RapidNLP.com presents…

Learn NLP At Home

The Fastest & Easiest Way To Learn The Powerful
Techniques Of Neuro-Linguistic Programming

CONTENTS

WELCOME

Congratulations on deciding to learn the powerful techniques of Nuero-Linguistic Programming!

The Learn NLP At Home program is the fastest and easiest way to gain a strong foundation in the field of NLP. Master NLP Trainer Michael Stevenson originally recorded this program for his NLP Practitioner students through his company Transform Destiny.

We know that you will find this program to be extremely valuable and we hope this course inspires you to come to a live training and take your skills to the next level.

Rapid NLP is committed to helping you get the most out of this course. We are also available for personalized coaching to help you master the material presented in this manual and the accompanying audio CDs.

For Personalized Coaching options you can contact us at:
Email: coaching@rapidnlp.com
Phone: (800) 373-6929 or (213) 341-1590
On The Web: www.RapidNLP.com

When you're done with the CDs and manual, and ready to be certified as a Practitioner, we'll see you at the next live training.

Enjoy!

Tim Tarango MNLP, MTT, MHt
Certified NLP Trainer
Certified TIME Techniques Trainer
Certified Hypnotherapy Trainer

Trainings from Rapid NLP:

4	**Master Trainer** Development Program TIME Master Trainer and Master Trainer of Hypnosis also available	**Higher Conscious Mind**
Assist @ any level	**Assisting Program** Learning about doing trainings by Assisting	
3	**Trainer's Training & Evaluation** 16 Days – Master Prac Required TIME Trainer and Hypnosis Trainer are also available	**Conscious Mind**
2	**MasterPractitioner Training** 15 Days -- Practitioner. Prerequisite Master TIME Techniques™ & Hypnosis Master	
1	**NLP Practitioner Training** 7 Days -- No Prerequisite TIME Techniques™ & Hypnotherapist Cert.	**Unconscious Mind**
	Transform Your Destiny™ 16 Hour Seminar No Prerequisite Learn NLP At Home	

DEFINITION OF NLP

Neuro: The nervous system (the mind), through which our experience is processed via five senses:

- Visual
- Auditory
- Kinesthetic
- Olfactory
- Gustatory

Linguistic: Language and other nonverbal communication systems through which our neural representations are coded, ordered and given meaning. Includes:

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

Programming: The ability to discover and utilize the programs that we run (our communication to ourselves and others) in our neurological systems to achieve our specific and desired outcomes.

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

NLP COMMUNICATION MODEL

FILTERS

DELETE

DISTORT

GENERALIZE

Internal Representation

External Event

Time/Space Matter/Energy

Language

Memories

Decisions

Meta Programs

Values & Beliefs

Attitudes

State

Physiology
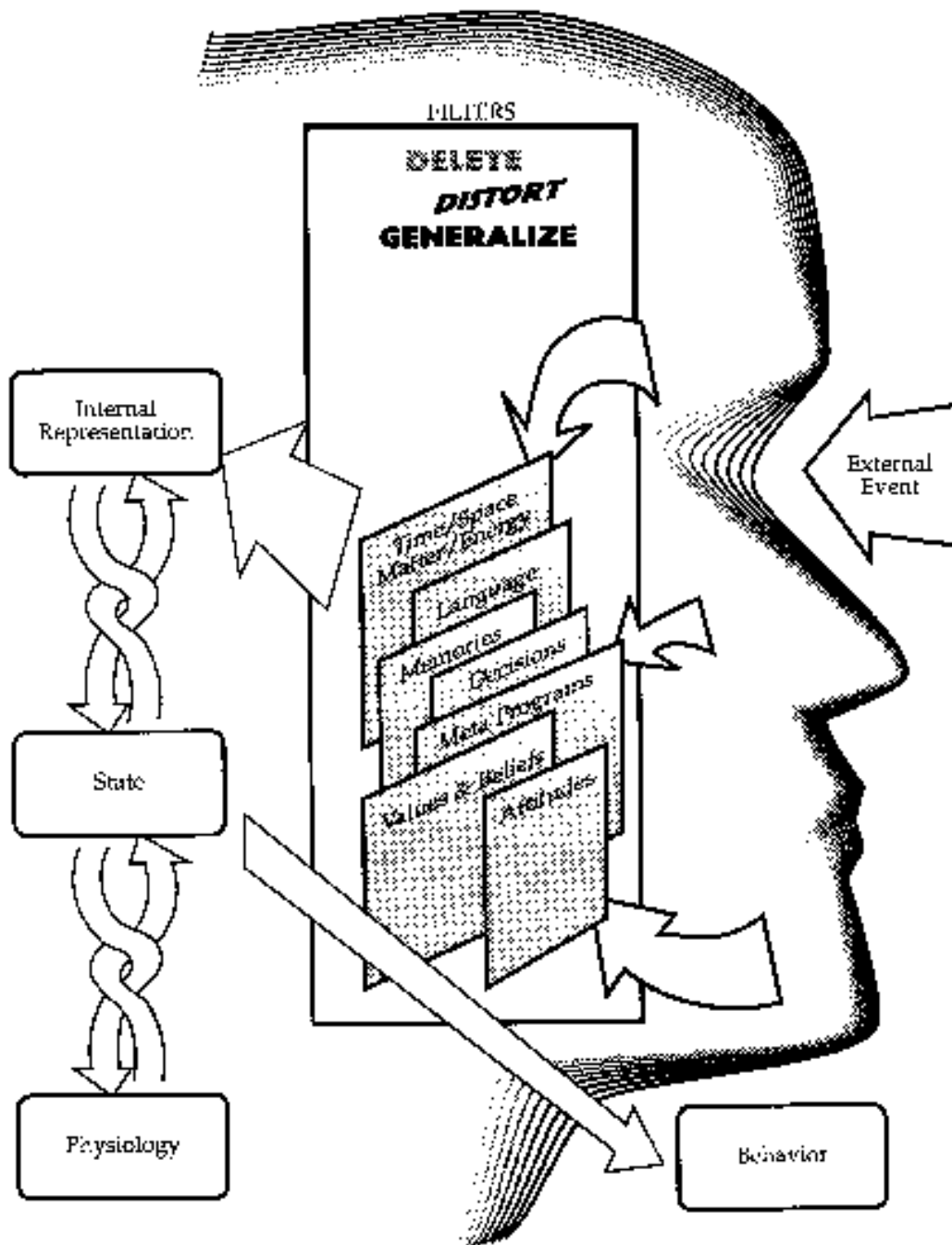
Behavior

FIVE PRINCIPLES FOR SUCCESS

1. **Know your outcome.**

2. **Take action** *[*] **.**

3. **Have sensory acuity.**

4. **Have behavioral flexibility.**

5. **Operate from a physiology and psychology of excellence** * **.**

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* NOTE: Principles followed by an asterisk are not "traditional" NLP.

STATE -VS- GOAL

VALUE OR STATE	**GOAL OR OUTCOME**
Stated ambiguously	Stated specifically
Write affirmations	Write goals/outcomes
You can have it now	Time is involved
No steps	Steps needed to get there (Get final step and work backwards)
Infinite	Measurable
Stated for self and/or others	Stated for self only

KEYS TO AN ACHIEVABLE OUTCOME

Begin by asking yourself: "How is it possible that they don't have it now?"

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

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

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

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

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

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

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

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

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

WELL FORMEDNESS CONDITIONS

for Outcomes/Goals

1.   Stated in positive terms.

2.   Initiated and maintained by client.

3.   Specific sensory-based description of outcome and the steps needed to get there.

4.   Ecological.

5.   More than one way to get the outcome.

6.   First step is specified and achievable.

7.   Does it increase choice?

THE PRESUPPOSITIONS OF NLP

Convenient Assumptions

Mnemonic Device

R E S P E C T
U R - W O R L D

1. **Respect** for the other person's model of the world.

2. Behavior and change are to be evaluated in terms of context, and **Ecology**

3. Resistance in a client is a **Sign** of a lack of rapport. (There are no resistant clients, only inflexible communicators. Effective communicators accept and utilize all communication presented to them.)

4. **People** are not their behaviors. (Accept the person; change the behavior.)

5. **Everyone** is doing the best they can with the resources they have available. (Behavior is geared for adaptation, and present behavior is the best choice available. Every behavior is motivated by a positive intent.)

6. **Calibrate** on Behavior: The most important information about a person is that person's behavior.

7. **The** map is not the **Territory**. (The words we use are NOT the event or the item they represent.)

8. **(U) You** are in charge of your mind, and therefore your results (and I am also in charge of my mind and therefore my results).

9. People have all the **Resources** they need to succeed and to achieve their desired outcomes. (There are no unresourceful people, only unresourceful states.)

10. All procedures should increase **Wholeness**

11. There is **ONLY** feedback! (There is no failure, only feedback.)

12. The meaning of communication is the **Response** you get.

13. The **Law** of Requisite Variety: (The system/person with the most flexibility of behavior will control the system.)

14. All procedures should be **Designed** to increase choice.

PRIME DIRECTIVES OF THE
<u>UNCONSCIOUS MIND</u>

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

2.   **Is the domain of the emotions**

(3.) **Organizes all your memories**
        (Uses the Time Line. Mechanics is the Gestalt)

(4.) **Represses memories with <u>unresolved</u> negative emotion**

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

6.   **May keep the repressed emotions repressed for protection**

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

(8.) **Preserves the body**
        Maintain the integrity of the body

9.   **Is a highly moral being** (the morality you were taught and accepted)

10. **Enjoys serving, needs clear orders to follow**

PRIME DIRECTIVES OF THE
<u>UNCONSCIOUS MIND</u>

11.   Controls and maintain all perceptions
>   Regular
>   Telepathic
> Receives and transmits perceptions to the conscious mind

12.   Generates, stores, distributes and transmits "energy"

13.   Maintains instincts and generate habits

14.   Needs repetition until a habit is installed

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

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

(17.)   Is symbolic
>   Uses and responds to symbols

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

(19.)   Works on the principle of least effort
>   Path of least resistance

(20)   Does not process negatives

OBSERVING OTHER PEOPLE

SENSORY ACUITY

Basis: Modeling Milton Erickson, the creators of NLP observed that people make minute changes from moment to moment, and that those changes have meaning *if* you have enough Sensory Acuity.

1.   **Skin Color**

   Light - Dark

2.   **Skin Tonus (The Tone of the Muscles** – Look for the Shine**)**

   Symmetrical - Not Symmetrical

3.   **Breathing**

Rate

   Fast - Slow

Location

   High - Low

4.   **Lower Lip Size**

   Lines -No Lines

5.   **Eyes**

Focus

   Focused - Defocused

Pupil Dilation

   Dilated -Undilated

RAPPORT

Desired Outcome:
    To be able to establish rapport with any person, at any moment in time.

Theory:
    A.   Communication is:
        7%   WORDS
        38% TONALITY
        55% PHYSIOLOGY

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

Process:
    A.   Rapport is established by matching & mirroring

    B.   The major elements of rapport: (Key elements marked with " • ")

        Mirroring
        Matching

        PHYSIOLOGY   (55%)
            Posture •
            Gesture
            Facial expression & blinking •
            Breathing

        TONALITY   (38%)

            Voice
                Tone   (pitch)
                Tempo   (speed)
                Timbre   (quality)
                Volume   (loudness)

        WORDS   (7%)
            Predicates
            Key words
            Common experiences & associations
            Content chunks

REPRESENTATIONAL SYSTEM
<u>PREFERENCE TEST</u>

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

4 = Closest to describing you
3 = Next best description
2 = Next best
1 = Least descriptive of you

1. I make important decisions based on:
_____ gut level feelings
_____ which way sounds the best
_____ what looks best to me
_____ precise review and study of the issues

2. During an argument, I am most likely to be influenced by:
_____ the other person's tone of voice
_____ whether or not I can see the other person's point of view
_____ the logic of the other person's argument
_____ whether or not I am in touch with the other person's true feelings

3. I most easily communicate what is going on with me by:
_____ the way I dress and look
_____ the feelings I share
_____ the words I choose
_____ my tone of voice

4. It is easiest for me to:
_____ find the ideal volume and tuning on a stereo system
_____ select the most intellectually relevant point in an interesting subject
_____ select the most comfortable furniture
_____ select rich, attractive color combinations

5.
_____ I am very attuned to the sounds of my surroundings
_____ I am very adept at making sense of new facts and data
_____ I am very sensitive to the way articles of clothing feel on my body
_____ I have a strong response to colors and to the way a room looks

REP SYSTEM TEST PAGE 2

Step One: Copy your answers from the previous page to here:

1. _____ K   2. _____ A   3. _____ V
    _____ A   _____ V   _____ K
    _____ V   _____ Ad   _____ Ad
    _____ Ad   _____ K   _____ A

4. _____ A   5. _____ A
    _____ Ad   _____ Ad
    _____ K   _____ K
    _____ V   _____ V

Step Two: Add the numbers associated with each letter. There 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.

PREDICATES

VISUAL	AUDITORY	KINESTHETIC	UNSPECIFIED
Memorize by seeing pictures and are less distracted by noise. Often have trouble remembering and are bored by long verbal instructions because their mind may wander. They are interested by how the program looks.	Typically are easily distracted by noise. They can repeat things back to you easily & learn by listening. They like music and like to talk on the phone. Tone of voice and the words used can be important.	Often they talk slowly and breathy. They respond to physical rewards & touching. They memorize by doing or walking through something. They will be interested in a program that feels right or gives them a gut feeling.	They spend a fair amount of time talking to themselves. They memorize by steps, procedures, sequences. They will want to know the program makes sense. They can also sometimes exhibit characteristics of other rep systems.
see	hear	feel	sense
look	listen	touch	experience
view	sound(s)	grasp	understand
appear	make music	get hold of	think
show	harmonize	slip through	learn
dawn	tune in/out	catch on	process
reveal	be all ears	tap into	decide
envision	rings a bell	make contact	motivate
illuminate	silence	throw out	consider
imagine	be heard	turn around	change
clear	resonate	hard	perceive
foggy	deaf	unfeeling	insensitive
focused	mellifluous	concrete	distinct
hazy	dissonance	scrape	conceive
crystal	question	get a handle	know
picture	unhearing	solid	

Speech Patterns

1. Quickly Grouped Words	1. Deliberate Phrasing
2. Lots of interuptions with "um", or "ah"	2. Long Complicated Sentences

Processing Patterns

1. Quickly with a minimum of detail	1. Extensive Detail
2. Will let you know unconsciously when they understand by changing the subject	2. Will not give indication of understanding unless you ask

Decision Thrust

1. Abstract to Global	1. Fundamentals to Specific
2. Speculator, gambler	2. Investor, speculator

Close On

"Be ready to take advantage of an opportunity…"	"Let's study the markets & plan some strategies"

Tone of Voice for Close

Slightly fast and excited	Thoughtful, considerate & just above monotone

LIST OF PREDICATE PHRASES

VISUAL	AUDITORY	KINESTHETIC
An eyeful	Afterthought	All washed up
Appears to me	Blabbermouth	Boils down to
Beyond a shadow of a doubt	Clear as a bell	Chip off the old block
Bird's eye view	Clearly expressed	Come to grips with
Catch a glimpse of	Call on	Control yourself
Clear cut	Describe in detail	Cool/calm/collected
Dim view	Earful	Firm foundations
Flashed on	Give an account of	Get a handle on
Get a perspective on	Give me your ear	Get a load of this
Get a scope on	Grant an audience	Get in touch with
Hazy Idea	Heard voices	Get the drift of
Horse of a different color	Hidden message	Get your goat
In light of	Hold your tongue	Hand in hand
In person	Idle talk	Hang in there
In view of	Inquire into	Heated argument
Looks like	Keynote speaker	Hold it!
Make a scene	Loud and clear	Hold on!
Mental image	Manner of speaking	Hothead
Mental picture	Pay attention to	Keep your shirt on
Mind's eye	Power of speech	Know-how
Naked eye	Purrs like a kitten	Lay cards on table
Paint a picture	State your purpose	Pain-in the neck
See to it	Tattle-tale	Pull some strings
Short sighted	To tell the truth	Sharp as a tack
Showing off	Tongue-tied	Slipped my mind
Sight for sore eyes	Tuned in/tuned out	Smooth operator
Staring off into space	Unheard of	So-so
Take a peek	Utterly	Start from scratch
Tunnel vision	Voiced an opinion	Stiff upper lip
Under your nose	Well informed	Stuffed shirt
Up front	Within hearing	Too much of a hassle
Well defined	Word for word	Topsy-turvy

If I could SHOW you an ATTRACTIVE way in which you could (potential benefit or their values), you would at least want to LOOK at it, wouldn't you?

If this LOOKS GOOD, to you we will go ahead and FOCUS on getting the paperwork in.

If I could TELL you a way in which you could (potential benefit or their values), you would at least want to HEAR about it, wouldn't you?

If this SOUNDS GOOD, to you we will go ahead and DISCUSS how to set up an account.

