

NLP & HYPNOSIS

PRACTITIONER




AUSPICIUM
ESTABLISHED 2006

The Foundations of NLP



DEFINITIONS OF NLP

Neuro-Linguistic Programming is the study of subjective experience. Essentially, it is how we experience the world through our senses.

NEURO

Which refers to our nervous system (the mind) through which we gather and process information received through our five senses:

- Sight - Visual.
- Hearing - Auditory.
- Touch - Kinesthetic.
- Smell - Olfactory.
- Taste - Gustatory.

It is through them that we re-present the world to ourselves, so we never actually experience 'raw' reality.

LINGUISTIC

Refers to Language and other, nonverbal systems. Linguistics filters and alters our internal representations so they are coded, ordered and given meaning. For example, the word 'plane' will conjure up a different picture for each person. Language is a major filter of our understanding the world. There are only six things that we can do inside our minds. We can recall, or create:

- Pictures
- Sounds
- Feelings
- Tastes.
- Smells.
- Words (Self Talk).

PROGRAMMING

Refers to the patterns, the sequence of coded instructions in our minds, which make up the programmes and strategies that we run in our neurology as a whole, to achieve our specific and desired outcomes.

In other words, NLP is how to use the mind's own language to change our internal sensory-based representations to consistently achieve our specific and desired outcomes.

DEFINITIONS OF NLP

Co-creator of NLP, Richard Bandler once defined NLP as an ATTITUDE and a METHODOLOGY that leaves behind a trail of TECHNIQUES...



ATTITUDE

- 'Childlike' Curiosity
- Experimentation
- Acting 'As if'

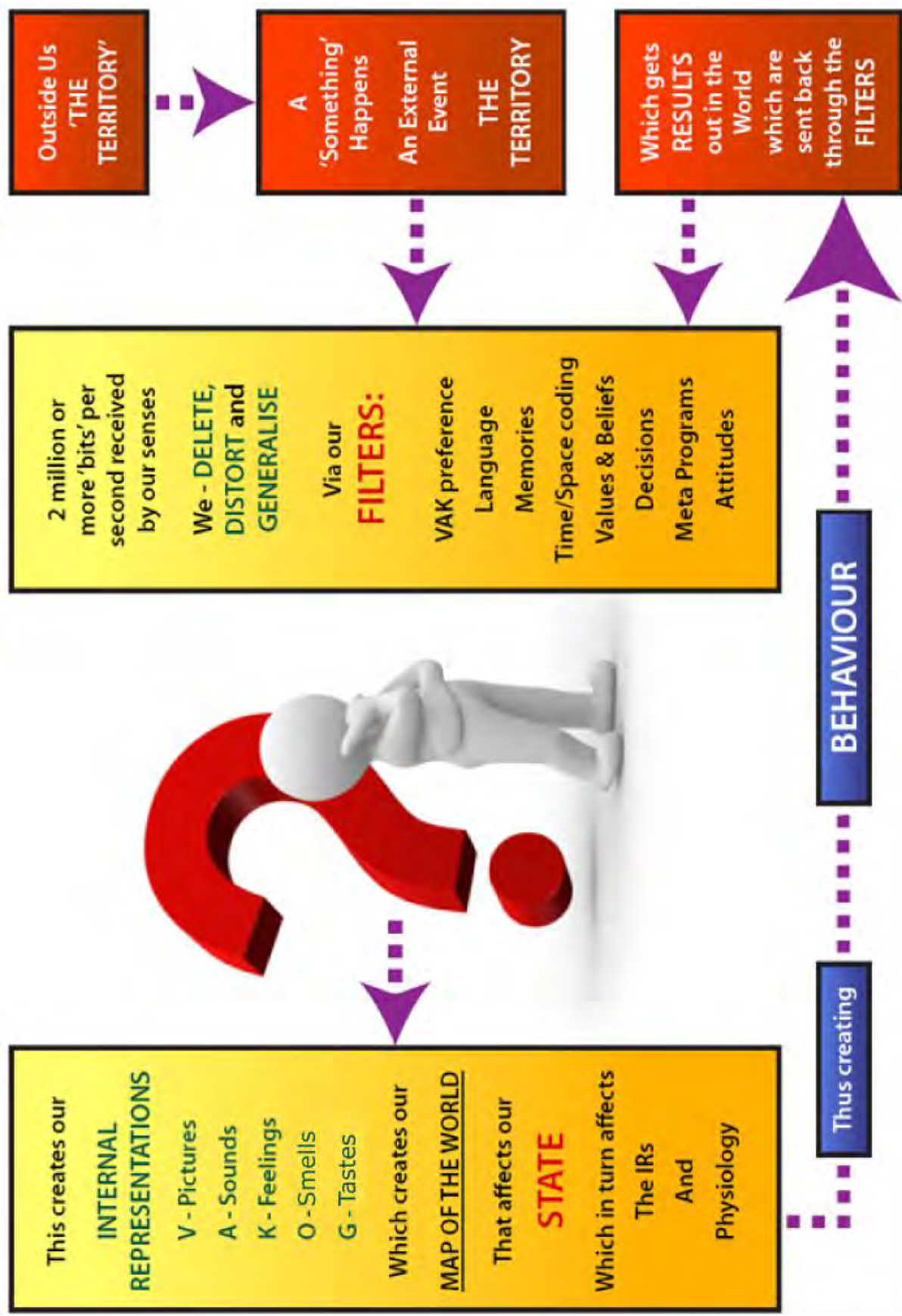
METHODOLOGY

Modelling
(Physiology, Language,
Filter Patterns, Strategies)

TECHNIQUES

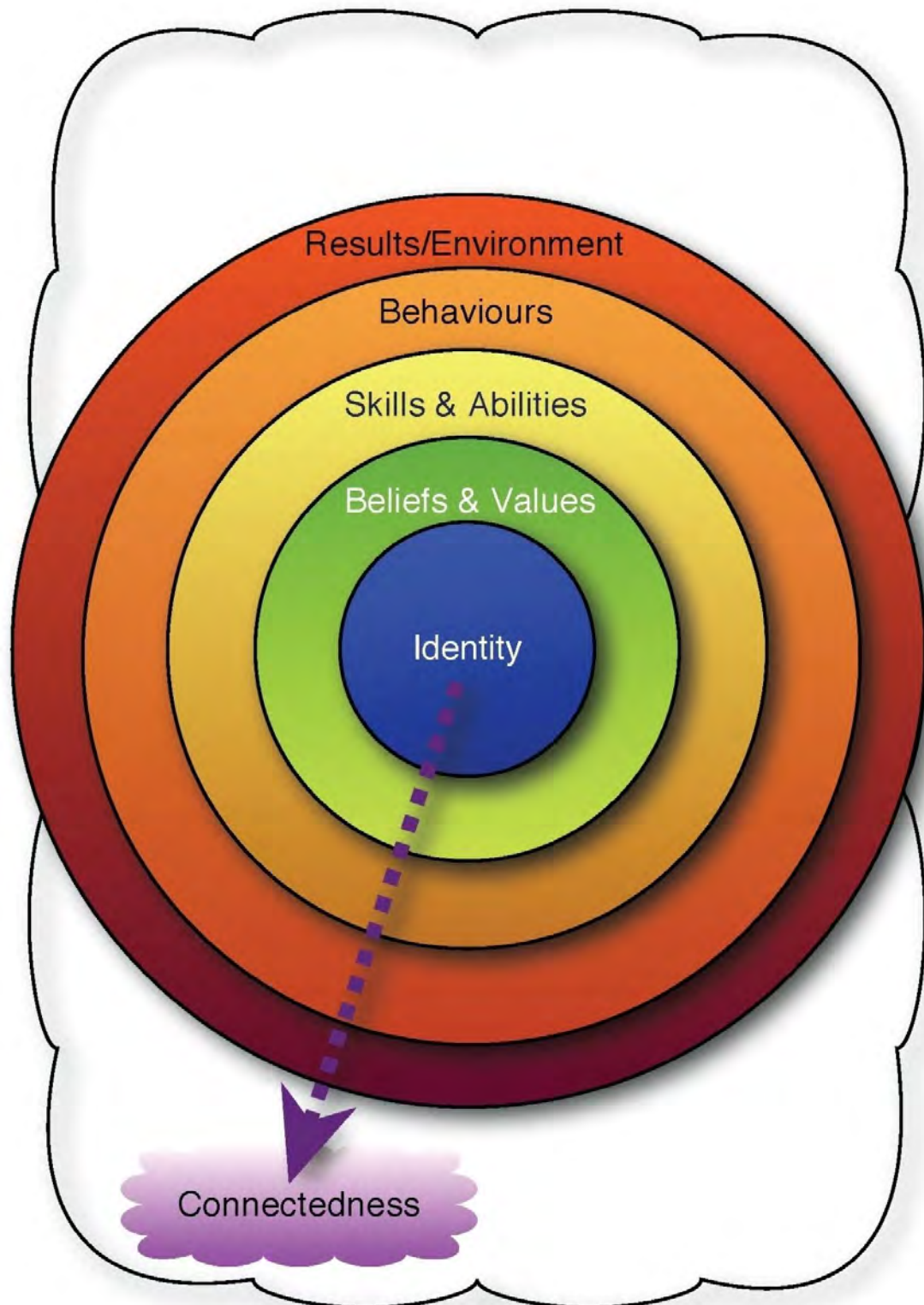
- The SWISH
- The Fast Phobia Model
- Anchoring
- etc...

THE NLP COMMUNICATION MODEL



THE NEUROLOGICAL LEVELS

Adapted from Bateson, G (1992) and Dilts, R (1994)



THE FRAMES OF NLP

1. Cause or Effect (C < E)

The baseline from which all the other frames spring and the key to success.

2. Results vs. Excuses

Dealing with 'what is', rather than making excuses as to why.

4. The Mind-Body Connection

Neuroscientists have discovered that neurotransmitters are bathing every cell in our bodies and eavesdropping on our every thought. It seems it really is a case of what you think is what you get.

"Every cell is eavesdropping on your internal dialogue." - Deepak Chopra



3. Perception Is Projection

If you see it in another person, it has to be in you and projected 'onto them' for you to recognise it.

5. Responsibility For Results

Who got you to this point? Really?

TAKE 100% RESPONSIBILITY!

THE PRESUPPOSITIONS OF NLP

1. Each person's 'map' or model of the world is unique.
2. You are unique and so are they, so respect their model of the world.
3. The map is not the territory.
4. People are not their behaviour and their positive worth as a fellow human is kept constant. It is the appropriateness of the internal/external behaviour that is brought into question, not the person per se.
5. The meaning we attach to any and all behaviour, is dependent upon the context it appears in.

Therefore, the most important information about a person is how that person is behaving, what positive intent it may be serving and what is the context in which it appears.
6. All behaviour, even the most awful or bizarre, has a positive intention.
7. The most important information about a person at any moment is how that individual is behaving.
8. Everybody is doing the best they can with the resources they have at the moment
9. There is no such thing as unresourceful people, only unresourceful states.
10. The resources needed by an individual to achieve their outcome, in any situation, is already inside them.
11. The individual displaying the most appropriate flexibility in their behaviour, will have the greatest influence on others in the 'system' (context).
12. There is no failure, only feedback. All results and behaviours are in reality, achievements. It is just a question of whether they are the desired outcome for that context or task, or not.
13. When you decide to take charge of the mind, you therefore take responsibility for the results created out in the world.
14. The meaning of the communication is the response you get.
15. Resistance in a client is a sign of a lack of rapport.

ALL LEARNING, ALL BEHAVIOUR, & CHANGE, IS UNCONSCIOUS



THE FUNCTIONS OF THE UNCONSCIOUS MIND

‘THE PRIME DIRECTIVES’

1. It is the storehouse, the repository of ALL your memories.
2. It is where your emotions reside.
3. It ‘files and logs’ every one of your memories in the following ways:

Temporally – By listing events on a Time Line so you can identify its place in your history.

By subject – Creating a ‘Gestalt’, a group of linked types.
4. It represses memories that contain unresolved negative emotions.
5. The unconscious will re-present repressed negative memories for resolution (and not always at the most appropriate moment!).
6. It may continue to repress negative memories to protect you, so allowing you to live life ‘normally’.
7. It runs your body systems (e.g. Heart, Breathing, etc.). It seems that it has a detailed knowledge of your body in the now and what your body would be in perfect health.
8. The primary function of the Unconscious is preservation; to keep you alive and whole.
9. It assumes as correct, the moral code you were taught and accepted as a child and follows it implicitly.
10. It wants to serve you by taking and following instructions from your conscious mind.



THE FUNCTIONS OF YOUR UNCONSCIOUS MIND

‘THE PRIME DIRECTIVES’ – continued

11. It is the recipient of all external data via the senses and filters it, before re-presenting the remaining information to your conscious mind.
12. It regulates your energy, according to physical and emotional input and output.
13. It maintains your ‘intuitive’, instinctive behaviours. It is also where habits are created and maintained.
14. Initially, it needs repeated, conscious application, before it will install a new habit or behaviour.
15. Tends to seek for more and more: e.g. achieving a goal soon leads to seeking a new goal.
16. It is at its most efficient in helping you achieve outcomes when it is operating as an integrated whole, devoid of ‘conflicting parts’.
17. Responds well to and utilises symbols, which is why we ‘see’ things in random patterns and why metaphors can have such a great effect upon us.
18. Traditionally thought of as being around 4/5/6 years of age in terms of maturity and therefore tends to be very literal in interpretation and takes everything personally.
19. Will always adopt the easiest route to a goal or outcome.
20. It does not process negatives – e.g. ‘Don’t think of a red tree, right now.’

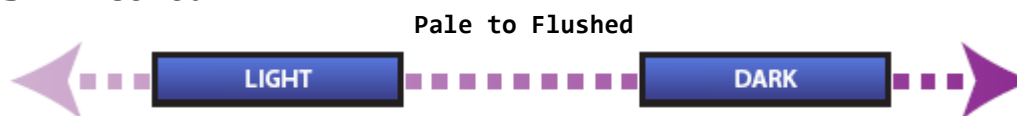


Sensory Acuity, Rapport & Representational Systems



CALIBRATING PHYSIOLOGY

1. Skin Colour



2. Skin Tones



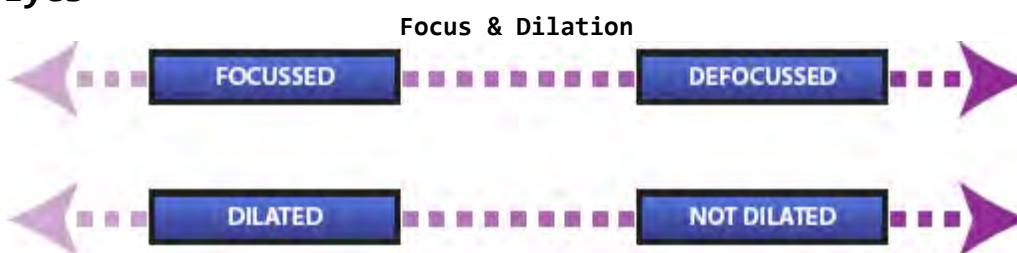
3. Breathing



4. Lower Lip Size



5. Eyes



6. Everything else you can see!

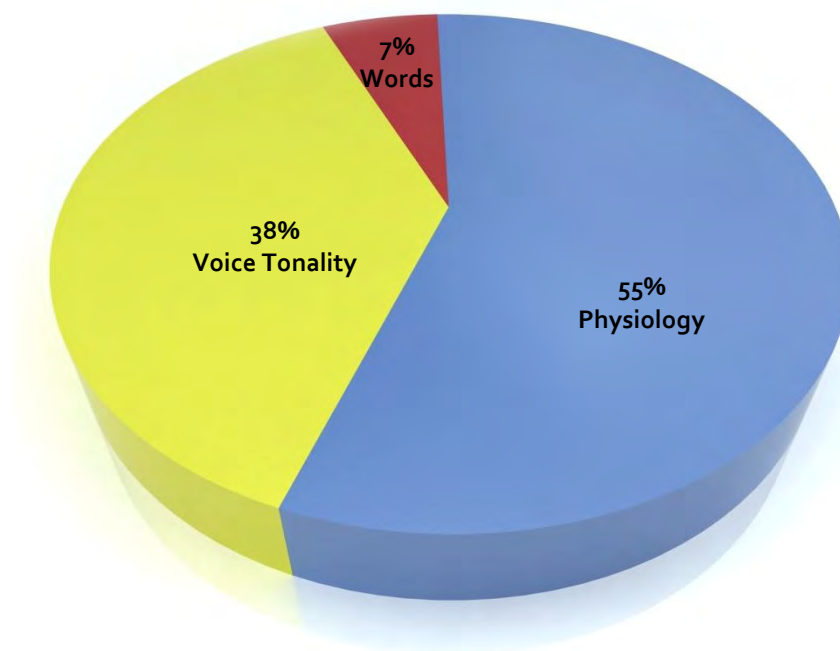
RAPPORT

Rapport is about having a trusting, responsive interaction between people, regardless of their liking each other.

From your learning from the audio recordings and/or in the training room, fill in the appropriate response to 'Rapport is...'

RAPPORT IS:

COMMUNICATION IS MADE UP OF:



This model is based on a 'presenting to groups' study, completed in the U.S.A.

Mahrabian's study looked at individual's 'liking' for the three areas. It is in fact a reflection of preference in audiences in terms of ambiguous communication.

BUILDING RAPPORT THROUGH PHYSIOLOGY

The Main Processes of Rapport

MATCHING	MIRRORING	CROSSOVER (MATCHING/MIRRORING)
(E.g.You 'match' their body movements.)	(E.g.You become a mirror image of them.)	(E.g.You cross arms after they cross legs.)
(The Audio Section explains these terms in detail.)		

Movements are made after a short pause, to avoid 'mimicking' the person you are working with.

How to Build Rapport using Matching & Mirroring

1.Posture

- Angle of spine when sitting (forward, back, rounded, leaning to one side).
- Head/shoulder relationship (upright, tilted, up, down).
- Upper body position (upright,
- Lower body position (leg position, sitting/standing angle etc.)

2.Gestures

3.Facial Expression & Blinking

4.Breathing

- Rate – (Fast to Slow).
- Location - (Stomach, Mid-Chest, Upper Chest)

Indicators of Rapport:

- Feeling (a sense of having 'clicked').
- Colour shift (they flush, which may, amongst other things, indicate likeability).
- They say something ('I feel like I've known you for ages!').
- Leading (having matched/mirrored them to gain rapport [referred to as 'pacing them' in NLP] you begin to 'lead' them, by changing your body position and see if they follow you. If they do, you are 'leading' them; if not, return to matching/mirroring to 'pace' them.



Think When & How Mismatching Physiology Might Be A Useful Skill to Master Consciously!

BUILDING RAPPORT THROUGH VOICE TONALITY

Write in the boxes, the qualities of individuals' voices as you listen to them.

1.Tone/Frequency/Pitch	2.Tempo/Speed
3.Timbre/Quality	4.Volume/Loudness
5.Origin	

BUILDING RAPPORT WITH WORDS



1. Predicates

Are the words used predominantly Visual, Auditory, or Kinaesthetic?

2. Key Words

Are there particular words that are used often?

3. Common Experiences & Associations

These are 'Universal Experiences' common to us all. E.g. the weather etc.

4. Values & Beliefs

Use commonly held values or beliefs – 'I'm sure most will agree that stealing is wrong.'

5. Content Chunks

Match the 'chunk size' used by the other person. If they give lots of connected information 'bites' in a long sentence, replicate the chunk size in your reply. If it's one fact in a short sentence respond likewise.

“You’re really speaking my language.”

REPRESENTATIONAL SYSTEM PREFERENCE TEST

For each of the following statements, please place a number next to every phrase. For every question you can only use a number once, so you will have four different answers, each with a different number, indicating the degree of preference. Use the following system to indicate your preferences:

4 = Closest description, 3 = Next best description, 2 = Next best, 1 = Least descriptive

1. When I have an important decision to make I base it on:

- gut feelings and intuition. _____
- the option that sounds the best. _____
- the option that looks the best. _____
- the most logical option following a precise review & a study of the issues. _____

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

- what the other person says and their tone of voice. _____
- whether or not I can see the other person's point of view. _____
- the logic of the other person's argument. _____
- whether or not I can get in touch with the other person's true feelings. _____

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

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

4. It is easiest for me to:

- find the ideal volume and tuning on a hi-fi system. _____
- select the most intellectually relevant point in an interesting subject. _____
- select the most comfortable furniture. _____
- select rich, attractive colour combinations. _____

5. I am very:

- attuned to the sounds of my surroundings. _____
- adept at making sense of new facts and data. _____
- sensitive to the way articles of clothing feel on my body. _____
- responsive to colours and to the way a room looks. _____

PREFERENCE TEST ANSWERS

STEP ONE

Copy your answers from the previous page to here:

1		2		3		4		5	
K		A		V		A		A	
A		V		K		Ad		Ad	
V		Ad		Ad		K		K	
Ad		K		A		V		V	

STEP TWO

Add the numbers associated with each letter. There are 5 entries for each letter.

	V	A	K	Ad
1				
2				
3				
4				
5				
Totals				

Step Three

The comparison of the total scores in each column will give the relative preference for each of the 4 major Representational Systems.



FAVOURED REPRESENTATIONAL SYSTEMS: TYPICAL BEHAVIOUR INDICATORS

CHARACTERISTICS	VISUAL	AUDITORY	KINAESTHETIC
General Tendencies:	Neat & orderly. Organised. Appearance oriented. Observant. Good speller. Memorises pictorially. Fairly quiet. Deliberate. Prefers reading to being read to. Difficulty remembering verbal instructions. Less distracted by noise.	Likes music. Finds spoken language easy. Speaks rhythmically. Talks to self. Moves lips/ speaks words when reading. Can repeat back. Is easily distracted. Finds maths & writing more difficult than talk. Learns by listening. Can mimic Tone, Pitch & Timbre. Memorises by steps, sequence, procedures.	Physically oriented. Moves a lot. Touches people & stands close. Responds to physical rewards. Has 'larger' physical reactions. Early large muscle development. Points when reading. Gestures a lot. Responds physically. Memorises by walking, seeing landmarks. Learns by doing.

FAVOURED REPRESENTATIONAL SYSTEMS: TYPICAL BEHAVIOUR INDICATORS CONTD.

CHARACTERISTIC	VISUAL	AUDITORY	KINAESTHETIC
Eyes:	Looking slightly up or ahead and defocused.	Looking down & left (right-handed people) or to the side.	Looking down right (right-handed people).
Breathing:	Shallow and from the upper chest.	Evenly from mid-chest/lower rib cage.	Fully using diaphragm.
Posture:	Tenses shoulders causing neck to hunch.	Tension is evenly distributed over shoulders & back. Head often to one side.	Relaxed posture overall.
Voice:	Often rapid speech, high pitch and head may be up.	Good clear enunciation, rhythmic, even pace, marks off with tone & tempo shifts.	Speaks more slowly with longer pauses, voice is louder and pitch deeper, chin may be down.

Ad - Auditory Digital:

- Tend to talk to themselves.
- A typical Ad person learns things by 'making sense' of them.
- They may experience tension in neck and shoulders.
- They can take on the characteristics of other Representational Systems.

