
_____	C.	This person has much more control of their life now
_____	D.	This person fixed themselves so they shouldn't be shot

In the following sentences, please state what is presupposed:

1.   "If the cat meows, again, I'll have to put him outside."

2.   "It was her friendly smile that made me walk up and say 'Hi'."

3.   "If only he had come home on time, the party wouldn't have gotten out of control."

4.   "People have always given me more to do than I can handle."

5.   "His easy going personality is good PR for our company."

6.   "Stop watching over your shoulder."

7.   "Only you can learn this."

8.   "Either she goes to the store or I do."

9.   "First the winds came then the rain."

10.   "Opera makes me want to cry."

Presuppositions © 1986 ProfitAbility Group

THE MILTON MODEL

The Hypnotic Language Patterns of Milton H. Erickson, MD

The Milton Model is the inverse of the Meta Model. It creates "artfully vague" language that is ambiguous and abstract. This type of languaging results in the listener having to perform a Transderivational search (TDS) in an attempt to assign meaning to what was said. Unknowingly, the listener will begin to associate his/her experiences to what was being said while at the same time accepting the direction and/or boundaries of the speaker. This trance state in NLP is known as "downtime."

Important Terms:

Transderivational Search (TDS): The individual's internal search process to apply meaning or context to a stimulus. TDS is a fundamental part of human language and cognitive processing. Arguably, every word or utterance a person hears, for example, and everything they see or feel and take note of, results in a very brief trance while TDS is carried out to establish a contextual meaning for it.

TDS leading statements:

"And those thoughts you had yesterday..."
> The human mind cannot process hearing this phrase, without at some level searching internally for some thoughts or other that it had yesterday, to make the subject of the sentence.

"The many colors that fruit can be"
> Likewise starts the human mind considering even if briefly, different fruit sorted by color.

"You did it again, didn't you!"
> This everyday manipulative use of TDS usually sends the recipient looking internally for some "it" they may have done for which blame is being fairly given. Regardless of whether such a matter can be identified, guilt or anger may result.

"There has been pain, hasn't there"
> The mind of a client suffering an illness will find it very hard or impossible to hear or answer this sentence without conducting internal searches to verify whether this is true or not, or to find an example if so.

"You'd forgotten something [or: about some part of your body], hadn't you?"
> The mind usually checks through the various things, or parts of the body, on hearing this, seeing if each in turn has been forgotten.

Mind Reading
Claiming to know the internal process of another.
"I know that you are learning..."

Lost Performative
Value judgments where the performer of the judgment has been deleted.
"and it's a good thing to learn..."

Cause-Effect
Where it is implied or directly stated that one thing causes another: "makes" "if...then" "as...then".
"because"

Complex Equivalence
Where two things - or their meanings - are equated as synonymous (verb: "to be").
"that means..."

Universal Quantifiers
Absolute generalizations lacking a referential: any, always, never, every, all, none, etc.
"everything you ever needed..."

Modal Operators
Words which dictate or imply what is possible and/or necessary in life.
"that you can learn to use is available..."

Nominalizations
A process (stated as a verb) which has been changed to an event (noun).
"...in various creative combinations to produce new understandings and abilities that can stay with you for the rest of your life..."

Unspecified verbs
Process words which lack a complete description.
 "and you can learn..."

Tag Questions
A question added at the end of a statement.
"haven't you?"

Lack of Referential Index

A phrase which deletes who is doing the acting.
"and one can, you know,"

Comparative Deletions

Words which imply a comparison, but lack the object on which the comparison is based.
"…at the very least, understand even more..."

Pacing Current Experience

Truisms about the listener's current, on-going sensory experience.
"as you are sitting here, looking at this paper and reading this..."

Double Binds

Statements or questions, which engage one's attention on a consequence which presupposes something else, "an illusion of choice."

"With your conscious mind, your unconscious mind is learning something else and I don't know whether you'll discover just what you've learned... now, in a few moments from now, or sometime later..."

Conversational Postulate

A yes/no question to which the listener will respond by way of actually doing what is implied.
"…and could you just look up for a moment?"

Extended Quotes

Linguistically chaining a series of contexts which tend to overload one's conscious attention and dissociate what is being said by the speaker.
"...and looking up reminds me of the time I was instructed to look up at Tony Robbin's firewalk, right before he was telling us about a training he did with John Grinder when John said..."

Phonological Ambiguity

Homonyms which tend to create mild confusion.
"Are you here? (pointing to his ear)..."

Punctuational Ambiguity

Connecting two phrases with one word (e.g. "head") at the end of the first statement and with the first word of the second phrase.

"as you focus on what I'm saying... just become aware of your head... right into trance now..."

Syntactic Ambiguity

Where the function of a word cannot be quickly known from the immediate context.

"because hypnotizing hypnotists…"

Scope Ambiguity

Where the scope of the linguistic context cannot be determined.

"...speaking to you as a master, you must realize that... by now reading Milton Model patterns can be taking a real... trance..."