If I could help you GET A HOLD OF a CONCRETE way in which you could (potential benefit or their values), you would at least want to GET A FEEL FOR IT, wouldn't you?

If this FEELS GOOD, to you we will go ahead & set up an account by HANDLING THE PAPERWORK.

FAVORED REPRESENTATIONAL SYSTEMS

V: Visual

People who are visual often stand or sit with their heads and/or bodies erect, with their eyes up. They will be breathing from the top of their lungs. They often sit forward in their chair and tend to be organized, neat, well-groomed and orderly. They are often thin and wiry. They memorize by seeing pictures, and are less distracted by noise. They often have trouble remembering verbal instructions because their minds tend to wander. A visual person will be interested in how your program LOOKS. Appearances are important to them.

A: Auditory

People who are auditory will quite often move their eyes sideways. They breathe from the middle of their chest. They typically talk to themselves, and can be easily distracted by noise. (Some even move their lips when they talk to themselves.) They can repeat things back to you easily, they learn by listening, and usually like music and talking on the phone. They memorize by steps, procedures, and sequences (sequentially). The auditory person likes to be TOLD how they're doing, and responds to a certain tone of voice or set of words. They will be interested in what you have to say about your program.

K: Kinesthetic

People who are kinesthetic will typically be breathing from the bottom of their lungs, so you'll see their stomach go in and out when they breathe. They often move and talk verrry slooowly. They respond to physical rewards, and touching. They also stand closer to people than a visual person. They memorize by doing or walking through something. They will be interested in your program if it "feels right", or if you can give them something they can grasp.

$A_{d:}$ Auditory Digital

This person will spend a fair amount of time talking to themselves. They will want to know if your program "makes sense". The auditory digital person can exhibit characteristics of the other major representational systems.

INTONATION PATTERNS
IN THE ENGLISH LANGUAGE

The arrows indicate the tone of voice used in the sentence.

W ⟹ **W** ⤴ **W.** = Question
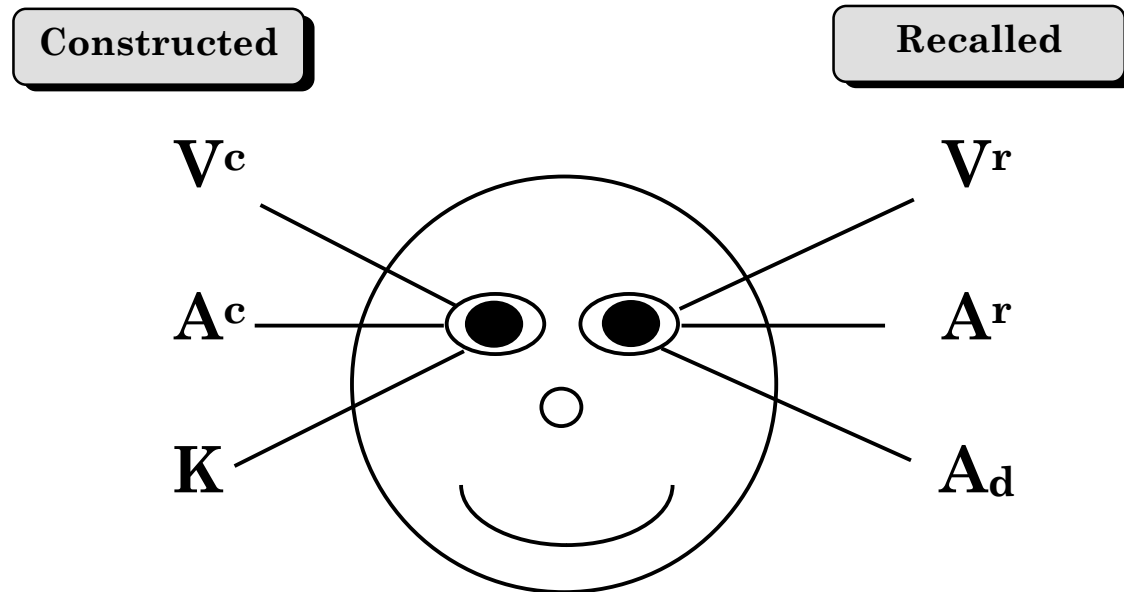
W ⟹ **W** ⟹ **W.** = Statement

W ⟹ **W** ⤵ **W.** = Command

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

By far, the most powerful syntax in the English Language is a Questioning Syntax and a Command Tonality

EYE PATTERN CHART

AS YOU LOOK AT THE PERSON

Constructed   Recalled

V^c V^r

A^c A^r

K A_d

V^c	=	Visual Constructed
V^r	=	Visual Remembered
A^c	=	Auditory Constructed
A^r	=	Auditory Remembered
K	=	Kinesthetic (Feelings)
A_d	=	Auditory Digital (Self-talk)

EYE PATTERN QUESTIONS

(Remember, some people access V^r, A^r, A_d or K by defocusing.)

V^r: **Visual Remembered:** Seeing images from memory, recalling things they have seen before.
   QUESTION: **"What was the color of the room you grew up in?"**
              "What color was the first car you ever owned?"

V^c: **Visual Constructed:** Images of things that people have never seen before. When people are making it up in their head, they are using visual constructed.
   QUESTION: **"What would your room (car) look like if it were blue?"**

A^r: **Auditory Remembered:** When you remember sounds or voices that you've heard before, or things that you've said to yourself before.
   QUESTION: **"Growing up, did you have a favorite pet? What was the sound of your pet's voice?" "What was the very last thing I said?" "Can you remember the sound of your mother's voice?"**

A^c: **Auditory Constructed:** Making up sounds you have not heard before.
   QUESTION: **"What would I sound like if I had Donald Duck's voice?"**

A_d: **Auditory Digital:** This is where your eyes go when you are talking to yourself — internal dialogue.
   QUESTIONS: **"Can you recite the pledge of Allegiance to yourself?" "Is there a poem from grade school that you remember?" "Can you say the Times Tables for 7 to yourself?"**

K :   **Kinesthetic:** (Feelings, sense of touch.) Generally you look in this direction when you are accessing your feelings.
   QUESTION: **"Do you have a favorite beach or place in the outdoors to walk? What does it feel like to walk there without shoes?" "What does it feel like to touch a wet rug?"**

SUBMODALITIES

Desired Outcome:
    To be able to easily make changes in a client's internal representations using SubModalities.

Theory:
    SubModalities are how we encode and give meaning to our Internal Representations. Changing the SubModalities can change the meaning of an Internal Representation.

Techniques Include:
1. **Contrastive Analysis:** Involves finding the Drivers (or critical SubModalities) by comparing two Internal Representations for the SubModality differences. E.G.: Comparing Ice Cream and Yogurt.

2. **Mapping Across**: Involves discovering the Drivers (through Contrastive Analysis) and then changing the SubModalities of one of the Internal Representations to the other. E.G.: Changing the SubModalities of Ice Cream (liked), and Yogurt (disliked) should cause the client to dislike Ice Cream.

3. **Swish Patterns:** These involve replacing one Internal Representation or picture with another. This directionalizes the series of Internal Representations so that the Desired State is more common.

4. **Dissociative Techniques:** Involves shifting viewpoint and viewing a specific Internal Representation from a dissociated position. This is frequently used to "take the charge off" a negative emotion, as in the Phobia Model.

5. **Perceptual Positions:** Involves shifting viewpoint and viewing a specific Internal Representation from one of three different positions. First Position is looking through your own eyes. Second Position is looking through another person's eyes (usually a significant person in the event). Third Position is observing the entire scene from a dissociated position (say, above the entire event). This is useful as a Dissociative Technique and for incorporating learnings.
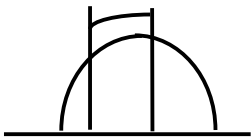
EXAMPLES OF TRIGGERS IN NLP CONTEXTS

Like to Dislike: "When you think of that, do you have a picture?"
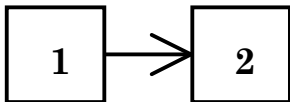
Swish: "How do you know it's time to...."
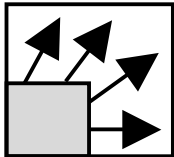
Anchor: "Can you remember a time when you were totally _____? Can you remember a specific time?"

Strategy: "Can you remember a time when you were totally _____? Can you remember a specific time? As you remember that time, what was the very first thing that happened...?"
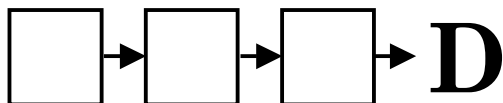
Values (from Master Practitioner Training)**:** "In the context of _____, what is important to you? When you think of that value, do you have a picture?"
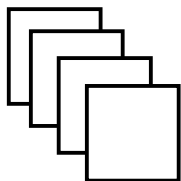
SUBMODALITIES LIKE TO DISLIKE SCRIPT

(Whenever you do any SubModalities work, you should use the SubModalities Checklist, Page 29. This adds to your precision and accuracy)

(Generally, it is a good idea to ask, "Is it all right for your Unconscious Mind to make this change today, and for you to be aware of it consciously.")

1. "Can you think of something that you like but wish you did not? Good, what is it? As you think about how much you like that, do you have a picture?" (Elicit the SubModalities.)

2. "Can you think of something which is similar, but which you absolutely dislike. For example, ice cream and yogurt. "Good, what is it? As you think about how much you dislike that, do you have a picture?" (Elicit the SubModalities. The location should be different!)

3. Change the SubModalities of #1 into the SubModalities of #2.

4. Lock it in place. "You know the sound that tupperware makes when it seals, just like that, lock it right in there."

5. Test "Now, what about that thing you used to like? How is it different?"

6. Future Pace. "Imagine a time in the future when you might be tempted to eat that. What happens?"

SUBMODALITIES BELIEF CHANGE SCRIPT

(Whenever you do any SubModalities work, you should use the SubModalities Checklist, Page 29. This adds to your precision and accuracy)

1. "Can you think of a limiting belief about yourself that you wish you did not have? Good, what is it? As you think about that belief, do you have a picture?" (Elicit the SubModalities.)

2. "Can you think of a belief which is no longer true. For example, perhaps you used to be a smoker. Someone who was a smoker, used to believe they were a smoker, but now they no longer believe that. Or someone who used to own a new 1985 car, believed that they were a new car owner, but now they no longer do. Or perhaps the belief that you are no longer 18. Do you have something like that which used to be true for you, but no longer is? Good, what is it? As you think about that old belief, do you have a picture — Where is that old belief now?" (Elicit the SubModalities. For best results, the location should be different!)

3. Change the SubModalities of #1 into the SubModalities of #2.

> TEST: Now, what do you think about that old belief?

4. "Can you think of a belief which for you is absolutely true? Like, for example, the belief that the sun is going to come up tomorrow. Do you believe that? (Or, the belief that it's good to breathe.) Good, what is it? As you think about that belief, do you have a picture?" (Elicit the SubModalities.)

5. Can you think of a belief that you want to have, which is the opposite of the belief in #1? Good, what is it? As you think about that belief, do you have a picture?"

6. Change the SubModalities of #5 into the SubModalities of #4.

> TEST: Now, what do you believe? Why do you believe
> you have this new belief?

SUBMODALITIES CHECKLIST

Visual	1	2	3	4
Black & White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shift?)				
Auditory				
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Intensity				
Steady				
Movement/ Duration				
Vibration				
Pressure/Heat?				
Weight				

Are there any sounds that are important?

Are there any feelings that are important?

SUBMODALITIES CHECKLIST

Visual	1	2	3	4
Black & White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shift?)				
Auditory				
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
Location				
Size				
Shape				
Intensity				
Steady				
Movement/ Duration				
Vibration				
Pressure/Heat?				
Weight				

Are there any sounds that are important?

Are there any feelings that are important?

SUBMODALITIES CHECKLIST

Visual	1	2	3	4
Black & White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie-Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shift?)				

Are there any sounds that are important?

Auditory	1	2	3	4
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				

Are there any feelings that are important?

Kinesthetic	1	2	3	4
Location				
Size				
Shape				
Intensity				
Steady				
Movement/ Duration				
Vibration				
Pressure/Heat?				
Weight				

SWISH PATTERNS

KEYS TO SUCCESSFUL SWISH PATTERNS

- Swish patterns are for the purpose of creating momentum toward a compelling future.

- The Swish Pattern installs choices for a new way of life rather than to change or remove old habits.

DOING A SWISH PATTERN

1. Get the picture that represents the habit or situation you would like to change. (When you think of _____, do you have a picture?")

2. Get a picture of the type of person you would like to be. ("How would you like to be instead? When you think of that do you have a picture?")

3. Change the visual intensity of the desired state (brightness, size, distance, etc.) for the most "real" or most positive Kinesthetic.

4. Bring back the old picture (#1), NOW STEP INTO THE PICTURE, fully associated.

5. Now insert in the lower left hand corner, a small, dark picture of the desired state.

6. Simultaneously, have picture of current state rapidly shrink and recede to a distant point while dark picture explodes into full view. (This **can** be accompanied by either an internal or external *SWIIISSH* sound, but **is not necessary**—speed is!)

7. Repeat #6 a minimum of five times. Enjoy the results!

NOTES TO KEEP IN MIND

a. Be fully associated in old pattern.
b. Have detailed sensory-specific representations in the desired state.
c. If client is associated in final picture = **OUTCOME**
d. If client is disassociated in the final picture = **DIRECTION** (This is usually preferred to create a compelling future.)
e. Make sure to have a break state between each Swish Pattern so as not to loop them. Close eyes during each step of process and open them between steps.

SUBMODALITIES SWISH PATTERN SCRIPT

1. Elicit Present State or Behavior: "How do you know it's time to _____? (EG: Feel bad.) When you think of that _____ (State or Behavior) do you have a picture?" **(Break State)** [If client gives you a K answer, then say, "How do you know it is time to feel…"]

2. Elicit Desired State: "How would you like to (feel/act) instead? When you think of that _____ (State or Behavior) do you have a picture?"

3. If necessary, assist client in adjusting the visual intensity of the Desired State for the most positive kinesthetic. Say to the Client, "Step into your body." (Now, adjust the SubModalities.)

4. "Good, now step out of the picture, so you see your body in the picture." **(Break State)**
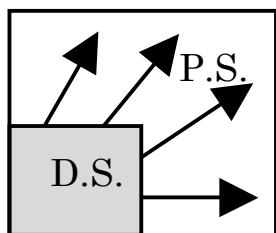
5. "Now, can you take the old picture and bring it up on the screen? Make sure that you are looking through your own eyes."

6. "Good, as you have the old picture on the screen, can you see the new picture in the lower left hand corner, small and dark? Make sure you see your body in the picture."

7. "Good, now have the picture explode big and bright, and have it 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 do that as quickly as sssswishhhhh."

8. "O.K., sssswishhhhh."

9. "Now, clear the screen."

10. Repeat steps 5, 6, 8, and 9 until the unwanted state or behavior is not accessible.

11. Test and future pace.

THE CONSCIOUS USE OF LANGUAGE

Outcome:
The desired outcome of the Language Section is for all participants to be able to successfully use language to produce their desired results using language by Chunking up or Down to levels of greater ambiguity or specificity.

Process:
1.   **Using Specificity or Ambiguity in Language**

2.   **Hypnotic Language Patterns**
  A. Utilization
  B. Unspecified language

3.   **The Agreement Frame**
  A. I appreciate, and...
  B. I respect, and...
  C. I agree, and...
  D. Avoid using "but" or "understand"

4.   **The Purpose Frame**
    "For what purpose...?"

5.   **The What If Frame**
    "What would happen if...?"

6.   **Using Words that Create Positive I/R's – Say it the way you want it:**
    At least 5 positive I/R's of being involved.

7.   **Conditional Close:**
    "So if we did this, would you do this?"

8.   **Tag Questions:**
    "This is something you are interested in, isn't it?"

PRESUPPOSITIONS

Definition: Presuppositions are **Linguistic Assumptions** and are useful for:
- **Recognizing** what is assumed by the client's speech and assisting in
- **Creating new I/R's** for the client.

1. **Existence** – (Tip-off: Nouns)

2. **Possibility/Necessity** – (Tip-off: Modal Operators)

3. **Cause – Effect** – (Tip-off: "Makes", "If … then")

4. **Complex Equivalence** – (Tip-off: "Is," "Means")

5. **Awareness** – (Tip-off: Verbs with V, A, K O, G)

6. **Time** – (Tip-off: Verb Tense, "Stop", "Now", "Yet")

7. **Adverb/Adjective --** (Tip-off: An adverb or adjective)

8. **Exclusive/Inclusive OR** – (Tip-off: "Or")

9. **Ordinal** – (Tip-off: A List)

PRESUPPOSITIONS

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

1.   "I'm not sure whether or not I should stop beating my wife."
____ A.   He has a wife
____ B.   He loves his wife
____ C.   He currently beats his wife
____ D.   He's a low life slob who should be shot!