REPRESENTATIONAL TYPE PREDICATES

Visual				
Look see pinpoint clarity appear view witness show	dawn reveal envision illuminate illustrate clear vague foggy	outlook focused hazy crystal flash inspect imagine picture	snapshot vivid sight perceive light scene watch perspective	frame angle dim image vision observe

Auditory				
Hear listen sound(s) announce harmonise tune in/out be all ears ring(s a bell)	silence be heard resonate deaf dissonant remark overtones unhearing	audible attune outspoken voice tell announce interview talk	speak resonate rumour state whine babble echo orchestrate	whisper oral hum speechless divulge

Kinaesthetic				
feel touch flow grasp lukewarm hold slip (up, etc.) catch on	tap into shift throw out turn around hard unfeeling callous concrete	scrape handle solid suffer unbudging softly rub unsettles	smooth pushy panicky stumble muddled relaxed loose sore	bearable cool tepid charge heavy

REPRESENTATIONAL TYPE PREDICATES

(continued)

Auditory Digital				
sense experience decide understand plan	think learn advise process function	motivate consider manage change create	activate distinct conceive consider know	question repeat logically reasonable statistically

Olfactory (Smell)				
smells dank odour	musty pungent sweet	aroma fragrance rotten	stinks bouquet essence	dusty reeks

Gustatory (Taste)				
taste delicious tangy	bland flat zesty	sharp bitter spicy	tasty burnt sour	sweet salty savour

REPRESENTATIONAL SYSTEM PHRASES

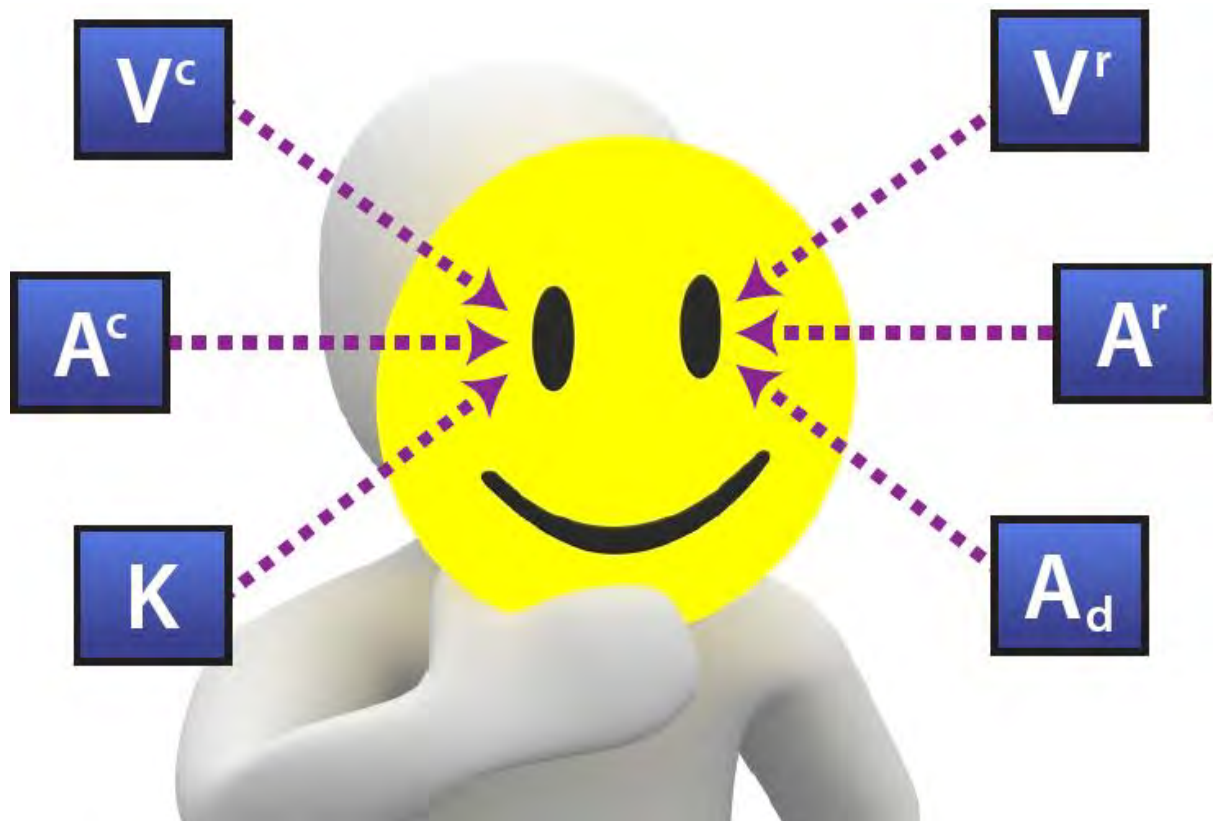
Visual		
An eyeful Short-sighted In view of Mental picture Paint a picture Hazy idea Showing off Tunnel vision Bird's eye view Plainly see Under your nose	Get perspective Eye to eye Well-defined Dim view Looks like Take a peek Pretty as a picture See to it Show me the big picture Beyond a shadow of a doubt Staring off into space	Mind's eye Bird's eye view In light of Making a scene Clear-cut Photographic memory Appears to me Naked eye Sight for sore eyes Mental image Catch a glimpse

Auditory		
Grant an audience Word for word Dumbstruck Pay attention to State your purpose Voice an opinion Within hearing range Purrs like a kitten Describe in detail Clearly expressed Clear as a bell Power of speech	To tell the truth Tongue-tied Outspoken Afterthought Rings a bell Idle talk Loud and clear Unheard of Inquire into Tittle-tattle Utterly Heard tell	A telling remark Lost for words Call on Give me your ear Tuned in Blabbermouth Keynote speaker (speech) Manner of speaking Give an account of Hold your tongue Well-informed Express yourself

Kinaesthetic		
Firm foundation All washed up Not following you Start from scratch Smooth operator Stiff upper lip Stuffed shirt Hot-head Walk me through Don't get it Firm stance	Boils down to Get my drift Heated argument Control yourself Hang on a minute Light-headed Hold on Cool, calm, collected Floating on air Stick with it Dragging me down	Lay your cards on the table Get a handle on Pull some strings Get to grips with Sharp as a pin Get in touch with Slipped my mind Hand in hand All at sea Gut feeling Touchy subject

EYE PATTERN CHART

“The eyes have it!”



NORMALLY ORGANISED			
V_c	Visually constructed	V_r	Visually Remembered
A_c	Auditory Constructed	A_r	Auditory Remembered
K	Kinaesthetic (Feelings)	A_d	Auditory Digital (self-talk)

EYE PATTERN ELICITATION QUESTIONS

N.B. Make sure that you are watching the person's eyes when you ask the question.

Visual Remembered:

- What colour were your bedroom walls when you were ten?
- What was the number of your house when you were a child?

Visual Construct:

- What would your room look like if it were painted pink with purple dragons on it?
- What would your car look like with a Rolls Royce radiator grill and a racing spoiler on the back?

Auditory Remembered:

- What was the last thing I said to you?
- Can you listen to your favourite piece of music in your head right now?

Auditory Construct:

- What would I sound like with Mickey Mouse's voice? Or Darth Vader's?
- What would your favourite piece of music (or your name) sound like if it was played backwards?

Auditory Digital:

- What was the first thing you said to yourself this morning?
- Can you recite your national anthem to yourself?

Kinaesthetic:

- What does it feel like to stand barefoot on wet grass?
- What does it feel like to put on a warm shirt or blouse just off the radiator?

THE B.A.G.E.L. MODEL

The BAGEL Model was developed by Robert Dilts to identify types of behavioural cues associated with internal thinking strategies, states and cognitive processes.

B stands for:

BODY: Different postures are associated with the accessing of different sensory processes and states.

REPRESENTATION	BODY	HEAD & SHOULDERS	BREATHING
Visual V	Leaning back	Up or rounded	Shallow / Short
Auditory A	Straight	Head cocked/ Shoulders back	Diaphragmatic
Kinaesthetic K	Leaning forward	Down	Deep/Abdominal

A stands for:

ACCESSING CUES: Accessing cues here, means in the form of breathing patterns and non-word vocal cues, which give insights to cognitive patterns and internal states.

REPRESENTATION		
Visual V	Squinted eyes	Voice: High pitch, faster tempo
Auditory A	Knitted brow	Voice: Fluctuating tone and tempo
Kinaesthetic K	Hands at breast/ heart	Voice: deep with slower tempo

G stands for:

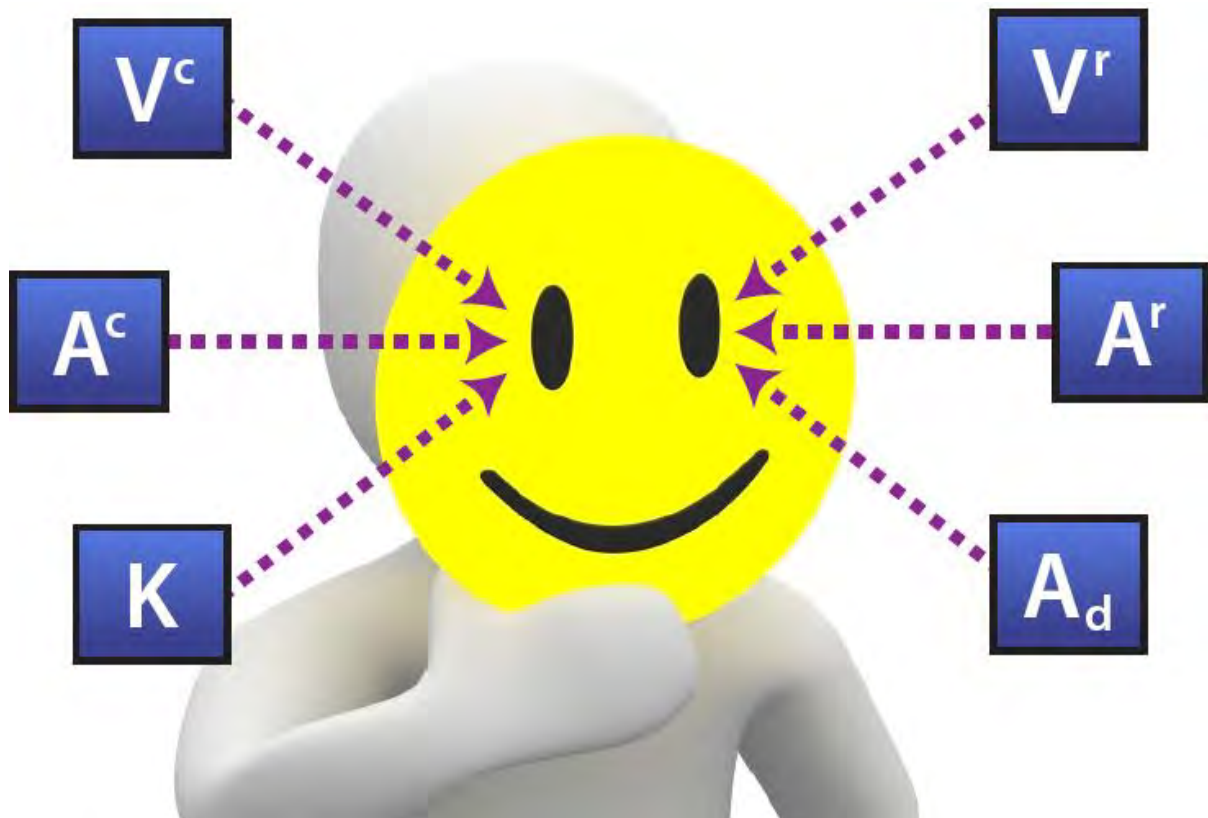
GESTURES: Gestures give clues as to the orientation of a cognitive process as well as its sensory source.

REPRESENTATION		
Visual V	Touching the eyes	Gesture above eye level
Auditory A	Touching or pointing towards the ear	Touching the mouth or jaw
Kinaesthetic K	Touching the chest or stomach	Gestures below the neck or downwards

The B.A.G.E.L. Model continued

E stands for:

EYE MOVEMENTS: Eye movements give clues to internal thinking strategies.



L stands for:

LANGUAGE: Language Patterns (PREDICATES) indicate types and qualities of cognitive processes.

REPRESENTATION		
Visual V	see, look, clear, sight, bright, picture, hazy, show etc.	drawing a blank give me an illustration of...
Auditory A	hear, listen, sound, resonant, loud, noisy, tell	music to my ears, lowering the tone
Kinaesthetic K	grasp, touch, feeling, solid, heavy, handle, connects	put a finger on, dragging me down

Goals

PART 1



IS IT A 'STATE' OR A 'GOAL'?

A STATE IS:	A GOAL OR OUTCOME IS:
--------------------	------------------------------



EXPRESSED AMBIGUOUSLY	EXPRESSED SPECIFICALLY
YOU CAN HAVE IT NOW (Immediate Gratification)	Time Is Involved (Good Things Come To Those Who...)
INFINITE (Too much is never enough!)	Measurable Expressed For Self Only (It's All For Me!) Has Goals/Outcomes
EXPRESSED FOR SELF AND/OR OTHERS	
STATE-ELICITATION AND ANCHORING	
NO STEPS REQUIRED	The Steps Needed To Get There (Get Final Step and Work Backwards)
INFINITE (Too much is never enough!)	Finite and Measurable As To When and How Achieved Expressed For Self Only (It's All For Me!)
EXPRESSED FOR SELF AND/OR OTHERS	Expressed For Self Only (It's All For Me!)
STATE-ELICITATION AND ANCHORING	WRITE GOALS / OUTCOMES

YOUR ASPIRATIONS – FREE WRITING

“Nothing will ever be attempted if all possible objections must first be overcome.”

Samuel Johnson

Take 15 minutes and write down your aspirations for yourself and what, if anything, gets in the way of achieving them. Use Free Writing – whatever comes to mind write it down.

YOUR ASPIRATIONS – CONTINUED

“Many of life's failures are people who
did not realize how close they were to
success when they gave up.”

Thomas A. Edison

OUTCOMES WORKSHEET

**“Whatever you can do, or dream you can, begin it.
Boldness has genius, power and magic in it.”
Translated from Goethe’s ‘Faust’**

Want & Have	Don't Want & Have
Want & Don't Have	Don't Want & Don't Have

Find some quiet space to reflect on what you really want and what you don't want and then enter these reflections in the appropriate box. When you have completed all four boxes take each entry in the "Don't Want and Have" box and ask yourself, "What do you want instead?" When you have a positive answer put this in the box "Want and Don't Have". Then prioritise all the entries in the box "Want and Don't Have".

FRAME GAMES

“Though no one can go back and make a brand new start, anyone can start from now and make a brand new ending.”

C.Bard

Exercise 1: Take an issue and take a moment to reflect on the first set of questions in Frame A, break state and then move on to reflect on the set of questions in Frame B.

FRAME A

• What is my problem?	
• How long have I had it?	
• Where does the fault lie?	
• Who is to blame?	
• What is my worst experience with this problem?	
• Why haven't I solved it yet?	

BREAK STATE... BREAK STATE... BREAK STATE... BREAK STATE...

FRAME B

• What do I want?	
• How will I know when I've got it?	
• What else will improve when I get it?	
• What resources (past qualities, experiences...) do I have already that can help me achieve this outcome?	
• What is something similar that I have succeeded in doing?	
• What is the next step?	

Contrast the internal representations of Frame A to Frame B.

Recent research has shown that we have some 60,000-90,000 thoughts a day.

When you habitually focus your attention on something, you tend to get more of it in your life. Consequently, if you look for problems, you will find plenty of them. Wasting time contemplating what's failed in the past will always limit your ability to move on. As Richard Bandler says, "The good thing about the past is that it's over!"

NLP has a practical technique of thinking in terms of an outcome frame, instead of a 'problem frame'; this is a practical tool you can use to lever yourself out of the rut of problem-centred thinking. Instead of "What's wrong?" you start from a different point by asking, "**What is it I really want?**"

Exercise 2: Positive Outcome Expression

Determine which of the following outcomes are positive. For those that are not, rewrite the outcome so it is.

1. I want to lose weight.	
2. I want to be able to motivate my subordinates.	
3. I want to avoid inefficient business practices.	
4. I want each of my sales people to act as if they were independent entrepreneurs.	
5. I want to be a better listener.	
6. I want to be able to verbally intimidate my subordinates by yelling at them when they don't keep up with scheduled reports.	
7. I want to be able to motivate myself.	
8. I don't want my children to tell me lies.	
9. Meetings should not waste the time of top managers.	
10. I want to stop smoking.	

CREATING COMPELLING GOALS

“The real contest is always between what you've done and what you're capable of doing. You measure yourself against yourself and nobody else.”

Geoffrey Gaberino

Imagine what it would be like if there was a strategy that would enable you to achieve your goals, objectives and outcomes.

The most basic and the most important question you can ask yourself or another is, “What do you want?” Without an answer to this you are adrift without direction. No matter what you do, if you are unclear as to what you want, you could end up anywhere. You wouldn't go to the travel agent and say, ‘I want to go on holiday?’ The agent replies, ‘Where to?’ and you respond, ‘I don't know. Anywhere will do.’ That's crazy, because where you end up may not be to your liking. However, a lot of people go through life without clear goals.

Everything we ever do has a purpose, a function. We may not be always aware of what it is, but it is there nonetheless. You and only you, are in charge of your life; being clear about what you want and making it happen is taking 100% responsibility and the key to taking control of your life.

A lot of people mistake tasks for outcomes. A series of tasks are the actions that you do to move you towards the outcome you want achieved. The tasks may or may not be pleasant, though they may be essential to achieving the goal.

Any outcome requires effort and output. If you are clear about what you want and you state it positively (as opposed to saying what you don't want) you will bring more energy to the issues as you are driven towards the reward, the Desired Outcome. Like the travel agent example, if you buy a train ticket to anywhere, you could end up worse off.

Often people are able to describe, sometimes in detail, what it is they are doing wrong, as far as they are concerned. They blame themselves, parents, other people, school, a lack of wealth and a host of other possibilities, for not having a life they want. However, they are continually harking back to the past. ‘If only I had been luckier back then, etc.’ ‘If only...’ will never get you to a goal because it's like driving forward whilst looking in the rear-view mirror, it has dire consequences.

It is for this reason that negatively stated goals are never as effective as positively stated ones. ‘Giving up smoking’ doesn't have the same drive neurologically, as ‘I want to be a healthy non-smoker’ which has positive results attached to it. Our unconscious is continually seeking for more, therefore, a ‘taking away’ does not engage the unconscious as effectively as a positive ‘gaining’ goal statement. ‘Losing weight’ will not be as effective as, ‘I want to be a size X because that will confirm I'm fitter and healthier etc.

So, 'What do you want?' People that are able to achieve their goals and have a life they want have compelling goals. They are very clear about what they want and create them in a way that motivates them constantly, even through the tough times.

Modelling is the process of eliciting the psychological frames or mindsets of successful and motivated people – it is the principle methodology of NLP. When researchers applied modelling skills to subjects that were high achievers, they discovered that it is 'the difference that makes the difference'; in other words, it is the adjustments in mindset that create the demonstrable/observable success in high-achievers. This is not copying per se, it is finding the keys to achieving and running them through your neurology and thereby creating a goal that compels and motivates you to do all that is necessary to achieve your outcome.

An outcome needs to be clearly defined in what you will see, hear and feel when you have achieved it. A goal or outcome is a detailed, sensory-specific description that incorporates at least the three main Representational Systems (Visual, Auditory & Kinaesthetic) and if appropriate, Smell and Taste. It must also adhere to the Well-Formedness Conditions as described on the audio – also see pages 13 and 14 in this section .

An outcome is what you really want, not what you don't want. It needs to be ecological, i.e. you have thought through the impact attaining the goal will have on your life, your loved ones, work etc.

Outcomes need to be stated in the positive, attainable and as stated above, ecological to you and your world.

SMART GOALS

S	Specific & Simple • Well defined • Clear to anyone that has basic knowledge of the project
M	Measurable & Meaningful to You • Know if the goal is obtainable and how far away completion is • Know when it has been achieved
A	As If Now, All Areas of Life, Achievable • Agreement with all the stakeholders what the goals should be
R	Realistic, Responsible / Ecological • Within the availability of resources, knowledge and time
T	Times & Toward • Enough time to achieve the goal • Not too much time, which can affect project performance

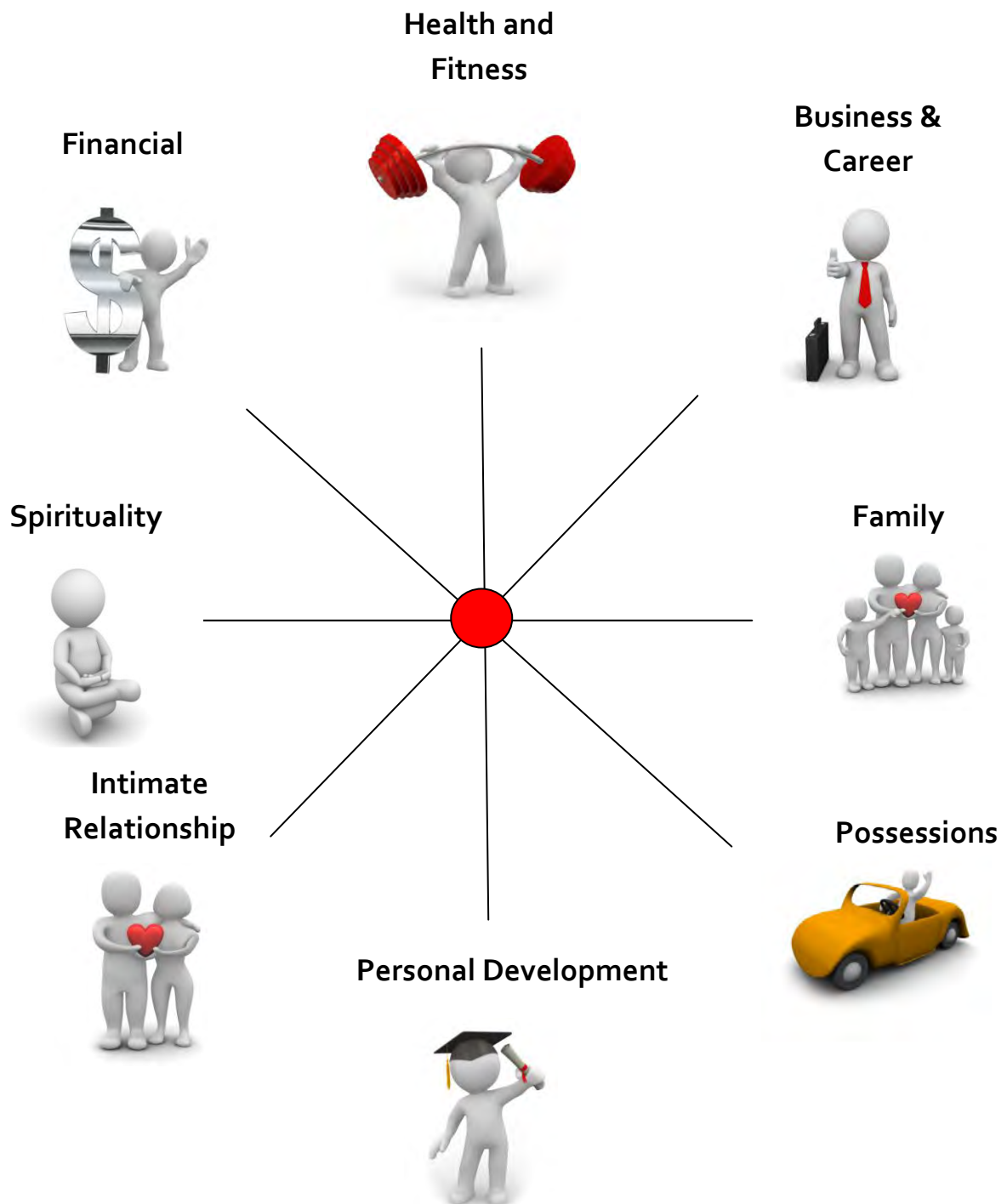
This GOAL achievement process and well-formed outcome strategy provides you with a set of questions that when you follow will enable you to create and achieve compelling goals.