Milton Model © 1996 Neuro-Energetics

SHORT FORM

1. Cause-Effect

2. Complex Equivalence

3. Mind Reading

4. Lost Performative

5. Modal Operators

6. Universal Quantifiers

7. Nominalizations

8. Unspecified Verbs

9. Comparative Deletions

10. Lack of Referential Index

11. Tag Questions

12. Pacing Current Experience

13. Double Binds

14. Conversational Postulate

15. Extended Quotes

16. Phonological Ambiguity

17. Punctuational Ambiguity

18. Syntactic Ambiguity

19. Scope Ambiguity
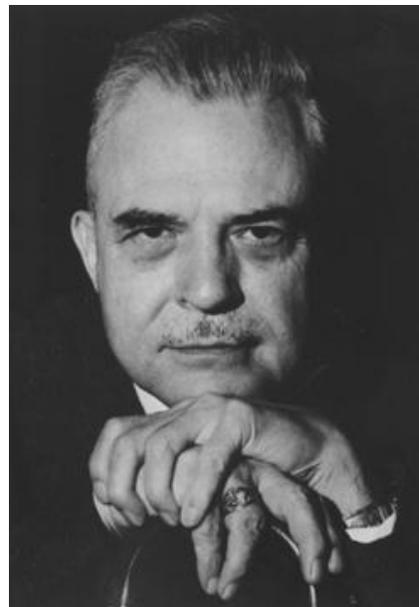
HIERARCHY OF IDEAS

LOGICAL LEVELS OF ABSTRACTION

Life

|

Evolution

|

Knowledge

|

Communication Technology

|

Radio, Television, E-Mail

Classes & Categories   **Parts**

| |

Sony   Picture Tube

| |

Trinitron   Screen

| |

21 Inch Digital   Pixel

|

Pixelurround Sound
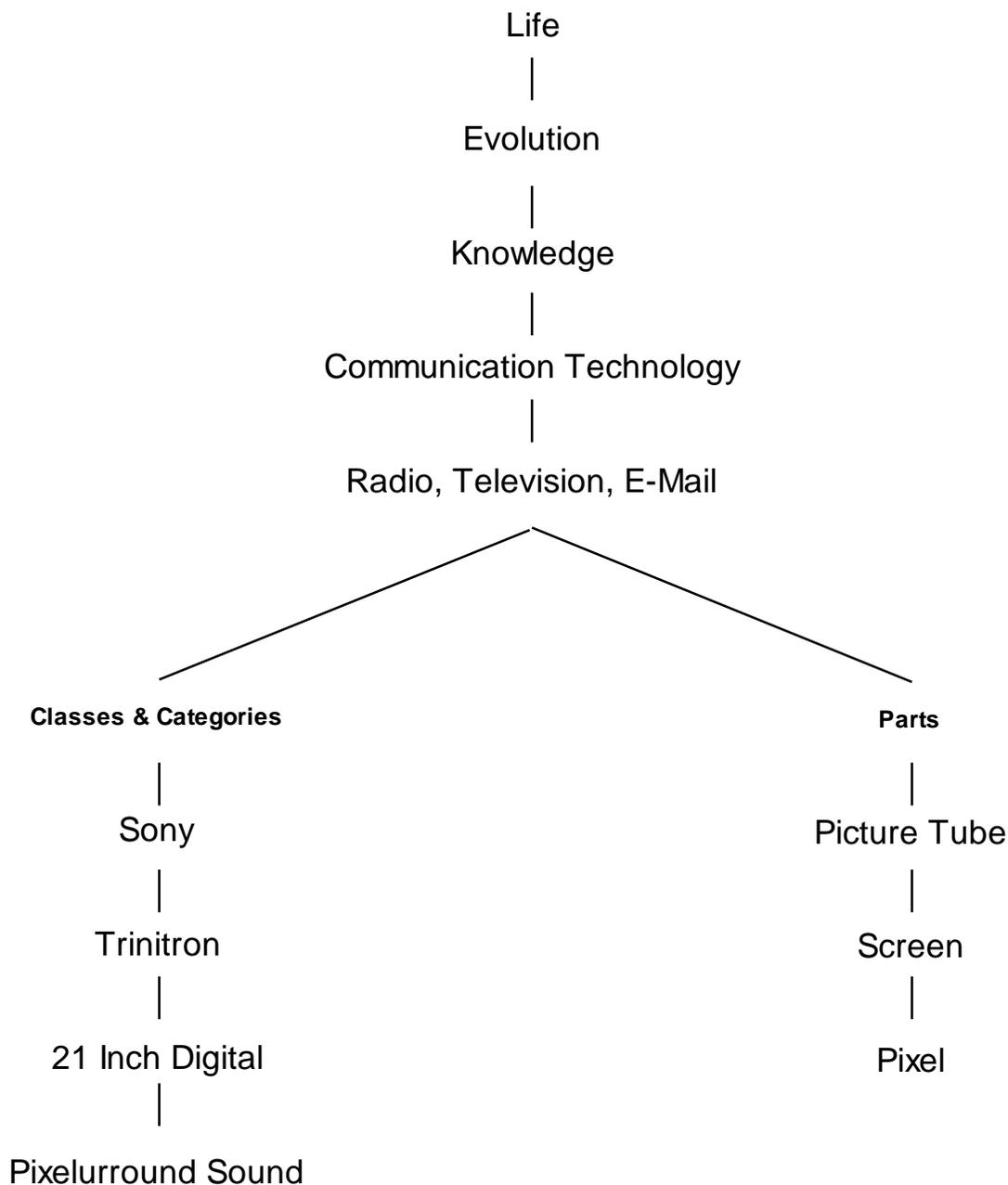
Hierarchy of Ideas © 1996 Neuro-Energetics

CHUNKING

QUESTIONS TO CHANGE LOGICAL LEVELS

BIG PICTURE

For what purpose?

What is your intention?

What will that do for you?

What is your outcome in doing that?

What is important to you about that?

Moving from details to abstraction

CHUNKING UP

●●

CHUNKING DOWN

Moving from abstraction to details

What, specifically?

With whom?

Where?

When?

How?

DETAILS

Remember! These questions are not foolproof.
Always know the form of the answer to any question, before you ask it.

Chunking Questions © 1995 Neuro-Energetics

OUTFRAMING

Useful for quick, highly contextualized state changes.

1. **Pace problem.**
   Use "yes" set, get agreement

2. **Lead and elicit outcome.**
   "What do you want?" or
   "How do you want to be different?"

   Look for Vc access.
   Change your voice and your physiology.

3. **"As if" frame.**
   "If you were feeling (answer to #2), *how would you be feeling?"*

4. **Change tense to present** and begin overlap of representational systems.
   "As you're feeling _____, what do you say to yourself?"
   and then ... *"What are you saying to yourself?"*

5. **Overlap the representational systems** and condition by feeding back what was said.

6. **Out frame the problem.**
   "As you're (state the new resource), *look back and notice how it seems now....... notice how you're feeling, **now.**"*

Outframing © 1994 Neuro-Energetics

STRATEGIES

NLP NOTATION

REPRESENTATIONAL SYSTEMS

V - Visual
A - Auditory
K - Kinesthetic
O/G - Olfactory/Gustatory

Superscripts
r - remembered
c - constructed
i - internal
e - external

Subscripts
t - tonal
d - digital

SYNTACTIC SYMBOLS

– – – → leads to

/ comparison

X synthesthesia

– – – → meta response
m

– – – → polarity response
p

——→ simultaneous, but not interfering

LP Notation © 1990 Neuro-Energetics

STRATEGIES

A strategy is a sequence of representations which leads to a specific outcome. A strategy is akin to the combination of a safe. Once you have it, it unlocks valuable secrets that underlie excellence.

Since life is really an endless series of representations, it is useful to punctuate this series in terms of outcomes. Some major categories of strategies are decision, learning, motivation, convincer and reality.

NLP has adopted the T.O.T.E. Computer Model, first published in Plans and the Structure of Behavior in 1960 by George Miller, Eugene Galanter and Karl Pribram.

T.O.T.E. stands for:
T est / trigger
O perate
T est
E xit
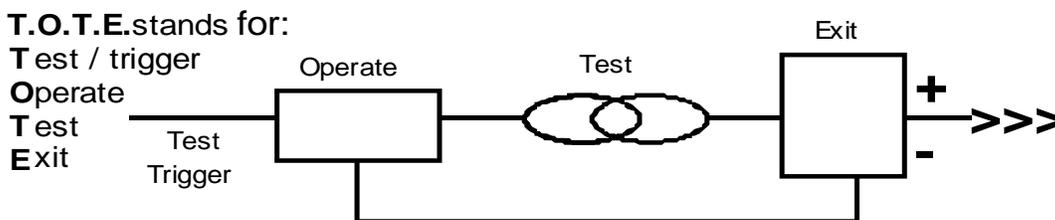
1.   The first **Test** is the stimulus, cue or trigger that begins the strategy. It establishes the criteria "fed forward" and is used as the standard for the second test.