2.   "I don't see why I can't do it. All my friends are doing it!"
____ A.   He feels that he is treated unfairly
____ B.   He wants to be liked by his friends
____ C.   This person's friends do something he doesn't do
____ D.   All his friends are bums who should be shot!

3.   "If I don't learn how to communicate with my boss, I won't get a raise."
____ A.   He feels that he is treated unfairly
____ B.   He doesn't know how to communicate with his boss
____ C.   He wants to learn new behaviors
____ D.   His salary is connected to his communication skills

4.   "I have to set up unrealistic expectations."
____ A.   He can't stop making unrealistic expectations
____ B.   He feels trapped
____ C.   He has expectations
____ D.   He knows when he is being unrealistic

5.   "I'm feeling much better now!   I can see how some of the things I was doing just made me unhappy."
____ A.   Some behavior he engaged in was related to some internal state
____ B.   He has feelings
____ C.   He has much more control of his life now
____ D.   He fixed himself so he shouldn't be shot

PRESUPPOSITIONS

In the following sentences, please state what is presupposed and also identify the major presuppositional structure.

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

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

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

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

5. "His easy-going personality is good P.R. for our company."

6. "Stop watching over your shoulder."

7. "Only you can learn this."

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

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

10. "Opera makes me want to cry."

"THINK"

"What is **the** question that I can ask which by the very nature of the of the presuppositions in the question itself will cause the client to make the greatest amount of change by having to accept the presuppositions inherent in the question?" — *Tad James, 1992*

HIERARCHY OF IDEAS
THE MODEL

Meta K-Type

Chunking Up

Agreement

↑

"What is this an Example of?"
"For What Purpose...?"
"What is your intention...?"

In Mediation, chunk up to get agreement. Chunk-up until you get a Nominalization.

The Structure of Intuition: The ability to chunk-up to find connections & relationships, and then to chunk back down & relate to the current situtation. It's rare to find a large chunker who sorts for information -- they are usually small chunkers.

"What are examples of this?"
"What specifically...?"
-- any Meta Model Question

↓

Details & Distinctions
Chunking Down

In Trance

Intuitor

Big Picture

Abstract—Milton Model

The Structure of Overwhelm: Too Big Chunks

Existence

↑

Movement

↑

Transportation

↑

Buses -- Boats -- Cars -- Planes -- Trains

Classes & Categories   **Parts**

BMW -- Pontiac   Wheels -- Doors

Fiero   Hub Caps

GT   Lug Nuts

The Structure of Nit-Picking: Chunking Down and Mismatching

Specific — Meta Model

Details

Sensor

Out of Trance

MILTON MODEL
HYPNOTIC LANGUAGE PATTERNS

1. **MIND READ:** Claiming to know the thoughts or feelings of another without specifying the process by which you came to know the info.
"I know that you are wondering..."

2. **LOST PERFORMATIVE:** Value judgments (which may include an unspecified comparison) where the performer of the value judgment is left out.
"And it's a good thing to wonder..."

3. **CAUSE & EFFECT:** Where it is implied that one thing causes another. (Including attribution of cause outside of self.) Implied Causatives include:
    a. C>E makes (the verb to make)
    b. If... then...
    c. As you... then you...
"Because..."

4. **COMPLEX EQUIVALENCE:** Where two things are equated – as in their meanings being equivalent.
"That means..."

5. **PRESUPPOSITION:** The linguistic equivalent of assumptions.
"You are learning many things..."

6. **UNIVERSAL QUANTIFIER:** A set of words which has:
    a. a universal generalization <u>and</u>
    b. no referential index.
"And all the things, all the things..."

7. **MODAL OPERATOR:** Words, which implies possibility or necessity, which often form our rules in life.
"That you can learn..."

8. **NOMINALIZATION:** Process words (including verbs), which have been frozen in time by making them into nouns.
"Provide you with new insights, and new understandings."

9. **UNSPECIFIED VERB:** Where an adjective or adverb modifier does not specify the verb.
"And you can,"

10. **TAG QUESTION:** A question added after a statement, designed to displace resistance.
"Can you not?"

MILTON MODEL

11. **LACK OF REFERENTIAL INDEX:** A phrase, which does not pick out a specific portion of the listener's experience.

"One can, you know…"

12. **COMPARATIVE DELETION (Unspecified Comparison):** Where the comparison is made and it is not specified as to what or whom it was made.

"And it's more or less the right thing."

13. **PACE CURRENT EXPERIENCE:** Where client's verifiable, external experience is described in a way, which is undeniable.

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

14. **DOUBLE BIND:** Where the client is given two choices (both of which are preferable or desired) separated by an "or".

"And that means that your unconscious mind is also here, and can hear (phonological ambiguity) *what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do. So, it's not right for me to tell you, learn this or learn that, learn in any way you want, in any order."*

15. **CONVERSATIONAL POSTULATE:** The communication has the form of a question – a question to which the response is either a 'yes' or a 'no'. If I want you to do something, what else must be present so that you will do it, and out of your awareness? It allows you to choose to respond or not and avoids authoritarianism.

"Do you feel this… (punctuation ambiguity) *is something you understand?"*

16. **EXTENDED QUOTES:** Quotes which are extended beyond what is normally used to displace resistance.

"Last week I was with Richard who told me about his training in 1983 at Denver when he talked to someone who said…"

17. **SELECTIONAL RESTRICTION VIOLATION:** A sentence that is not well formed in that only humans and animals can have feelings.

"A chair can have feelings…"
"Remember, the walls have ears."

MILTON MODEL

18. **AMBIGUITY:**

    a.   **Phonological:** Where two words with different meanings sound the same. IE: *"Hear", "Here"*

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

    "They are visiting relatives"
    "Selling salesmen can be tricky!"
    "I am <u>really</u> over managing managers."

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

    "Speaking to you as a child..."
    "The old men & women..."
    "The disturbing noises & thoughts..."
    "The weight of your hands & feet..."

    d.   **Punctuation:** Either the punctuation is eliminated as in a run on sentence or pauses occur in the wrong place.

    *"<u>I want you to notice your</u> **hand <u>me the glass."</u>**

19. **UTILIZATION:** Remember to utilize all that happens or is said.
    Client says: *"I am not sold."*
    Response: *"That's right you are not sold, yet, because you haven't* asked the one question that will have you totally and completely sold."

Putting it all together:
"I know that you are wondering... and it's a good thing to wonder... because... that means... you are learning many things... and all the things, all the things... that you can learn... provide you with new insights, and new understandings. And you can, can you not? One can, you know. And it's more or less the right thing. You are sitting here, listening to me, looking at me, and that means that your unconscious mind is also here, and can hear what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell him, learn this or learn that, let him learn in any way he wants, in any order. Do you feel this... is something you understand? Because, last week I was with Milton who told me about his training in 1979 in Miami when he talked to someone who said, "A chair can have feelings..."

<u>METAPHOR OUTLINE</u>

The major purpose of a metaphor is to pace and lead a client's behavior through a story. The major points of construction consist of;

1.   Displacing the referential index from the client to a character in a story,
2.   Pacing the client's problem by establishing behaviors and events between the characters in the story that are similar to those in the client's situation,
3.   Accessing resources for the client within the context of the story,
4.   Finishing the story such that a sequence of events occurs in which the characters in the story resolve the conflict and achieve the desired outcome.

The basic steps to generate a metaphor are as follows:

PREMAPPING:

1. **Identify the sequence of behavior and/or events in question:** this could range from a conflict between internal parts, to a physical illness, to problematic interrelationships between the client and parents, a boss or a spouse.

2. **Strategy analysis:** Is there any consistent sequence of representations contributing to the current behavioral outcome?

3. **Identify the desired new outcomes and choices:** This may be done at any level of detail, and is important that you have an outcome to work for.

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

MAPPING STRATEGIES:

5. **Displace referential indices:** map over all nouns (objects and elements) to establish the characters in the story. The characters may be anything, animate or inanimate, from rocks to forest creatures to cowboys to books, etc. What you choose as characters is not important so long as you preserve the character relationship. Very often you may want to use characters from well-known fairy tales and myths.

6. **Establish an isomorphism between the client's situation and behavior, and the situation and behaviors of the characters in the story - map over all verbs** (relations and interactions):
   Assign behavioral traits, such as strategies and representational characteristics, that parallel those in the client's present situation (i.e., pace the client's situation with the story). Make use of any anchors you have established previously to secure the relationship.

7. **Access and establish new resources in terms of the characters and events in the story:** This may be done within the framework of a Reframing or reaccessing of a forgotten resource; again, using any appropriate pre-established anchors. You may choose to keep the actual content of the resource ambiguous allowing the client's unconscious processes to choose the appropriate one.

8. **Use nonsequiturs, ambiguities and direct quotes** to break up sequences in the story and direct conscious resistance, if such resistance is present and is hindering the effect of the metaphor. Conscious understanding does not, of course, necessarily interfere with the metaphoric process.

9. **Keep your resolution as ambiguous as necessary** to allow the client's unconscious processes to make the appropriate changes. Collapse the *pre-established anchors* and provide a future pace, if possible, to *check your work.*

THE META MODEL

Pattern	Response	Prediction
DISTORTIONS		
1. Mind Reading: Claiming to know someone's internal state. Ex: "You don't like me."	"How do you know I don't like you?"	Recovers Source of the Info.
2. Lost Performative: Value judgments where the person doing the judging is left out. Ex. "It's bad to be inconsistent."	"Who says it's bad?" "According to whom?" "How do you know it's bad."	Gathers evidence. Recovers source of the belief, the Performative, strategy for the belief.
3. Cause—Effect: Where cause is wrongly put outside the self. Ex: "You make me sad."	"How does what I'm doing cause you to choose to feel sad?" (Also, Counter Ex., or "How Specifically?"	Recovers the choice.
4. Complex Equivalence: Where two experiences are interpreted as being synonymous. Ex: "She's always yelling at me, she doesn't like me."	"How does her yelling mean that she..?" "Have you ever yelled at someone you liked?"	Recovers Complex Equivalence. Counter Example.
5. Presuppositions: Ex: "If my husband knew how much I suffered, he wouldn't do that." There are 3 Presuppositions in this sentence: (1) I suffer, (2) My husband acts in some way, and (3) My husband doesn't know I suffer.	(1) "How do you choose to suffer?" (2) "How is he (re)acting? (3) "How do you know he doesn't know?"	Specify the choice & the verb, & what he does. Recover the Internal Rep., and the Complex Equivalence
GENERALIZATIONS		
6. Universal Quantifiers: Universal Generalizations such as all, every, never, everyone, no one, etc. Ex: "She never listens to me."	Find Counter Examples. "Never?" "What would happen if she did?"	Recovers Counter Examples, Effects, Outcomes.
7. Modal Operators: a. Modal Operators of Necessity: As in should, shouldn't, must, must not, have to, need to it is necessary. Ex: "I have to take care of her." **b. Modal Operators of Possibility:** (Or Impossibility.) As in can/can't, will/won't, may/may not, possible/impossible. Ex: "I can't tell him the truth."	a. "What would happen if you did?" ("What would happen if you didn't?" Also, "Or?" b. "What prevents you?" ("What would happen if you did?")	Recovers Effects, Outcome. Recovers Causes
DELETIONS		
8. Nominalizations: Process words which have been frozen in time, making them nouns. Ex: "There is no communication here."	"Who's not communicating what to whom?" "How would you like to communicate?"	Turns it back into a process, recovers deletion, and Ref. Index.
9. Unspecified Verbs: Ex: "He rejected me."	"How, specifically?"	Specifies the verb.
10. Simple Deletions: a. Simple Deletions: Ex: "I am uncomfortable." **b. Lack of Referential Index:** Fails to specify a person or thing. Ex: "They don't listen to me." **c. Comparative Deletions:** As in good, better, best, worst, more, less, most, least. Ex: "She's a better person."	a. "About what/whom?" b. "Who, specifically, doesn't listen to you?" c. "Better than whom?" "Better at what?" "Compared to whom, what?	Recovers Deletion. Recovers Ref. Index. Recovers Comparative Deletion.

ANCHORING

DESIRED OUTCOME:
   To be able to anchor a state in a person, at any time in any modality.

THEORY:
   A. **Definition:** Any time a person is in an associated, intense state, if at the peak of that experience, a specific stimulus is applied, then the two will be linked neurologically
   B. Anchoring can assist you in gaining access to past states and linking the past state to the present and the future.

PROCESS:
   The Four Steps to Anchoring:
   1. Have the person **Recall** a past vivid experience.
   2. **Anchor** (Provide) a specific stimulus at the peak (see chart below)
   3. **Change** the person's state
   4. **Evoke the State** — Set off the anchor to test.

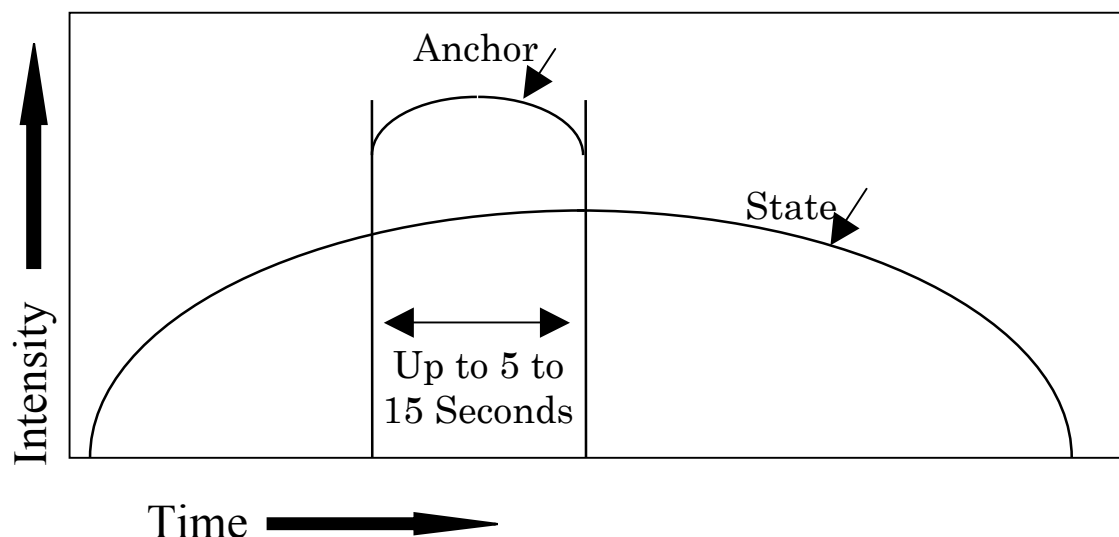   **Mnemonic Device**
   R A C E

   The Five Keys to Anchoring:
   1. The **Intensity** of the Experience
   2. The **Timing** of the Anchor
   3. The **Uniqueness** of the Anchor
   4. The **Replication** of the Stimulus
   5. **Number** of Times)

   Mnemonic Device
   I - T U R N

APPLICATION OF AN ANCHOR:

STATE ELICITATION SCRIPT

The best states to anchor are naturally occurring states. Next best are past, vivid, highly associated states. Least preferable are constructed states.

Can you remember a time when you were totally _____X'd_____?

Can you remember a specific time?

As you go back to that time now … go right back to that time, float down into your body and see what you saw, hear what you heard, and really feel the feelings of being totally _____X'd_____.

STATES FOR STACKING ANCHORS

To stack anchors elicit several instances of states and anchor them in the same place. The state chosen for a particular stacked anchor can be the same or different. (In a Resource Anchor and Collapse Anchors, the states stacked should be different. In Chaining Anchors the states used for each stacked anchor should be the same.)

- A time when you felt totally powerful.
- A time when you felt totally loved.
- A time when you really felt you could have whatever you wanted, a time when you could have it all.
- A time when you felt really energetic, when you had a ton of energy.
- A time when you fell down laughing.
- A time when you felt totally confident.

COLLAPSE ANCHORS

1. Get into rapport with the client.

2. Tell the client what you are about to do: "In just a moment I am going to do a process called 'Collapse Anchors' (explain), and that will necessitate that I touch you. Is that O.K.?"

3. Decide on which Positive/Resource States are needed, and decide on the Negative State to be collapsed. Make it clear which states specifically are involved.

4. As you elicit the Positive States get into each one before you elicit it in the client.

5. Make sure that the client is in a fully associated, intense, congruent state for each of the states you anchor

6. Anchor all the positive states in the same place, I.E. a knuckle or other easily identifiable place.

7. Anchor the negative state once.

8. Fire anchors at the same time until they peak, and the integration is complete. (Watch the client, they will usually exhibit signs of asymetry until the integration is complete.)

9. Release the negative anchor

10. Hold the positive anchor for 5 seconds and then release

11. Test: "Now how do feel about that old state?"

12. Future Pace: "Can you imagine a time in the future when you might be in a similar situation, and what happens?"

CHAINING ANCHORS

Chaining is a technique that is used when the desired/resource state is significantly different from the present state and the present state is a stuck state.