YOUR GOALS

Writing goals down helps the reflection and clarification process.

Take some moments to reflect on what you want and write them down.

WHEEL OF SUCCESS



ECOLOGY

The Study of Consequences

‘It’s all about balance’



QUESTIONS TO CREATE ACHIEVABLE OUTCOMES

Start by asking yourself: **"How is it, that I haven't achieved this yet?"**

You are looking for possible obstacles that need surmounting.

1. State the question and the answer, in the positive.

- "What, specifically, do I want?"

2. Specify the present situation compared to the outcome.

- "Where am I now in relation to the outcome?"

3. Specify the outcome in sensory detail.

- "What will I see, hear, feel, etc., when I've achieved this?"

4. Specify evidence procedure.

- "How will I know when I've achieved this?" VAK specific.

5. Is it congruently desirable?

- "What will this outcome get for me or allow me to do that I otherwise would not have?"

6. Is it self-initiated and self-maintained?

- "Is this outcome only for me?"

7. Is it appropriately contextualized?

- "Where, when, how, and with whom do I want to achieve this?"

8. What resources are needed?

- "What do I have now, and what do I need, in order to get my outcome?"
- "Have I ever had or done this before?"
- "Do I know anyone who has?"
- "Can I act as if I've already achieved this?"

9. Is it ecological? What is the impact on others around you?

- "For what purpose do I want this?"
- "What will I gain if I have it?"
- "What will I lose if I get it?"

THE CARTESIAN CO-ORDINATES

Answer these important questions honestly!

WHAT WILL HAPPEN WHEN I GET IT?	WHAT WON'T HAPPEN WHEN I GET IT?
WHAT WILL HAPPEN IF I DON'T GET IT?	WHAT WON'T HAPPEN IF I DON'T GET IT?

Goals

PART 2



FINDING HOW YOU CODE TIME

How we code time inside our minds has a profound impact on our lives.

Find a space where you can put out your arms without knocking into anyone or anything.

- This is best done with your eyes closed.
- Ask: "If I were to point to my Past, where would it be?"
- Ask: "If I were to point to my Future, where would it be?"
- With the arms still pointing out to Past and Future, ask, "And just notice where the Present is for me. Now open your eyes and notice where you're pointing."

If someone else has difficulty locating their Timeline, ask them to do the following:

1. Think about something that happened yesterday and notice where it seems to be in relation to you.
2. Now think of something that happened in the last month and notice where it is in relation to you.
3. Now think of last Christmas or last year's holiday.
4. Notice how the memories of the Past have a direction to them. Point one arm in that direction.
5. Do the same for the Future. Then ask them to open their eyes.

There are two particularly common Timelines. They are called 'Through Time' and 'In Time'.

'Through Time' individuals have the Past, Present and Future laid out just in front of them, from left to right, with the Present just in front of them.

'In Time' people have their Past somewhere behind them and the Future somewhere in front of them. The Present tends to be just behind their eyes.

NLP recognises that there is no one way to code time and however you arrange time inside your head is right for you. Nevertheless, it can be changed, and that will have follow-on effects.

If your time coding is not as useful as it might be, change it and notice what happens. You can always revert to your original Timeline any time you choose.

NLP PRESENT™

POSITIVE

"Is your Goal Positive ?" "How much do you want it out of 10?"

RESPONSIBLE

"Are you Responsible for your Goal, do you own it?"

ENVIRONMENT

"When & Where do you want to be when you get your goal ?"

SENSES

"What will you see, hear & feel to know you've got your goal ?"

ECOLOGY

"What will the impact be on you and others when you get your goal ?"

NAVIGATE

"Acting 'As If' you have already attained your goal, go and stand on that point in your future, wherever it is for you and my question to you is, 'What was the last step you needed to take to get your goal?'"

TALENTS

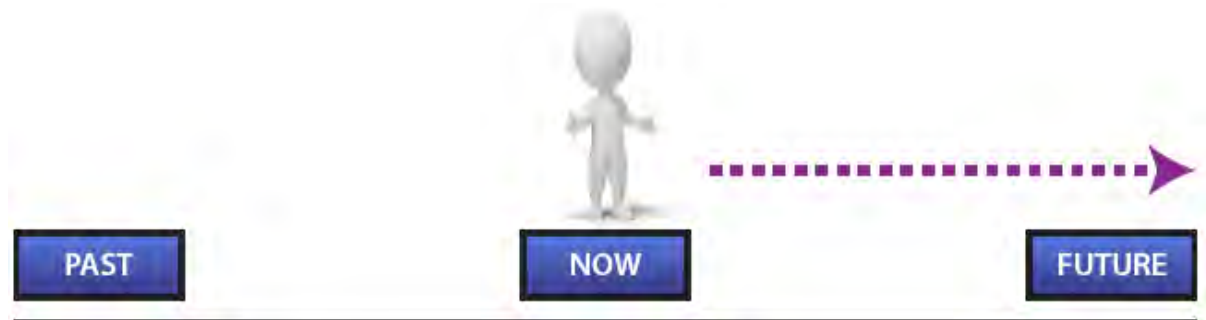
Look Back and Ask these Questions :

- What was the last thing you did to get this goal?
- What did you see, feel & hear to know you got it?
- Give 3 things that surprised you about getting the goal? Was it worth it?
- Give 3 obstacles that you overcame?

NLP PRESENT™

Remember to “ACT as IF”

Remember to STEP into the Future!



Look Back and Ask these Questions

- What was the last thing you did to get this goal?
- What did you see, feel & hear to know you got it?
- Give 3 things that surprised you about getting the goal? Was it worth it?
- Give 3 obstacles that you overcame?



Walk Back to NOW

Ask yourself:-

Now, what are you going to do next now you've started the process?



RESPONSIBILITY FOR YOUR OWN GOALS

1. When YOU start by deciding today to take 100% responsibility for achieving all your goals and start doing things on your own...you probably will find you'll attract support!
2. If you are not willing to take responsibility for your own goals you probably find you won't get the support you'd like to have!
3. There is a benefit from not taking 100% responsibility and it tends to mean you'll be able to blame other things...not a useful frame of mind!

HOW ARE YOU GOING TO CELEBRATE WHEN YOU GET YOUR OUTCOME?



Submodalities



WORKING WITH SUBMODALITIES

What are Modalities?

Modalities are the main Representational Systems of Visual, Auditory, Kinaesthetic, Olfactory and Gustatory.

What are Submodalities?

- These are the finer distinctions, the smaller 'elements' of each of the main modalities.
- Submodalities provide the coding of our Internal Representations. They are in a specific order which give us the understanding of the meaning of our Internal Representations.
- If we change the Submodalities of an Internal Representation we are changing its coding and therefore its meaning to us.



Looking for the finer distinctions

Drivers:

- The Driver Submodality (and there can be more than one) is the Submodality that affects all the other submodalities. Change the Driver and you have a cascade effect through the rest of the submodalities, each one changing automatically as a result of changing the submodalities of the Driver. It is often referred to in NLP as 'the difference that makes the difference'.
- The most commonly found drivers are Location, Colour and Association/Dissociation.
- Although these commonly tend to have the greatest effect, every individual is unique, so it may be a different driver for them. Never assume it will be the most common three. Be aware of their probability and use Sensory Acuity to spot the drivers when working with another person.

What are Universal Experiences?

- These refer to highly generalised experiences. E.g. 'You know when you're on a crowded train and...'
- Because they are so generalised they have lots of possible meanings.
- Because they are so generalised they evoke a universal response in us.

SUBMODALITIES 'LIKE TO DISLIKE'

For this exercise you will need a person to work with and your 'Submodalities Checklist', which is in this section of your manual, to help you record the submodalities of 'like' and 'dislike'. This will aid you in easily spotting the Drivers, (the major differences) and doing the 'Contrastive Analysis', a simple process of noticing which submodalities are different between 'like' and dislike'.

'Like to Dislike' can refer to virtually anything the client wants to change. For training purposes the universal used is usually food.

***** SCRIPT *****

1. "Can you think of a food that you currently like but wish you did not? Good, what is it? As you think about how much you like X , do you have a picture?"
2. Elicit the Submodalities.
3. "Can you think of a food which is similar, but which you absolutely hate? Good, what is it? When you think of how much you hate Y do you have a picture?"
4. Elicit the Submodalities. It is usual for the location to be significantly different!
5. Do Contrastive Analysis on the two sets of Submodalities. Then change the Submodalities of the food they like into the Submodalities of the food they hate. Note the driver(s).
6. Future Pace. "As you think about X (the food you used to like) how is it different now?"
7. If possible and a great convincer, have the now disliked food available to offer the client. E.g. If they wanted to dislike chocolate, offer a bar of chocolate.
8. If no real food is available proffer it to them in their imagination, "If I had X and were to offer you X now, would you want it?"

THE POWER OF BELIEFS

Results vs Excuses

An Excuse is just a Limiting Belief

1. "Do you have a Belief that you wish you did not have? Good, what is it? As you think about that Belief, do you have a picture?"
2. Elicit the Submodalities. (Use column 1.)
3. "Do you have a Belief which is no longer true? For example, the Belief that you are 10 years old, or that you go to secondary school, or the Belief that Father Christmas is real. Do you have something like that? Something you used to believe was true, but you no longer do? Good, what is it? As you think about that old Belief of _____, do you have a picture? Where is that old Belief located? Point to it." (The best results here occur when the location is significantly different to the location of the unwanted Belief!)
4. Elicit the Submodalities. (Use column 2.)
5. First Mapping Across - Change the Submodalities of the unwanted belief into the Submodalities of the 'belief that is no longer true'.
6. Test - "Now, what do you think about that old Belief of _____?"
7. "Do you have a Belief which for you is absolutely true? For example, the Belief that, 'The sun is going to come up tomorrow.' Or that, 'I am a male/female.' Or, 'My son/daughter loves me.' Or, 'Breathing is good.' Do you have a belief like that? One that is irrevocably true for you? Good, what is it? As you think about that Belief, do you have a picture?"
8. Elicit the Submodalities.
9. "What would you like to believe instead of that old Belief you used to have? Good, what is it? As you think about that Belief, do you have a picture?"
10. Change the Submodalities of the new belief into the Submodalities of the belief that is absolutely true.
11. Test - "What do you believe now? Why do you believe that?" (The new Belief)

After Richard Bandler

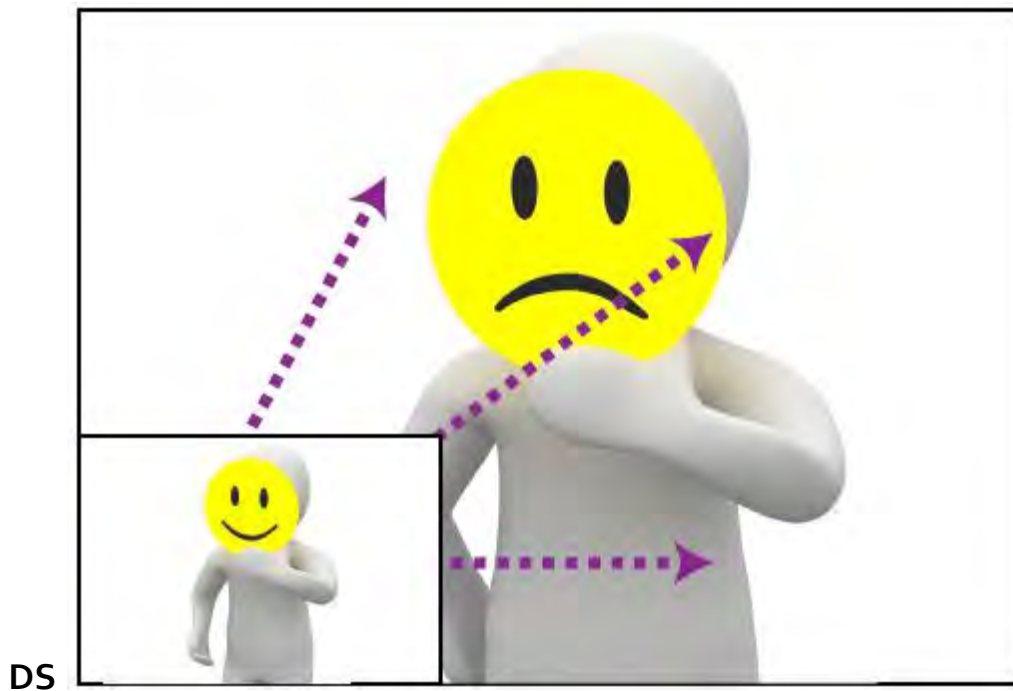
SUBMODALITIES CHECKLIST

PICTURE SUBMODALITIES	1	2	3	4
VISUAL	Do you have a picture?			
Black & White or Colour				
Near or Far				
Bright or Dim				
Location				
Size of Picture				
Associated or Dissociated				
Focused or Defocused				
Focus - Changing/Steady				
Framed or Panoramic				
Movie or Still				
Movie - Fast/Normal/Still				
Amount of Contrast				
3D or Flat				
Angle Viewed From				
AUDITORY	Are there any sounds that are important?			
Location				
Direction				
Internal or External				
Loud or Soft				
Fast or Slow				
Pitch - High or Low				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
KINAESTHETIC	Are there any feelings that are important?			
Location				
Size				
Shape				
Intensity				
Steady				
Movement/Duration				
Vibration				
Pressure/Heat				
Weight				

SUBMODALITIES

SWISH PATTERN SCRIPT

1. Elicit the unwanted State or Behaviour. It is vital to get the trigger: "How do you know it's time to _____? (e.g. feel bad.) When you think of that _____ (State or Behaviour) do you have a picture?" Break State (by asking a distracting question, such as 'When did you leave home to get here today?' or get them to 'White out the picture.')
2. Elicit the Desired State (DS): "How would you like to (feel/act) instead? When you think of that _____ (State or Behaviour) do you have a picture?"
3. (Optional) If necessary, assist the person in adjusting the Visual Submodalities of the Desired State for the most Positive Kinaesthetic.
4. "Good, now dissociate, step out of the picture, so you see your body in the picture."
Break state.



5. Make the Present State associated, looking through their own eyes: "Now, close your eyes and get the old picture and bring it up on the screen? Make sure that you are looking through your own eyes."
6. Make the Desired State dissociated, watching themselves: "Good, as you have the old picture on the screen, add a small and dark desired picture in the lower left hand corner. Make sure you are still seeing yourself in the picture."

7. Good, in a moment I will ask you to have the new picture explode up so that it covers the old picture, while the old picture shrinks down and becomes small and dark in the lower left hand corner, and now do that as quickly as I say sssswishhhhhh!" "O.K.? sssswishhhhhh!"
8. "Now, open your eyes and clear the screen."
9. Break State (ask a distracting or irreverent question).
10. Repeat steps 5, 6, 8, and 9 at least five times and if necessary repeat, until the unwanted state or behaviour is no longer accessible.
11. Test and 'Future Pace', which is 'trying it on' and 'acting as if' in a future situation by asking the following questions:

To 'Test and Future Pace' – ask:

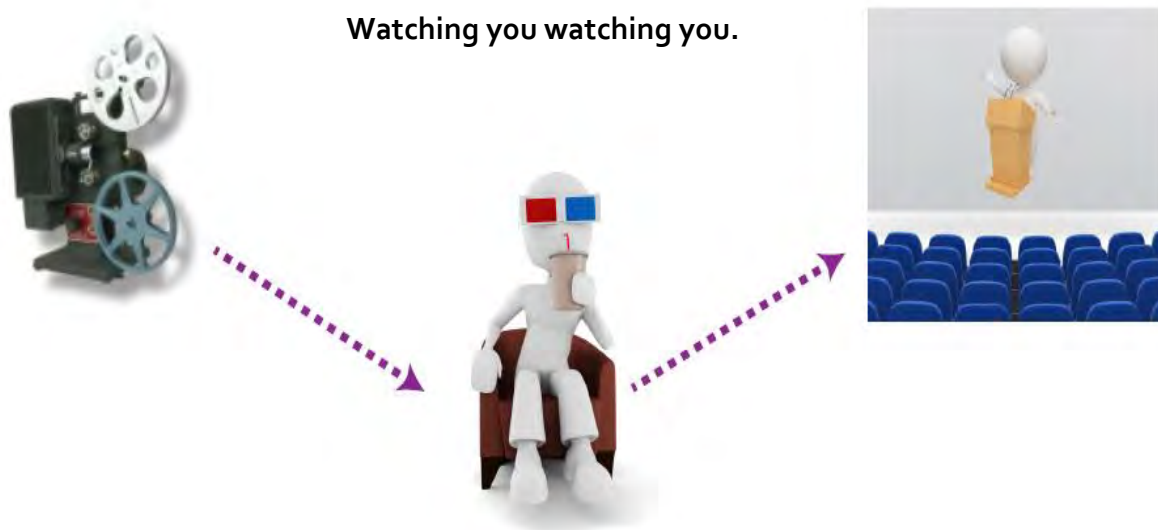
- **"Can you remember an event in past, an event which if you'd thought about it earlier would have caused you to have had that old (Behaviour/State) and notice how it's different now."**
- **"Can you think of a similar event that might occur in the future and as you think about that upcoming event, just notice how it's different now."**

FAST PHOBIA CURE

(After Richard Bandler)

A technique for reducing or ridding oneself of an illogical fear.

1. Establish a resource anchor, a place of safety, stacking positive states if necessary.
2. Acknowledge the person's phobia as proof of their ability to learn quickly and never forget.
3. Have the person imagine they are sitting in the front row of a cinema looking up at a blank screen. Have them imagine themselves in the front row and yet floating out of their body into the projection booth so that they can see, through the thick glass of the projection room, their other self sitting in the cinema's front row looking up at the screen.



4. Have them watch their other self in the front row, watching themselves on the screen, which is showing a typical phobia event personal to them. As they are experiencing their phobic response on the film, have them run the movie forward in black and white.
5. When the movie comes to an end have them white-out or black-out the screen.
6. Have them associate into the movie screen and run the movie at high speed backwards in colour.
7. When they get to the beginning of the movie, white-out or black-out the screen.
8. Repeat steps 4-7 until they can no longer access the negative feeling internally; the Ki has totally gone. (Note: When writing the 'shorthand coding' in NLP, an internal feeling, 'Kinaesthetic internal' is usually written as 'Ki' to differentiate from touch, coded as Ke – Kinaesthetic external.)
9. Test and Future Pace.
10. Check ecology. If necessary use a SWISH pattern to install a new, more appropriate behaviour. (See above for the SWISH script.)

NEW BEHAVIOUR GENERATOR

From Richard Bandler & John Grinder

This pattern allows you to create new behaviours and run them through your mind before actually trying them out in the real world. You mentally rehearse your future behaviour and so pace yourself into this new future. Future pacing also allows you to run an ecology check: i.e. Is it sustainable? Is it right in all aspects of your life?

STEPS: Be clear that there is some change you wish to make. Directions refer to YOUR right & left.

1. Eyes: Look down left – Ad (Auditory Digital – Self-Talk)

Talk to yourself. Ask yourself, “What do I want to do differently?”

Say to yourself, “If I could do that, what would it look like?” As you say this lead yourself into Vc.

2. Eyes: Look up right – Vc (Visual Construct –Making new pictures)

See yourself (Dissociated) doing that new behaviour. Notice what happens to your state and the effect upon any other people involved.

3. Eyes: Look down right – K (Kinaesthetic – Feelings)

Step into the experience and feel how it feels. The kinaesthetic check is a crucial part of your evidence procedure. It enables you to evaluate your new behaviour and make any necessary adjustments.

4. Cycle round at least three times

Notice the trigger cue that tells you it is time to run the new behaviour. Make any necessary adjustments or modifications to the new behaviour. Find some alternatives – you may make changes or add in new pieces – and then run them through in your mind’s eye. Watch what happens and then associate into it to check the associated feeling.

5. Future Pace

- Think of a time in the future when you will want to have this choice of behaviour.
- Notice the cue or trigger that tells you it is time to do it.
- Imagine yourself in that context and then run through the new behaviour dissociated.
- As you watch yourself, notice what happens and then associate into the future you and check the feelings. If you need to change anything go back to the previous step, STEP 4, until you get a positive K (Kinaesthetic – Feeling) check.
- When you have it perfect, then cycle through four or five times.

Anchoring



ANCHORING

What is an Anchor?

An anchor is a stimulus that triggers a response in you or another person. When a person reaches the peak of this intense emotional state, if a specific stimulus is applied, a link is neurologically created between the stimulus and the state. An anchored state is always a rich, fully associated psychological state or experience.

They occur quite naturally and unconsciously. You may stimulate altered psychological states in other people; for example, your intention may be for the best yet may have an undesired effect. Hugging a crying person may seem like a comforting thing to do, but you are creating an 'anchored response' in that person, 'you hugging' them becomes linked to their upset state. Next time you give them a welcoming hug they may feel upset – a response that was never your intention and may be confusing to the both of you.

Some anchors, under certain conditions, appear to last for life. The skill of successful anchoring is to be able to anchor a state in any person, at any time, in any context, regardless of whether the 'anchor' is a visual one, an auditory anchor, a kinaesthetic one, an olfactory or gustatory anchor, or a mixture of those just mentioned. An example from my childhood would be my grandmother, who washed with a particular brand of soap (olfactory), which I smelt when she greeted me with a kiss and a hug (kinaesthetic), then she cupped my chin in her hand, making me look up at her (visual) before saying, "What's my little man been up to?" (auditory). I was only 40 years old! Well, ten years' old actually!

**Love at first sight is a naturally occurring anchor
that can last a lifetime.**



THE FOUR STEPS TO ANCHORING

Preframe:

- First, get into rapport with the other person.
 - Get the person's permission to touch them.
 - Coach the person on an appropriate location of the kinaesthetic anchor (e.g. on the knuckles), that would provide a unique stimulus/anchor for the person to link with the altered, desired psychological state as it arises in them.
1. Recall: Have the person recall a past, vivid, intense Associated State.
 2. Unique Anchor: Provide a specific stimulus as the State reaches its peak intensity. Take off the anchor before it goes over the peak.
 3. State Break: Break the State with the person so their State changes.
 4. Test: Test the Anchor by inviting them to fire the same stimulus (touching the same point in *exactly* the same way) and watching to see that they go into the anchored State.