2.   The **Operation** accesses the data by remembering, creating or gathering information from the internal or external world.

3.   The second **Test** is a comparison between some aspect of the accessed data and the criteria established by the first test. The two things being compared must be represented in the same representational system.

4.   The **Exit** or Decision Point is a representation of the results of the test. If there is a match then the strategy exits. If there is a mismatch, the Strategy recycles, to the first Test/Trigger phase, or to the Operation phase.

5.   The Strategy may recycle by:
     a.   changing the outcome or redirecting the strategy
     b.   adjusting the outcome or chunking laterally
     c.   refining or further specifying the outcome
     d.   accessing more data

Strategies © 1990 Neuro-Energetics

STRUCTURAL WELL–FORMEDNESS CONDITIONS

1.   Well-defined representation of outcome.

2.   Includes all three major representational systems.

3.   More than two points in any loop.

4.   Eventually goes external after a specified number of steps or a specified period of time.

5.   Uses the least number of steps to achieve outcome.

6.   Every loop has an exit point.

7.   Has a logical sequence.

8.   Follows TOTE model.

9.   Ecological.

Structural Well–Formedness Conditions © 1990 Neuro-Energetics

TIPS FOR EFFECTIVE STRATEGY ELICITATION

1. Be in uptime
2. Establish rapport
3. Set the frame
4. Identify the context
5. Associate (follow anchoring guidelines)
6. Anchor the state
7. Speak in present tense
8. Use all accessing cues
9. Ask basic questions:
    How do you know?
    What happens first?
    What happens next?
    What happens right before?
    How do you know that you've finished?
10. Backtrack frame if necessary
11. Be aware of loops
12. Make sure you have the main functional pieces
13. Be particularly aware of analogue markings
14. Elicit — use unspecified predicates
    multiple choice
    contrast frame
15. Feedback the sequence and calibrate
16. Elicit submodalities for added emphasis
17. Get only as much info as you need to get the outcome
18. Test your work, the strategy should produce the state and/or behavior associated with the outcome

Strategies © 1990 Neuro-Energetics

FORMAL STRATEGY ELICITATION

Can you think of a time when you were totally _____?
> Calibrate to the client thinking about a time ---TDS

. . . A specific time . . .
> Calibrate to the strategy

As you go be there NOW. . .

What is the very first thing that causes you to be totally _____?

Is it something you see, something you hear or something you feel?
> Calibrate to eye accessing, grosser physiological shifts and verbal report. Give emphasis to eye accessing cues. Feedback respose you get from above and elicit the next step in the strategy.

As you (see, hear, feel) the trigger, what is the very next thing that causes you to be totally _____?

Continue this form of questioning until the client
produces the outcome of the strategy. If the client does not produce the outcome of the strategy, then:

1. They are not fully associated to a context where they ran the strategy.

2. You haven't elicited the correct strategy.

To check, run them through the sequence that you have elicited and notice if it produces the outcome
of the strategy.

Formal Strategy Elicitation © 1994 Neuro-Energetics

ELICITATION QUESTIONS

Test:

How do you know when to _____?
When did you begin _____?

Operate:

How do you do it?
How do you generate alternative(s)?

Test:

How do you evaluate the alternative(s)?
Do you compare what you have with what you wanted?

Exit:

How do you know you've got what you want?
How do you know that you've decided?

INSTALLATION METHODS:

1.   Rehearsal

2.   Anchoring

3.   Dissociated state rehearsal

4.   Reframing

5.   Metaphor

Elicitation Questions © 1994 Neuro-Energetics

TYPICAL PROBLEMS WITH DECISION STRATEGIES

1. **Problems with generating options**.

   a. No visual construct.
   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 representations 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.

3. **Problems with evaluating options.**

   a. Criteria for selection are inappropriate.
   b. Criteria are not prioritized.
   c. Criteria are considered sequentially and separately rather than simultaneously. Polarity response is an example.
   d. Person does not get an overall evaluation of each criteria.

Strategies © 1987 Wyatt Woodsmall

MOTIVATION STRATEGIES

People either "Move Towards" or "Away From". People who move toward too strongly may never get around to doing unpleasant things which are necessary. People who move away may never move until things get worse rather than better. The key to motivation is to be able easily and effortlessly to do things that are unpleasant. Most people do not need help in doing things that are pleasant.

TYPICAL MOTIVATIONAL STRATEGIES:

- Visual construct of task accomplished leading to positive K.
- Visual construct of negative consequence of not doing task leading to negative K.

Motivation strategies are related to procrastination strategies.
They are the flip sides of the same phenomenon.

Typical Components Of An Effective Motivation Strategy:

1. Voice (if present) has good tonality.
2. Voice uses modal operators of possibility,
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.
5. Toward strategies are more enjoyable and result in less stress than away strategies.
6. Both toward, away and mixed strategies work and mixed is the most general.
7. If mixed, think of negative first and then positive.
8. Try to replace away from 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" which uses their current strategy of moving away.
9. Association and dissociation are critical elements.

10. Good strategies 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 strong motivated response.
13. If representing the task as completed does not produce strong motivation, then focus on the consequences.
14. Procrastinators are often good planners.

Example Of A Good Motivational Strategy:

Ad in pleasant voice: "It will be so good when it is done," leading to visual construct of completed task of positive consequences, leading to a positive K, leading to beginning the task or future pacing appropriately.

Typical Problems With Motivation Strategies:

1. Person begins with feeling of overwhelm and needs to chunk down.
2. The person only moves away from; either this is not enough to motivate them or the person experiences too much stress, anxiety and unpleasantness.
3. Person uses modal operators of necessity with harsh tonality resulting in bad feelings.
4. CAUTION: There are some things that one should move away from. Be careful about removing away from strategies entirely. It is better to design a strategy with both elements.

Strategies © 1987 Wyatt Woodsmall

SPELLING STRATEGIES

Steps

1. **ELICITATION**
    Finding out what strategy someone is being using.

2. **DESIGNING**
    Streamlining what is there to make it more effective or designing a new strategy from scratch.

3. **INSTALLATION**
    Automating the new sequence so that it becomes part of the person's unconscious process.

Spelling Elicitation:

1. Start at the beginning.
2. Backtrack and go on. "So first you...and then what?"
3. Make sure that you get a step(s) that has to do with how to spell the word. "So how do you know how to spell...?"
4. "When you see, hear or feel that how do you know that it is right?"
5. Get only as much detail as you need.