1. Get in rapport.
2. Tell the client what you are about to do: "In just a moment I am going to do a process called 'Chaining Anchors' (explain), and that will necessitate that I touch you. Is that O.K.?"
3. Identify the undesirable present state (E.G.: Procrastination), and decide on the positive/resource end state (E.G.: Motivation).
4. Design the chain: Decide on what intermediate states are needed to lead to the end state. (EG: "You're procrastinating, what gets you off that state?")

| 1 | 2 | 3 | 4 |
| Present (State#1) | Intermediate (State#2) | Intermediate (State#3) | End (State#4) |
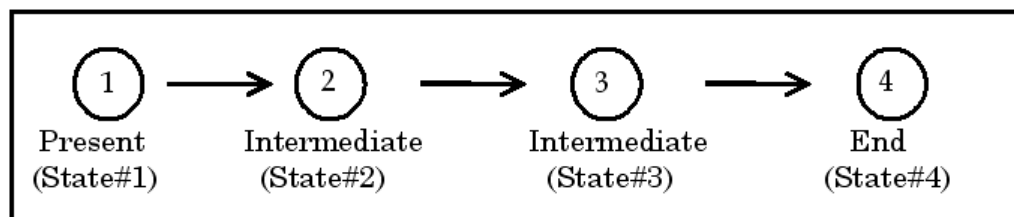
5. Get into each state as you elicit and anchor each state separately, beginning with the present state through the end state. (You may have to stack all states to get a high intensity.) Make sure that the subject is out of previous state prior to anchoring the next one. (Break State between states, especially between the last one and the first one.)
6. Test each state. Make sure that the client goes into each one.
7. Chain each state together firing #1 and when #1 is at its peak add #2, and then release #1. When #2 comes to the peak, add #3, then release #2. Add #4, etc. in the same way. (This is NOT a collapse because the two states do not peak at the same time.)
8. Test: Fire present state anchor. Client should end up in final state.
9. Ask the client, "Now how do you feel about _____." EG: How do you feel about procrastination.
10. Future Pace: "Can you think of a time in the future which if it had happened in the past you would have _____ (EG: Procrastinated) and tell me what happens instead?"

NEW ORLEANS FLEXIBILITY DRILL

This technique is rarely used, and the technique is included for historical reasons. The process has been replaced by Time Line Therapy™ techniques.

     This is a 3-person exercise:

1.   Client identifies an external stimulus (a person, place, thing or a specific syntax of external and internal processes involving any or all of these) that consistently triggers an unresourceful state in client.

2.   Practitioner anchors client in several resourceful states accessing the appropriate resources to successfully handle the situation identified in Step #1. Using the same anchor for each of these resourceful states, Practitioner creates for Client, a powerful "stacked anchor". Practitioner tests the anchor.

3.   Client provides a detailed description of the scenario identified in Step #1 and coaches Observer in the specific behaviors necessary to role play so as to totally and <u>accurately</u> reproduce the external stimulus. (This means, using verbal and nonverbal language patterns to re-create the external stimulus, and may include the re-creation of situations devoid of human interaction.)

4.   Practitioner triggers Client's stacked resource anchor as Observer begins to role-play external stimulus. As Observer continues to role-play, Practitioner intermittently releases Client's anchor, calibrating Client's. If Client begins to revert to an unresourceful state, Practitioner fires anchor again.

     Continue until there is no longer any need for Practitioner to externally anchor Client. I.E.: Client stays completely resourceful.

     What has occurred now is that the external stimulus that previously triggered an unresourceful response in Client now triggers a resourceful response (related to the resources provided by the stacked anchor in Step #2).

NLP CHANGE PERSONAL HISTORY

Change personal History is for the purpose of changing a number of memories in the past and adding resources. It has been replaced by Time Line Therapy™ techniques.

Procedure:

1. Design and install a positive resource anchor.

2. Identify with client a persistent recurring undesireable state, and anchor the state.

3. Fire the undesireable state anchor while you identify and then anchor one event in the client's past where the client experienced the state.

4. Repeat this, anchoring at least two more events. (Anchor as many as necessary.)

5. Make sure that the state associated with the positive resource anchor is greater than the negative state.

6. Fire the first event anchor while holding the resource anchor and have the client relive the event with the new resources.

7. Repeat this for each event that was anchored.

8. Test.

9. Future Pace.

PHYSIOLOGY OF EXCELLENCE

Desired Outcome: To be able to discover, elicit the patterns of, and utilize excellent behavior in themselves and others

Theory:
The basis of NLP is the Process of Modeling, which has three elements
1. Belief & Values Systems
2. Physiology
3. Strategies

The theory is that, "Anything you can do, I can elicit and also do." Through the process of Modeling, you can find and model excellent behavior and install it in someone else.

In successful people we often observe that they are generally in control of their state no matter what the external circumstances, and that they have a most excellent way of staying in a positive and up state

THE RING OF POWER

Process:
A resource anchor can be anything that is and anchor and helps you to recall the state. The Ring of Power is a resource anchor that is useful in many circumstances as a resource anchor.
1. Anchor a number of positive powerful states to an imagined circle on the floor: "Imagine a Ring of Power in front of you as a circle about 2 feet in diameter."
2. Now remember a time when you were totally motivated and when you are totally motivated, then step into the Ring.
3. When the state begins to subside then step out of the ring.
4. Add additional desired states in the same way. (For other states see, Page 47.)
5. When done adding all states, step into the Ring of Power and test.

STRATEGIES
THEORY

Definition:

A specific syntax of external and internal experience which consistently produces a specific outcome. Human experience is an endless series of representations. To deal with this endless sequence it is useful to suspend the process, and contextualize it in terms of outcomes.

The Components :

Mnemonic Device

D U C k I e

• **Discover:** The first step is to discover the person's strategy through the process of elicitation.

• **Utilization:** The next step is to utilize the strategy by feeding back information to the person in the order and sequence that it was elicited.

• **Change & Design:** The next step is to then be able to change the strategy –to make changes in it so that it produces the desired outcome. This component includes the design of strategies.

• **Installation:** We then may want to install a new strategy if needed.

Types of strategies

Everything We Do: Strategies involve everything we do. All our daily activity is generated & maintained by strategies. Whether or not we finish what we do is governed by a strategy. We have strategies for....

Love	Decision	Relaxation
Hate	Motivation	Tension
Learning	Happiness	Fun
Forgetting	Sex	Boredom
Parenting	Eating	Marketing
Sports	Health	Wealth
Communication	Disease	Depression
Sales	Creativity	Poverty

. . . . . . and, actually, everything else we do.

Shorthand Notation:

$$V^E \longrightarrow V^R \longrightarrow A^r \longrightarrow K \longrightarrow D$$
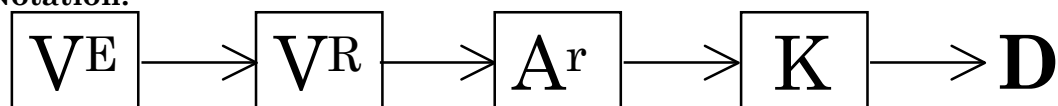
STRATEGIES

Components:
>   *Elements*
>   *Sequence*

Elements:
> • *Visual*
>> External
>> Internal
>>> Constructed
>>> Remembered
> • *Auditory*
>> External
>> Internal
>>> Constructed
>>> Remembered
> • *Auditory Digital*
> • *Kinesthetic*
>> External
>> Internal
>>> Constructed
>>> Remembered
>>>> Proprioceptive
>>>> Tactile
>>>> Meta
> • *Olfactory*
>> External
>> Internal
>>> Constructed
>>> Remembered
> • *Gustatory*
>> External
>> Internal
>>> Constructed
>>> Remembered

T.O.T.E. MODEL OF STRATEGIES

First formulated in *Plans and the Structure of Behavior* published in 1960 by George Miller, Eugene Galanter and Karl H Pribram. **T.O.T.E.** stands for Test, Operate, Test, Exit which is a sequence based on computer modeling.

TEST	OPERATE	TEST	EXIT

Set or access the criteria for the desired state

Access or gather the data

Compare or evaluate the data in respect to the criteria

Select or prioritize the data
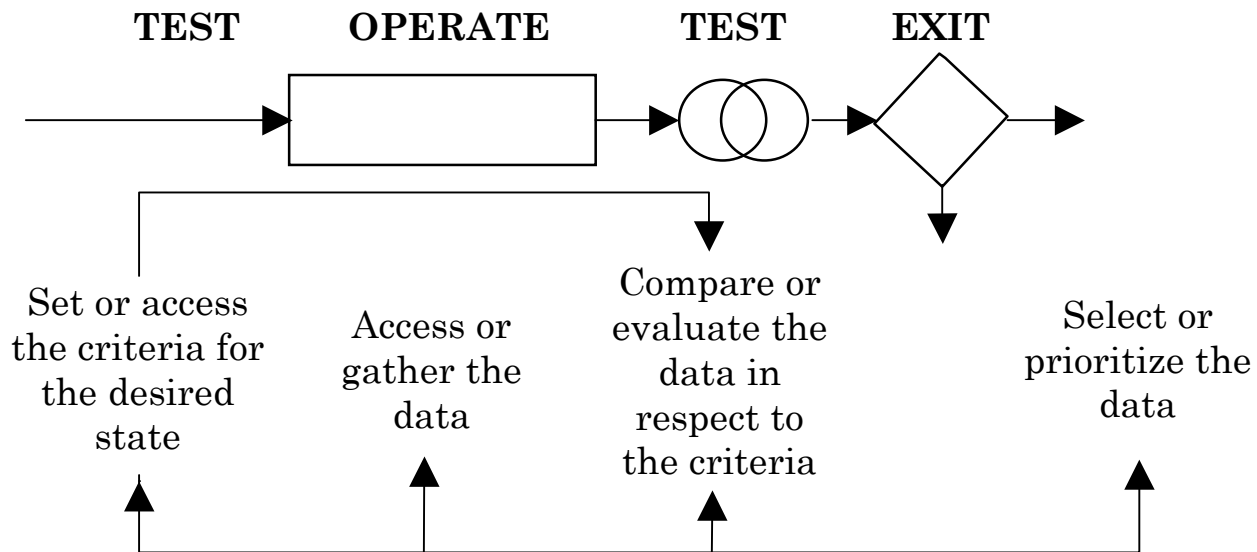
1.   The first **Test** is a cue or **trigger** that begins the strategy. It establishes the criteria "fed forward" and used as a standard for the second test.

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**, or 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

STRUCTURAL WELL-FORMEDNESS CONDITIONS

- Has a well-defined representation of outcome.
- Uses all three (3) of the Major representational systems.
- At least three points in every loop.
- Every loop includes an exit point.
- Goes external after "N" steps or "X" time.
- Uses least number of steps to get the outcome.
- Logical sequence with no steps missing.
- Has the internal & external sensory modalities to get desired outcome.
- Preserves positive by-products and eliminates negative consequences.
- Follows T.O.T.E. model.
- Minimizes bad feelings.

FUNCTIONAL WELL-FORMEDNESS CONDITIONS

- Trigger which starts the process and carries with it the final criteria.
- Operations to alter the present state to bring it closer to the desired state.
- Test which compares the present state to the desired state based on presorted or ad hoc criteria.
- Decision point which determines the next step based on the congruence or lack of congruence of the test comparison.

Knowing the functional well-formedness conditions allows you to ask very specific and directed questions. Knowing the functional properties of strategies allows one to recognize when one receives an answer to a different question than the one asked.

QUESTIONS TO ELICIT STRATEGIES

Test: What let you know it was time to decide?
          When did you begin deciding?
          How did you know it was time to decide?

Operate: How did you know there were alternatives?
          How do you generate alternatives?

Test: How do you evaluate alternatives?
          What has to be satisfied in order for you to decide?

Exit: How do you select which alternative to take?
          How do you know (or what lets you know) that you have decided?

STRATEGIES

INSTALLING OR CHANGING STRATEGIES

- Rehearsing
- Reframing
- Metaphor
- Anchoring
- Dissociated state rehearsal

DESIGN PRINCIPLES

DESIGN

- Maintain the function.
- Intervene before the strategy goes haywire.
- Calibrate.
- Reframe or use SubModalities on unpleasant feelings or voices.
- Delete unnecessary steps.
- Make sure that the criteria are accessed sequentially and not simultaneously.
- Make least amount of change to get the results you want.

REDESIGN

- Make up what you think could work.
- Check your own strategy for applicability.
- Model someone else who has a good strategy.

REPRESENTATIONAL SYSTEMS
CHARACTERISTICS

1.   Each representational system can best represent the aspect of the world that it responds to directly. Many people get into trouble by representing experience with the wrong representational system.

2.   Digital descriptions are always secondary experience so they contain less information than the primary experience which they describe.

3.   Auditory digital is valuable as a filing system:
- To keep track of experience.
- To categorize experience.
- To plan and set direction.
- To summarize.
- To make a running commentary on raw data.
- To draw conclusions.
- To make sense of things.

4.   Auditory tonal can add emphasis and help flesh out raw data.

5.   Visual can represent an enormous amount of data simultaneously and instantaneously.

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

7.   The kinesthetic system has more inertia and duration than the visual and auditory systems.

8.   When making decisions it is difficult to fully represent possibilities using only sounds, words or feelings. The visual system is helpful, because it enables one to simultaneously picture different options and make comparisons between them.

9.   Kinesthetic tactile and proprioceptive sensations help provide raw data.

10.   Kinesthetic Meta is the primary way people evaluate experience.

11.   Congruent feelings are perceptual feelings of events, involving direct tactile and proprioceptive sensations. They are purely perceptual or sensory experiences without evaluations.

12.   Meta-feelings are evaluative feelings about events in response to criteria, and usually have a positive or negative value. They are what we usually call emotions or feeling states. Meta-feelings may be created through past anchoring of experiences and/or beliefs.

MOTIVATION STRATEGIES

People either move toward or away. People who move toward too strongly may never get around to doing unpleasant things which are necessary. People who move away may never move until things get bad enough. The key to motivation is to be able easily and effortlessly to do things that are unpleasant. Most people do not need help in doing things that are pleasant.

TYPICAL MOTIVATION STRATEGIES

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

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

ELEMENTS OF AN EFFECTIVE MOTIVATION STRATEGY

1. Voice (if present) has good tonality.
2. Voice uses modal operators of possibility instead of necessity.
3. Includes a representation of what is desirable about the task (the completion or consequences) rather than a representation of the process of doing the task.
4. The task is chunked appropriately.
5. Toward strategies are more enjoyable and result in less stress than away.
6. Toward, away and mixed strategies work; mixed is the most general.
7. If mixed, think of negative first and then positive.
8. Try to replace away with toward strategy. Set frame that "if you do not learn a new strategy you will have to feel bad over and over again in the future" which uses their current strategy of moving away.
9. Association and dissociation are critical elements.
10. Good strategies work across contexts.
11. Always check ecology before removing negative feelings or anxiety.
12. It may be necessary to adjust the SubModalities of the representation of the task being done in order to get a strongly motivated response.
13. If representing the task as completed does not produce strong motivation, then focus on the consequences.
14. Procrastinators are often good planners.

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

STRATEGIES

TYPICAL PROBLEMS IN MOTIVATION STRATEGIES

1. **Begins with Overwhelm:** Person begins with feeling of overwhelm and needs to chunk down.

2. **The person only moves away**. Either this is not enough to motivate them or the person experiences too much stress, anxiety and unpleasantness.

3. **Uses MOP's of Necessity:** Person uses modal operators of necessity with harsh tonality resulting in bad feelings.

4. **Caution:** There are some things that one should move away from. Be careful about removing away strategies entirely. It is better to design a strategy with both elements.

TYPICAL PROBLEMS WITH DECISION STRATEGIES

1. **Problems with generating options.**
   a) No visual construct.
   b) Not enough options.
   - Only one choice.
   - Either/Or.
   c) Person keeps generating choices with no way to exit.

2. **Problems with representing options.**
   a)   Options are not represented in all representational systems which makes it difficult to evaluate them.
   b)   Person needs to go external to get necessary data.
   c)   Options and criteria are not revised according to circumstances.

3. **Problems with evaluating options.**
   a)   Criteria for selection are inappropriate.
   b)   Criteria are not prioritized.
   c)   Criteria are considered sequentially and separately rather than simultaneously. Polarity response is an example.
   d)   Person does not get an overall evaluation of each criterion.

LEARNING STRATEGIES
WELL-FORMEDNESS CONDITIONS

1. Begin in a positive state. Think of a time when you succeeded & felt good rather than failed & felt bad. Access & anchor appropriate resources.

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

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

4. Make appropriate comparisons that give one a feeling of accomplishment. Do not make comparisons to expert or to an ideal self but to your ability in the past.

5. Exit. Avoid the dangers of exiting too soon or never exiting. Exit when you have learned enough for right now, and when you have learned something well enough for your outcome. Avoid the trap of chasing clarity. All important decisions are made on the basis of insufficient information.

6. Expect to not understand some things. Set them aside and come back to them later. Do not get trapped in bad feelings about not understanding. Remember that understanding is a feeling.