N.B. In the 'training' period when you are getting the other person to associate into the chosen state, the anchor *FOLLOWS* accessing the psychological state. In the TEST period, the anchor is applied to check that the altered state arises as a result of 'firing' the anchor.

THE FIVE KEYS TO SUCCESSFUL ANCHORING

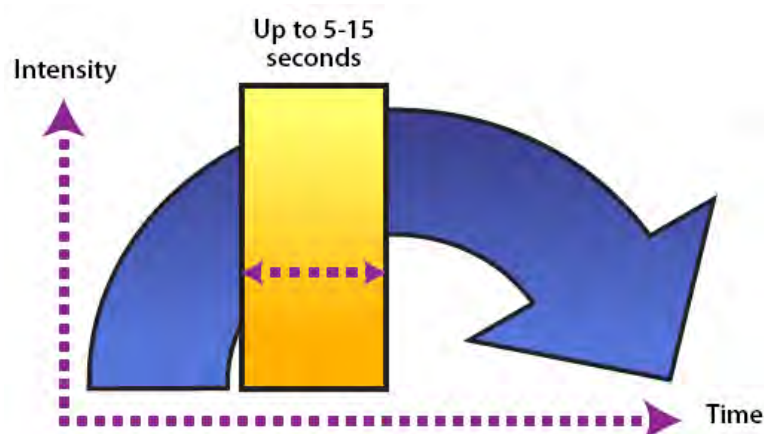
1. An 'Anchor' is applied when the person is fully associated into an intensely rich experience of an altered psychological state.
2. Timing The Anchor - it must be applied at the same time that the altered state is developing/increasing towards its peak. As the state approaches its peak take the anchor off; i.e. remove the kinaesthetic touch that is triggering the altered state.

(N.B. To leave the kinaesthetic touch on beyond the peak means you will anchor a diminishing state. Removing the 'trigger' touch *before* the peak means that you anchor an always 'growing' state.)

3. The stimulus used for the Anchor i.e. the touch point, must be unique.
4. Replication - The Anchor must be repeatable to reinforce it.
5. Number of times - The more times the Anchor is created the better the Anchor.

Timing For The Application Of An Anchor during 'Training'/Installation:

Watch for the growing intensity and come off BEFORE the peak.



RECOGNISING ANCHORS

Below is a list of possible, naturally occurring anchors, that may, or may not, be familiar to you. Determine the Representational System for each anchor.

A – Auditory
K – Kinaesthetic

V – Visual
O/G – Olfactory/Gustatory

Your name said angrily
Doorbell ringing
Pipe smoke
A smile
Television series theme tune
Coffee percolating
Baby crying
Apple pie
A door slamming
Handshake
A cough
Frying chicken
Fingernails across a blackboard
Waving
A lift's floor display above the door

A sneeze
An outstretched hand
Cigarette smoke
Thumbs up sign
An itch
A hand on your arm
Lawnmower being used
Head on pillow
Photo of a loved one
Undone shoelace
Perfume
Fish and chips
Clock alarm
Waiting room chair
Your name called lovingly

What would be an example of an Auditory Digital anchor?



PREFERRED STATES FOR ANCHORING

1. The most intense states are those that occur naturally e.g. laughter.
2. A single, fully associated, vivid and specific memory that they can relive again, as if now, is best.
3. Generalised memories of the past are much less intense and tend to be far less useful for anchoring purposes.
4. By far the least preferred are Imagined or Constructed States as they lack the intensity of real experiences.



Yaahoo!

STATE ELICITATION SCRIPT

1. First get into Rapport with your client.
2. Go first! Access your own memories. Get into the Desired State yourself.
3. "Can you remember a time when you were totally (choose state) x'd ?"
4. "Can you remember a specific time?"
5. "As you go back to that time now... go right back to that time, float into your body and relive it again now. See what you saw, hear what you heard, notice what you noticed and really feel the feelings now of being totally x'd ."

STATES FOR STACKED RESOURCE ANCHORS

Sometimes a single anchor is not strong enough to get the desired psychological state in the other person. This is when we can 'stack' a number of experience 'anchors' on the same anchor point, (the kinaesthetic trigger point that we touch), thereby making it sufficiently powerful.

Ask about:

- A specific time when you felt 'Really Powerful.'
- A specific time when you felt 'Utterly Loved.'
- A specific time when you felt 'Utterly Energised.'
- A specific time when you felt 'Totally Confident.'
- A specific time when you felt the feeling that you could have whatever you wanted, a time when you felt you could have it all.
- A specific time when you had the feeling that you could 'fall down laughing.'

COLLAPSE ANCHORS

1. First, gain Rapport with the other person.
2. Set up the frame with the person by explaining, "In just a moment I am going to do a process called 'Collapse Anchors' (explain briefly), and that will necessitate that I touch you on the knuckles. Is that O.K.?"
3. Discuss and decide with the other person the Negative State they want collapsing. Next, do the same for what Positive Resource States the person wants to have, instead of the Negative State.
4. Elicit each of the Resource States and stack them onto the same Anchor.
5. Now test the Positive Resource Anchor to ensure that it creates a considerably stronger and significantly more intense State than the Negative State that is to be collapsed.
6. Access and Anchor the **Negative State once only**.
7. Have your full attention on the person and first 'Fire' the Negative State Anchor, then, leaving the negative anchor 'on', quickly trigger the Positive Resource States Anchors *leaving them 'on' at the same time until they peak*, and the integration is complete. (As you watch the person, you'll notice that they [usually] exhibit signs of physiological asymmetry or confusion until the integration is complete when any 'agitation' calms down and the person is left 'settled'.)
8. At the point of complete integration **release** the **Negative Anchor**.
9. Continue to hold the **Positive Anchor** for a **further 5 seconds** and then **release**.
10. **Test the integration** by firing the old Negative State Anchor. The other person will be unable to access the old, unwanted feeling.
11. **Test**: "Can you remember an event in the past which if you'd thought about it previously you would have felt that old feeling and notice how you're feeling differently now."
12. **Future pace**: "Can you think of a similar event that may occur in the future and just notice how you feel differently now."

NEW ORLEANS FLEXIBILITY DRILL

This alternate version of the 'Collapse Anchors' technique requires two practitioners to work with the other, third person.

1. First, the person you are working with identifies an external stimulus that triggers an Unresourceful State on a consistent basis. (In other words, this is a Negative Anchored State)
E.g. Having to give the weekly report to the line manager puts the individual into a negative state.
2. Practitioner 1 anchors a powerful Stacked Resource Anchor for the person experiencing the effects of this drill. Ensure that the appropriate resources to successfully deal with the situation identified in Step 1 are accessed for stacking anchors.
3. Practitioner 1 tests it to ensure that it is powerful and creates a much more intense State than the Unresourceful State. The person provides a detailed description of the scenario identified in Step 1. The person then coaches Practitioner 2 in the specific behaviours necessary to role-play the external negative stimulus so Practitioner 2 is able to consistently recreate the trigger that fires the Unresourceful State.
4. Practitioner 1 triggers the person's Resource Anchor as Practitioner 2 begins to role-play the external stimulus. As Practitioner 2 continues to role-play, Practitioner 1, intermittently releases the person's Anchor, whilst using sensory acuity to calibrate the individual's responses. At the slightest sign of the person reverting to the Unresourceful State, Practitioner 1 fires the Resource Anchor again.
5. Continue until it is unnecessary for Practitioner 1 to fire the Resource Anchor for the person. i.e.: The person stays completely resourceful whilst Practitioner 2 continues to role-play.

What has happened is that now the External Stimulus that previously triggered an unresourceful response in the client has been 'collapsed' and the External Stimulus now triggers a Resourceful State.

NLP CHANGE PERSONAL HISTORY

The purpose of 'Change Personal History' is to change a number of memories in the past by adding resources that nullify a Negative State.

1. Identify the Outcome. Get Rapport with the other person and check Desired Outcome and especially Ecology.
2. Elicit the Negative State (sometimes referred to in NLP as the 'Problem State'). Have the person identify an event in the past that still causes them a problem (Negative Emotion). Get the earliest experience and calibrate it and anchor it once, kinaesthetically.
3. Break State & Test Problem State by firing it and tracking calibrated reactions. Break State.
4. Identify Resource States by asking the person what Resources (Positive States) they needed back then, but didn't have in the past event; Resources which, if they had had them back then, the event would never have been a problem.
5. Create a Stacked Resource Anchor for the person including all the resources they mentioned in Step 4. Ensure the Stacked Resource Anchor is significantly more intense than the Negative State associated with the event.
6. Break State & Test the Resource Anchor.
7. Fire Negative Anchor whilst the person relives the event whilst the practitioner fires the Resource Anchor. Continue until all of the Negative State has collapsed.
8. Break State & Test by having the person remember the past event without both anchors.
9. If unchanged or negative 'residue' present, cycle through Steps 5 – 8.
10. Future Pace by asking, "Can you think of an event in the future, that, if it had happened in the past, you would have felt that old, negative state and just notice how it is different now?"

Check that the physiology of the 'problem state' is congruently changed as you listen to the verbal report.

CHAINING ANCHORS

Chaining Anchors is a technique that is used when the Desired/Resource State is significantly different from the Present State. The technique is a sequential process of moving to a significantly different state.

1. Get into Rapport with the person you are working with.
2. Set up the frame with the person by explaining, "In just a moment I am going to do a process called 'Chaining Anchors' (explain briefly), and that will necessitate that I touch you on the knuckles. Is that O.K.?"
 - a) Get the other person to identify the undesirable Present State - E.g. Procrastination or Confusion and decide on the Positive/Resource End State - E.g. Motivation or Understanding.
3. Design the chain: Get the person to decide on what the Intermediate States are and what order they need to be in to lead to the End Desired State.
4. Elicit and Anchor each of the States, beginning with the Present State, through to the End State (you may want to stack all the states to get a high enough intensity.) Make sure that the person is 'out of' the previous state by using a 'break state' between each one prior to anchoring the next one. Test each state as you go. Make sure that the person goes into each one. Repeat if necessary.
5. Break State.
6. Repeat steps 5 to 6 for each of the subsequent States.
7. Make sure you Test each State. Chain each State together by:
 - Firing Anchor 1, and when it is at its peak, fire Anchor 2 and release Anchor 1.
 - When Anchor 2 reaches its peak, fire Anchor 3 and release Anchor 2.
 - When Anchor 3 reaches its peak, fire Anchor 4 and release Anchor 3.
 - When Anchor 4 reaches its peak, fire Anchor 5 release Anchor 4 and keep the final Anchor held for 5 seconds.
8. Test 1: Fire the Present State Anchor. The person should go into the final, Desired State.
9. Test 2: Ask the person, "Now how do you feel about _____?" E.g. 'How do you feel about procrastination?
10. Test 2 continued: Ask the person, "Can you remember a time in the past, which if you'd thought about it previously, would have caused you to feel that old feeling and notice how you feel different now."
11. Future Pace: "Can you think of a time in the future which if it had happened in the past you would have Xd (e.g. Procrastinated) and notice how are you feeling differently now and what happens instead?"

DESIGN CRITERIA - THE KEYS FOR SUCCESSFUL CHAINING ANCHORS



1. Pick two widely separate steps, involving a 'Negative Present State' and a 'Desired State'.
2. Design chains usually have no less than two and no more than three 'Intermediary States'.
3. The first Intermediary State (#2) can be a mild "Away From" State e.g. Frustration, in order to take the person out of the stuck 'Negative Present State'.
4. N.B. Each of the States must have movement that will move the person onto the next state. The person chooses the intermediate states. You may guide by asking, "What would be better than that?"
5. The next Intermediate State step (i.e. Intermediate State #3) should take the person "Towards" the End Desired State.
6. The person should be able to move directly from one State to the next. This is why the order of the 'chain' is key.
7. Each and every State needs to be sufficiently intense in itself, to move the person onto the next State in the 'chain'.
8. The last Intermediary State should be a "Towards" State. That means a positive state that *draws* the person *towards* the outcome, such as 'desire'.
9. Each of the States should be self-initiated, i.e. the person needs no external stimulus, all the states are accessed internally.
10. No more than four steps involving moving through five states.
11. Steps must not be too far apart; i.e. each 'leap' to the next step in the chain, must be accessible from the previous one.
12. Must be ecological. In other words the Desired State must be beneficial in all areas of the person's life. They need to consider the impact on family, friends and work if they achieve their desired state. Harmonious impact across all areas is 'ecological'.
13. The Intermediary States should not be how the person does it now; it is not the strategy currently run.

CIRCLE OF EXCELLENCE

This paired exercise is a form of 'Collapse Anchors'.

1. Ask the person you are working with to identify a recurring/patterned situation where they would like to be more resourceful. Break State.
2. Ask the person what States they would like to be included in the Resource Anchor. Aim for a list of 3 positive States (4 is acceptable, but no more).
3. Ask the person to imagine a circle in front of them of about a yard or a metre across and ask them what colour it is. Most will pick their favourite colour.
4. Elicit each state, fully associated, in turn: "Go back to a specific time when you had a strong feeling of _____, see what you saw, hear what you heard and feel what you felt, right now and as you experience it increasing, step into your circle. As it peaks, now leave it there and step back out."
5. Test by having the person step back into their circle and using Sensory Acuity, notice the physiological changes that denote the individual has successfully re-accessed the State. Have them step back out. Do this for each of the chosen States.
6. Once the Resource Anchor has been created, ask the person to come up with a specific word or phrase that will act as a trigger to 'activate' the Resource Anchor.
7. Have the person step into their Circle of Excellence and as the Resource States peak then the person says the trigger word or phrase in their mind and then steps back out.
8. You can at this point get the person to also choose a physical gesture to anchor the Resource Anchor. The person then steps into their Circle of Excellence, says the trigger word to themselves and as the States peak, they make the physical gesture and step out of the circle.
9. Break State.
10. Test by having the person think of a future situation that was like the original problem. Whilst imagining this situation they step into their imaginary circle, say their Trigger Word and make their Trigger Gesture. Notice that they become fully associated into the Resource State.

Neurolinguistics

Part 1



LINGUISTIC PRESUPPOSITIONS

These refer to what can be presupposed as being present or 'true' in any communication.

The Different Types of Linguistic Presuppositions:

See if you can identify the different types of Linguistic Presuppositions in the examples below. The first one is done for you. The audio recordings will explain further and of course, attending a live training will substantially expand your ability with Linguistic Presuppositions.

1. Existence: Listen for Nouns (names of things). E.g. 'Bob left a message.' (Bob = Proper Noun, message = Common Noun)
2. Possibility/Necessity: Listen for Modal Operators.
 - 'We might be able to do that first.'
 - 'I really need to finish this today.'
3. Cause – Effect: Listen for "makes", "if...then", "because"
 - 'If you listen to the CDs then you will learn more quickly.'
 - 'Working together on this makes it easier, doesn't it?'

In Cause-Effect one thing causes another and the cause is a probable 'reality'. This is true, at least in the mind of a complainant. E.g. 'He pushed me, that's why I dropped it! It wasn't my fault!' There is always a time lapse, however short, in a 'Cause –Effect Linguistic Presupposition'. The 'events' are sequential.
4. Complex Equivalence: Listen for "is", "are", "means".
 - 'More sales mean bigger bonuses.'
 - 'She is crying, so she is obviously missing John.'

In Complex Equivalence the cause – effect is assumed, because there is an absence of certainty. Here, increased sales *may* lead to larger bonuses *but* there is no direct, absolute link. It is more A=B; both elements are put on an equal footing and they happen at the same time.
5. Awareness: Listen for Verbs relating to the senses: 'I can see (verb) what you mean.'
 - 'I'm getting (verb) to grips (verb) with this now.'

Your turn. Underline the Verbs relating to the senses.

 - 'I hadn't known about this until you showed me.'
6. Time: Listen for Verb tense, (-ing, -ed verb endings etc.) and words such as:
 - "stop", "now", "yet".
 - 'I'm going to stop doing this now.'

LINGUISTIC PRESUPPOSITIONS

The Different Types of Linguistic Presuppositions:

7. Adjective/Adverb: Listen for words adding detail to Nouns and Verbs.

- 'He's a difficult (adjective) customer (noun).'
- The word 'difficult' is describing the 'customer', thereby adding more detail.
- 'Push (verb) slowly (adverb) until you feel the gear engage.'
- The adverb 'slowly' is telling you *how* to do the verb 'push'; again, adding detail.

8. Exclusive OR/ Inclusive OR (the basis of Double Binds): Listen for "or".

'The Exclusive Or' gives an illusion of choice. No matter which one you pick you end up doing the same thing. This is the basis of Double Binds which you will learn more about in section on the Milton Model.

- 'Do you want to do that today or tomorrow?'

'The Inclusive Or' really does provide a choice.

- 'Do you want chips or new potatoes with that?'

9. Ordinal : Listen for lists, numbers, orders, sequence.

- 'Firstly, I want you to follow instructions, secondly, be present and aware and thirdly, have fun!'

PRESUPPOSITIONS OR MIND READ?

In the following sentences, identify whether each statement is a presupposition or mind read. Put a 'P' or an 'MR' next to each one:

1. "I'll get it right, next time I do it."

- ___ a. Last time he did this he failed.
- ___ b. He's done this before.
- ___ c. He knows the difference between right and wrong.
- ___ d. He can do this (whatever this is).

2. "So why can't I do this like my colleagues?"

- ___ a. He feels that he is treated unfairly.
- ___ b. He wants to be liked by his colleagues.
- ___ c. This person's colleagues do something he doesn't.
- ___ d. He can do this (whatever this is).

3. "I won't get this sale if I don't learn how to negotiate better."

- ___ a. He feels like a failure.
- ___ b. He doesn't know how to negotiate.
- ___ c. He can learn new behaviours.
- ___ d. Getting the sale is connected to his negotiating skills.

4. "I've got to change."

- ___ a. He can change.
- ___ b. He knows something is wrong.
- ___ c. If he doesn't change something bad will happen.
- ___ d. He's a she!

5. "I have to learn what I need to learn before I can change."

- ___ a. There is something he needs to learn.
- ___ b. He knows there is something wrong.
- ___ c. He is in control of his life.
- ___ d. His ability to change is connected to him learning something.

PRESUPPOSITIONS

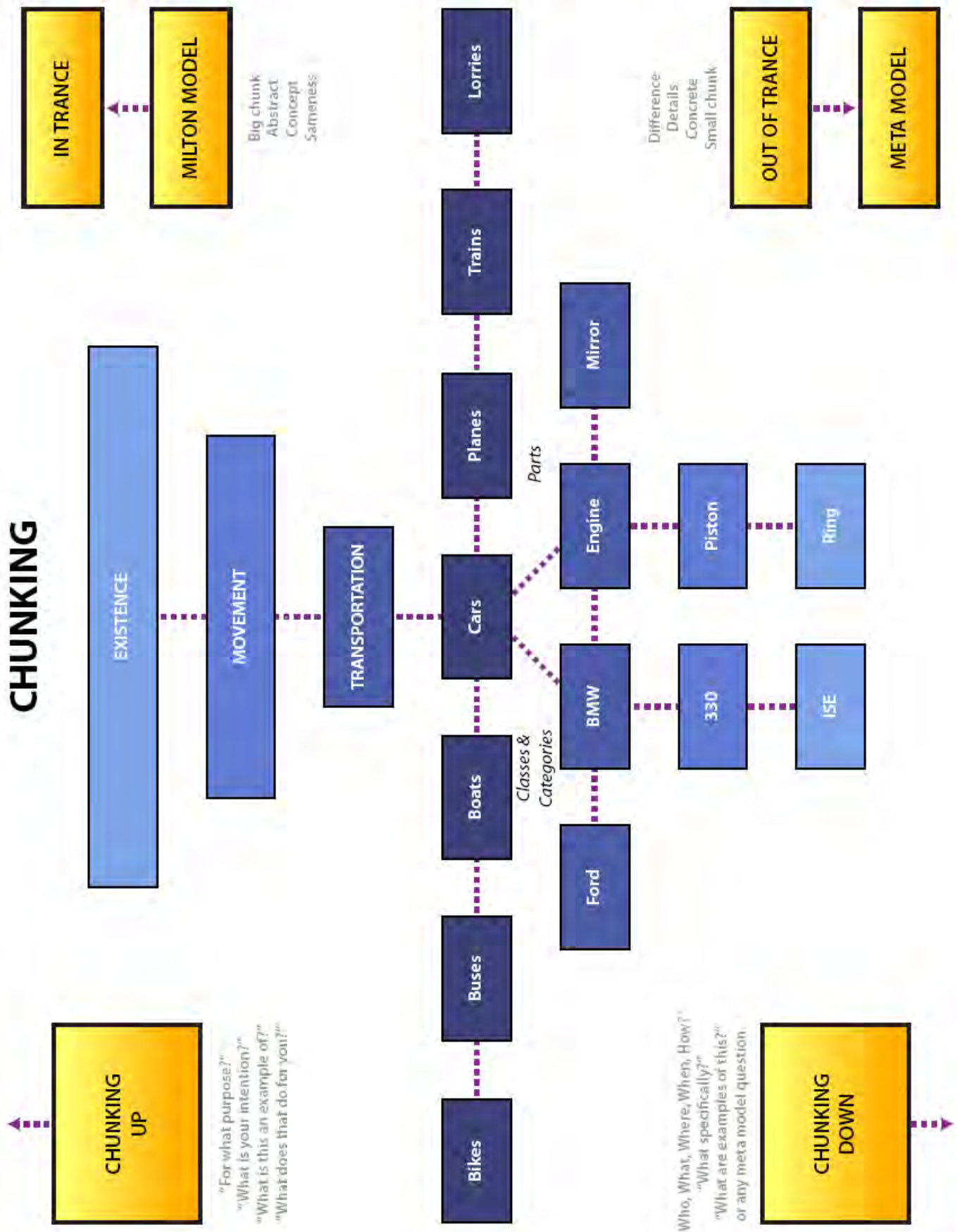
In the following sentences, please state what is presupposed:

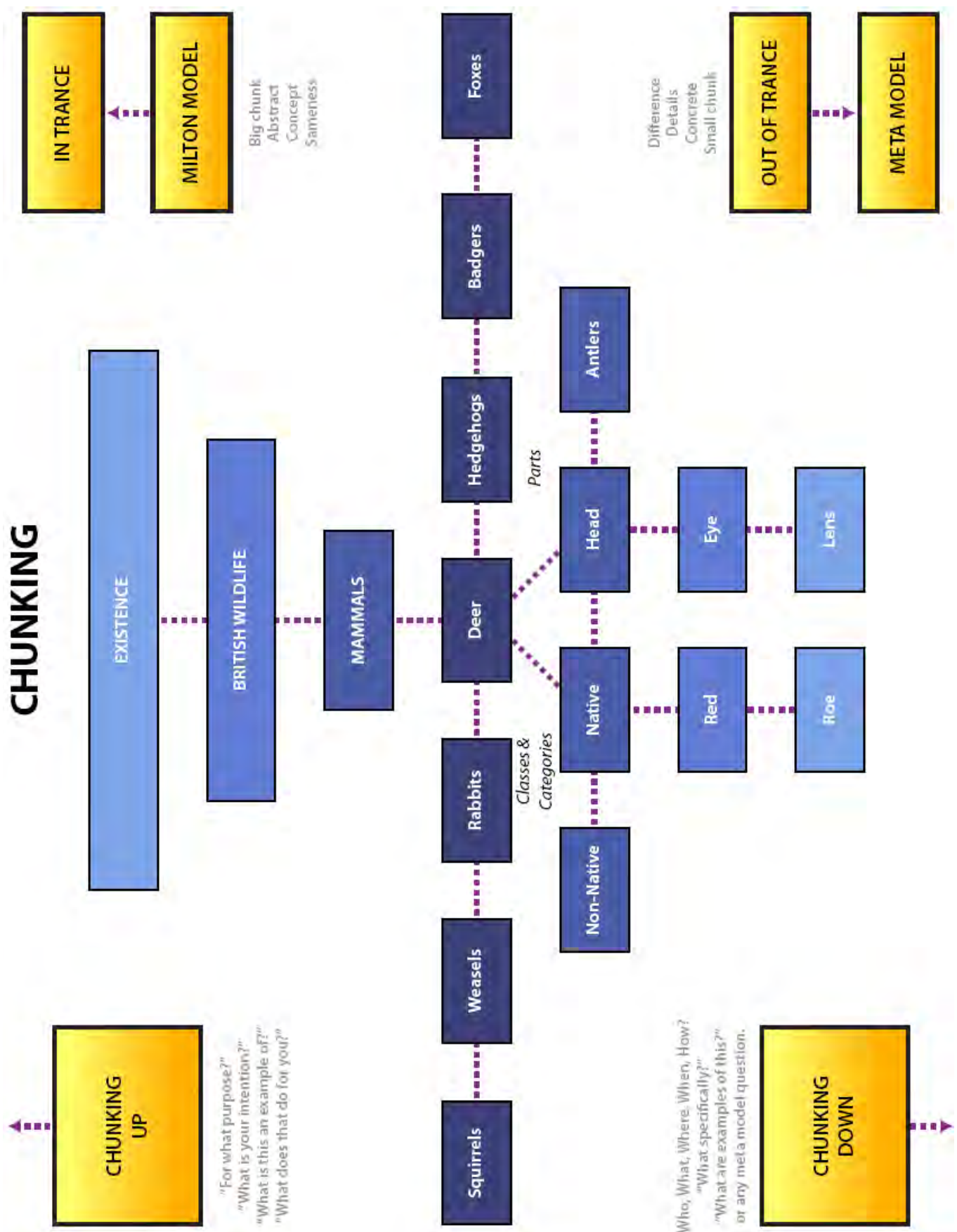
1. "The cat sat on the mat."
2. "If my brother does that again, I'll have to ask him to leave."
3. "Would you like something to drink while you consider making this purchase?"
4. "It was his excellent rapport that made me want the job here."
5. "We might be able to finish building this pond before it gets dark."
6. "If only I'd learnt to communicate better, I'd have got the promotion."
7. "It wasn't the first time I'd taken on more than I can handle."
8. "Her attention to detail means she is good at sales."
9. "Now I could see we had a big problem that wouldn't be easy to solve."
10. "Only you can do it."
11. "Would you like this model in red, blue or black?"
12. "The next thing you need to do is decide you want us to do the job."
13. "'Rock and Roll' just makes me want to get up and dance."