Bad Spelling Strategies:

*   **Negative K** - Begin with a bad feeling.
*   **Phonetic** - sound it out - only 50% accuracy.
*   **Visual construct** - creative spelling - piece by piece.

Bad spellers are made, not born. Bad spellers are not learning disabled; they were teacher disabled

Good Spelling Strategy:

*   Asked to spell the word - may repeat it internally.

- See the word - visual remembered - may defocus rapidly - ask to spell backwards - rapid.
- Feeling of familiarity or not - look for shift in breathing or gestures.
- How good a speller they are depends on what they read.
- If no feeling of familiarity do a visual construct until get feeling.
- Secondary strategy for words for which no memory image exists.
- Final K is a motivator for continual improvement.

Installation:

- "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 for reverse wiring.
- "Can you think of a good friend?"
- Simplest method is rehearsal.
- Reframe only if necessary.
- "I am going to give you a word. As soon as I do, look up here (Vr), allow an image of the word to appear, and as soon as it does look down here (K) to get a feeling of familiarity or not."
- Use simple words initially.
- Have them spell words in reverse.

Common Problems with Spelling Strategies:

1. People try to create the word while looking in visual remembered.
2. If people draw a blank, write out the word and hold it up in visual remembered.
3. Hold the word up for a short period. If too long some people will try to describe it rather than see it.
4. Have them visualize the word on something that they can remember easily.
5. A person keeps going back to their old strategy rather than using the new one. Reframe the persistent voice.

Strategies © 1987 Wyatt Woodsmall
Revised © Neuro-Energetics

WELL-FORMEDNESS CONDITIONS FOR LEARNING STRATEGIES

SHORT FORM

1. Begin in a positive state.

2. Chunk appropriately.

3. Get appropriate feedback relative to the task being learned.

4. Make appropriate comparisons that give one a feeling of accomplishment.

5. Exit. Avoid exiting too soon or never exiting.

6. Expect to not understand some things.

7. Know your submodality equivalents of understanding.

8. Future pace.

Well-formedness Conditions For Learning Strategies Short Form © 1996 Neuro-Energetics

WELL-FORMEDNESS CONDITIONS FOR LEARNING STRATEGIES

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 down the task to avoid overwhelm. Recycle or go external until you can represent the smaller chunks so as to sequence and prioritize them.

3. Get appropriate feedback relative to the task being learned.

4. Make appropriate comparisons that give one a feeling of accomplishment. Do not make comparisons to 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. When have you learned enough for right now and when have you learned something well enough for your outcome? Avoid the trap of chasing clarity. All important decisions are made on the basis of insufficient information.

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 where they will be needed.

Strategies © 1987 Wyatt Woodsmall

WELL-FORMEDNESS CONDITIONS:
ELICITATION QUESTIONS FOR LEARNING STRATEGIES

CONTEXT:

- Think of a time when you were able to learn something easily and rapidly.

INITIAL TEST/TRIGGER:

- 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?

Strategies © 1987 Wyatt Woodsmall

RECOVERY STRATEGY

FUTURE PACING TO BUILD RECURSION

1.   2   3   4   5   6   7   8

NOW   **FUTURE**
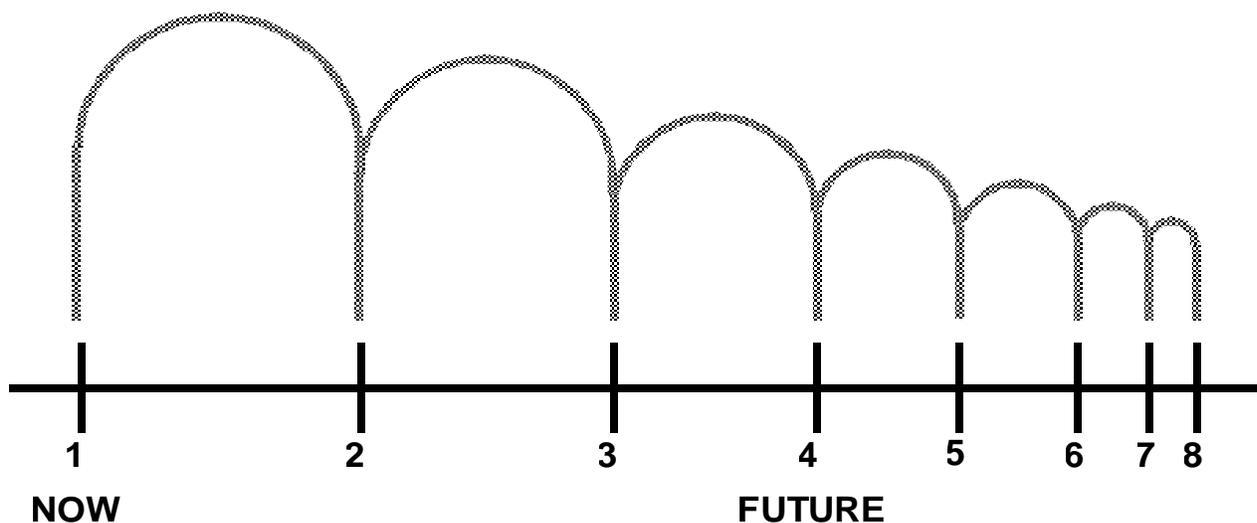
1.   Install a strategy that is triggered by the stimulus that produced the limitation.

2.   Each successive future pace of the stimulus gets closer to the next.

3.   This creates a double bind:
The more one _begins_ to "fail," the more one succeeds.

4.   This installs a "meta-strategy" of HOW to create recovery.

Recovery Strategy © 1990 Neuro-Energetics

FUTURE PACING

Testing and future pacing are the means in NLP by which we verify that the changes we make today will project forward with us into our future and thus ensure that useful and context appropriate resources are available to us when we need them.

When we've used NLP to do some change work either on ourselves or with other people its good practice to verify the effectiveness and longevity of our work. We do this in the following two ways:

1. Testing

Put simply, we test the work we've done to ensure that we get the results that we expected.

In the swish pattern example we would test by thinking about the problem state/behavior or, if we are working with someone else, by asking them to think about the problem state / behavior.

If the person who had done the swish found that thinking about the problem state / behavior caused them to rapidly and automatically switch to thinking about the desired state / behavior then we could usefully accept that the result of our test was positive and that the swish had yielded the desired outcome.

If we test and find that we don't get the expected results we could repeat the process (in this case by repeating the swish pattern) and test again.

If after repeating the process a number of times we still don't get the desired results what should we do? The answer is simple - **IF WHAT YOU ARE DOING ISN'T WORKING, DO SOMETHING ELSE.**

If you are certain that you've set a well-formed outcome and you have enough sensory acuity to know from the feedback you receive that you are not getting the desired results, then ANYTHING ELSE has a better chance of succeeding than what you've been doing so far. Apply the five principles for success and utilize your behavioral flexibility to find some other way of getting your desired result.