7. Know your Sub Modality equivalents of understanding and use them to get information in the necessary form.

8. Future pace learning to the time and place that they will be needed.

ELICITATION QUESTIONS

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

INITIAL TEST:
- How do you know it is time to begin learning?

OPERATION:
- What do you do in order to learn?

SECOND TEST:
- How do you know if you have learned something?

EXIT:
- What lets you know that you have learned something fully?

SPELLING STRATEGIES

STEPS

1. **DISCOVER:** Finding out what strategy someone is already using.
2. **UTILIZE:** Use the strategy to assist the student in learning.
3. **CHANGING & DESIGNING:** Automating the new sequence so that it becomes part of the person's unconscious process. Changing also includes the process of designing: Streamlining what is there to make it more effective or designing a new strategy from scratch.
4. **INSTALLING:** Installing a new strategy if necessary.

> **Mnemonic Device**
>
> # D U C k I e

SPELLING ELICITATION

1. Start at the beginning. "When I give you the word .... what is the first thing you do on the inside?"
2. Backtrack and go on. "So first you ... and then what?" Make sure they behaviorally follow you with each step.
3. Make sure that you get a step(s) that has to do with how to spell the word. (Some bad spellers do not have one.) "How do you know how to spell ...?"
4. "When you see, hear or feel that how do you know that it is right?"
5. Get only as much detail as you need.

Bad spellers are made not born. Bad spellers are not learning disabled. They were teaching-disabled.

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

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

SPELLING STRATEGIES

INSTALLING

- "Do you have any objections to being a good speller?"
- New strategy is only for the context of spelling.
- New strategy will not result in instantly being an expert speller but will result in rapid improvement.
- Check for reverse wiring.
- "Can you think of a good friend?"
- Simplest method is rehearsing.
- Reframe only if necessary.
- "I am going to give you a word. As soon as I do, look up here (hold hand in their visual remember), allow an image of the word to appear, and as soon as it does, look down here (hold hand in their K) to get a feeling of familiarity or not."
- Use simple words initially.
- Have them spell words in reverse.

COMMON PROBLEMS

1. People try to create the word while looking in visual remembered. "Look up here and wait until you see the word the way you have seen it before. Allow the image to pop up."

2. If people draw a blank, write out the word and hold it up in visual remember. Have them look at it and then close their eyes and see it internally as a memory image.

3. Hold the word up for a short period. If too long some people will try to describe it rather than see it.

4. Have them visualize the word on something that they can remember easily.

5. A person keeps going back to their old strategy rather than using the new one. Reframe the persistent voice. If first step is a negative K, then create a resource anchor (or use a dissociated-state rehearsal if necessary).

NLP NOTATION

Representational Systems   **Superscripts**   **Subscripts**
V = Visual (Pictures)   r = remembered   t = tonal
A = Auditory (Sounds)   c = constructed   d = digital
K = Kinesthetic (Feelings)
O = Olfactory (Smells)   i = internal
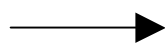G = Gustatory (Tastes)   e = external

Examples: A^e = Auditory External A^i = Auditory Internal

A^r = Auditory Remembered A^c = Auditory Constructed

A^r_t = Auditory Remembered Tonal

A^i_d = Auditory Internal Dialogue V^c = Visual Constructed

K^r = Remembered Feelings V^i = Visual Internal

K^e = Tactile Feelings/Sensations V^r = Visual Remembered
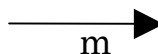
Syntactic Symbols: ⟶   = Leads to

╱   = Comparison

⤬▲   = Synesthesia

⟶ₘ   = Meta Response
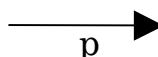
⟶ₚ   = Polarity Response

⎯⎯⎯   = Simultaneous but not interfering

Examples:

Sequence: A^r ⟶ V^c ⟶ K^i

Test: V^e ╱ V^r

Simultaneous Picture + Feeling : V^c ⤬▲ K

Saying one thing & feeling another: A^i ⟶p K^i

Talking about a picture: V^i ⟶m A^i_d

Inputting Auditory & $\dfrac{A^e}{V^e}$
Visual Simultaneously

STRATEGY ELICITATION

BUYING STRATEGIES

1. Motivation
2. Decision (to buy)
   - Convincer Strategy (See Convincer Meta Program)
3. Reassurance

LOVE STRATEGIES

1. Attraction
2. Recognizing Attraction
3. Deep Love

TEXT FOR FORMAL STRATEGY ELICITATION

Can you recall a time when you were totally X'd?

Can you recall a specific time?

As you go back to that time now ...

What was the very first thing that caused you to be totally X'd?
    Was it something you saw (or the way someone looked at you?),
    Was it something you heard (or someone's tone of voice?), or
    Was it the touch of someone or something?
What was the very first thing that caused you to be totally X'd?

After you (saw, heard, felt) that, what was the very next thing that happened as you were totally X'd?
    Did you picture something in your mind?
    Say something to yourself, or
    Have a certain feeling or emotion?
What was the next thing that happened as you were totally X'd.

After you (list previous), did you know that you totally X'd, or...

(Continue until complete.)

STRATEGY ELICITATION

DEEP LOVE

DEEP LOVE STRATEGY

1. How do you know someone else loves you?

2. Can you remember a time when you were totally loved?

   A specific time?

3. In order to know you are totally loved, is it necessary for you:

   a.   To be taken places and bought things or to be looked at with that special look?

   b.   **OR** that you hear that special tone of voice or those special words?

   c.   **OR** is it necessary that you are touched in a certain way or a certain place?

REFRAMING

(... if you change the context, meaning or content you can change the meaning!)

The two major kinds of reframes that we learn at the Practitioner level are the Context Reframe and the Meaning Reframe.

THE BASIS OF REFRAMING IS TO
SEPARATE INTENTION FROM BEHAVIOR

CONTEXT REFRAME: "I'm too ...." -or- "He's too .... "
Think of a different context in which the person will respond differently to the same behavior.

MEANING REFRAME: "Whenever 'X' happens, I respond 'Y'."
Ask yourself, "What else could this behavior mean?" or internally think of an opposite frame or a different meaning. "What is it that this person hasn't noticed (in this context that will bring about a different meaning, and change his response?"

SIX-STEP REFRAME

The Six-Step Reframe is no longer used, having been replaced by Parts Integration. It is included for historical purposes only. The purpose of a 6-Step Reframe is to find the benefits behind any behavior and install new ways to achieve those benefits more elegantly.

- Rapport
- Identify Behavior
- Stack Bail out Anchor

1. Access Behavior: _____ , I'd like you to ask the part of you responsible for _____ if it's willing to communicate with me now with a visible body movement. (wait for signal)

2. Set Up Signal: Let's refer to you as part X and I want to thank you for signaling me now.

3. Discover and Acknowledge Benefits: Part X, I want to acknowledge you for always having acted in _____'s best interest and for having provided benefits for her/him in the past. We're here to assist _____ in creating additional choices for her/his life now.

4. Creating Choices: _____ , can you take part X to that creative part of you now and have part X and creative part come up with at least 3 additional choices of behavior that will provide _____ with equal or greater benefit. When you have those 3 additional choices signal me with a visible body movement. Thank you.

5. Congruency Check: Now, _____ , go inside and check for any other parts which might object to adopting these additional choices. If so, will those parts signal with a visible body movement now. Thank you. (If signals, repeat step 4 creating additional choices agreeable with the creative part, part X and any objecting parts.)

6. Future Pace & Test: Now, _____ , can you step into the near future, and put yourself in a situation where you'd have reason to use these additional choices, experiencing this fully now? (pause) As I count to three, you will open your eyes, knowing you have fully integrated all these choices. 1-2-3.

SIX STEP REFRAME

The Six-Step Reframe is no longer used, having been replaced by Parts Integration. It is included for historical purposes only.

Instruct client on types of signals — in images, sounds/words, sensations — those are the kinds of communication we are setting up. Reframing can be used with any behavior, internal or external, or any symptom.

1.   Identify behavior that the client wants more choices about.

2.   Client asks the part in charge of behavior X if it's willing to communicate. Get a Yes/No signal. (What image, sound/word, sensation was client aware of when asking that question. Ask the part to increase that image, sound, sensation if answer is yes; decrease if answer is no.) If yes, thank part and go on. If no, thank part for communicating and reassure part that it is entirely understandable that it does not want communicate on a conscious level. Reassure part that it is in charge of behavior X and in no way are you trying to get rid of it nor would you allow client to attempt to do so — we are only trying to get some information and alignment.

3.   Ask part what purpose or function it has — what is its positive intention. (The Part can answer consciously or unconsciously. Client must accept that the part does have some positive intention.) To help person elicit this ask them to imagine what it might be — purpose here is to separate behavior from intention or function and to get client's conscious mind to begin to appreciate that part as friend and/or teacher.

        Thank part for positive intention and make sure client begins to sincerely appreciate part.

4.   Ask client to go to creative unconscious part, and ask that it generate at least 3 alternatives to behavior X that would satisfy intention — accomplish the purpose of behavior X (you can also have the part responsible for behavior X go to the creative part directly to inform that part what its purpose is — that is useful especially when purpose remains unconscious). These new choices can be on a conscious level —ask creative part to give client signal when it has generated these new alternatives.

        Thank creative part. (continued, next page)

SIX STEP REFRAME

5.   Ask the part responsible for behavior X whether it's willing to use these alternative choices instead of behavior X. Yes/No signal. If yes, thank part and go on. If no, put time limit on request (e.g., 2 weeks, etc.) to try out some alternatives to find out if they are effective and available. If still no, ask part to go back to creative part and help generate alternatives it would be willing to try out for at least a limited time.

Thank part.

6.   Ecological check. Ask client to check with all their parts to make sure all are comfortable and accept the entire process and the alternatives. If yes, thank all parts and surprise and delight self in future. If no, check on how client knows this, how this represents an objection — then ask the image, sound, sensation, and increase if needed.   Reassure client any objection is important information and is welcome. If there is an objection, go back to step #3 and go through process with part that objects - making sure that the objecting part and the part that runs behavior X agree on all the alternatives and can work together. Treat parts of a person as though they were all parts of a negotiating team. It is important that each member's function and purpose be respected and paid attention to. Cycle back through process until you get full acceptance for any alternative behaviors from all parts involved.
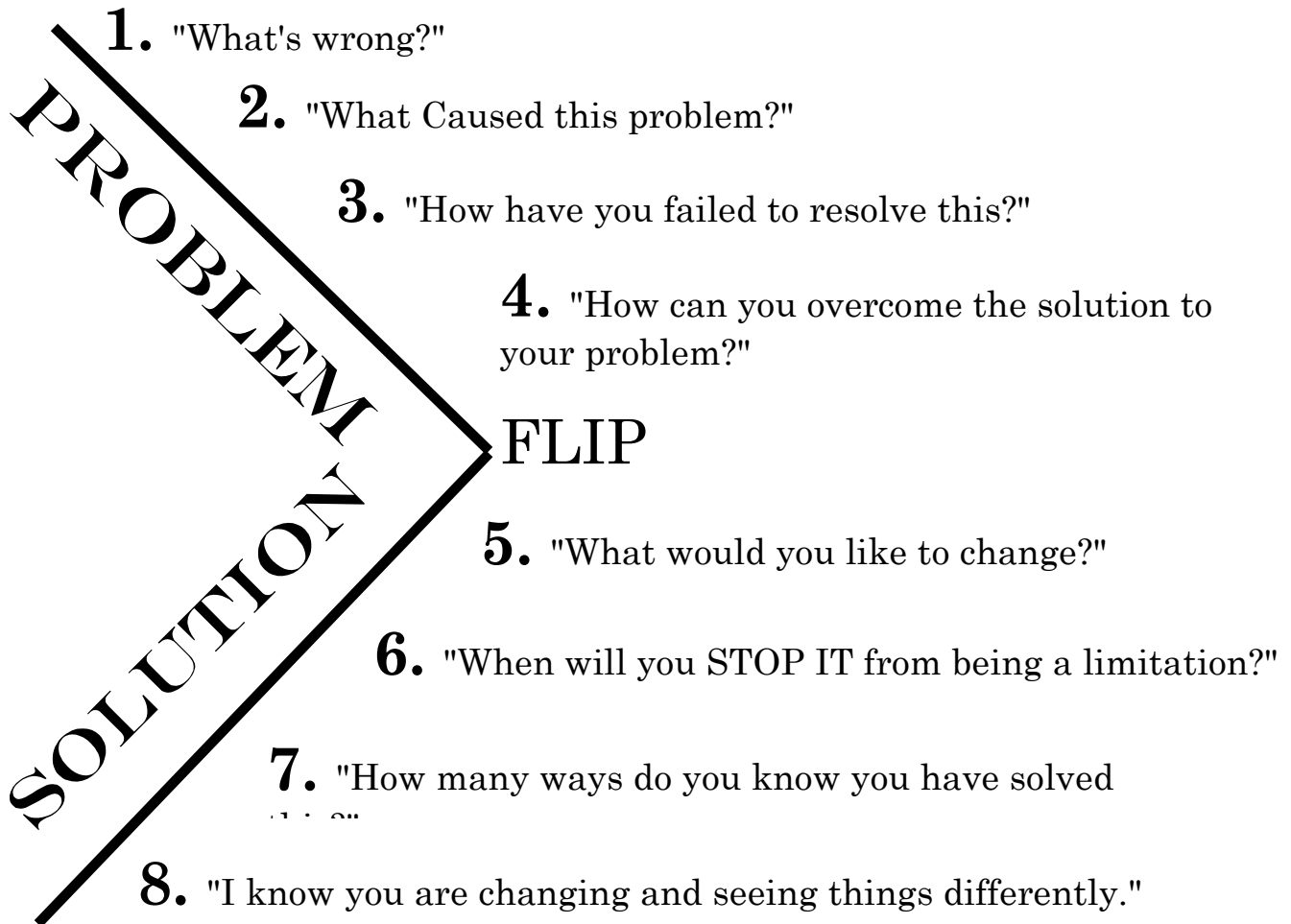
Thank all parts.

NOTE: The main purpose of a 6 Step Reframe is to establish — set up —bridges (channels of communication) between client's unconscious and conscious mind, even between parts of the person's unconscious and to install in the person a belief that all parts are allies — potential teachers and friends.

META MODEL III

DETAILED QUESTIONING FOR A SPECIFIC RESULT

Start

1. "What's wrong?"

    2. "What Caused this problem?"

        3. "How have you failed to resolve this?"

            4. "How can you overcome the solution to your problem?"

FLIP

        5. "What would you like to change?"

      6. "When will you STOP IT from being a limitation?"

    7. "How many ways do you know you have solved this?"

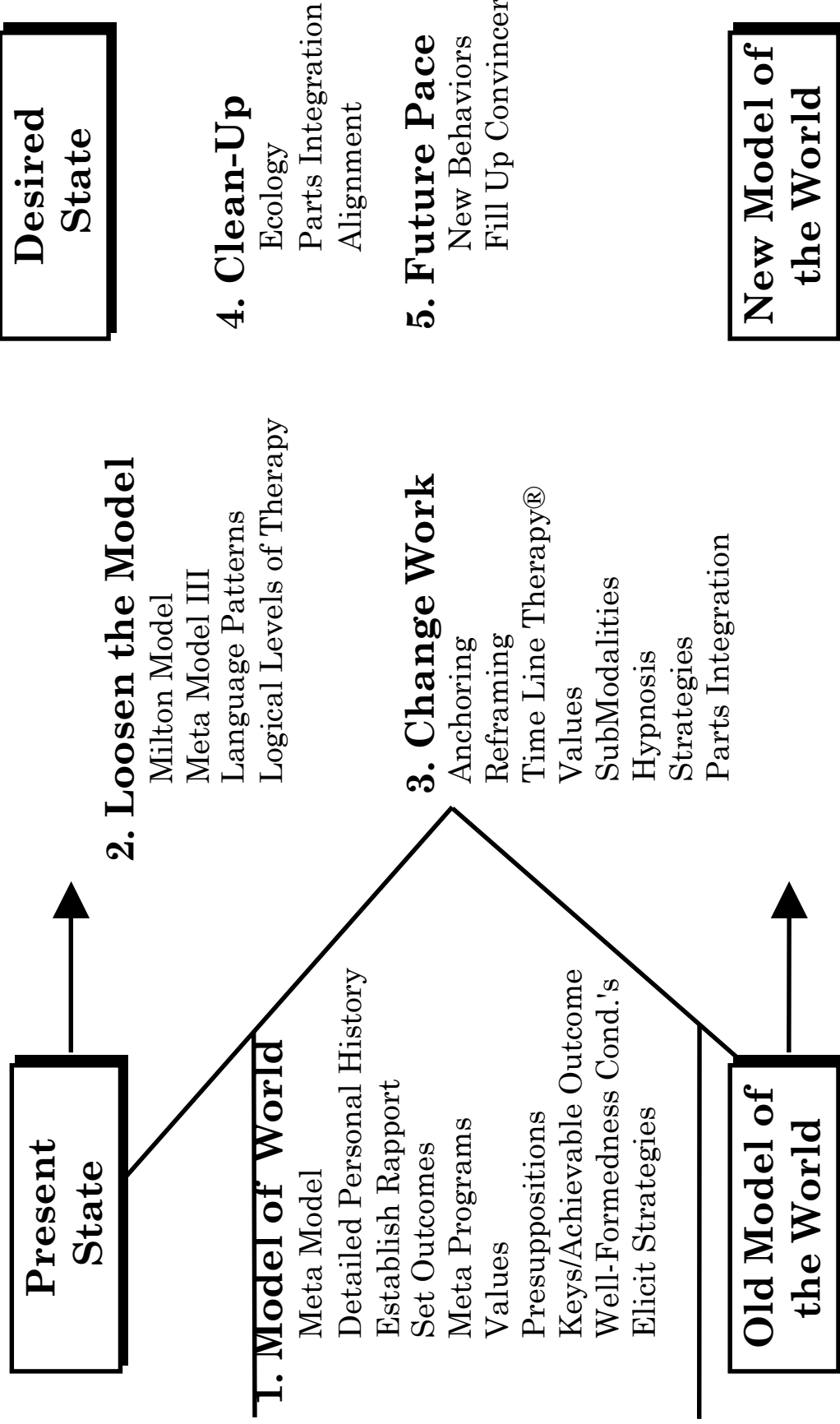**8.** "I know you are changing and seeing things differently."