Neurolinguistics

Part 2







Neurolinguistics

Part 3



INTONATION PATTERNS

In the English Language

The arrows indicate the tone of voice used in the type of sentence. Each **W** stands for a word. Obviously, sentences can have any number of words. The use of three is purely for diagrammatic purposes.

- In order to ask a question in English, the inflection goes up on the last word said.
"Do you have this lampshade in green?"
- A statement has an even tone throughout its delivery.
"The delivery was sent out this morning."
- To give a command, the tone goes down on the last word. *"Do as you're told."*

W> W↑ W = Question

W> W> W = Statement

W> W↓ W = Command

You can also form a sentence in a syntactic pattern in the form of a Question, Statement and Command, while using any of the above tonalities.

N.B. By far, the most powerful syntax in the English Language, is a Questioning Syntax given with a Command Tonality. In the example below, the last two words are delivered in a downward command inflection of the voice, making an apparent question, into an order to 'complete it by four o'clock'. The response to a question given in a Command Tonality is usually, 'Yes'.

"You can finish that by four o'clock, can't you?"



ANSWERS TO THE TEST ON

LINGUISTIC PRESUPPOSITIONS

In the following sentences, identify whether each statement is a presupposition or mind read. Put a 'P' or an 'MR' next to each one:

1. **"I'll get it right the next time I do this."**

- MR a. Last time he did this he failed.
P b. He's done this before.
MR c. He knows the difference between right & wrong.
P d. He can do this (whatever this is).

2. **"My colleagues do this so why can't I?"**

- MR a. He feels that he is treated unfairly.
MR b. He wants to be liked by his colleagues.
P c. This person's colleagues do something he doesn't.
P d. He can do this (whatever this is).

3. **"I won't get this sale if I don't learn how to negotiate better."**

- MR a. He feels like a failure.
MR b. He doesn't know how to negotiate.
P c. He can learn new behaviours.
P d. Getting the sale is connected to his negotiating skills.

4. **"I've got to change."**

- P a. He can change.
MR b. He knows something is wrong.
MR c. If he doesn't change something bad will happen.
MR d. He's a she!

5. **"I have to learn what I need to learn before I can change."**

- P a. There is something he needs to learn.
MR b. He knows there is something wrong.
MR c. He is in control of his life.
P d. His ability to change is connected to him learning something.

LINGUISTIC PRESUPPOSITIONS

ANSWERS CONTINUED

In the following sentences, please state what is presupposed: (N.B. All sentences, without exception, contain Presuppositions of Existence.)

Presuppositions of Existence **Existence** (i.e. the 'things' in the sentence that exist.)

1. "The cat sat on the mat."

Noun Verb Noun (Name)

(Cause-effect) C>E (if...then) **Modal Operator of Necessity**
(i.e. I have to - no choice)

2. "If my brother does that again, then I'll have to ask him to leave."

Existence Existence Ordinal

(Implied by: 'first this happens, next this happens.')

Main presuppositions only now -

Modal Operator of Desirability

3. "Would you like something to drink while you consider making this purchase?"

Time Time

(Verb ending -ing = ongoing process.) [Present Continuous Tense]

Cause - Effect

4. "It was his excellent rapport that made me want the job here."

Adjective C>E (A caused B)

LINGUISTIC PRESUPPOSITIONS

ANSWERS CONTINUED

Modal Operator of Possibility

Time

5. "We might be able to finish building this pond before it gets dark."

Existence

Time Time

Existence

Existence/Time

(Continuous Present Tense [-ing] suggests an ongoing task so presupposes Time is involved.)

C>E (If this had happened, then this would be the result.)

6. "If only I'd learnt to communicate better, I'd have got the promotion."

Exclusive Or

Adverb

(Learnt to communicate better - just that, nothing else.)

(Past Tense of 'To take'. Verb Tenses imply the passage of time.)

Time

7. "It wasn't the first time I'd taken on more than I can handle."

Ordinal

Adverb

8. "Her attention to detail means she is good at sales."

Complex Equivalence

Existence

Modal Operator of Negative Possibility

Existence

9. "Now I could see we had a big problem that wouldn't be easy to solve."

Time

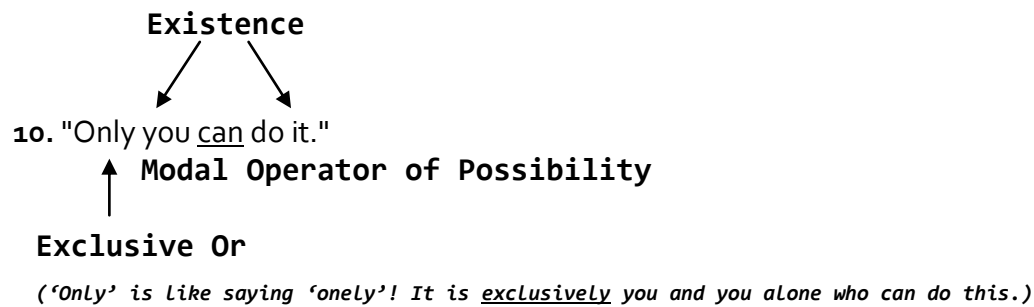
Awareness

Adjective

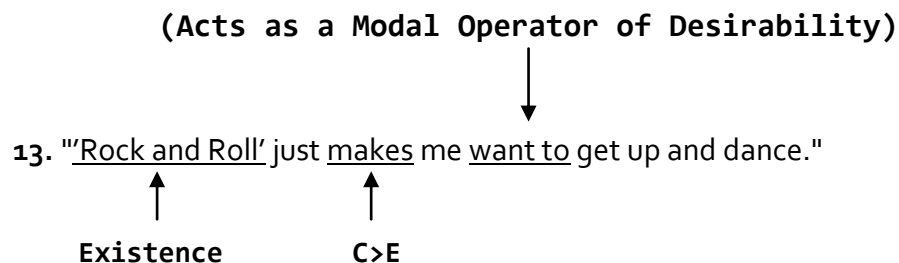
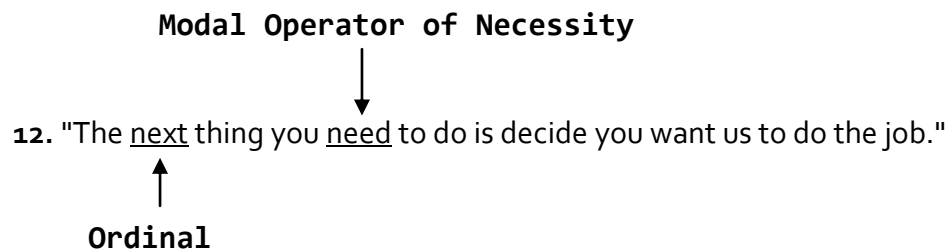
Adverb

LINGUISTIC PRESUPPOSITIONS

ANSWERS CONTINUED



Modal Operator of Desirability



Milton Model



MILTON MODEL

Hypnotic Language Patterns

1. Mind Reading:

This refers to you claiming to know the thoughts or feelings of another, without specifying how you know what they are thinking or feeling.

- "I know that you are wondering..."
- "You're confused I know..."

2. Lost Performative:

This is the name given to a statement that makes a judgement but does not specify who made the judgement in the first place.

- "It makes a lot of sense..."
- "Learning is easy..."

3. Cause & Effect:

The name of a statement that implies that one thing causes another:

"...causes...", "If... then...", "As you... then you...", "Whilst...then...", "...makes..."

- "As you listen to the CDs then you learn more easily."
- "Because you're listening, understanding will follow."
- "Thinking this way will make you feel better."

4. Complex Equivalence:

Where two things are stated as being the same or having the same meaning.

- "and that means..."
- "The more you listen to the CDs, means the more you will learn."

5. Linguistic Presuppositions:

These are the equivalent of 'assumptions' in language.

- "You are learning many things..."
- "And you are easily absorbing all the language patterns."

6. Universal Quantifiers:

Words that have the following characteristics:

- a) Universal generalization and
 - b) No referential index.
 - c) E.g. All, every, never, nobody, always.
- "Every meeting, it's always the same people arguing."
 - "Nobody tells me anything!"

7. Modal Operators:

Words which imply Possibility/Impossibility or Necessity/Negative Necessity or Desirability. They tend to form the rules we have in life and include words like: *will, can, can't, may, must, should, need*.

- "I can't get it right."
- "I shouldn't have done that."
- "Simply because we have to."
- "I'd love to!"

8. Nominalizations:

These are where process words, the verbs, have been 'frozen in time' by making it into a name of something, a noun.

- "It will provide you with new insights and understanding."
- "There's a lack of communication in this place."

9. Unspecified Verbs:

The listener is forced to supply the meaning of the sentence.

Words like: *do, move, change, remember, think, know, understand etc.*

- "...and you can,"
- "I want you to learn."

10. Tag Questions:

This is the addition of a closed question added to the end of a statement, to displace resistance.

- "You can, can't you?"
- "...weren't they?"
- "It was fun, wasn't it?"

11. Lack of Referential Index:

A statement in which it is not clear to whom, specifically, the statement is referring.

- "You can, you know, learn language patterns easily."
- "You know the feeling..."

12. Simple Deletions

Recovering the awareness of experience or sensory input.

- "I'm confused." *About what exactly?*
- "She's nice." *How specifically?*

13. Comparative Deletions: (Unspecified Comparison)

Where a comparison is made and it is not specified as to what, or to whom, the comparison was made.

- "That's the major difference between learning this way."
- "And it's more or less the right thing to do."

14. Pacing Current Experience:

Describing the client's experience, either internal or external, in a way that is undeniable and verifiable to them.

- **"and as you sit there, looking at me, listening to me, (etc.)..."**
- **"As you copy the diagram on the flipchart you..."**

15. Double Binds:

A paradox, where an illusion of choice is created but no matter which option is taken, the outcome is the same.

- **"You're unconscious..... can link all the learning it needs instantaneously, or maybe even quicker than that."**
- **"Will you have your bath before, or after, your goodnight story?"**

16. Conversational Postulate:

The communication has the form of a closed question to which the response is either a yes or a no, which creates the Internal Representation of something you want the client to do. It allows the client to choose to respond or not and avoids authoritarianism.

- **"Do you realize this is something you can do?"**
- **"Will you feel more comfortable doing this without your jacket on?"**

17. Extended Quotes:

Because it is not possible to discern where one quotation leaves off and the next one begins, it distracts the conscious mind by the use of many referential indices.

- **"Last month I bumped into my friend John, who told me that Doug had gone on a training with Richard who said..."**

18. Selectional Restriction Violation:

A sentence, which is not well formed, in that it gives human characteristics, such as feelings, to inanimate objects.

- **"The budget dictated that they had to complete it in a single day."**
- **"The car knew its way home."**

19. Ambiguities:

- a) **Phonological:** Where two words sound the same yet have different meanings.

Here/Hear/Ear

Right/Rite/Write/Wright

There/Their/They're

Knows/Nose

To/Too/Two

No/Know

- **"I know the rite Wright uses to write right, but no, I don't know the right rite for you to write right!"**

b) **Syntactic:** Where the function (syntactic) of a word cannot be immediately determined from the immediate context.

- **"Hypnotising hypnotists can be difficult."** (Are the hypnotists difficult to hypnotise, or is it that they are hypnotising others here?)
- **"They are visiting relatives."** (Have 'they' gone out to visit their relatives, or are *they* the relatives visiting here?)
- **"Running water."** (Can water run?)

c) **Scope:** Where it is difficult to work out which portion of a sentence a word applies.

- **"Speaking to you as a parent..."** (Am I the parent referred to, or is it you, or both of us?)
- **"The old men and women..."** (Are the women old too or is just the men?)
- **"The weight of your hands and feet..."** (To which are you referring, or is it both?)

d) **Punctuation:**

- *Run on sentences:*

- **"It's time to look at your watch how quickly you can change."**

- *Pause at improper places.*

- **"Imagine seeing the staircase...as you go into trance."**

- *Incomplete sentences: The sentence is left unfinished*

- **"I know that you are wondering. . ."**

20. Utilisation:

Utilise everything that happens or is said, by mentioning what is verifiable and using the speaker's language.

Person says: ***"I'm not convinced."***

Response: ***"That's right, you're not convinced yet and that's because you haven't yet done the one exercise that will have you totally and absolutely convinced."***

OR in another example a trainer uses light streaming into the room to induce a trance:

Trainer: ***"Notice how the shaft of light from the window lightens the room as you become more comfortable, lighter and lighter..."***

21. a) Embedded Commands:

These are orders/directives, that are 'embedded' within the sentence that instruct or direct a person to do something. Effectively, this is a double message which sends one message to the conscious mind and another message to the unconscious mind.

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

22. b) Embedded Questions:

This is a sentence with a question included to which an overt reply is neither required nor expected.

- **"I wonder whether you know which hand will rise first."**
- **"If you were to know when...are you going into trance..."**

23. Analogue Marking:

Marking out a part of a sentence verbally with pauses or emphasis, or non-verbally with gestures.

- **"You can... go into trance... nowwww!"**
- **"Will you ...let your eyelids close..."**

Putting it all together:

"I know that you are wondering... and it's a good thing to wonder... because ... that means...it makes sense...doesn't it...you are learning many things...I know you know...you know...it makes a lot of sense because I can see it in your eyes and that means you are changing many things on every level, all the time, simply because you may; one can, you know, ...create new learnings, new insights, because you knew you're new... and you can, can't you? It's good to know people can...you know...that's the major difference between learning this way and as you sit there, looking at your manual, listening to me on your CD you're unconscious.....can make all the integrations it needs instantaneously or maybe even quicker than that. Do you realize this is something you can do? I...remember several years ago, being at a seminar the trainer mentioned that a friend of his had worked with Milton and his client had said that his budget dictated that he had to change in just one session and he said that's right....write the right amount on the check it's OK with your unconscious knows that hypnotizing hypnotists can be difficult so speaking to you as someone who knows it can be easy...does it. Do you feel this... is something you understand...can you not?"

MILTON EXAMPLES

1. Mind Reading:

I know you are curious...

I know that you're learning a lot in today's sessions.

I'm in no doubt that you're fully aware, (aren't you?)

I know you are thinking about things...

I'm sure you feel good now.

I bet you're better at this than you thought you were.

I can see that you're happy.

I can tell that you know a lot about this.

I knew you were curious how quickly you would master this.

I understand that you can learn quickly.

Now add your own examples:

2. Lost Performative:

It's good to recall all the times you were successful.

It is important to be able to remember things easily.

It's good to study hard.

It's fantastic that you can change so easily.

It's best to add some of your own examples here now.

Learning is easy...

...and it's good to be that way.

That's right.

Now add your own examples:

3. Cause & Effect:

(Note: Embedded commands are in italics.)

If I help you on this bit, then *you'll learn this easily*.

Don't *sit in the comfy chair*, unless you want to *go into trance*.

Each breath will make you *become more relaxed*.

As you *listen closely*, you will *learn faster*.

Because you have completed the pre-study, you are going to *learn NLP easily*.

Since you're reading these examples, you can *think of several more in a short space of time*.

Now add your own examples:

4. Complex Equivalence:

The more you study, the more you learn.

Sitting here quietly means that you are going inside.

Reading this manual means that you are learning.

That's a brilliant question which means you already understand this.

Taking a deep inbreath means you are going even more deeply into trance.

Having got this far means you can write more examples of this pattern.

Now add your own examples:

5. Presuppositions:

Being an intelligent person you will be able to learn this easily.

And I bet you can do this even better.

Have you noticed how much you're learning?

People are changing all the time.

I don't know if you'll feel more relaxed before or after you close your eyes.

Have you noticed how easily you learn language patterns.

Now add your own examples:

6. Universal Quantifiers:

Nobody's perfect.

All day, every day, it's the same thing!

Everything you have learned will be useful at some point.

After all you have learned from listening to the accompanying CDs.

It's all good.

All you know is available to you somewhere in your unconscious.

You can never learn everything about a subject.

Every day brings new opportunities.

Now add your own examples:

7. Modal Operators (of Possibility or Necessity):

You should push the boundaries if you want to be the best you can.

You could learn this now, easily.

You must seize the day.

You must be ready by now.

It's possible to change overnight.

You can learn this.

You need to be dressed smartly for the interview.

Now add your own examples:

8. Nominalisations:

It'll provide you with new learnings.

You can trust in the process to get the required result.

Accessing your inner knowledge will give you greater understanding.

Allow yourself to notice the new feelings.

There's a lack of communication in this department.

My relationship isn't working.

I could do with some help here.

I just don't seem to have any motivation.

Now add your own examples:

9. Unspecified Verb:

I was wondering.

If you knew.

Just let go.

You'll be sorry if you don't.

She hurt me.

Now add your own examples:

10. Tag Question:

Didn't you?

Isn't it?

Have you?

Will you?

Won't you?

Haven't you?

Don't you now?

Don't you think?

Now add your own examples: (Whole sentences will help you here.)

11. Lack of Referential Index:

People can learn.

One can easily see.

A person can, you know. . . .

It puts people through changes.

Everyone knows.

Now add your own examples:

12. Comparative Deletions:

You will enjoy it more.

You're doing better now.

You're going deeper and deeper. . . .

Sooner or later you will understand.

This is more or less the right time.

You're a better person than you were before.

The difference between these CDs is that they teach you NLP more easily.

Now add your own examples:

13. Pacing Current Experience:

You hear my voice.
and you're sitting here.
As you notice each blink.
As you continue breathing. . . .
and as you breathe in. . . and out.

Now add your own examples:

14. Double Binds:

Do you want to begin now, or later?

As you dream, or upon awakening. . . .

Would you like to buy the car now, or test-drive it first?

Would you rather do that before or after your meeting?

You can go into a light trance, a medium trance, a deep trance or you might not even notice the trance at all. Any is fine.

Now add your own examples:

15. Conversational Postulate:

Can you reach that level now?

Would it be all right to feel good?

Do you know that you know it already?

Could you open your mind for a moment?

Does this sound like it will work for you?

Now add your own examples:

16. Extended Quotes:

Last year, I met a woman who said she knew a student
who had mentioned
that his mother told him. . . .
that David said in a training seven years ago,
that he'd heard a story about when
Richard Bandler was quoting
Virginia Satir, who used to say that...

Now add your own examples:

17. Selectional Restriction Violation:

The walls have ears.

That nail hurt my tyre.

What did your actions say to you?

My car loves to go fast.

The recession dictates that we go carefully with expansion.

Now add your own examples:

18. Ambiguities:

a) Phonological Ambiguities:

You're / Your

There / Their/ They're

Here / Here

Son / Sun

Red/Read

Write/Right/Rite

I / Eye

Weight / Wait

Insecurity / In security

Now add your own examples:

b) Syntactic Ambiguities:

Hypnotizing hypnotists can be tricky.

Selling salesmen can be hard work.

Fascinating people can be difficult.

They were auditing accountants.

Now add your own examples:

c) Scope Ambiguities:

Your deep breathing and trance. . . .
The smiling men and women.
The disturbing thoughts and noises.
Speaking to you as a child.

Now add your own examples:

d) Punctuation Ambiguities (a run-on sentence):

Let me take your hand me the pen.

I was looking for my tie. . . into this thought.

If you hear any ambiguities, it's all right to write them right here.

I'm just making sure you can hear you are ready to learn easily.

Now add your own examples:

19. Utilisation:

Person: "I don't think I understand this."

Practitioner: "That's right, you don't understand this yet and that's because I haven't told you the one thing you need to totally get it."

Practitioner: "Are you in a trance?"

Person: "I don't think so."

Practitioner: "That's right. You don't think so and that's because you are evaluating trance with your conscious mind and it's.....your unconscious.....mind you've gone into a trance with."

Now add your own examples:

THE MILTON MODEL

WRITE A SCRIPT

**Have a go at writing your own Milton Model Script
using the previous pages to guide you**

TRANSFORMATIONAL METAPHORS

1. Gather information:

- a) What's the problem?
- b) What do you want instead?
- c) What stops you having it now?
- d) What's most important to you?
- e) What do you most enjoy?
- f) What hobbies do you have?