Your choices here may include doing the same NLP technique differently, switching to a different NLP technique or something else. Remember the law of requisite variety?

2. Future pacing

Successful testing enables us to immediately test and verify that the NLP technique we've used has produced the desired result(s).

A successful test does not necessarily mean that the desired result(s) will carry forward and continue to appear in our behavior automatically in appropriate contexts in our future. This is where future pacing enters the equation.

Future pacing could be usefully compared to rehearsal for the unconscious mind.

Future pacing the earlier swish pattern is as simple as asking the person to imagine a particular time and context at some time in their future where their natural response would have been the old state / behavior.

Get them to fully associate into that future scenario, visually, kinesthetically, auditorily - '**AS YOU STEP FORWARD TO THAT FUTURE TIME NOW, STEP INTO YOUR BODY, SEE WHAT YOU WOULD SEE, HEAR THE SOUNDS AROUND YOU, AND FEEL THE FEELINGS OF REALLY BEING THERE - JUST AS IF IT WERE HAPPENING RIGHT NOW!'**

Once they are associated into the future experience test that their response to it is the desired state / behavior from the swish pattern.

Have them repeat this process two or three times, each time stepping into some different future time where their desired outcome is to have the desired state / behavior replace the old problem state / behavior.

If you get the desired results the future pace is complete - simple as that!

The future pacing process should help to ensure that the seeds of achievement you plant today continue to bear fruit into the future.

WHY FUTURE PACE?

1. Testing your work. Does the client look calm and relaxed imagining being on stage? Have you completed your change work successfully? In order to properly test your work, you have to watch verbal and non-verbal cues such as body language, speed of breathing, lower lip size, skin color changes, tonality of voice etc. You have to be in tune as to how your client looks unresourced in the old situation of being on stage, versus how the client looks calm and relaxed in the new situation. This means you need to calibrate. A way to do this is asking your client at the beginning of the coaching session to imagine what it currently feels like to be on stage. And then ask your client to think of a situation where he or she felt calm and relaxed. You have then calibrated how your client looks, when having certain emotions. At the end of the coaching session, your client will display what he or she looks like calm and relaxed. If you have done your job well.

2. Embed the change in a future situation. Making sure that your change work not only applies to past and present, it also applies to the future.

3. Mental rehearsal. Future pacing is also a mental rehearsal for the client, to now feel resourceful in the contexts he or she previously felt unresourced.

4. Perfect Practice Makes Perfect.

5. Another effective way to use future pace for mental rehearsal is have your client imagine the situation in the future, and mentally practice road blocks that may come up. For instance in the above example, how to answer certain difficult questions, how to respond to applause, how to handle a mistake in the speech etc.

6. Future pacing is a way to give the brain positive images/sounds/feelings, which makes success much more likely (or at the least make the client feel good.) In addition, emotions are addictive. If you could pick to be addicted to anxious and depressed emotions, or to happy and confident emotion, what would you choose? Future pacing may also bring required elements of preparation to light, additional steps to reach a goal, contingency planning, or other areas that need to be covered.

7. Future pacing makes it real to the client as to what it feels, sounds, and looks like to reach a certain goal, or feel resourceful in a certain given situation. It is a way to motivate your client. When the client can associate to what it feels like to have something, how can they not want to put in the work required to reach it!

8.   Both you and your client will know when the goal is reached.

9. Prepare for situations that are hard to prepare for. Since it is the client's imagination, you could future pace someone in situations he or she never experienced, yet is for instance expected to perform in the future. Perhaps an athlete is to perform in the Olympics in front of millions of viewers worldwide, yet has never done so before. Using the above example, you can have the client imagine speaking in front of an audience of 200 people with ease. This type of mental rehearsal for an event is hard to recreate in real life.

10. Future pacing also works well in sales. If the client can imagine what it feels like to own something, imagine himself sitting in that sports car, the comfort of owning that house….how can he or she not what that?

11. Future Pacing is an excellent ecology check. A well trained NLP coach or Therapist always checks for ecology before applying change, during and after.

VISUAL-KINESTHETIC DISSOCIATION

SHORT FORM

When to use: for overpowering negative kinesthetic responses such as phobias and trauma.

1.	Establish a security anchor
	Anchor.

2.	Have the client see his/her younger self, while they are still safe, just before the negative experience. Have them freeze this frame on a movie screen far in front and down below them.
	Anchor.
	(This is the first level of dissociation.)

3.	Have client float up and out of his/her body into the projection booth.
	Anchor.
	(This is the double dissociation.)

4.	Have client watch the movie of his/her younger self going through the negative experience until the younger self reaches a safe place — or after the trauma has ended. Have client freeze that frame.

5.	Have client float back down into his/her body,
	Releasing the double dissociation anchor.

6.	Have client walk up to younger self on the screen
	Release the dissociation anchor.
	and comfort his/her younger self.

7.	Have client reintegrate younger self with present self.
	Release the security anchor.

8.	Reorient to present context.

Visual-Kinesthetic Dissociation © 1990 Neuro-Energetics

VISUAL-KINESTHETIC DISSOCIATION

(R. Bandler & J. Grinder)

When to use: for overpowering negative kinesthetic responses such as phobias and trauma.

The following outline assumes that a congruent outcome has been elicited and a baseline of the problem BMIR has been calibrated. In cases of phobias and/or extreme trauma, it may be counterproductive to ask the client to associate with the experience, i.e. an abreaction may occur. In these cases, calibrate to the problem BMIR while client discusses the problem conversationally.

1.   Establish a security **Anchor** (also a bail out procedure).
      Calibrate to security BMIR.

2.   Have the client see the younger self just before the negative experience in the first frame of a movie which is on a screen far in front and down below them.   **Anchor**. (This is the first level of dissociation.) -   Calibrate.

3.   Have client float up and out of body. **Anchor**. (This is the second level of dissociation - or double dissociation.) Calibrate.

4.   Have client watch the movie of their younger self going through the negative experience until the younger self reaches a safe place - or after the trauma has ended. Have client freeze that frame.

5.   Have client float back down into their body, **releasing** the double dissociation **Anchor**. - Calibrate to integration.

6.   Have client walk up to younger self on the screen (**release** the dissociation **Anchor**) and ask them to comfort their younger self. This is an opportunity for lots of indirect and direct suggestions for acceptance, comfort, learning, security, etc. Be sure to use pace and lead statements while watching BMIR for feedback.