Confirm

SMALL PRINT DISCLAIMER: This is an example. This is only an example. If this were the real test, then you would already know about MMIII.

NLP MODEL OF THERAPY

Present State

Desired State

1. Model of World
Meta Model
Detailed Personal History
Establish Rapport
Set Outcomes
Meta Programs
Values
Presuppositions
Keys/Achievable Outcome
Well-Formedness Cond.'s
Elicit Strategies

2. Loosen the Model
Milton Model
Meta Model III
Language Patterns
Logical Levels of Therapy

3. Change Work
Anchoring
Reframing
Time Line Therapy®
Values
SubModalities
Hypnosis
Strategies
Parts Integration

4. Clean-Up
Ecology
Parts Integration
Alignment

5. Future Pace
New Behaviors
Fill Up Convincer

Old Model of the World

New Model of the World

PARTS INTEGRATION

THIS SCRIPT HAS BEEN REVISED

1.   Identify the conflict and the parts involved: Make sure you clearly identify the parts clearly, and understand the nature of the conflict.

2.   Have the Part, which represents the unwanted state or behavior come out on the hand first: "I wonder if I can talk to this part. Which hand would it like to come out and stand on?" (Show client how to hold hand.)

3.   Make sure that the Client has a V-A-K image of the part as it comes out on the hand: "Who does this part look like; does it look/sound/feel like someone you know?"

4.   Elicit the "Opposite Number" to come out on the other hand: "I'd like to talk to the Part with which this Part is most in conflict, the flip side of the coin the opposite number, and let's have it come out and stand on the other hand." (Show client how to hold hand.)

5.   Make sure that the Client has a V-A-K image of the part as it comes out on the hand: "Who does this part look like; does it look/sound/feel like someone you know?"

6.   Separate intention from behavior: Reframe each part so that they realize that they actually have the same intention by chunking up — ask, "What is the intention ..." or "For what purpose ..." (Begin chunking up first with the part that has the unwanted state or behavior. As you do, make sure that the client's intention stays associated.)

   a) Now, have the parts notice they were once part of a larger whole.
   b) Ask for other parts that were also once part of the larger whole. Have them join in the integration.
   c) What resources or attributes does each part have that the other part would like to have?

7.   As the hands come together give additional suggestions for integration.

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

9.   Test & future pace.

DISSOCIATIVE TECHNIQUE
V-K DISSOCIATION

1. Establish an anchor for the "Here and Now" state. If the person gets stuck in an associative place with the original event, the "Here and Now" anchor may be used to return the person to the present. Also anchor a "calm, relaxed" state.

2. Ask the person to remember the <u>last time</u> the reaction occurred. (In some cases, Time Line Therapy™ techniques may be needed to deal with the root cause.)

3. Anchor that state, interrupt the state, then test the anchor.

4. Instruct the person to place that scene on an imaginary television or movie screen with all the attendant feelings.

5. Tell the person to run the movie to the most traumatic part and then freeze that frame. Tell tale person to imagine floating out of his/her body and watch from behind the chair or a position behind.

6. Anchor this dissociated state.

7. Tell the person to run the scene until he/she learns something new or something not previously remembered from this perspective. When the person acknowledges this, continue to Step 9.

8. Tell the person to talk to the younger self on the screen, stating "I am from your tomorrow and this is what I have learned..." The person is then told to nurture and comfort the younger self. The person is to accept the younger self as part of the present existence and to bring the new learning to the present. *(Fire the calm, relaxed state anchor as the person comforts the younger self.)*

9. To further solidify the disassociated state, have the person run the movie scene backwards, making the scene smaller and smaller. Fade the contrast until the scene becomes a small dot, then have the small dot spin out into space.

10. Test and future pace.

CAUTION: When removing a phobia, caution should be observed to be sure the fear did not serve a protective function. If the fear does serve as a protective function, appropriate new learning strategies have to be installed.

ELICITATION OF THE TIME LINE #1
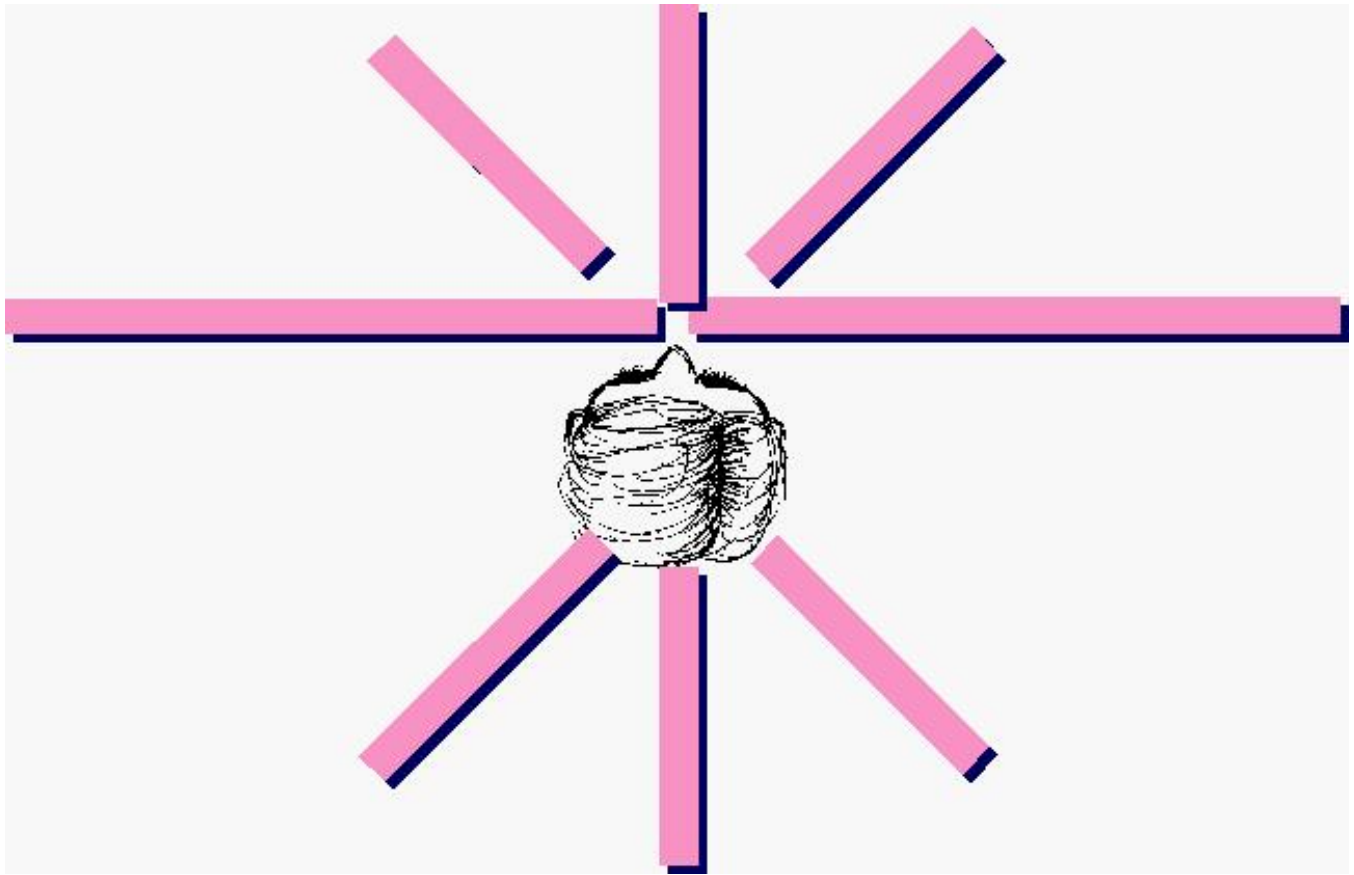
We do this with the client awake—<u>not</u> in trance—increasing unconscious trust & cooperation.

"If I were to ask your unconscious mind, where your past is, and where your future is, I have an idea that you might say, "It's from right to left, or front to back, or up to down, or in some direction from you in relation to your body. And it's not your conscious concept that I'm interested in, it's your unconscious. So, if I were to ask your unconscious mind where's your past, to what direction would you point?"

<p align="center">(Always note all analog behavior in elicitation)</p>

"And your future, what direction would you point if I asked your unconscious mind, where's your future?"

NOTE: As you elicit the Time Line, make sure that you understand that however your client does it (how they organize the past and future) is perfect for your client. Make no value judgments about the organization of your client's Time Line until you find out if it works for your client.

FIRST TEST OF ELICITATION

"Now, would you bring to mind the directions that you pointed to (or the memories of the past and future that you noticed). Do you notice that they imply a line?"

   If no: "Well, could you notice that?"

   If still no: "Is your past arranged by location, for example, where you lived?"

   If yes: "How would it look if, for purposes of this process, it were stretched out in a line?"

(Remember Time Line Therapy™ is not only a visual process, it can be done visually or auditorally or kinesthetically.)

"Good, now when I say line, I don't mean to imply only visual, because in a moment I'm going to ask you to float up above that line, and by float, I also mean as sounds floating on the wind, or floating in the bathtub, or visually. However you float up above your Time Line is perfect. So, can you just float up above your Time Line and remaining above your Time Line float back into the past (pause). Are you there?"
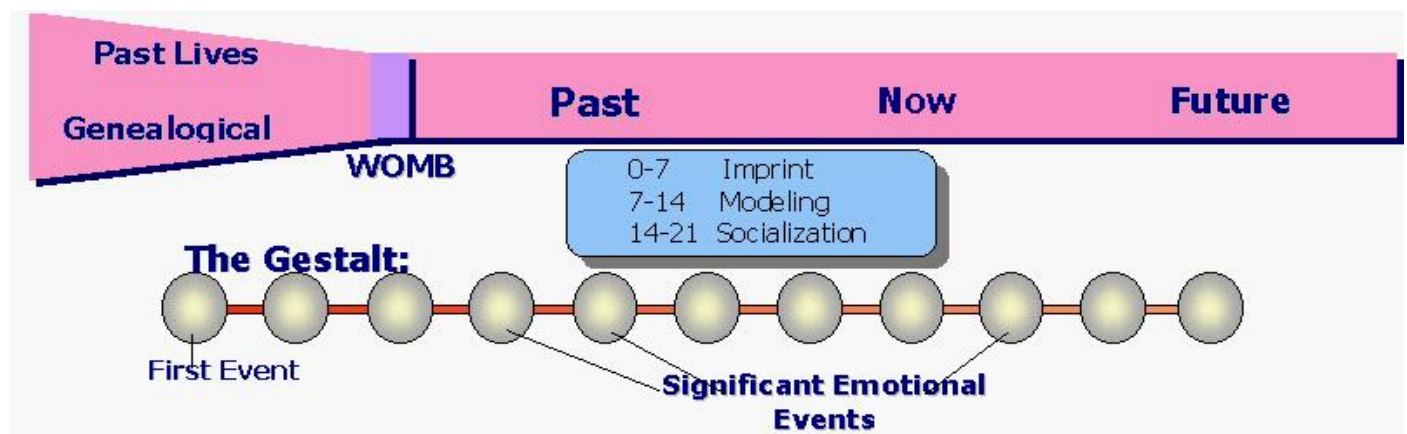
"And now, float out into your future (pause). Are you there?"

"Now, float up higher. Float so high that your time line looks like one inch long." (pause)

"Good, float back to now, and float down into now and come back in the room." (pause)

"How was that?"

DISCOVERING THE ROOT CAUSE

NOTE: This section is done <u>before</u> client is above the Time Line. It increases unconscious trust and cooperation.

1. Ask: "Is it all right for your Unconscious Mind for you to release this (emotion or limiting decision) today and for you to be aware of it consciously?"

2. Find the First Event:

"What is the root cause of this problem, the first event which, when disconnected, will cause the problem to disappear?

If you were to know, was it before, during, or after your birth?

-->**BEFORE:** "In the womb or before?"

WOMB: "What month?"

BEFORE: "Was it a past life or passed down to you genealogically?"

PAST LIFE: "How many lifetimes ago?"

GENEALOGICAL: "How many generations ago?"

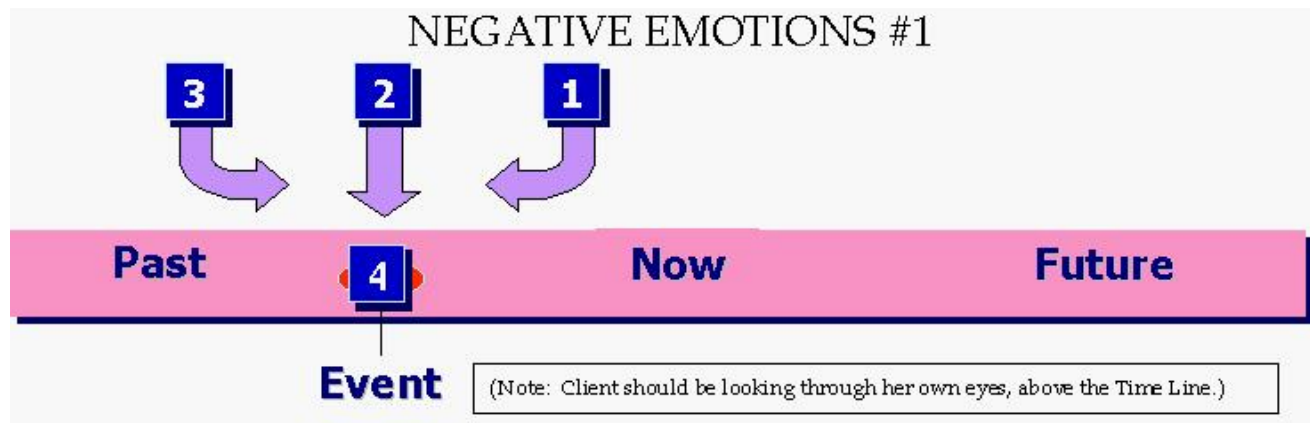-->**AFTER:** "If you were to know, what age were you?"

Go to next page

NOTES:

If client says "I don't know what the root cause is" then respond with "I know you don't, but if you did...take whatever comes up...trust your unconscious mind."

If client says both genealogical and past life, work with the earlier one first, then the later.

Ratify the change: Verify conscious acknowledgment of shift. When a major physiological shift occurs in the client, be sure to mention it: "That was a big one, wasn't it?"

NEGATIVE EMOTIONS #1

3   2   1

Past   4   Now   Future

Event   (Note: Client should be looking through her own eyes, above the Time Line.)

Procedure:

1. "Just float up above your Time Line, and over the past to Position #1, facing the past, and when you get there notice the event. Let me know when you're there"

2. "Now, float to Position #2 directly up above the event so you are looking down on the event. Ask your Unconscious Mind what it needs to learn from the event, the learning of which will allow you to let go of the emotions easily and effortlessly. Your Unconscious Mind can preserve the learnings so that if you need them in the future, they'll be there."

3. "Now, float to Position #3 so you are above the event and before the event, and you are looking toward now. (Make sure you are well before of any the chain of events that led to that event.) And ask yourself, 'Now, where are the emotions?'"*

4. (Optional Test:)   "Float down inside the event, to Position #4, looking through your own eyes, and check on the emotions. Are they there? Or have they disappeared! Now!! Good, go back to Position #3."

5. **"Now, come back to now above your Time Line only as quickly as you can let go of all the   (name the emotion   )   on the events all the way back to now, assume position 3 with each subsequent event, preserve the learnings, and let go of the (name the emotion) all the way back to now. (When Client is done) Float down into now, and come back into the room." **(Break State)**

6. **Test:** (Client back at now.) "Can you remember any event in the past where you used to be able to feel that old emotion, and go back and notice if you can feel it, or you may find that you cannot. Good come back to now."