2. Lateral Chunking

- a) What is this an example of?
- b) What are other examples of this?

3. **Create a bridge from the Present State to the Desired State in a way that there is no conscious connection.** By taking the person's Present State and Desired State and using the information about them, create a story, a metaphor that moves from something that stands for/symbolises their Present State and through a series of happenings, ends at the Desired State, however that is symbolised, having the person as the main character.

Listen to the Audio recordings Module 8 on 'Transformational Metaphors' for a detailed guide to the process of creating metaphors.

4. Deliver the metaphor. (Tell the story!)

Meta Model



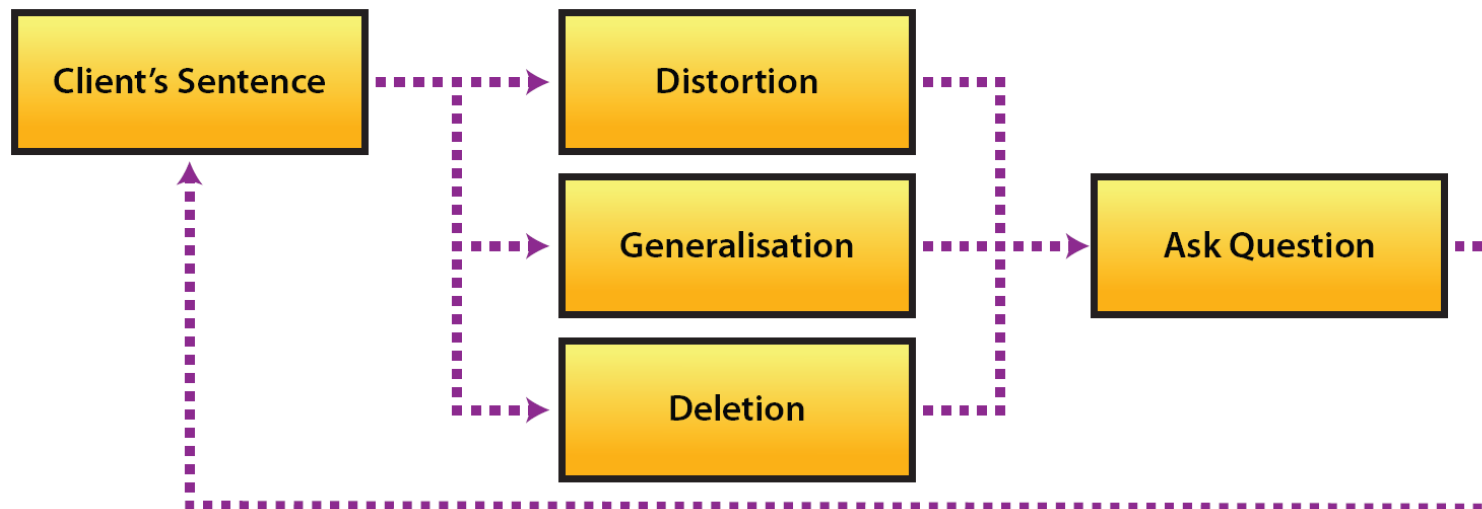
MAKING THE META MODEL WORK

1. Rapport.

2. 'Softening frames,' such as the examples below, are introductory phrases intended to 'soften' the interrogatory impact of some Meta Model questions.

- I'm wondering... where did you get that from?
- I'm wondering... Who says?
- That's interesting... and who is that specifically?
- I'm curious... what stops you?

3. Questioning:



THE META MODEL - DISTORTIONS

1. Mind Reading: (Knowing Someone's Internal State) e.g. "She doesn't like me."	How do you know she doesn't like you?	Recover source of information.
2. Lost Performative: (Value Judgements - Person doing the Judging is left out) e.g. "It's bad to be dishonest."	(Gather evidence) Who says it's bad? According to whom? How do you know it's bad?	Recover source of belief. Recover performative. Recover belief strategy.
3. Cause - Effect: (A>B) (Where cause is wrongly put outside self) e.g. "He makes me mad."	How does what he's doing cause you to choose to feel mad? (Counter e.g. or How specifically?)	Recover choice.
4. Complex Equivalence: (A=B) (Two experiences are interpreted as being synonymous) e.g. "She's always yelling at me, she doesn't like me."	How does her yelling mean she ...? Have you ever yelled at someone you liked?	Recover CEq. Counter example.

5. Presuppositions: 3 Presuppositions: 1. I suffer. 2. My husband acts in some way. 3. My husband doesn't know I suffer. e.g. "If my husband knew how much I suffered, he wouldn't do that."	1. How do you choose to suffer? 2. How is he reacting? 3. How do you know he doesn't know?	Specify choice and verb. Specify what he does. Recover internal rep and CEq.
--	--	---

THE META MODEL - GENERALISATIONS

6. Universal Quantifiers: (All, every, never, everyone, no one etc). e.g. "He never talks to me."	(Find counter examples) Never? What would happen if he did?	Recover counter. Example - effects outcome.
7. Modal Operators: a) Modal Operators of Necessity (Required) (Should, shouldn't, must, must not, have to, need to, it is necessary) e.g. "I have to work hard." b) Modal Operators of Possibility (or Impossibility) (Can/can't, will/won't, may/may not, possible/impossible). e.g. "I can't stop smoking."	a) What would happen if you didn't? (What wouldn't happen if you didn't? - or also: "or?") b) What prevents you? (What would happen if you did?)	Recover effects, outcome. Recover causes.

THE META MODEL - DELETIONS

8. Nominalisations: (Process words, verbs, that have been turned into nouns) e.g. "We have a problem with our communication."	Who's communicating what to whom? How would you like to communicate?	Turn back into a process recover deletion, and referential index. Process + specify verb.
9. Unspecified Verbs: e.g. "He rejected me."	How specifically did he reject you?	Specify the verb.
10. Comparative Deletions: e.g. "That's expensive!"	Compared to what?	Recovers comparison.

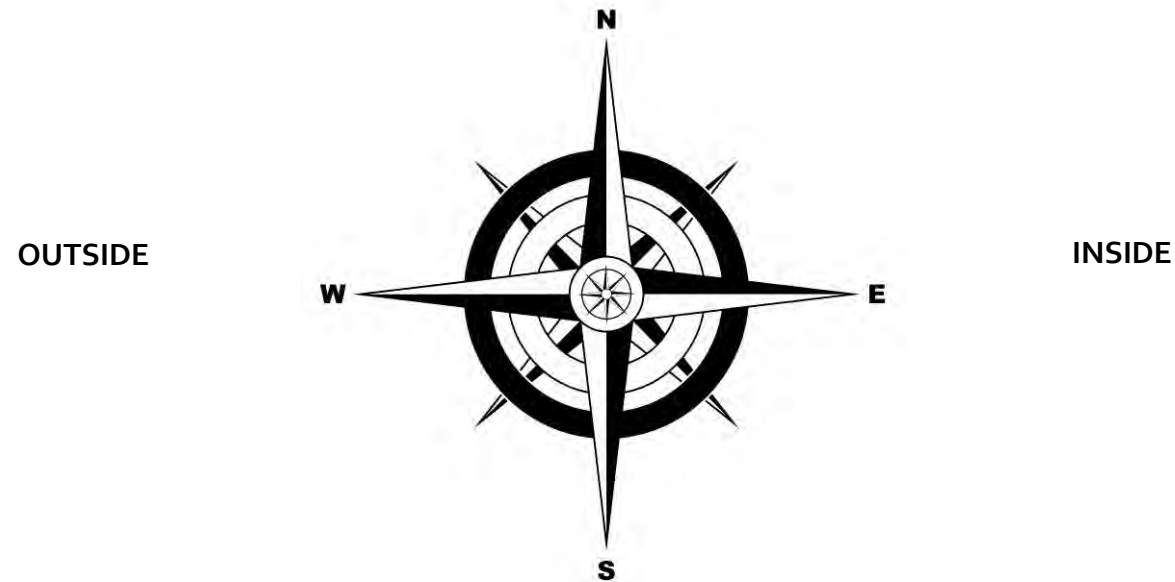
THE META MODEL

Generalisations

Abstractions

Conclusions

Summaries



'Video Description'

UTILISING THE META MODEL

OUTSIDE THEIR MAP

INSIDE THEIR MAP

Lost Performative	Presuppositions	Mind Reading
Whose mapping?	What is presupposed as real/existent?	How do they know? (that this map = territory?)
(Universal) Quantifiers	Modal Operators	Cause & Effect
What is the scope of the mapping?	What are the qualities of Necessity/Possibility/Desirability between contingent elements of the map?	How does the implied causal logic work?
Nominalisations	Predicates	Complex Equivalence
What processes have been 'frozen' and labeled?	Time and Space	What behaviours, actions, feelings etc. have been made synonymous?
Comparative Deletions	Sensory	Lack of Referential Index
What is the basis for comparison or drawing a distinction?		Who or what, specifically, isn't represented?
Non- Referring Nouns		Unspecified Verbs
Who or what are the people, places and things specifically?		How much more detail is there regarding the verb?

With thanks to Michael Breen.

META MODEL (Rough & Ready)

OUTSIDE THEIR MAP

INSIDE THEIR MAP

Lost Performative

According to whom?
Where did you get that from?
Who says?

Presuppositions

Mind Reading

How do you know?

(Universal) Quantifiers

All? Every? Never? Always?

Modal Operators

What would happen if you did?
What stops you?

Cause & Effect

How does X cause Y?

Nominalisations

Change the noun into the verb form. E.g.
'Relationship' to 'Relating'.

Predicates

Time and Space

Complex Equivalence

How does X mean (or =) Y?

Comparative Deletions

Compared to what?

Sensory

Lack of Referential Index

Who or what, specifically?

Non- Referring Nouns

Who or what, specifically?

Unspecified Verbs

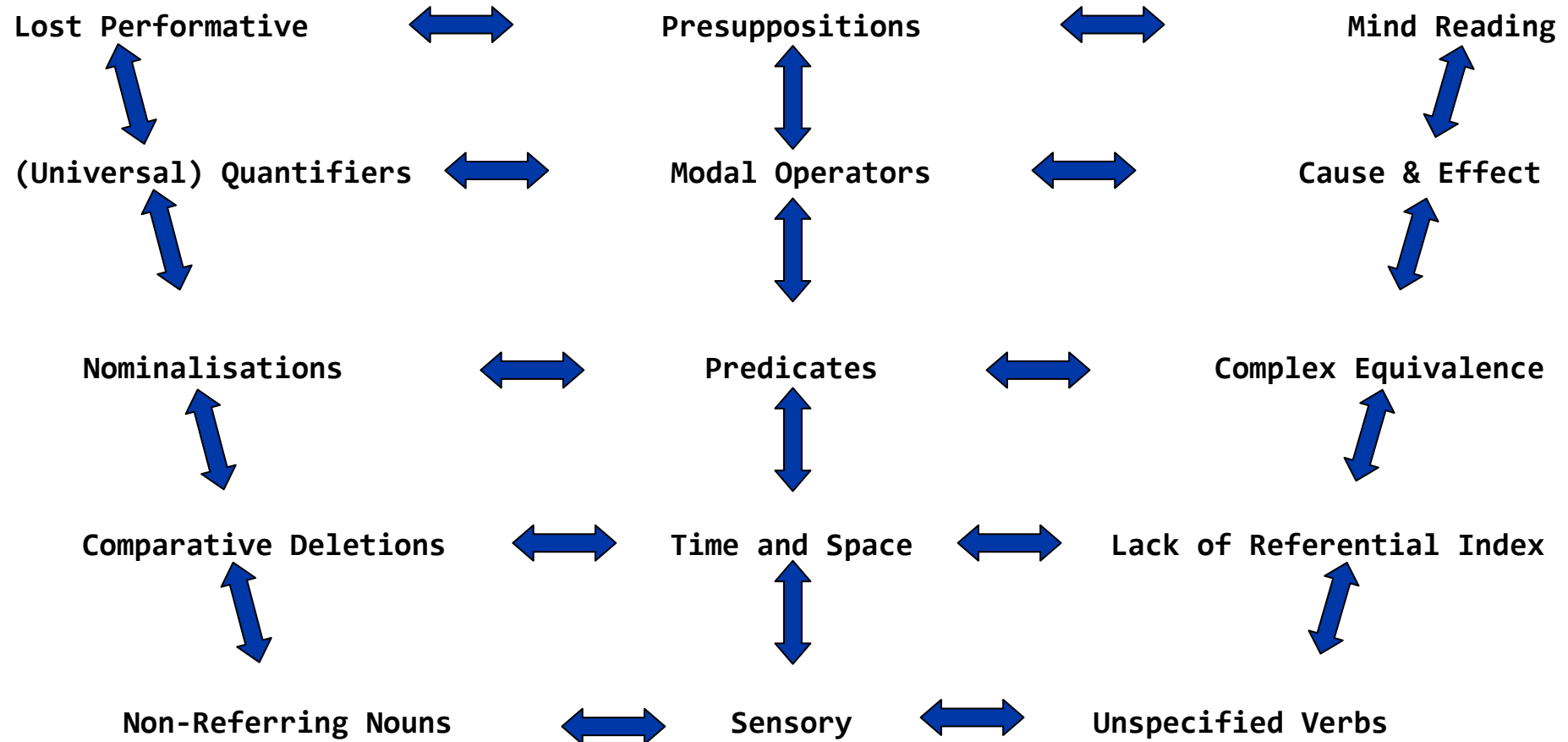
How specifically?

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THE META MODEL

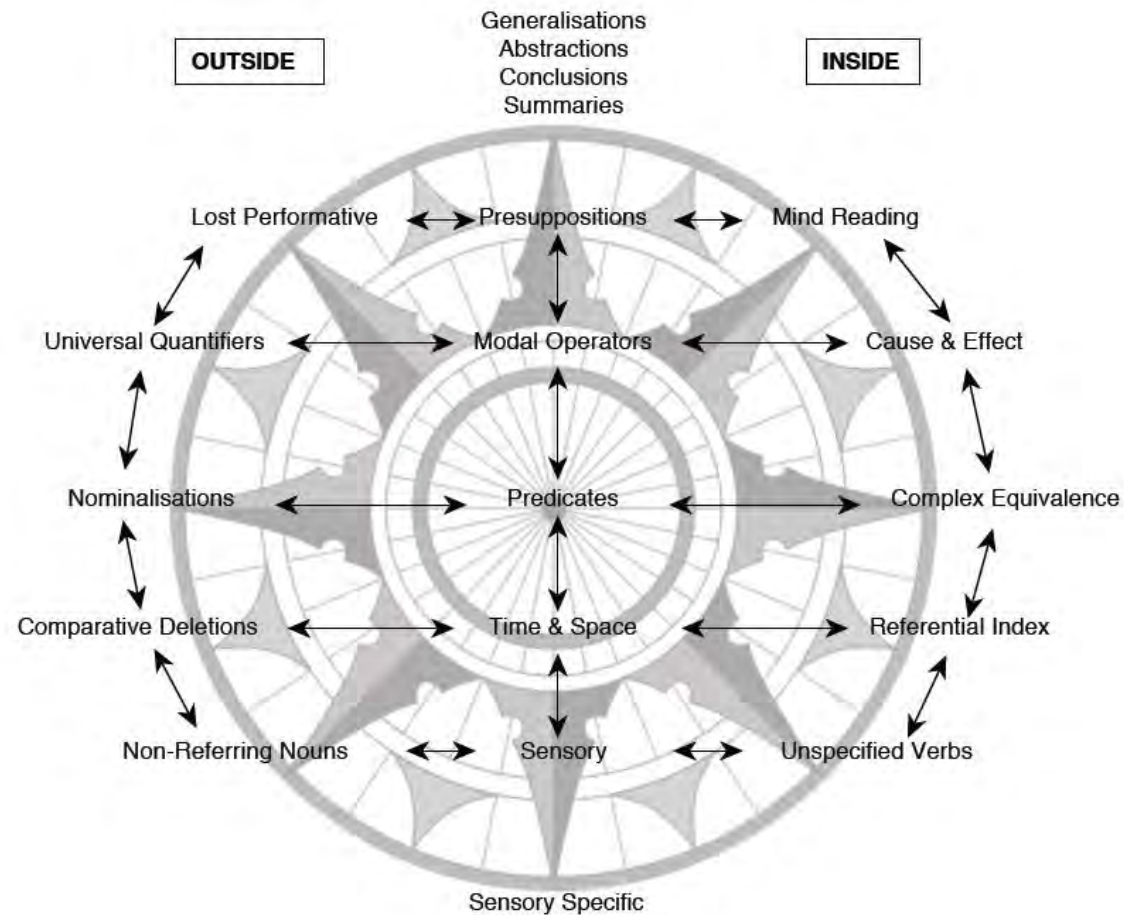
OUTSIDE

INSIDE



With thanks to Michael Breen.

THE META MODEL COMPASS



With thanks to Michael Breen.

Meta Model

Continued



META MODEL EXAMPLES

1. Mind Reading

People think I'm boring.

How do you know that people think you are boring?

I know you must think I'm a bit slow.

How do you know I must think you are a bit slow?

2. Cause & Effect (X Causes Y)

She makes me so angry.

How does what she is doing make you so angry?

How does she make you so angry?

3. Complex Equivalence:

Everyone hates me. No-one talks to me.

How does no-one talking to you mean that everyone hates you?

Do you ever not talk to people you like?

4. Lost Performative:

This is by far the easiest way to do it.

Easiest according to whom?

He's not a very nice chap.

Who says?

5. Universal Quantifiers:

You never listen to me.

Never?

I always make a mess of things in the end.

So there's never been one time when you didn't make a mess of things?

6. Nominalisations

I lack motivation.

How would you like to be motivated?

How would you know if you were motivated?

What would you like to be motivating yourself to do?

I need some help here.

How would you like to be helped?

What does help mean to you?

7. Modal Operators:

I can't do this.

What stops you?

I shouldn't do it really.

What would happen if you did?

8. Simple Deletions

I'm puzzled.

What are you puzzled about?

I like him.

What about him do you like?

9. Comparative Deletions:

That's a better idea.

Compared to what?

10. Lack of Referential Index

This is easy to learn.

What, specifically, is easy to learn?

Everyone is essentially, a learner.

What, specifically, is a learner?

11. Unspecified Verbs:

She lashed out at me.

How, specifically, did she lash out at you?

I'm totally confused now.

How, specifically, are you confused?

12. Non-Referring Nouns

Politicians are crooks.

All politicians?

TEMPORAL & SPATIAL PREDICATES

Temporal & Spatial Predicates

The following predicates shift the submodalities of Space

The following predicates shift the submodalities of space:

above all	distance	missing
across	double	move
against	down	on to
along with	drop	open
amidst	duplicate	out of
among	expand	outside of
apart from	extend	overlap
a part of	fade away	pop up
around	flicker	put aside
aside from	forward	replace with
behind	front	shrink it down
below	go back	shrivel it up
beside	go behind	side by side
between	go by	somewhere off to one side
beyond	halt	split
bigger	immense	spread out
bottom	in place of	stop
closer	increase	stretch
come up to	inside of	turn inside out
condense	instead of	turn into
continue	into	
disappear	look over	
dissolve	middle	

With thanks to Michael Breen

With thanks to Michael Breen

TEMPORAL & SPATIAL PREDICATES

Temporal & Spatial Predicates

The following predicates shift the submodalities of Time

The following predicates shift the submodalities of time:

abruptly	finally	quickly
accelerate	finish	reoccurrence
after	frequently	repeating
all day long	from now on	short term
already	here, now	since
anytime, now	in due time	soon
as long as	in the future	span
as soon as	instantaneously	speed up
at the same time	last	still
automatically	lately	stop
before	long awaited	successive
beginning	look ahead	suddenly
briefly	look back	the entire time
by the time that	meanwhile	then
cease	moment by moment	thereafter
consecutive	near future	until
continuing	never	wait
continuous	never ending	when
delay	newness	whenever
drag on	next time	while
during	now	yet
elapse	often	
end	past	
endless	perpetually	
every time	prolong	

With thanks to Michael Breen

With thanks to Michael Breen

Strategies



STRATEGIES

The Sequences of Internal Representation Systems

Our behaviour, without exception, is controlled by our internal processing strategies. Every one of us, for example, has a set of strategies peculiar to us for motivating ourselves to get out of bed in the morning. For some it may be an internal clock; for others an external alarm and for others they may hit the 'snooze' button several times, until they feel pressured by a lack of time and/or internal representations of being late for work and getting in trouble!

You will have a strategy for everything you do. Nevertheless, our cultural models do not explicitly teach us the details of strategies that make for success in each situation. This is why we may encounter inconsistent levels of success in different areas of our lives. A person may have very successful strategies for making money for instance, yet fail dismally with the strategies they run for, let's say, personal relationships.

By applying the techniques of NLP, individuals have learned to either, modify existing strategies, or create new ones, that allow them to succeed in achieving their outcomes. Indeed, most strategies can be easily learned or modified to ensure the accomplishment of whatever goal we choose.

The Presuppositions of Strategies

1. ALL behaviour is the result of neurological patterns.
If a neurological pattern occurs then behaviour happens.
2. Any particular neurological pattern is the culmination of two processes:
 - a) Accessing Cues.
 - b) Synaesthesia Patterns, including things such as anchors, associations and transderivational search and overlap.

Note: *Synaesthesia* is where two or more Representational Systems are linked and so are triggered at the same time. E.g. A smell evokes an immediate emotion and image of a particular person.

Transderivational Search is where a person goes inside to find the relevant information they require. They may appear to 'be miles away' during this process.

STRATEGIES - THEORY

Definition:

A strategy is the specific order and sequencing of Internal and External Representations that follow an explicit representation of the intended goal, which should then lead to the accomplishment of the specific outcome. Strategies, if ill-formed, or inappropriate to the context of the outcome, can, of course, fail. Have you ever tried something that failed although it worked in a different context?

The Components:

- **Elicitation:** The first step is to discover the person's Strategy through the process of Elicitation.
- **Utilisation:** Next, utilise the Strategy by feeding back information to the person in the same order and sequence that it was elicited. The test or check is simply that if the Strategy has been elicited correctly, we will get the desired outcome.
- **Change and Design:** The next step is to then be able to change the strategy if a person's Strategy is not getting the desired outcome. If the person doesn't have a Strategy for a certain outcome then a new Strategy can be installed. This requires design.
- **Installation:** Once the modifications of the Strategy have been made, or a new Strategy has been designed, it can be installed and run to check they achieve the desired outcome.