7.   Have client re-integrate younger self with present self.
      (Release the security Anchor).

8.   Re-orient to present context.

CHANGE PERSONAL HISTORY

1. Anchor the unwanted feeling.

2. Use this anchor to find other times when the client felt this way (backtrack anchor).

3. Calibrate. As exaggerations of the calibration occur, have client see the full experience & note age. Anchor separately (auditory or kinesthetic).

4. Identify 3 to 4 experiences, release the anchor and bring them back to now.

BREAK STATE

5. Ask them what specific resources they needed to have in the past in those situations to feel okay about themselves. Anchor each separately.

6. Go to each of the past experiences (beginning with the most recent) and collapse anchors using resource anchors from step 5.

7. Test and Future Pace.

Change Personal History © 1990 Neuro-Energetics

RE–IMPRINT METHOD

1. Identify a recent experience with a negative feeling which is pervasive across contexts. **Anchor this experience.**

2. Assist the client to go to the earliest memory with this negative feeling.

3. **Dissociate** from the early scene.

4. Identify the major figures in the scene and
    a. identify the intention of each.
    b. identify the resources needed by each to be congruent with the intentions.

5. **Anchor in the resources** to the **child** then run through dissociated and then associated.

6. **Anchor in resources** with **parents** and run through dissociated and then associated.

7. Do all combinations ending with associated experience from child's point of view.

8. Check recent experience in Step 1. **Do this without anchors.**

9. Future pace.

Re–Imprint Method © 1990 Neuro-Energetics

REFRAMING

Basic presupposition

- Every experience in the world and every behavior is appropriate, given some context, some frame.
- Reframing changes the individual's internal context.
- The behaviors which are the most challenging to work with occur when the majority of the client's context is internal.

Two types of reframing

1. **Context** — "too," "more," "less,"
   (comparative deletion or generalization)
   To reframe :
   Hold behavior constant and change context.
   "In what context would this particular behavior have value?"

2. **Meaning** — verbs of causation, "is" "means"
   A causes B — cause-effect
   A means B — complex equivalence
   To reframe:
   Hold context constant and change meaning of behavior.
   "What other positive value or meaning could this behavior have?"

Important
- Always pace - calibrate - and then lead with the reframe.
- Same words = same neural networks.
- Use idioms to appeal to both hemispheres.
- (The names of the two types of reframing describe the point of intervention. They both ultimately change the meaning.)

Reframing © 1993 Neuro-Energetics

SIX-STEP REFRAME

When to use:
-Ecological concerns, or with behaviors, feelings, or physical symptoms which occur across contexts.

1.   Identify unwanted behavior.

2.   Establish communication with the "part" which is responsible for the unwanted behavior.
"Will the part of me that is responsible for "X" express itself to me consciously?"
a.   intensify the response to signify a "yes" response.
b.   diminish the response for a "no" response.

3.   Discover what the positive intention is that drives the behavior and create a clear distinction between intention and behavior.
"Is that part willing to communicate what its intention is?"
"Have it communicate its intention to you."

(**Note**: This is the critical maneuver. It is important to be sure the client has an appreciation of the "part's" usefulness.)

4.   Generate alternative behaviors which satisfy the intentions.
"Ask your creative part to go through all of your experiences and generate three alternatives which will satisfy that part's intention. Have it give you a 'yes' response once it has found the alternatives."

5.   Future pace.
"Is this part willing to take responsibility for implementing these alternatives?"

6.   Ecology check.
"Is there any part of you that objects to this change?"

Reframing © 1990 Neuro-Energetics

SIX-STEP REFRAME REVISED

Important distinctions:

- The original Six-Step Reframe addresses the "part."
- The Six-Step Reframe Revised addresses the Unconscious Mind to avoid creation of "parts."

1. **Identify unwanted behavior or feeling.**

2. **Establish communication with the unconscious mind**.

   "Is the unconscious mind willing to communicate consciously?"

   a. calibrate to response.
   b. intensify the response to signify a "yes" response.
   c. diminish the response to signify a "no" response.

3. **Discover the positive intention of the behavior which drives the unwanted behavior or feeling and create a clear distinction between intention and behavior.**

   "Is the unconscious mind willing to communicate its intention?"

   "Have it communicate its intention."

   (This is the most critical step in this format. It is important that the client has an appreciation of the unconscious intention.)

4. **Generate alternative behaviors which satisfy the intention.**

   "There have been times when you've been creative whether you knew it or not... (calibrate to yes)... *Your unconscious mind has within it everything you've ever experienced*... (elaborate as appropriate)." *"Ask your unconscious mind to search through all of your memories and generate at least five alternatives which will completely satisfy the intention."*

5. **Future pace.**

"Is the unconscious mind willing to take responsibility for implementing these alternatives?"

6. **Ecology check.**

*"Does the unconscious mind need to make any other adjustments to insure the success of this change and that **you're totally integrated?"***

Six-Step Reframe Revised © 1991 Neuro-Energetics

AGREEMENT FRAME

AN AGREEMENT FRAME IS CRITICAL AS IT ESTABLISHES AN OUTCOME IN NEGOTIATIONS. THIS ALLOWS FOR RELEVANCY CHALLENGES LATER IN THE NEGOTIATIONS.

1.   Ask A, "What do you want, specifically?"

2.   Ask B, "What do you want, specifically?"

3.   Ask A, "What will your outcome do for you?"

4.   Ask B, "What will your outcome do for you?"

5.   Continue to chunk-up until A and B reach a common outcome. (Chunk up until you get at least to the level of nominalization, e.g. always chunk higher than money.)

6.   Chunk down into details only to the extent the common outcome is maintained.

If parties are deadlocked in a negotiation:

1.   Separate them.

2.   Reestablish a general outcome frame.

3.   Have both parties publically commit to outcome.

4.   Use relevancy challenge as a tool to dismiss certain points as counterproductive.

Negotiation Frame © 1990 Neuro-Energetics

VISUAL SQUASH

1. Identify the conflict and the "parts" involved.

2. Create a visual image of each part and place one in each hand.

3. Separate intention from behavior.

   a. Reframe each part through chunking-up until a common intention is realized.

   b. Identify what resources each side has that would be useful to the other part in achieving their highest intention.

4. Have hands come together while the two images come together through a series of images that create a third image that is an integration of the two.

5. Bring the integrated representation inside.

6. Check ecology.

7. Test and Future Pace.

Visual Squash © 1990 Neuro-Energetics
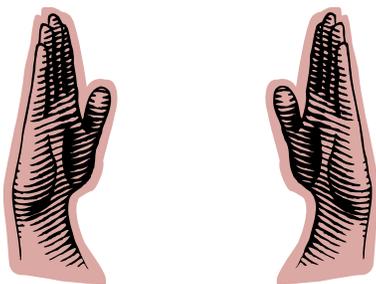
METAPHORS

Metaphor Construction

1.   Gather information

    a.   Present state and outcome state
    b.   Resources: "What are you good at?"