7. **Future pace:** (Client back at now.) "I want you to go out into the future to an unspecified time in the future which if it had happened in the past, you would have felt inappropriate or unwarranted (name the emotion   ), and notice if you can find that old emotion, or you may find that you cannot. OK?" Good come back to now.

*Note: If the emotion does not disappear, then reframe. See next page.

THE 3 THINGS TO CHECK AT POSITION #3

1. **Make sure client is in position #3.**
   (Indictor: Client is _really_ feeling the emotions)

   Tell client:
   "Get up higher, and float farther back."
   "Get high enough and far enough back until the emotion disappears,"

2. **Be sure client is before the first event.**
   (Indicator: 90% of the emotions release.)

   Ask client:
   "Are you before the first event?"
   "Is there an event earlier than this one? Go back before the FIRST one."

3. **Must be totally agreeable to let go of the emotion.**
   (Indicator: Client says, "The emotions are not releasing.")

   Ask client:
   "What is there to learn from this event? If you learn this, won't it be better than having the old emotions? How can you get the same benefit that the emotions provided when you let them go?"

GENERAL REFRAMES
USE IF NEGATIVE EMOTIONS DO NOT RELEASE

BASED UPON:

1.   **Learning:**
      "What is there to have learned from this event, the learning of which will allow you to easily let go of the emotions? Won't it be better to preserve the learnings than the emotions? If you let go of the emotions and preserve the learnings you will have learned what you needed."

2.   **Protection/Safety:**
      "The negative emotion of _____ doesn't protect you."
      (If you're working with fear or anger, mention flight or fight)
      "In fact negative emotions aren't safe for the body. Each negative emotion can contribute to the following types of health problems:

Anger	Heart attack, Heightened Cholesterol (JAMA, 6/96)
Sadness	Weakened Immune System, Depression
Fear	Excessive stress, PTSD, Phobia
Guilt	Lowered healing energy
Conflict	Cancer

"Won't you be a lot safer if you let go of the emotions and preserve the learnings about taking care of yourself?"

3.   **Prime Directives:**
      "Not letting go of this emotion is in direct conflict with the highest Prime Directive of the unconscious mind, which is, 'To preserve the body.' This emotion, though getting results, does not preserve the body; it hurts the body. Wouldn't it be better to let go of the repressed emotion and get the same results in some other way?"

STEPS FOR PUTTING A SINGLE GOAL
<u>IN YOUR FUTURE</u>

1. **Be sure the goal is stated so it is S.M.A.R.T.**

2. **Get the last step:**

    "What is the last thing that has to happen so you know you got it?"

3. **Make an Internal Representation:**
    A Visual representation,
    or Auditory representation,
    or Kinesthetic representation.

    Having all –V, A, K, O, G, A$_d$ is best.

4. **Step into the Internal Representation — associate the Client**

5. **Adjust the SubModalities**—Adjust them for the most positive
    Kinesthetic or for the most "real" feeling.

6. **Step out of the Internal Representation — dissociate the Client.**

7. **Take the Internal Representation and float above now.**

8. **Energize the Internal Representation with four deep breaths:**
    Have the Client breathe in through the nose, out through the mouth, and
    blow all the energy into the Internal Representation.

9. **Float out into the Future:** Take the Internal Representation and float
    above the Time Line out into the future.

10. **Insert the Internal Representation into the Time Line:** "Let go of
    the Internal Representation and let it float right down into the Time
    Line.

11. **Notice the events between then and now re-evaluate themselves
    to support goal:** The Client may or may not have an experience of the
    reevaluation, so we call it to his (her) attention.

12. **Float back to now.**

FAST PHOBIA MODEL

The Fast Phobia Model is more useful when used in conjunction with Time Line Therapy™ techniques. See the Time Line Therapy® Practitioner training manual for more information.

1.   (Optional) Establish a resource anchor.

2.   Acknowledge one-trial learning and client's ability to learn.

3.   Discover strategy used for having phobia. (Use Logical Levels of Therapy)

4.   Using Time Line Therapy™ techniques, have them go back before the first event.

5.   Make movie screen above the Time Line, and have them watch from the projection booth.

6.   Run the movie forward in B & W to the end.

7.   Freeze frame at end, and white (or black) out.

8.   Have the client associate into the memory and run it backwards in color to the beginning.

9.   Repeat steps 6 - 8 until the client can't get the feeling (K) back, or until the memory is not accessible. (If you are deleting a memory then give the appropriate instructions.)

10. Check ecology. If necessary, use a swish. Test and future pace.

SUGGESTED FAMILY THERAPY MODEL

This model takes approximately 8-10 hours for a two people. We expect that each additional person will take 2-3 hours.

The Presuppositions:

We assume that from an NLP point of view there are mainly two reasons why relationships end —

- negative anchoring, and
- unfulfilled strategies.

So this process is designed to:

1.   Cleaning-up Negative Anchoring

a. Delete negative anchors and experiences using Time Line Therapy. Clean up negative events. This is possible because of gestalts

b. Practitioner can also do positive anchoring — Have them remember positive states.

c. You can also show them how to set their own anchors.

2.   Teach them the necessary strategies to fulfill in the relationship, and eliminate Unfulfilled Strategies.

a. Meta Programs

- Myers Briggs

  I/E

  S/N

  T/F

  J/P

- Direction
- Frame
- Convincer
- Relationship
- Rules Structure (Management Rules)
- Time Line (In or Through Time)

  a.   Values and Values Levels (National Values Center)

c. Love Strategies

- Attraction
- Recognizing Attraction
- Deep Love

d. Primary Rep

SUGGESTED FAMILY THERAPY MODEL

The Steps:

1.   Ask: "Is this marriage worth saving? Is it worth being married to your spouse?" (Ask this each time you start a session; it will save you a lot of time.)

2.   Discover their Meta Programs and Values

3.   Meet with them individually and do individual therapy
   a. Disconnect negative anchors
   b. Delete guilt, anger, frustration, fear, etc.
   c. Do parts integration and negotiation:
   - Father
   - Mother
   - Significant others, etc.
   d. Check role models

4.   Couple Therapy — Have Fun
   a. Go through Meta Programs, Time Line, Values, Love Strategies
   b. Set up and make agreements
        1.   No Double Binds
        2.   Communication to work out problems
        3.   Generative, Supportive systems

5.   Anchoring
   a. Handle Negative Anchors
   b. Give Example of how it works
   c. Positive Anchoring
   d. Re-anchor Positives at Beginning of relationship
   e. Teach them how to use anchors

6.   Test and Future Pace

THE 5 STEP SALES PROCESS

1. **Establish Rapport:** Remember, people who are like each other, tend to like each other. Match & Mirror:
    *   Physiology
    *   Tone of voice
    *   Representational systems
    *   Breathing
    *   Key words

2. **Ask Questions:** The questions you ask are directly related to the business of the person you are interviewing. Talk their language. Ask questions in the language of their main interest. (In business, talk the language of their business.)
    *   What do you do? What are you interested in?
    *   "For what purpose..." do you want this?
    *   Also discover client's I/R of success
    *   Find out client's primary rep system and desired state
    *   Discover client's Motivation, Decision, Reassurance Strategies
    *   Elicit Values

3. **Find a Need:** Establish need — establish value. Propose a solution to the client's problem, and then ask, "Do you see any value in this?" (If there is no need, then stop here. Find another client. There are plenty out there.)

    Your job at this point is to quickly find as many no's as possible. That means that you need to push up against the client enough so that she makes a decision right now. No's are infinitely better than, "I need to think about it. Can you call me back tomorrow?" (Remember the spinning plates analogy.) Most sales people waste 80% of their time on people who buy nothing. If you spend 80% of your time on people who are going to buy, then they will spend more with you. You want "High Probability" clients.

    While you are in this step, you can also use:

- Conditional close -- "Do you see any value in this…" or "Is it fair to say that if we solved this problem then that would be valuable to you."
- Tag questions – "Then it would be valuable to you to solve this, wouldn't it?"

4.   Link the Need or Value to your Product or Service
At this point you propose how your product or service will solve the problem that you uncovered earlier. Make a clear proposal of how, but with as little detail as possible. Only tell the client enough to make it possible for them to purchase.
- "What would happen if…"
- "Compared to…" (Contrast Frame)
- Because
- Agreement Frame
- Use strategies if you elicited them
- Also repeat client's values & key words as you close

5.   Close: Ask for the order!

- If yes: Future pace. Fire reassurance anchor. Get referrals.

Handle Objections by either:
- Ignoring them and going to #3
   -or-
- Handling Objections and going to #3

This part is about moving the buyer from resistance to objection or to buying.

Closing: There are a number of ways to ask for the order, technically called "Closing". There are a number of books with many ideas that have worked over the years for closing. Here are some that are valuable:
- Assuming the Sale
- The Order Blank Close
- Alternative Choice Question
- Sharp Angle Close

Answering the objection

You may choose to answer the objection if you think the objection is significant. Here are the only 4 objections:

1.   "I don't have enough time,"
2.   "I don't have enough money,"
3.   "It won't work for me (it works for everyone else but it won't work for me),"
4.   "I don't believe you."

Handling An Objection: (The Final Objection Close)

1.   Listen fully to the client's objection!
2.   Act a little bit surprised.
3.   Say, "Oh I get it, you mean that's the only reason you're not buying?"
4.   "If I could show you how to have the time would you buy?"
5.   The last step is to answer the objection as above and go right back to establishing the value.

Re-Establish Value by going to #3

Resistance to your message indicates lack of rapport. If that happens at any point, build more rapport.

NEGOTIATING—INFLUENCING
PLANNING

1.   Determine your outcome.

2.   Develop as many options as possible to achieve that outcome.
   a) Avoid fixed position.
   b) Define upper and lower limits of range.

3.   Identify potential areas of agreement.

4.   Identify issues to be resolved and plan how to discuss them.

5.   Determine your best alternative to an agreement.

THE PROCESS

A.   Opening
   1.   Establish rapport.
   2.   Get consensus that there is basis for negotiation.
   3.   Qualify the other negotiator through the "as if".
   4.   Establish the other negotiator's outcome through the "as if".

B.   Exchange
   1.   State areas of agreement.
   2.   Anchor every and any state you can utilize later.
   3.   State issues to be resolved.
   4.   Probe for other's outcomes in areas of disagreement.
   5.   Develop options that include both parties' outcomes.
   •   Remind the other of shared interests.
   •   Ask for help in developing options.
   •   Ask for preference among several options.
   •   Emphasize objective standards for selecting an option.
   6.   Get agreement on the best option and move to close.

C.   Closing
   Summarize agreement and action plan emphasizing the next step.

NEGOTIATING — INFLUENCING

TACTICS

1. **Do not respond to a proposal with a counterproposal.**
   Restate, validate, clarify and probe.

2. **Invent options for mutual gain - win/win - dovetail outcomes.**

3. **Avoid attack/defense exchanges. Use "negotiation Aikido".**
   - Treat their proposal as one option. Probe for the outcome behind it.
   - Treat your proposal the same way. If attacked, probe for the outcome behind the attack.

4. **Anchor any and every state you can use later.**

5. **Avoid "irritators" - value judgments and statements which glorify the options you favor.** EG: "I can't believe you'd make such a ridiculous offer."

6. **Separate intent from behavior.**

7. **Label suggestions and questions.**
   "Let me offer a suggestion."
   "I'd like to ask a question."

8. **Use "I" language rather than accusing.**
   "I'm having trouble understanding this," rather than, "You're not making yourself clear."

9. **State your reasons first before making a proposal.**
   1) Reason
   2) Explanation
   3) Proposal
   Not the reverse

NEGOTIATING — INFLUENCING

TACTICS (CONTINUED)

10.   Anticipate Objections - Handle in advance.

11.   Behavioral Flexibility - Law of requisite variety.

12.   Minimize the reasons you give when stating an option.
Multiple reasons give the other the opportunity to select the weakest and make it the basis for rejecting the option.
NOT: *"We must implement flextime because:*
                  it will increase our hiring options
                  it will reduce our turnover
                  our employees will be happier
                  we'll look like a progressive company."

13.   Test understanding and summarize.
          "So you think that ..."
          "Your main concern is..."
          "Then it seems that we both think the idea is worth a trial period."
          "Let me be sure I understand where we are now."

14.   Tell the other your feelings.
"I'm having trouble with your proposal for more time off. We've agreed that we both want a lower unit cost. And yet I feel that this will only increase..."

"I get the feeling that we're jumping into, and from issue to issue.
          Which one would you like to discuss first?"

15.   Don't negotiate with your team in front of the other team. If an option is raised and you need more time or information, ask for a break or schedule another session.

16.   If you get stuck:
          a) Stop doing what you're doing.
          b) Generate at least three options for doing something else.
          c) Choose the best and go with it.

NEGOTIATING — INFLUENCING
HANDLING OBJECTIONS

1.   **Ignore them. One of the simplest and most potent ways to handle an objection is to act as if it never came up.**

2.   **Restate and validate. Use agreement frame.**

3.   **Clarify by using the pointers. The pointers will uncover complex equivalents which may open up new options. Apples or fruit?**

4.   **Some options to resolve:**
   - Exaggerate
   - Conditional close through the "As if." "What would happen if I could solve this concern?"
   - Devise an acceptable option that handles the objection.
   - Outframe

5.   **Options when the objection hasn't been resolved after five minutes.**
   - Go on to other issues.
   - "Let's act as if we were in binding arbitration."
   - "Act as if you were me."

THE MEETING FORMAT
BEFORE THE MEETING

1.   **Have as few regularly scheduled meetings as possible.**

2.   **Ask: Could I handle this by memo or phone? Is there a need for interaction?**

3.   **Determine the outcome:** What do you want as a result?
     a.   Stated in the positive
     b.   Sensory specific
     c.   Has an evidence procedure
     d.   Is ecological
     e.   Has short and long-term outcomes

4.   **Develop the evidence procedure:** How will you know you have it?
     "What will you accept as evidence?", can be used to direct attention to a
          representation of a desired state.

5.   **Develop options:** What will happen if...? (As if frame)

6.   **Establish membership and agenda.**
     a. Each person invited to the meeting must have information needed
        for a decision on two out of three agenda items.

     b. *The two-thirds rule:* If 2/3 of relevant people are not there, do not
        hold the meeting.

7.   **Meeting place.** Choose a meeting place where only business takes
     place.

8.   **Sensory check.**
     a.   As people come in, make a sensory check. Check their physiology.
     b.   "Do I have responsive, alert people here?"

THE MEETING FORMAT

OPENING THE MEETING

1.   **Establish rapport.** Maintain respect for each other.

2.   **State the outcome and evidence procedure.**

3.   **Get agreement on #2 above.** Smoke out hidden agendas.

4.   **Unless you assign people something to do, they will find something.**

DISCUSSION

1.   **Relevancy Challenge**

   a.   The question, "How does (statement) relate to the outcome agreed upon for this meeting", is a challenge to any statement which, in the perception of the information processor, is not relevant to the outcome. This procedure demands that the information source justify his statement relative to the context.

   b.   Use relevancy challenge to defend the need to know/need not to know.

   c.   Make agenda overt so meeting participants can become self-monitoring.

   d.   Write up agenda and just glance at it.

   e.   One unchallenged irrelevancy will take at least 20 minutes to get back on track.

2.   **The Meta Model**

3.   **"As if"/What would happen if?**
      Provide a context to access information which would otherwise be unavailable because of some present state restrictions.

THE MEETING FORMAT

4.   **Use conditional close:**
      "If I X then will you Y?", **OR** "If I could, would you?"
      Get a conditional close or you will be nickle'd and dime'd to death.

5.   **If someone's mind appears to be wandering, alert them:**
      "In a few minutes I would like to ask you to backtrack."

6.   **Give polarity person a job to do!** Polarity people with their natural
      tendency to see the opposite side of an issue often can demoralize others
      by derailing the synergy generated by like minds. The problem is not
      their objections, it is the timeliness of their objections. Give them a role
      to play at a particular time. Ask them to play the devil's advocate, and
      to wait until the end to give the other people enough rope to hang
      themselves with.

7.   **Conservative:** Conservatives are people who say we have always done
      it that way. One response is: "I'd be willing to consider doing it the way
      we have in the past if you will consider driving home tonight while
      looking only in your rear view mirror".

CLOSING THE MEETING

1.   **Summarize outcome(s).**
      Backtrack frame provides a mechanism to review or trace the
      development of the information maps, which is relevant to the outcomes
      established.

2.   **State next step(s). GO FOR IT.**

THE INTERNATIONAL BOARD OF CLINICAL
PRACTIONERS – NEURO-LINGUISTIC PROGRAMMING
<u>CERTIFICATION STANDARDS</u>

NLP Associate Level

The Associate Level is offered to those who do not yet have a Certification from a recognized NLP institute but would like to keep abreast of the latest information and training.