Types of Strategies:

We have Strategies for everything we do including:-

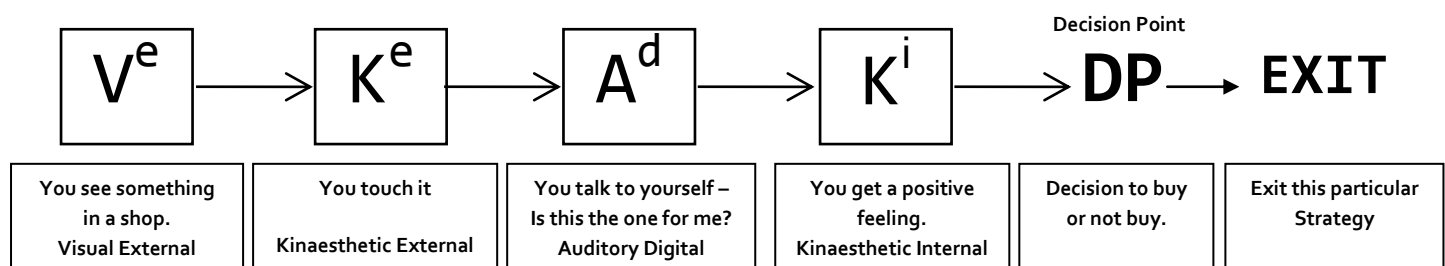
Relaxation
Forgetting
Creativity
Love
Learning
Fun
Attraction
Confidence
Reassurance

Confusion
Remembering
Disease
Decisions
Happiness
Boredom
Getting up
Sales
Going out

Understanding
Sports
Getting dressed
Motivation
Depression
speaking
Health
Wealth
Eating

... and everything else.

In NLP we use a shorthand notation for the order and sequence of a Strategy:-

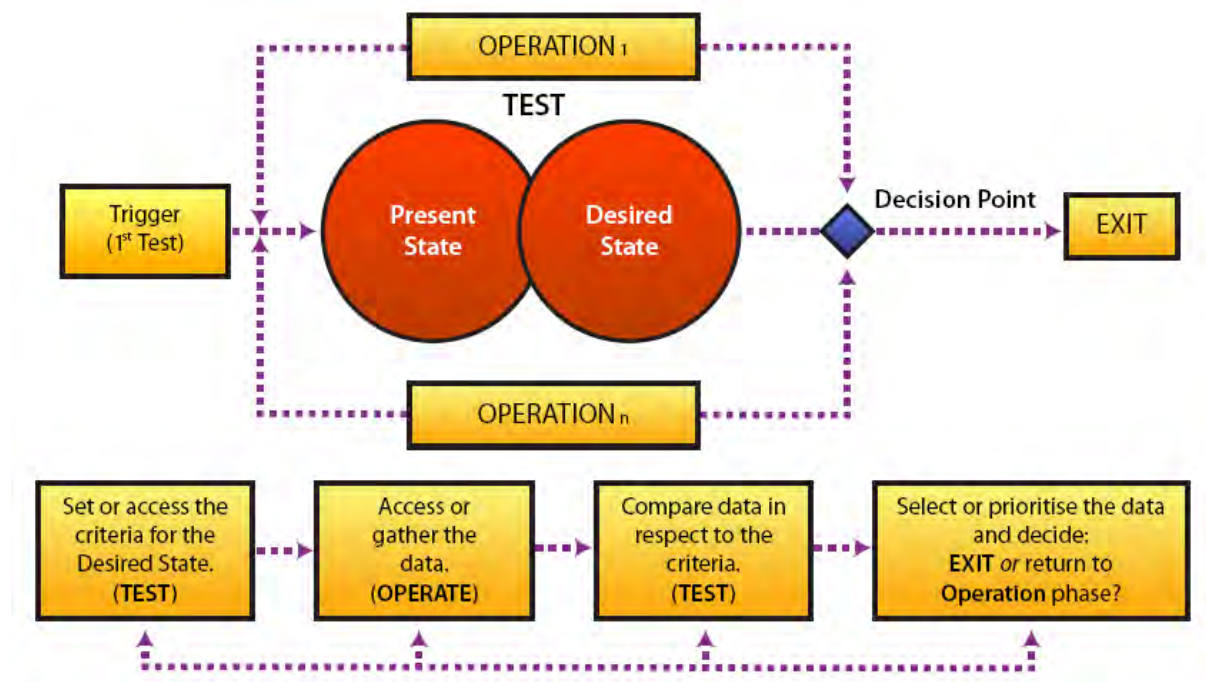


T.O.T.E MODEL OF STRATEGIES

The model known as the TOTE Model was created by three scientists of different disciplines, George Miller, Eugene Galanter & Karl H Pribram. It first appeared in their book 'Plans and the Structure of Behaviour', published in 1960.

T.O.T.E. stands for Test, Operate, Test, Exit, a sequence based on computer modelling.

Expanded T.O.T.E. Model of Strategies



1. The first **Test** is a cue or **Trigger** that begins the Strategy. It establishes the criteria “fed forward” and is used as a standard of comparison for the second test.
2. The **Operation** accesses data by remembering, creating, or gathering the information required by the Strategy from the internal or external world.
3. The second **Test** is a comparison of some aspect of the accessed data with the criteria established by the first test. The two things compared must be represented in the same Representation System.
4. The **Exit**, (a.k.a.) Decision Point, or Choice Point, is a representation of the results of the test. If there is a match, the Strategy exits. If there is a mismatch, the Strategy recycles.
5. The Strategy may recycle by:
 - Changing the outcome or redirecting the Strategy.
 - Adjusting the Criteria, Chunking Laterally or Reorienting.
 - Refining or further specifying the outcome.
 - Accessing more data.

STRATEGIES

The elements of a Strategy:

Visual External - Remembered Internal -Constructed/Imagined	Auditory External - Remembered Internal - Constructed/Imagined
Auditory Digital Self-Talk	Kinesthetic External - Tactile Internal - Proprioceptive Meta – Emotion
Olfactory External - Remembered Internal – Constructed/Imagined	Gustatory External - Remembered Internal – Constructed/Imagined

In order to get the information down quickly enough NLP has created a universal type of 'shorthand'. Simply because your attention needs to be on the person as they run the strategy you are eliciting, we do not have time for lengthy note-taking.

The way that we write down a strategy when working with someone is very straight forward. We use the letters representing the main modalities **V-A-K-O-G** and add **Ad** (Auditory Digital) because self-talk often crops up as a vital part of people's strategies.

Think about the ways that we can run each modality. We can run them internally, so we can remember or construct an image (**V**) in our minds.

To show that that is an internal Visual what letter do you think we might put after it as a superscript? That's right, either an 'i' to show it is *internal* or a letter 'r' to show that it is a *remembered* image. What if the trigger were an external image? Get it? It's pretty straight forward isn't it?

Now then, from what we have just said, what do you think you would do with the other modalities for notation? That's right! You would add exactly the same thing, depending on whether it is internal, external, remembered or constructed.

It is surprisingly common for people to run what is called a Synaesthesia. This is where one modality instantly and simultaneously triggers another modality in the sequence within the strategy.

The most common are V  K. Some prefer to simply write V/K Syn. Whether you keep to the crossed line notation or the shorthand version be consistent and make sure that you know what each symbol means.

Have a look at the examples below and remember- the notations were created to help you write down a strategy, so be gentle with yourself and just get familiar with it and practice noting down parts of strategies when you are chatting to people.

NLP NOTATION

Representational Systems:

Main Representational System	Specifics Written as
Written as Capital Letter	Superscripts or Lower Case
V – Visual (Pictures)	r - remembered t - tonal
A - Auditory (Sounds)	c – constructed d - digital
K - Kinesthetic (Feelings)	
O - Olfactory (Smells)	i - internal
G - Gustatory (Tastes)	e – external

Examples:

Ae - Auditory External	Ai - Auditory Internal
Ar - Auditory Remembered	Ac - Auditory Constructed
Art - Auditory Remembered Tonal	
Aid - Auditory Internal Dialogue	Vc - Visual Constructed
Kr - Remembered Feelings	Vi - Visual Internal
Ke - Tactile Feelings/Sensations	Vr - Visual Remembered

Syntactic Symbols:		-	Leads to
		-	Comparison
		-	Synaesthesia

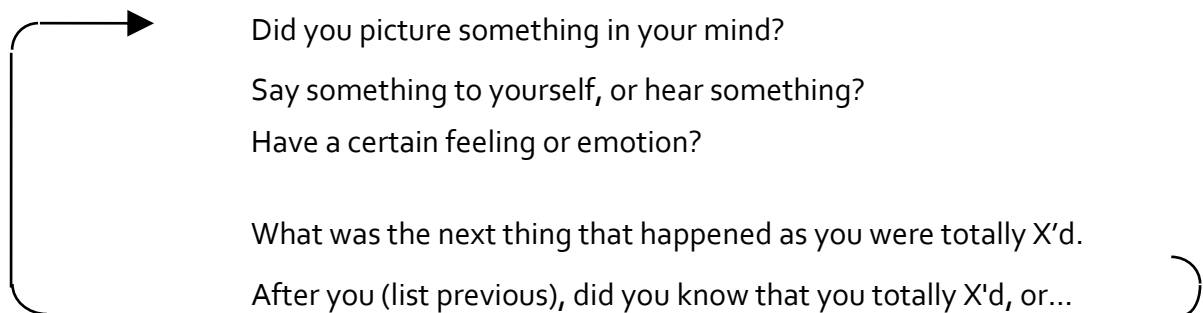
Examples:

<i>Sequence:</i>	
<i>Test:</i>	
<i>Simultaneous Picture + Feeling:</i>	
<i>Saying one thing and feeling another</i>	
<i>Talking about a picture</i>	
<i>Inputting Auditory and</i>	
<i>Visual Simultaneously:</i>	

TEXT FOR FORMAL STRATEGY ELICITATION

Sensory Acuity Required!

1. Can you recall a time when you were totally X'd? (confident/excited/determined etc.)
2. Can you recall a specific time?
3. As you go back to that time now ...
4. **Test :** What was the very first thing that caused you to be totally X'd?
How do you know when to...?
What lets you know it's time to...?
When do you begin...?
 - a) Was it something you saw (or the way someone looked at you?),
 - b) Was it something you heard (or someone's tone of voice?), or
 - c) Was it the touch of someone or something?
 - d) What was the very first thing that caused you to be totally X'd?
5. After you (saw, heard, felt) that, what was the very next thing that happened as you were totally X'd?
6. **Operation:** What happens as you begin?



(Continue until complete.)

7. **Test:** What's the comparison you're making here?
How do you know you've satisfied your criteria?
Repeat as above.
(Continue until complete.)
8. **Exit:** How do you know you've finished?
How do you know (or what lets you know) that you have decided?
What lets you know you're successful at X?
Repeat as above.
(Continue until complete.)

TYPES OF STRATEGIES

Buying Strategies

Strategies are made up of a series of TOTES, mini-strategies if you will.

Motivation:

"How did you know it was time to begin the process of X?"

Decision:

"How did you decide that that was the (___X___) for you?"

Convincer:

To find the person's convincer strategy (a TOTE within the strategy) you can ask about a convincer strategy from something else. It is usually constant.

"How are you convinced someone is competent at what they do?"

- a) Are you automatically convinced?
- b) Do they need to demonstrate their competence a number of times?
 - How many times?
- c) Do they need to demonstrate their competence over a period of time?
 - How long?
- d) Or are you never convinced?

Reassurance:

"How did you know you made a good decision?"

(This nullifies 'buyer's remorse'.)

TYPES OF STRATEGIES

Relationships:

Attraction:

"How do you know someone is attractive?"

Recognizing Attraction:

"How do you know someone finds you attractive?"

Convincer:

"How are you convinced that someone finds you attractive?"

Deep Love:

"In order for you to know that someone deeply loves you is it absolutely necessary for you to:-

V - To be given things, taken places or be looked at in a particular way.

Or A - To hear a particular tone of voice or certain words?

Or K - Be touched or held in a particular way or place?

TYPES OF STRATEGIES

Problems:

Motivation:

"When do you do it?"

"How did you know it was time?"

Process:

"How do you do it?"

"What came next?"

Convincer:

"Same as buying" See above.

Reassurance:

"How do you know this is a problem?"

STRATEGY ELICITATION

1. Decide which Strategy you want to elicit.
2. Ask appropriate Elicitation Questions.
3. Observe and test Eye Accessing Patterns, listen for Predicates and notice Physiology.

DISTINCTIONS

- Eye Accessing Cues: Is the person Normal or Reverse Organised?
- What are the Conscious and Unconscious Steps in the Strategy?
- What is the Appropriate Chunk for this individual to operate from?
- Look out for Synesthesias.
- What is their Lead Representational System e.g. A_r/A_d ?
- What's their Convincer Strategy?
If it is the 'Number of Times' make sure you get the number from them.
- Do you have all the steps that you think makes up the Strategy?
Can you justify each step as necessary?
Are there any 'Loop Backs'? Does the Strategy circle back to a particular point over and over?

Utilising Strategies

$$V_i/V_e \longrightarrow K_e \longrightarrow A_d \longrightarrow K_l$$

"Well Doug, I know you had an idea about what jumper you were looking for and the one you've seen is a good match, you've got a good feel for how comfortable it is from trying it on and it meets your criteria of price, look and whether it matches other clothes in your wardrobe. So do you feel this is the jumper for you?"

NEW BEHAVIOUR GENERATOR

What do you want to be better at?

From Bandler & Grinder

This pattern allows you to create new behaviours and run them through your mind before actually trying them out. You mentally rehearse your future behaviour and so pace yourself into this new future. Future pacing also allows you to do an ecology check.

STEPS: (*Be clear that there is some change you wish to make.*)

- **Eyes: Look down left – Ad**

Talk to yourself. Ask yourself, "What do I want to do differently?"

Say to yourself, "If I could do that, what would it look like?" **As you say this lead yourself into Vc.**

- **Eyes: Look up right – Vc**

See yourself (Dissociated) doing that new behaviour. Notice what happens to your state and the effect upon any other people involved.

- **Eyes: Look down right – K**

Step into the experience and looking through your own eyes (Associated), feel how it is. The kinaesthetic check is a crucial part of your evidence procedure. It enables you to evaluate your new behaviour and make any necessary adjustments.

- **Cycle round at least three times.**

Make any necessary adjustments or modifications. Find some alternatives – you may make changes or add in new pieces – then run them in your mind's eye. Watch what happens (dissociated) and then associate into yourself and check the associated feelings.

- **Future pace.**

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

When satisfied that you have the new behaviour as you wish, run through the future pace procedure at least three times.

Fast Phobia Model

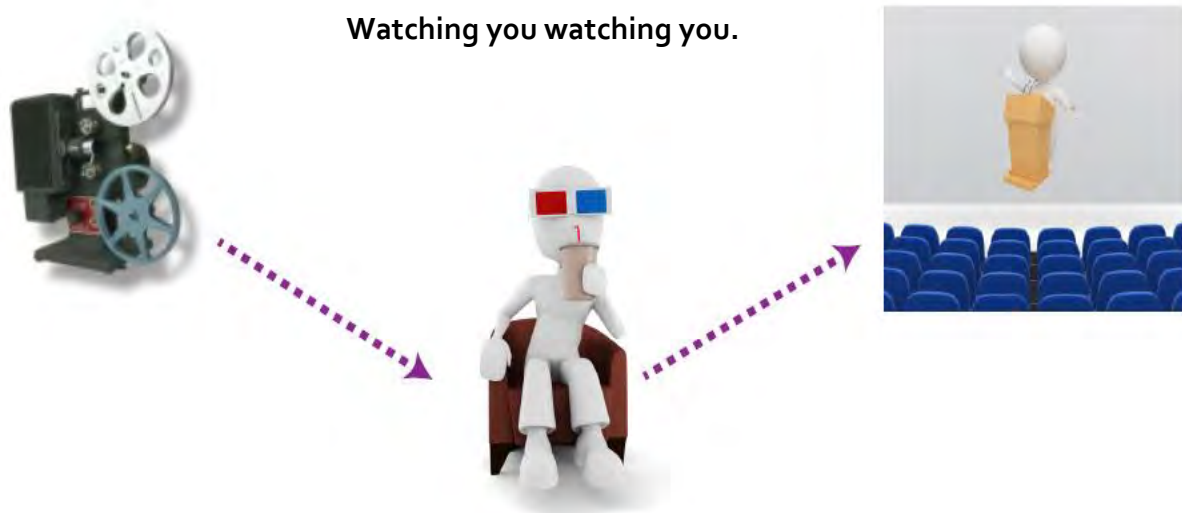


FAST PHOBIA CURE

(After Richard Bandler)

A technique for reducing or ridding oneself of an illogical fear.

1. Establish a resource anchor, a place of safety, stacking positive states if necessary. (After listening to Module 4 Audios, see DVD 'Fast Phobia Cure' and Manual Module 5 'Anchoring', for further clarity.)
2. Acknowledge the person's phobia as proof of their ability to learn quickly and never forget.
3. Have the person imagine they are sitting in the front row of a cinema looking up at a blank screen. Have them imagine themselves in the front row and yet floating out of their body into the projection booth so that they can see, through the thick glass of the projection room, their other self sitting in the cinema's front row looking up at the screen.



4. Have them watch their other self in the front row, watching themselves on the screen, which is showing a typical phobia event personal to them. As they are experiencing their phobic response on the film, have them run the movie forward in black and white.
5. When the movie comes to an end have them white-out or black-out the screen.
6. Have them associate into the movie screen and run the movie at high speed backwards in colour.
7. When they get to the beginning of the movie, white-out or black-out the screen.
8. Repeat steps 4-7 until they can no longer access the negative feeling internally; the Ki has totally gone. (Note: When writing the 'shorthand coding' in NLP, an internal feeling, 'Kinaesthetic internal' is usually written as 'Ki' to differentiate from touch, coded as Ke – Kinaesthetic external.)
9. Test and Future Pace.
10. Check ecology. If necessary use a SWISH pattern to install a new, more appropriate behaviour. (See for the SWISH script.)

Reframing



REFRAMING

Every behaviour and every experience in the world is appropriate, given some context or 'frame'.

A behaviour may not be useful in the present circumstance, but there is a context, a situation, where the same behaviour would be very useful.

Reframing takes the Internal Representation and changes its **Meaning** by *changing* the **Context**. This changes the State and Behaviour **by Separating the Positive Intention from the Behaviour itself**.

Context Reframe

Use with a problem that is expressed as a Comparative Deletion 'too', 'more', 'less', and adverbs and adjectives ending in -er. (He can run faster than me. She's the clever one.)

E.g. "I'm too.....", "He's too.....", "They're too.....", "It's too....."

Process: Think of a different context in which the problem behaviour would have a very different meaning.

Let's use the example where a wilful, headstrong youngster gets in trouble in school.

New Context: When they go out into the world they're less likely to be pushed around because they know their own mind and know what they want.

Meaning Reframe

Use with a problem that is expressed as a Complex Equivalence or a Cause - Effect.

E.g. "Whenever X, I respond Y."

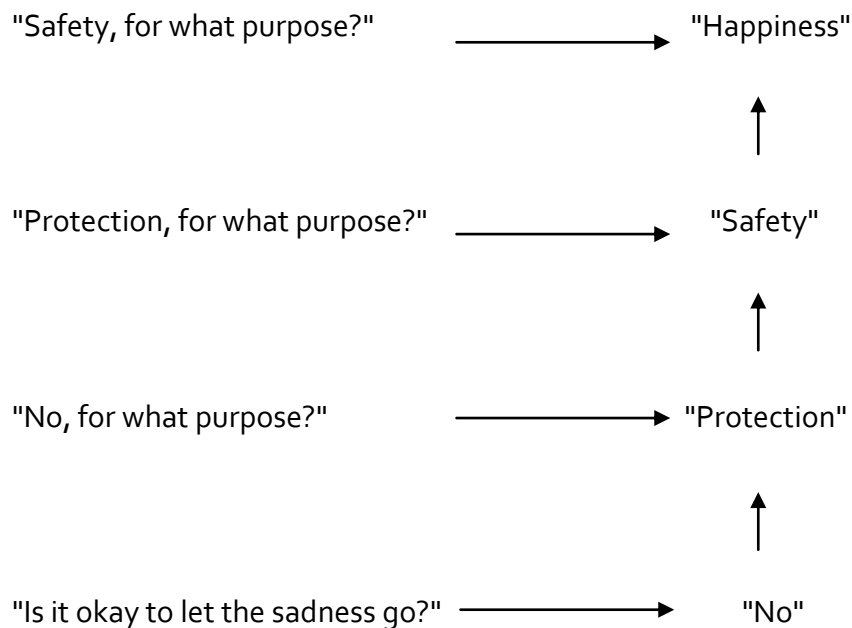
Process: Ask yourself: -

- "What else could X mean?"
- "What other positive value or meaning could this have?"
- "Think of an opposite frame"
- "What hasn't this person noticed in this context which, if they did, would change the meaning?"

REFRAMING THE HIGHEST INTENTION

“A problem is a problem because the behaviour is in conflict with the highest intention of the behaviour”

Applying the premise that ‘all behaviour has a positive intention,’ read through the following example below, starting at the bottom, (“Is it okay to let the sadness go?”). As you chunk up the conflict between the behaviour (feeling sad) and its highest intention to keep the person happy through feeling safe, think about other people’s behaviour and what might be the positive intention behind it.



Six Step Reframe



6 STEP REFRAME

USE THIS WHEN:

- You identify a part that is incongruent with the person's outcome.
By *incongruent* we mean that there is a mismatch between the outcome and a part of them wanting something else. E.g. 'I want a close, loving relationship (Part A) but I'm afraid of being trapped.' (Part B)
- You identify Secondary Gain.
Secondary gain is where an individual has a payback from the problem which sabotages their attempts to change. E.g. Someone who has been ill may not really want to get better quickly because they have the secondary gain of getting lots of love and attention.

THE PROCESS

1. Identify the Unwanted or Problem Behaviour.
2. Establish communication with the Part that is responsible for the Behaviour identified.
 - "Will the Part responsible for X be willing to communicate in consciousness now?"

NOTE : Get Yes - No Signal. This can be a simple nod or shake of the head.

3. Separate the Highest Positive Intention of the Part and acknowledge the Part. (Simply thanking it for communicating consciously will do.)
 - "What is your purpose in doing X? What's the highest positive intention?"
4. Generate new choices for achieving the intention identified in Step 3.
 - "Ask your unconscious mind to search through all your memories and generate at least three alternatives which will completely satisfy the intention.
 - Have the Unconscious provide a Yes/No signal once it has found three options.
5. Check for congruency of the new choices with all other possible choices:
 - "Is the unconscious mind willing to take responsibility for implementing these alternatives in an appropriate context?"
 - If No - go back to Step 4 and create more choices.
 - If Yes - proceed to Step 6.
6. Test and Future Pace.
 - Ask: "Is there any Part of me that objects to any of the new alternatives? If there is a 'Yes' cycle back to Step 2.
 - Thank all the Parts involved. Future pace by taking the person into the future to an episode where the old behaviour would have occurred and notice how it is different now.

Parts Integration

(Visual Squash)



WHAT ARE PARTS?