2.   Structure the metaphors

    a.   Chunk-up and/or laterally on information elicited in #1
   **b.**   Develop story or analogy

3.   Induction techniques

    a.   Milton Model patterns
    b.   Nonverbal pacing and leading

4.   Activate resources elicited in #1

5.   Use dramatic conventions when appropriate

    a.   Suspense
    b.   Open loops

Conscious / Unconscious dissociation → Pacing metaphor → Resources → Direct work → Link resources to future association → Finish pacing metaphor → Re-orient, future pace

Metaphor © 1992 Neuro-Energetics
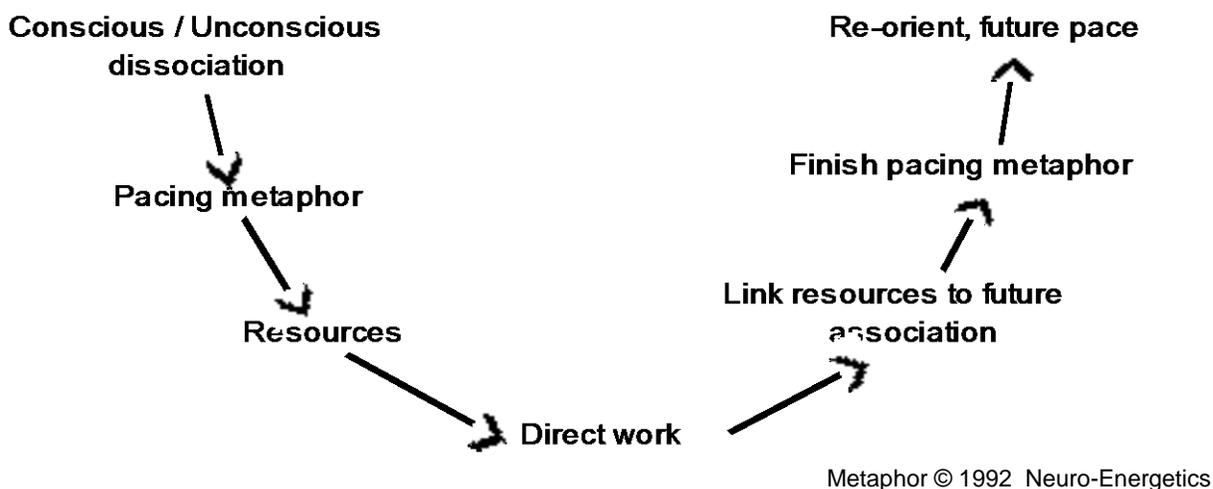
How is your Inner Child today?

SUMMARY OF NLP

A MODEL OF COMMUNICATION AND PERSONALITY

The NLP model explains how we process the information that comes into us from the outside. The belief that is that "The map is not the territory." And so the internal representations that we make about an outside event are not necessarily the event itself.

Typically, what happens is that there is an external event and we run that event through our internal processing. We make an Internal Representation (IR) of that event. That IR of the event combines with a physiology and creates a state. "State" refers the internal emotional state of the individual — a happy state, a sad state, a motivated state, and so on.

Our IR includes our internal pictures, sounds and dialogue, and our feelings (for example, whether we feel motivated, challenged, pleased, excited, and so on). A given state is the result of the combination of an internal representation and a physiology. So what happens is that event comes in through our sensory input channels which are abbreviated VAKOG.

Visual: Including the sights we see or the way someone looks at us.

Auditory: Which includes sounds, the words we hear, and the way that people say those words to us.

Kinesthetic: The external feelings, which includes the touch of someone or something, the temperature, pressure, texture, etc.

Olfactory: What we smell.

Gustatory: What we taste.

Auditory Digital: Our internal Self-Talk about the inputs.

The external event comes in through our sensory input channels and it is filtered — we process the event. As we process the event, we delete, distort, and generalize the information that comes in, according to several a number of elements that filter our perception.

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.

DISTORTION:
Distortion occurs when we make shifts in our experience of sensory data by making misrepresentations of reality. There's a well-known story of distortion in Eastern philosophy in the rope versus snake analogy. A man walking along the road sees what he believes to be a

snake and yells "SNAKE." However, upon arriving at that place he is relieved as he discovers that it's really only a piece of rope.

Distortion also helps us in the process of motivating ourselves. The process of motivation occurs when we actually distort the material that has come into us that has been changed by one of our filtering systems.

GENERALIZATION:

The third process is generalization, where we draw global conclusions based on one or two experiences. At its best, generalization 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.

Normally, the conscious mind can only handle 7 (plus or minus 2) items of information at any given time. Of course, many people can't even handle this number, and I know people who are a "1 (Plus or minus 2)." How about you? Try this: Can you name more than 7 products in given product category, say cigarettes? Most people will be able to name 2, maybe 3 products in a category of low interest and usually no more than 9 in a category of high interest. There's a reason for this. If we don't actively delete information all the time, we'd end up with much too much information coming in. 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. That's why we filter the information.

So, the question is, when two people have the same stimulus, why don't they have the same response? The answer is, because we delete, distort, and generalize the information from the outside.

We delete, distort, and generalize the information that comes in from our senses based on one of five filters. The filters are: Meta-Programs, belief systems, values, decisions, and memories.

META-PROGRAMS:

The first of these filters is Meta-Programs. Knowing someone's Meta-Programs can actually help you clearly and closely predict peoples' states, and therefore predict their actions. One important point about Meta-Programs: they are not good or bad, they are just the way someone deletes information.

VALUES:

The next filter is values. They are essentially an evaluation filter. They are how we decide whether our actions are good or bad, or right or wrong. And, they are how we decide about 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. We all have different models of the world (an internal model about the world), and our values are the result of our model of the world. When we communicate with ourselves or someone else, if our model of the world conflicts with our values or their values, then there's going to be a conflict. Richard Bandler says, "Values are those things we don't live up to."

Values are what people typically move toward or away from (see Meta-Program). They are our attractions or repulsions in life. 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. And, actually, if they're not, it's possible that you may have trouble with both. Since values are context related, they may also be state related, although, values are definitely less related to state than are beliefs.

BELIEFS:

The next filter is beliefs. Beliefs are generalizations about how the world is. One of the important elements in modeling is to find a person's beliefs about the particular behavior we are trying to model. Richard Bandler says "Beliefs are those things we can't get around." Beliefs are the presuppositions that we have about the way the world is that either create or deny personal power to us. Therefore, 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 disenabling beliefs, the ones that do not allow them to do what they want to do.

MEMORIES:

The fourth element is our memories. In fact, some psychologists believe that as we get older that our reactions in the present are reactions to gestalts (collections of memories, which are organized in a certain way) of past memories, and that the present pays very little part in our behavior.