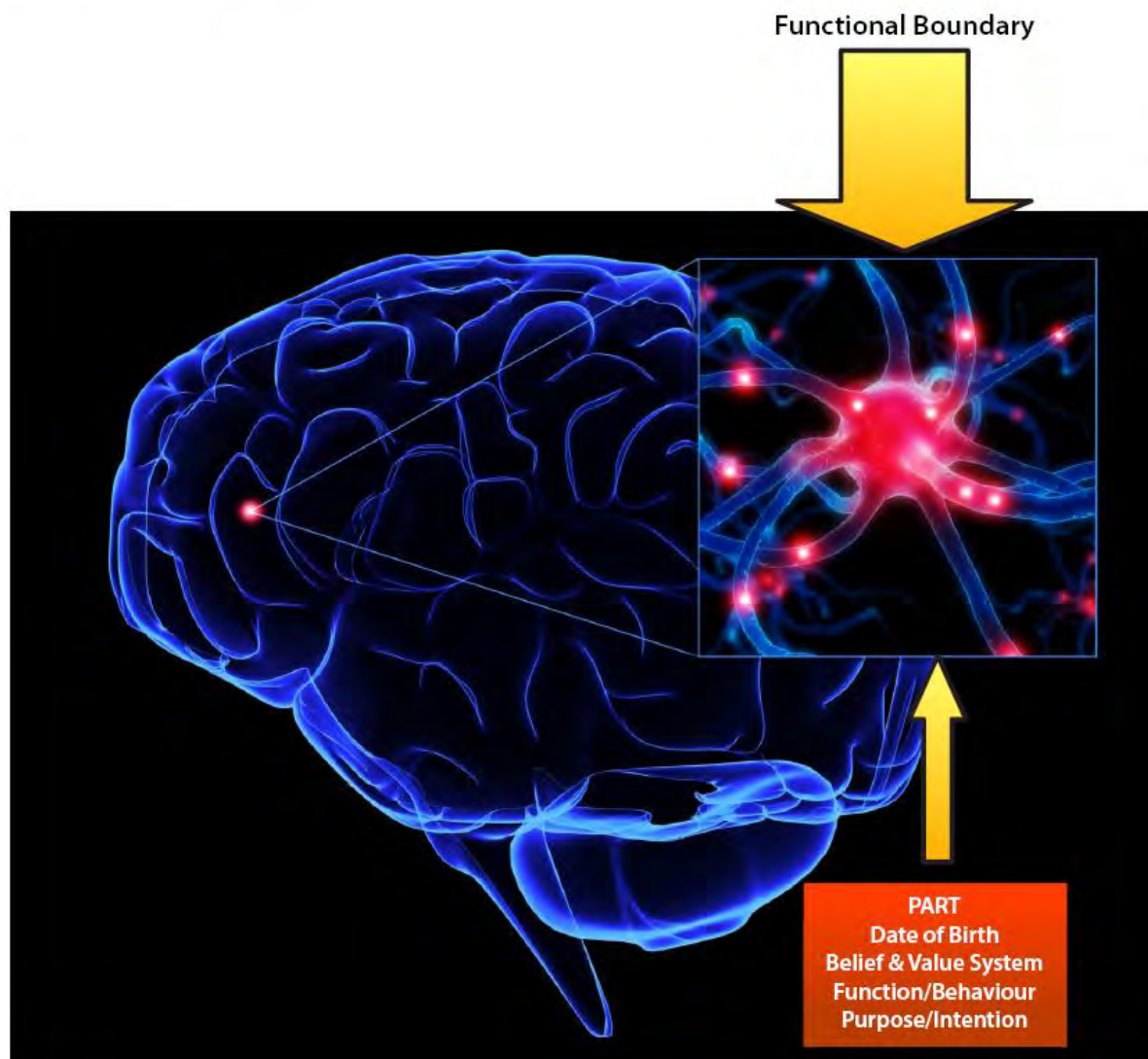
After Richard Bandler

1. Parts, essentially, are a separate 'mini version' of you that operates alongside, but detached from, the rest of 'you'.
2. A Part will have its own intention for you and can exhibit behaviour that seems 'out of character' for you. You hear people say things like, "That really wasn't like me at all. Sorry." Or, "I don't know what came over me."
3. Parts are a 'boundary', a block to our unconscious operating as a whole, aligned entity. They are operationally detached from the rest of the unconscious mind.
4. Parts function with their own Values and Beliefs and these are often at odds with your 'mainstream' Values and Beliefs, hence the conflict and uncharacteristic reactions in certain contexts.
5. They often represent minor personalities and/or significant others from our childhood from the Imprint Period (from birth to about 7 years) and the Modelling Period which follows from about 7 years to 14 years of age.
We can say this because in a Parts Integration process we ask, "Does the Part look like anyone you know?" Invariably it does.
6. The consensus in NLP is largely that Parts are created from Significant Emotional Events (SEE). The event itself does not have to be particularly traumatic, either in retrospect or to an outside view. It merely has to be 'felt intensely' as such at the time, in order to create unconsciously, a Part that will operate to protect the individual *of* that time, whenever it was the SEE occurred.
7. Parts have a 'date of birth' when they were created. Again in Parts Integration we can usually establish the time of creation by simply questioning the Part.
8. Parts are very common, possibly universal and in no way suggest any mental issues. Other factors are needed before multiple Parts become a serious problem for an individual. (See diagram below.)
9. Parts create incongruity in individuals because there is a difference between the 'highest intention' or 'purpose' the Part has for the person and the actual output, the behaviour exhibited, which is at odds with the rest of the unconscious.
10. It is because the Part is not integrated into the larger whole of the unconscious that inner conflict occurs. People may even say, "A part of me wants to do X, but a part of me doesn't." Moreover, they do not know why.
11. To identify a Part, presupposes that an opposite Part exists, its alter-ego.
12. Both these Parts will share the same highest intention for the person. (Safety, Peace etc. and by 'Chunking Up' both Parts, we can uncover the shared purpose of the Parts.
13. Both Parts were once part of a larger whole and once their common highest intention is uncovered the way is open for re-integration into the larger whole.

A PART

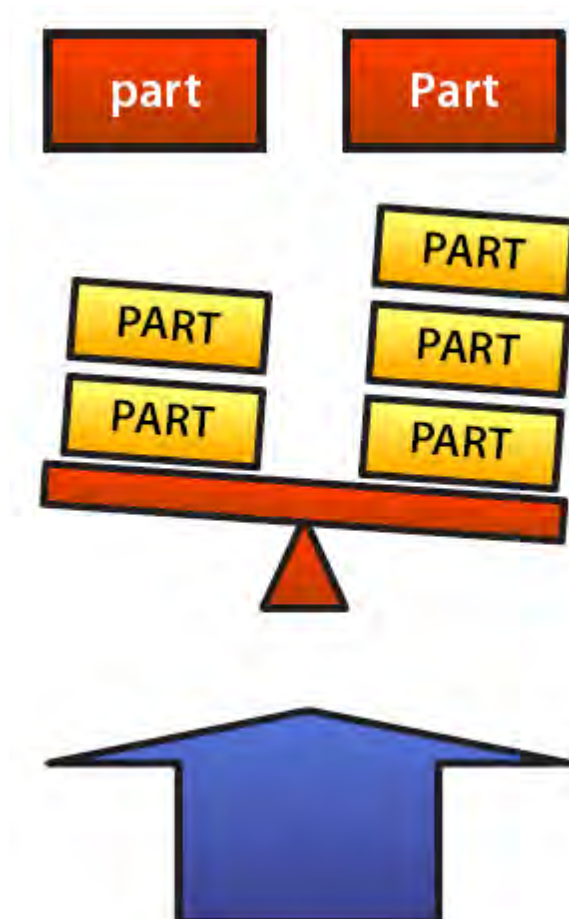
The picture below is to illustrate that a Part is a component of the larger self and the larger whole, the Unconscious Mind, *but it functions* as a detached operator. Following its creation by what it deemed at the time, to be a Significant Emotional Event (SEE), it functions independently and inevitably will come into conflict with the rest of the Unconscious which is operating from different Values and Beliefs.

Whole Nervous System
Entire Unconscious Mind



BOUNDARY CONDITIONS IN THE NERVOUS SYSTEM

↑ {Intensity, Rate of Change, Number of Times, Flexibility of the Nervous System



The intensity of the Parts & the number of Parts created by SEEs, can move individuals from the lowest band of 'curiosity', up, level by level.

It is rare that the intensity and number of Parts causes so much conflict in the individual, that they are unable to function and so move to the most disordered level, requiring professional intervention. Other factors need to be present to have this effect.

Multiple Personality, or Psychiatric Disorders, Physiological Disease.

Part, Phobia, Compulsion or Revulsion

**Negative Anchor, Inefficient Strategy, Away From Value,
Gestalt of Negative Emotions, Limiting Belief or Decision**

"Ooh that was interesting!" "I wonder what that was about?"

Everyone starts out whole.

VISUAL SQUASH – PARTS INTEGRATION

Use when:

Internal Conflict:

"A Part of me wants X, a Part of me wants Y."

"I feel like I'm being pulled part."

"I'm torn in two directions."

"On the one hand X, on the other Y."

"A Part of me says it's not okay."

Incongruent Behaviour:

"I don't know why I did it, it's just not me."

"I don't know why I did it, I wasn't myself."

Sequential Incongruence:

"One minute I'm happy, the next I'm sad and I don't know why?"

Part Time Problems:

Person: "I can't make enough money."

Practitioner: "Are you sure?"

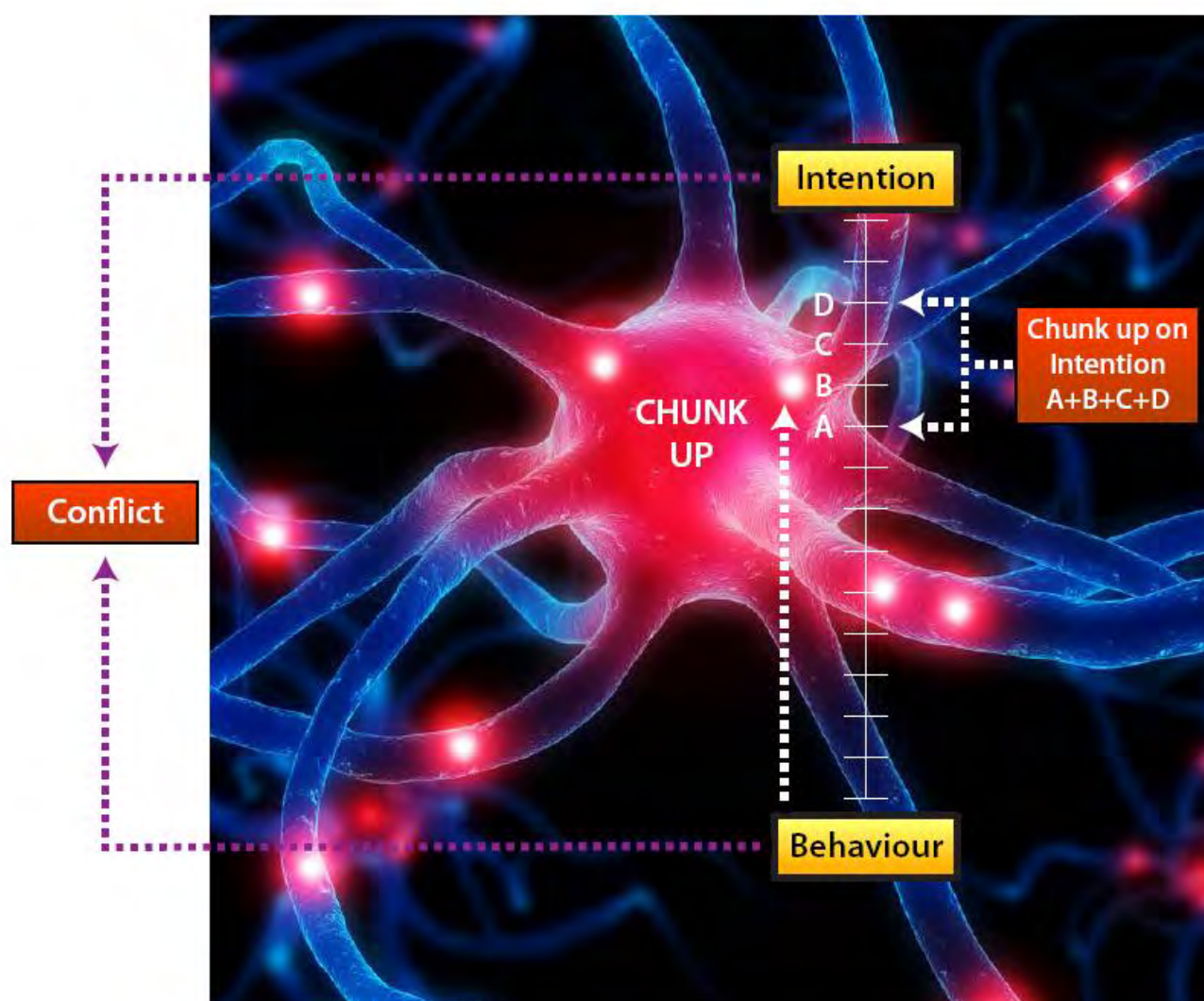
Person: "No. Sometimes I think, 'I can,' sometimes I think, 'I can't!'"

Any Other Incongruence.

VISUAL SQUASH – PARTS INTEGRATION

A process to bring a Part back into the Unconscious as a whole.

A Part and its Counter Part, share a common Highest Intention for the person. We ‘chunk up’ to uncover that highest intention to permit integration, leaving the issue of the conflict- creating behaviour behind.



VISUAL SQUASH – PARTS INTEGRATION

1. **Identify the conflict.** (Make sure you have an obvious Problem Part.)

2. **Bring Problem Part out on hand first.**

"On which hand would that Part like to come out and be present?"

"Would it like to be at the front, middle or back of the hand?"

Thank the Part for co-operating.

3. **Find Part in most conflict.**

"Can you find the Part that is in most conflict with that Part? It's opposite number, the flip side of the coin. Ask it to come out on the other hand. Whereabouts does it want to be?"

4. **Personify each Part.**

"Does that Part look like anyone you recognise, sound like someone you know or feel like someone you are familiar with?"

If person says, "No," respond, "Could it?" Repeat for the other Part.

5. **Separate Problem Part's Intention from its Behaviour.**

"X, for what purpose?"

"What does this do for you?" (Make sure person stays, associated.)

"What is the highest intention in that?"

Important: Keep chunking up with the same questions until the boundary on the Problem Part blows out.

6. **Find the same Highest Intention for the other Part:**

- Same highest intention.
- Different useful behaviour.
- Different useful knowledge and wisdom.
- Remind the Part it was once Part of a larger whole.
- Ask if any other Parts want to join the integration.

7. **Ask the Parts, "Now you both have the same highest intention for this person are you willing to integrate a combined new Part with rest of Unconscious Mind?"** If 'Yes' tell them to "Come together now." Notice how they unconsciously move together. If they move slowly encourage them to, 'Come together now.'

8. **Test and Future Pace.**

"Can you think of an event in the future, an event which if it had happened in the past you'd have experienced your old conflict and notice how it's different now?"

Negotiation Model & Agreement Frame



NEGOTIATION MODEL

Negotiate – The Oxford English Dictionary defines ‘negotiate’ as:

- ‘1. v.i. to confer (with another) with view to compromise or agreement.’*
- ‘2. v.t. to arrange, bring about (desired result), by negotiating.’*

This process is intended to help you facilitate agreement between two other parties, or between yourself and one other party.

The purpose is to drive towards a compromise, a common goal, acceptable to both parties. To reach that purpose the first part of the process is to have all individuals ‘chunk up’ until there is common ground for agreement. (See Chunking – Hierarchy of Ideas.)

More often than not, this will be a Nominalisation.

The second part of the process is then to get each party to ‘chunk down’ only as quickly and as far as the parties can maintain agreement. If disagreement occurs immediately ‘chunk up’ to a previous agreed level.

The Planning Stage:

1. Decide on your outcome. Make it as clear and refined as possible and described in at least the three main Representational Systems, VAK.
2. Create as many options of achieving the outcome as possible. This gives you the flexibility required to establish the most effective and successful path to reach your outcome. By avoiding a fixed position you are escaping the risk of being ‘boxed in’. Make sure you have thought out your upper and lower limits of acceptability within the context.
3. Focus on positive possibilities i.e. What are likely areas of Agreement?
4. Next, identify the ‘problem areas’ and how they might be approached in discussion.
5. Decide on your best acceptable alternative to a full agreement. i.e. What is the lowest level of compromise that you can and will accept?

The Negotiation: Stage 1 – Opening Dialogue

1. Establish Rapport. Rapport is essential and you can be in rapport with someone you dislike.
2. Discuss and agree the basis for negotiation. There has to be a consensus between the parties that there is a basis for negotiation in the first place.
3. Using ‘Act As If’ approach, accept the other negotiator as ‘qualified’.
4. Using ‘Act As If’ approach, determine the other negotiator’s outcome so you have a starting point.

NEGOTIATION MODEL (CONTINUED)

The Negotiation: Stage 2 – Negotiating

1. Clearly state areas of agreement and stay within those borders.
2. As negotiation proceeds subtly Anchor useful states for later utilisation.
3. Clearly state areas that need to be resolved. Identification and clarity on each issue, whether agreed or not, is essential.
4. Search for the other negotiator's outcomes in each area yet to be resolved.
5. Create options that address and honour the parties' outcomes as far as possible.
 - Continually remind of shared outcomes or other common ground.
 - Request their input in creating options; include them in developing possibilities.
 - Get the other party/parties to state, in order of preference, the options created thus far.
 - Emphasise an objective, dissociated assessment for choosing a particular option.
 - Select one option that best serves both parties and begin to close.
 - In closing a deal make sure you include a clear summary of the main points and an Action Plan for implementation, followed by a declaration of first steps.

Main Caveats:

1. Constantly seek the intention behind the behaviour.
2. Drill down – seek the 'root cause'.
3. Avoid counter proposals – acknowledge and validate the proposal offered and seek clarification before negotiation. Never assume you understand completely –The map is not the territory.
4. Anticipate likely objections in advance and work out possible solutions before you meet.
5. Use 1st Person language to avoid accusatory statements.
 - "I'm sorry, I'm not sure I get the full meaning on this point. Would you kindly explain further to help me understand better.
 - Rather than: "Well you didn't explain that very clearly, did you?"
6. Repeat significant expressions accurately to show that you have really heard what has been said.
7. Always begin by stating your reasons first, then explain them in more detail, BEFORE making a proposal.
 - This ensures that it is seen by the other negotiator that they are dealing with a logical, personal interest and commitment to finding a deal, instead of 'just a deal maker'.
 - The reverse order, beginning with a proposal, tends to give the impression of mercenary motivation and even aggression – 'This is what I want, now give it to me!
8. If you hit a 'brick wall' i.e. stuck with no agreement –
 - STOP what you are doing.
 - Generate at least three options for different actions.
 - Select best option and run with it.

AGREEMENT FRAME

The Purpose of The Agreement Frame

- To allow rapport to be maintained with anyone in the face of conflict.
- To provide 'space', a 'safe zone', for the other person to hear your viewpoint. It also gives permission for that person to express their view too.
- The outcome of the Agreement Frame is to persuade the other individual to agree to your model of the world in this given context.

The Oxford English Dictionary defines agreement n. as: mutual understanding; covenant, treaty; (Law) arrangement undertaken by and legally binding on parties; holding of similar opinion; state of being harmonious.



Disagreements usually occur because:

- One or both parties have chunked down into such specific details that they have lost sight of the original intention of the negotiation.

As an office cartoon stated, "When you're up to your neck in alligators, it's difficult to remember your intention was to drain the swamp!"

- Or they hallucinate that the other party neither understands/cares/respects/agrees/(fill in the blank) with their view. That 'invented view' prevents them from being willing to understand/care/respect etc. the opposing party's views.
- Or they simply do not believe their message has been heard.

THE PROCESS OF THE AGREEMENT FRAME

Firstly, the Agreement Frame aims to eliminate three negative auditory anchors that tend to create resistance. When you read them, (given below), think about your response when someone says them to you.

Secondly, the Agreement Frame trains your ear, getting you to listen closely. Listening will help you to find some element (in the opposing person's views,) that you can agree with, a 'way in' to the negotiation process.

The three negative auditory anchors are: 'I understand', 'but' and 'however'.

1. Eliminate: 'I understand.'

The reason for this is simple - No you don't understand.

This is because they have an utterly unique 'take' on the world, as do you. Think how you react when someone says that to you.

What would you say next?

You would probably say something like, 'No you don't! You have no idea how upset I am because...' The person is telling a truth. No matter how empathic we may be we cannot understand how that feeling operates in their neurology.

Replace with: 'I appreciate...' or 'I respect your view' (whatever they say) or 'I agree...'

Never use all three of the above replacement phrases at once! For example:

'I appreciate, respect and agree that your desire to strike is intended to bring to management's attention that you're unhappy with...' That's just a wind-up!

2. Eliminate: 'But' and
3. Eliminate: 'However'

These words negate what went before. 'That's a fair point but...'

'You make a good case, however...'

- Replace 'but' and 'however' with: 'and'
- "I can appreciate your view on this and..."

Perceptual Positions



PERCEPTUAL POSITIONS

Wisdom comes from multiple perspectives.

This process is to help you guide a person to a more resourceful state by exploring the Problem through multiple perspectives.

1. Identify the Problem Scenario/Relationship.
2. 1st Position - Associated in Problem Scenario.
 - How are you behaving? How are you feeling?
 - What do you believe about the situation?
 - What's important to you?
 - What is there for you to learn?
 - How has your perception changed?
3. 2nd Position - Associate into other person/persons.
 - How are you behaving?
 - How are you feeling?
 - What do you believe about the situation?
 - What's important to you?
 - What is there for you to learn?
 - How has your perception changed?
4. 3rd Position - Associate into a fly-on-the-wall/observer position.
 - How are they each behaving?
 - How are they each feeling?
 - What beliefs do they each appear to be using?
 - What's important to each of them?
 - What is there for the observer to learn?
 - How has the observer's perception changed?
5. Come back into yourself bringing the new learnings and perceptions with you.
6. Test and Future Pace.
 - "Can you think of an event in the past, an event which if you'd thought about it previously would have caused you to have your old problem and notice how it's different now?"
 - "Can you think of an event in the future, an event which if it had happened in the past would have caused you to have your old problem and notice how it's different now?"

1st



3rd



2nd



Transformational Metaphors



TRANSFORMATIONAL METAPHORS

Stories to transform

Use the boxes below to jot down notes as you interview the person for whom you are going to create the transformational metaphor.

1. Gather information:

What's the problem?	What do you want instead?	What stops you having it now?
What's most important to you?	What do you most enjoy?	What hobbies do you have?

2. Lateral Chunking
 - a) What is this an example of?
 - b) What are other examples of this?
3. Create a bridge from the Present State to the Desired State in a way that there is no conscious connection.
4. Deliver the metaphor.

Where can NLP be used ?



WHERE CAN NLP BE USED?

With yourself or others, at work, home, or at play!

- NLP IN BUSINESS
- NLP IN SALES
- NLP IN MANAGEMENT
- NLP IN NEGOTIATION
- NLP IN MODELLING EXCELLENCE
- NLP IN PRESENTATIONS
- NLP IN TRAINING
- NLP IN EDUCATION (ALL LEVELS)
- NLP IN COACHING
- NLP IN THERAPY
- NLP IN SELF-DEVELOPMENT
- NLP IN PROFESSIONAL DEVELOPMENT
- NLP IN RELATIONSHIPS (PERSONAL/ PROFESSIONAL)

IN FACT, NLP CAN HELP IN ANY SITUATION THAT INCLUDES HUMAN INTERACTION!

**Call 0845 434 0149 now
to find out how we can
bring the power of NLP
to your business.**