DECISIONS:

The fifth element, and related to memories, is decisions that we've made in the past. Decisions may create beliefs, or may just effect our perceptions through time. The problem with many decisions is that they were made whether unconsciously or at a very early age, and are forgotten.

These filters will determine our internal representation of an event that is occurring right now. It is our internal representation that puts us in a certain state, and creates a certain physiology. The state in which we find ourselves, will determine our behavior.

Remember that in this model the map, that is the IR, is not the territory. Our every experience is something that we literally make up inside our heads. We do not experience reality directly, since we are always deleting, distorting, and generalizing. Essentially, what we do experience is our experience of the territory and not the territory itself.

In a study of communication at the University of Pennsylvania in 1970, the researchers determined that in communication, 7% of what we communicate is the result of the words that we say, or the content of our communication. 38% of our communication to others is a result of our verbal behavior, which includes tone of voice, timber, tempo, and volume. 55% of our communication to others is a result of our nonverbal communication, our body posture, breathing, skin color, and our movement. The match between our verbal and nonverbal communication indicates the level of congruency.

RECOMMENDED REVIEW SCHEDULE FOR EASY LONG–TERM MEMORY STORAGE

Typically, approximately 75% of the information presented in seminars is not easily retrievable after one day. The following schedule will support retention of 75% of the information presented.

First Review:

10 minutes after presented for 10 minutes

Second Review:

24 hours later for 2 - 4 minutes

Third Review:

1 week later for 2 minutes

Fourth Review:

1 month later for 2 minutes

Fifth Review:

6 months later

Recommended Review Schedule © 1990 Neuro-Energetics

CERTIFICATION STANDARDS

PRACTITIONER LEVEL STANDARDS

A.   Demonstration of ability to identify the following basic skills, techniques, patterns, and concepts of NLP, and to utilize them competently with self and with others.

   1.   Behavioral integration of the basic presuppositions of NLP:

   a.   outcome orientation with respect for other's models of the world and the ecology of the system,

   b.   distinction between map and territory,

   c.   there is only feedback (cybernetic)-no failure,

   d.   meaning of your communication is the response you get,

   e.   adaptive intent of all behavior,

   f.   everyone has the necessary resources,

   g.   resistance is a signal of insufficient pacing,

   h.   Law of Requisite Variety,

   2.   Rapport, establishment and maintenance of;

   3.   Pacing and leading (verbally and non-verbally);

   4.   Calibration (sensory experience);

   5.   Representational Systems (predicates and accessing cues);

   6.   Meta-Model;

   7.   Milton Model;

8. Elicitation of well-formed, ecological outcomes and structures of Present State;

9. Overlap and Translation;

10. Metaphor creation;

11. Frames; Contrast, Relevancy, AS IF, Backtrack;

12. Anchoring (V,A,K);

13. Anchoring techniques
(Contextualized to the field of application)

14. Ability to shift consciousness to external or internal as required by the moment's task;

15. Dissociation and Association;

16. Chunking;

17. Submodalities;

18. Verbal and nonverbal elicitation of responses;

19. Accessing and building of resources;

20. Reframing;

21. Strategies: Detection, elicitation, utilization and installation;

22. Demonstration of behavioral flexibility;

B.   Duration of Training: Minimum of 100 hours of training and practical application in the basic NLP patterns led by a Certified NLP Trainer, or a certified Master Practitioner under the supervision of a trainer.

MASTER PRACTITIONER LEVEL

A.   Demonstration of the ability to identify the following basic skills, techniques, patterns and concepts of NLP and to utilize these competently with self and with others.

1.   All Practitioner level skills, singly and in combinations;

2.   Design individualized interventions (generative & remedial);

3.   Ecological change work;

4.   Shifting easily back and forth between content and form, and experience and label;

5.   Specific Master Practitioner Skills;

a.   Meta-Program sorts,

b.   Criteria (Values)
   i.   Identification of and Utilization of Criteria
   ii.   Criteria Ladder
   iii.   Elicitation of Complex Equivalence of, and Adjustment of Criteria
   iv.   Sleight of Mouth Patterns

c.   Installation and utilization of strategies,

d.   Refined use of submodalities,

e.   Deliberate multi-level communications,

f.   Negotiations,

g.   Presentation Skills,

h.   Modeling,

i.   Utilization and transformation of beliefs and presuppositions,

B.   Duration of Training: Minimum of 100 hours of advanced training and practical application taught by a Certified Trainer. A minimum of an additional 20 hours of direct trainer supervision.

TRAINER LEVEL

A.   Satisfactory demonstration of the following behavioral competencies:

1.   Complete behavioral competence in all Master Practitioner level skills, ability to do any and all Practitioner and Master Practitioner techniques simultaneously, both overtly and covertly;

2.   Demonstrate facility to shift between content and form (i.e. between experience and labeling);

3.   Ability to do (demonstrate behavior) what one is teaching, and to teach what one is doing — and to label it linguistically (Model self);

4.   Demonstration of Presentation and Teaching Skills

   a.   Pacing and Leading audience,

   b.   Respect for audience (i.e. at the last, keeping separate your and other's model of the world, and responding to these congruently; considering and responding ecologically to others' conscious and unconscious processes),

   c.   Ability to answer questions (including discerning level and intent of questions, and generating level-appropriate responses),

   d.   Design of presentation (i.e. at the least, setting opening and closing frames, setting outcomes, chunking and sequencing of information and experience, balancing information - giving and occasions for discovery,

facilitating generalization of information and skills across context and time),

e. Design of exercises (i.e. at the least, providing for both overt and covert learning in each exercise, including previously learned material—for cumulative learning, specifying outcomes of exercises, providing a task for all involved persons insuring behavioral learning, including a future pace),

f. Explanation of exercises (including the ability to explain an exercise behaviorally, without the use of notes or printed aids),

g. Use of deep and shallow metaphor,

h. Utilization of multi-level feedback (i.e., ongoing re-evaluation and incorporation of overt and covert information from individuals and group),

I. Graceful intervention in groups (i.e. at the least, maintaining rapport, and giving specific sensory grounded feedback, via questions that directionalize appropriate search to facilitate peoples discovery for themselves, demonstration, or, if necessary, overtly telling them what to do),

j. "Tasking" (creation of a task that presupposes that a person behave in a different way that expands his/her model of the world),

k. Ability to do demonstrations,

5. Demonstration of personal style and artistry (indicating that person is integrating skills into his/her own behavior),

B. Duration of Training:

1. Minimum of 130 hours teaching or assisting in Practitioner certification trainings to be endorsed to do Practitioner Training; a minimum additional 130 hours teaching or assisting in M.P. Certification training to be endorsed to do M.P. training.

2. Minimum of 12 hours supervision by two Fellows from two different NLP organizations.

For more information and the latest class schedules,
Please visit our Website: P-A-U-S-E.com