NLP Practitioner Level

A. Duration of Training: Minimum of 120 hours of training in the basics of NLP patterns taught by a Certified Trainer, or a certified Master Practitioner under the supervision of a trainer.

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

1. Behavioral integration of the basic presuppositions of NLP, including:

    a. Outcome orientation with respect for others' models of the world and the ecology of the system.

    b. Distinction between map and territory.

    c. There is no failure. There is only feedback (cybernetic).

    d. Meaning of your communication is the response you get.

    e. Adaptive intent of all behavior.

    f. Everyone has the necessary resources to succeed.

    g. Resistance is a signal of insufficient pacing.

    h. Law of requisite variety.

2. Rapport, establishment and maintenance of.

3. Pacing and Leading (verbal and non verbal).

4. Calibration (sensory based experience).

5. Representational systems (predicates, and accessing cues).

6. Meta-Model.

7. Milton-Model.

8. Elicitation of well-formed, ecological outcomes and structures of present state.

9. Overlap and Translation.

10. Metaphor creation.

11. Frames; contrast, relevancy, As If, Backtrack.

12. Anchoring (VAK).

13. Anchoring Techniques (contextualized to the field of application).

14. Ability to shift consciousness to external or internal, as required by the moment's task.

15. Dissociation and Association.

16. Chunking.

17. SubModalities.

18. Verbal and non-verbal elicitation of responses.

19. Accessing and building of resources.

20. Reframing.

21. Strategies; detection, elicitation, utilization, & installation.

22. Demonstration of behavioral flexibility.

<div align="center">NLP Master Practitioner Level</div>

A. Duration of Training: Minimum of 120 hours of advanced training taught by a certified trainer. A minimum of 15 hours of direct trainer supervision.

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

1. All practitioner level skills, singly and in combination.

2. Design individualized interventions (generative and remedial).

3. Ecological change work.

4. Shifting easily back and forth between content and form, and experience and label.

5. Specific Master Practitioner Skills:

    a. Meta Programs.

    b. Criteria (Values).

        i. identification and utilization.

        ii criteria ladder.

        iii elicitation of complex equivalence and adjustment of criteria.

        iv. sleight of mouth.

    c. Installation and utilization of strategies.

    d. Refined use of SubModalities.

    e. Deliberate multi-level communication.

    f. Negotiations.

    g. Presentation skills.

    h. Modeling.

    i. Utilization and transformation of beliefs and presuppositions.

NLP Trainer Level

A. Duration of Training: Minimum of 120 hours of advanced training taught by a certified Master Trainer. A minimum of 15 hours of direct trainer supervision.

B. Satisfactory demonstration of the following behavioral competencies:

1. Complete behavioral competence in all Practitioner and Master Practitioner level skills, ability to do any and all practitioner and master practitioner techniques simultaneously both overtly and covertly.

2. Demonstrate facility to shift between content and form (IE: between experience and labeling).

3. Ability to do (demonstrate the behavior of) what one is teaching and to teach what one is doing — and to label it linguistically (IE: Model Self).

4. Demonstration of Presentation and Teaching skills:

    a. Pacing and leading.

b. Respect for audience (i.e. at least keeping separate your and others model of the world, and responding to these congruently; considering and responding ecologically to others; conscious and unconscious processes.

c. Ability to answer questions, (including discerning the level and intent of questions and generating level-appropriate responses).

d. Design of presentation: At the least, setting opening and closing frames, setting outcomes, chunking and sequencing of information and experience, balancing information–giving and occasions for discovery, facilitating generalization of information and skills across context and time.

e. Design of exercises: At the least, providing for both overt and covert learning in each exercise, including previously learned material for cumulative learning, specifying outcomes of exercises, providing a task for all involved persons insuring behavioral learning, including a future pace.

f. Explanation of exercises including the ability to explain an exercise behaviorally without the use of notes or printed aids.

g. Use of deep and shallow metaphor.

h. Utilization of multi-level feedback: ongoing re-evaluation and incorporation of overt and covert information from individuals and group.

i. Graceful intervention in groups: at the least maintaining rapport and giving specific sensory grounded feedback, via questions that directionalize appropriate search to facilitate peoples discovery for themselves, demonstration, or if necessary, overtly telling them what to do.

j. "Tasking": creating of a task that presupposes that a person behave in a different way that expands his/her model of the world.

k. Ability to do demonstrations.

5. Demonstration of a personal style, and artistry (indicating that the new trainer is integrating skills into his/her own behavior).

6. Demonstration of an understanding of the process of NLP Practitioner and Master Practitioner training.

WHAT IS NLP?

A MODEL OF COMMUNICATION AND PERSONALITY

Neuro Linguistic Programming (NLP) began as a model of how we communicate to ourselves and others. It was originally developed by Richard Bandler, John Grinder and others. This model explains how we process the information that comes into us from the outside. The belief is that "The map is not the territory." And so the internal representations that we make about an outside event are not necessarily the event itself.

Typically, what happens is that there is an external event and we run that event through our internal processing. We make an Internal Representation (I/R) of that event. That I/R of the event combines with a physiology and creates a state. "State" refers to the internal emotional state of the individual – a happy state, a sad state, a motivated state, and so on. Our I/R includes our internal pictures, sounds and dialogue, and our feelings (for example, whether we feel motivated, challenged, pleased, excited, and so on). A given state is the result of the combination of an internal representation and a physiology. So what happens is that an event comes in through our sensory input channels which are:

- **Visual**
    Including the sights we see or the way someone looks at us;
- **Auditory**
    Including sounds, the words we hear and the way that people say those words to us (unless you specifically want variety in form);
- **Kinesthetic**
    Or external feelings which include the touch of someone or something, the pressure, and texture;
- **Olfactory**
    Which is smell; and
- **Gustatory**
    Which is taste.

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

DELETION:
Deletion occurs when we selectively pay attention to certain aspects of our experience and not others. We then overlook or omit others. Without deletion, we would be faced with much too much information to handle with our conscious mind.

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

yells "SNAKE." However, upon arriving at that place he is relieved as he discovers that what he sees is really only a piece of rope.

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

GENERALIZATION:

The third process is generalization, where we draw global conclusions based on one or two experiences. At its best, generalization is one of the ways that we learn, by taking the information we have and drawing broad conclusions about the meaning of the effect of those conclusions. Normally, the conscious mind can only handle 7 (plus or minus 2) items of information at any given time. Of course, many people can't even handle this number, and I know people who are a "1 (Plus or minus 2)." How about you? Try this: Can you name more than 7 products in a given product category, say cigarettes? Most people will be able to name 2, maybe 3 products in a category of low interest and usually no more than 9 in a category of high interest. There is a reason for this. If we didn't actively delete information all the time, we'd end up with much too much information coming in. In fact, you may have even heard that psychologists say that if we were simultaneously aware of all of the sensory information that was coming in, we'd go crazy. That's why we filter the information.

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

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

META-PROGRAMS:

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

VALUES:

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

Values are what people typically move toward or away from (see Meta Programs). They are our attractions or repulsion's in life. They are essentially a deep, unconscious belief system about what's important and what's good or bad to us. Values change with context too. That is, you probably have certain values about what you want in a relationship and what you want in business. Your values about what you want in one and in the other may be quite different. And actually, if they're not, it's possible that you may have trouble with both. Since values are context related, they may also be state related, although values are definitely less related to state than are beliefs.

BELIEFS:

The next filter is beliefs. Beliefs are generalizations about how the world is. One of the important elements in modeling is to find a person's beliefs about the particular behavior we are trying to model. Richard Bandler says "Beliefs are those things we can't get around." Beliefs are the presuppositions that we have about the way the world is that either create or deny personal power to us. So, beliefs are essentially our on/off switch for our ability to do anything in the world. In the process of working with someone's beliefs, it's important to elicit or find out what beliefs they have that cause them to do what they do. We also want to find out the disenabling beliefs, the ones that do not allow them to do what they want to do.

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

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

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

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

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

AN INTRODUCTION TO NLP
BASIC CONCEPTS IN NEURO LINGUISTIC PROGRAMMING

Neuro Linguistic Programming (NLP) is about noticing patterns. So, in NLP, we are not so much interested in content as in process. Often this is an interesting transition for us to make. The first step is to pay attention to the process of your interaction with others -- listen to the form, watch the form, feel the form, and not get involved in the content.

THE MODALITIES

Of course, the next question then, is how specifically do you "listen to the form, watch the form, feel the form, and not get involved in the content?" The modalities are one way of categorizing exactly what a person does inside their head as they think. They are a way or a model for what a person does in their head as they make up an Internal Representation (I/R). In the process of creating NLP, Bandler and Grinder discovered that by looking at someone's eyes, you could tell HOW they think. Not what they think, but HOW they think. You can tell what they're doing inside.

V C   **V R**

A C   **A R**

K   **A D**
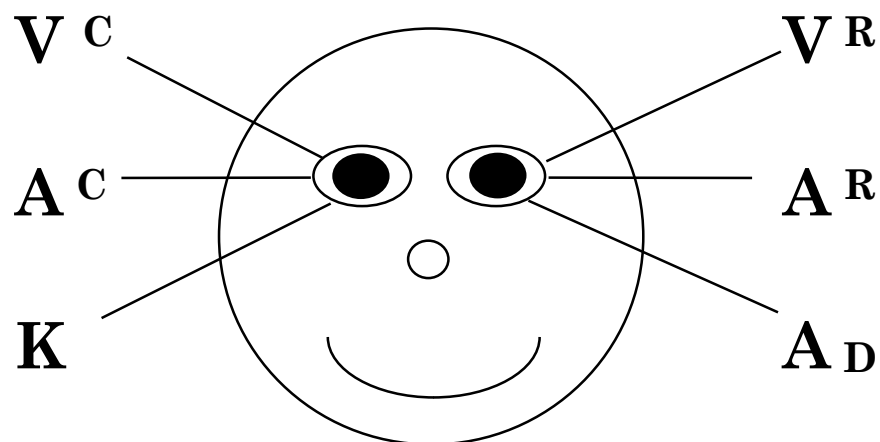
Eye Movements in a Normally Organized–Right Handed Person

(This is how they look when you're facing them.)

Based on observations by the original researchers, when people look up, they're visualizing. When they look horizontally to the left and right, they're either remembering or constructing sounds. When they look downward and to our left, they're accessing their feelings. And when they look downward and to our right, they're talking to themselves (Auditory Digital). The chart above is for a "normal" right handed person. Many left-handed people and some ambidextrous people will have eye movements that are reversed.

V^r

Visual Remembered

(Visual Recall) — Seeing images from the memory, recalling things you're have seen before.
QUESTION: "What color was the room you grew up in?" "What color is your bedroom now?" "What does your coat look like?"

V^c

Visual Constructed

(Visual Created) — Images of things that you have never seen before. When you are making it up in their head, you are using Visual Constructed.
QUESTION: "What would your room at home look like if it were blue?" "What would your dog look like if it had the head of an elephant?"
(In addition, some people access visually by defocusing their eyes. When this happens, the eyes will usually stay in the center.)

A^r

Auditory Remembered

(Auditory Recall) — Is when you remember sounds or voices that you've heard before or things that you've said to yourself before. When you ask someone, "What was the very last thing I said, they typically look in that direction.
QUESTION: "Can you remember the sound of your mother's voice?"

A^c

Auditory Constructed

(Auditory Created) — Is making up sounds that you've not heard before. For example
QUESTION: "What would I sound like if I had Donald Duck's voice?" "What would Swan Lake sound like if it were played on bagpipes?"

K

Kinesthetic

(Feelings, Sense of Touch) — You generally look in this direction when you're accessing your feelings.
QUESTION: "What does it feel like to touch that rug?"

A$_d$

Auditory Digital

(Talking to Yourself) — This is where your eyes move when you're having internal dialogue.
QUESTION: "Can you recite the Pledge of Allegiance?" "Do you have a favorite poem from school?" "Can you recite the 7 times tables?"

Typically, every time we access our brain, we move our eyes in that particular direction which facilitates our using that part of our neurology. The mind and body are absolutely interconnected, so each time we access our Visual Memory, for example, we move our eyes upward and to our left. (If you're watching someone access Visual Memory, you will see them move their eyes upward and to your right.)

Based on our model of communication, and how we make an internal representation, you'll remember that people rely on their 5 senses to make I/R's about the world around them. Internally,

we also generally come to depend on one representational system or modality more than another as we access information, and also use that information to create I/R's. So, some people are using their Visual representational system more, some people use their Auditory representational system more, and some people use their Kinesthetic more than the others.

Usually an individual will prefer to use a certain modality or will use primarily a certain modality as their primary representational system. Let's go through, the three major modes of operation so you can notice what mode people are operating in, and begin to identify them. You can then begin to match the modes by using the predicates and physiology that match their representational system.

Visual
Typically, people who are in a visual mode stand, or sit, with their heads and/or bodies erect with their eyes up, and will be breathing from the top of their lungs. They often sit forward in the chair or on the edge of the chair. They tend to be more organized, neat, well-groomed and orderly. More deliberate. More appearance oriented, and sometimes quieter. Good spellers. Memorize by seeing pictures, and are less distracted by noise. Often have trouble remembering verbal instructions, and are bored by long verbal explanations because their minds tend to wander. They would rather read than be read to. A visual person will be interested in how someone looks at them, and will respond to being taken places, and being bought things. They will tend to use words like: see 'ya later, I want to look at it, focus on it, watch it, be clear, foggy, picture that, notice, appears.

Auditory
Someone who is auditory will move their eyes sideways and also down to the right. They breathe from the middle of the chest. They typically talk to themselves, and are easily distracted by noise. They often move their lips when they say words. They can repeat things back to you easily. They may find math and writing more difficult and spoken language easier. They like music and learn by listening. They memorize by steps, procedures, and sequence. An auditory person is often interested in being told how they're doing, and responds to a certain set of words or tone of voice. They tend to use words and phrases like: listen, talk to, said, speak, hear, and sounds like, "Good to talk to you."

Kinesthetic
They will typically be breathing from the bottom of their lungs, so you'll see their stomach go in and out as they breathe. Their posture is often more slumped over, and they often move and talk verrrry slooowly. They will typically access their feelings and emotions to "get a feel" for what they're doing. They respond to physical rewards, and touching. They also stand close to people and touch them. They are often physically oriented people (athletes). They may move a lot, and they memorize by doing, or walking through something. They use words like: feelings, get in touch, hold, grasp, and handle.

Those are the characteristics of the three major modes of operation. And so, the question is now, how do you use them to communicate with people? How do you communicate with someone who is primarily in one of those modes? This brings us to the subject of rapport.

RAPPORT

Think of it! If there's anything that you want to get, or if there's anything you need, then you will probably need someone's help in getting it. This is true whether you're a salesperson, a teacher or even a carpenter. No matter what you do, the ability to develop and maintain rapport with the large numbers of people of varying backgrounds will allow you to get what you want. Having rapport with someone will allow you to do anything. So, rapport is probably the most important skill on the planet.

The basis of rapport is that when people are like each other, they like each other. When people are not like each other, they don't like each other. When you like someone, you are willing to assist them in having whatever they want. Remember that 38% of all communication is tone of voice, and 55% is physiology. So, most communication is outside of our conscious awareness. A tremendous opportunity exists for communication outside of normal channels, and that's what rapport is all about.

For the sake of contrast please remember a time when you were accessing your feelings, in a feeling state, or calm and quiet. Was there a time when you were in this state, and perhaps you can recall being with another person who was in an excited (visual) mode. Do you remember the feelings in your body when that happened?

Or can you remember being in a really excited (Visual) mode, and talking to someone in a real slow (Kinesthetic) state. Remember how it drove you crazy waiting for the other person to catch up?

Please, remember that neither of these modes of operation is wrong, they're just how people operate. To be a master communicator, you will also need to keep in mind that you will communicate best with people, when you employ their primary modality.

Too often, however, communication takes place in a system where people are unconsciously mismatching modalities. So the **first** major element of rapport is to **match the modality** the person is in.

If you're meeting with someone, for example, who is in high visual, and you're not quite there, sit up in your chair, breathe from the top of your lungs, and be excited. Or at least act in a way that matches what they're doing. On the other hand, if you're meeting with someone who is auditory, you want to slow down a bit, modulate your voice more, and "listen, really listen." If you're meeting with someone who is kinesthetic, slow waaay dooown. And talk to them about feelings. Actually change your voice tone so that it matches theirs, and really "get a sense of it."

On the next two pages are lists of predicates, and predicate phrases. Look at these now, and notice the words and phrases that people use in each major representational system. In each major representational system, people are using different words, different phrases that actually reveal what's going on inside their heads.

LIST OF PREDICATES

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

LIST OF PREDICATE PHRASES

VISUAL	AUDITORY	KINESTHETIC
An eyeful	Afterthought	All washed up
Appears to me	Blabbermouth	Boils down to
Beyond a shadow of a doubt	Clear as a bell	Chip off the old block
Bird's eye view	Clearly expressed	Come to grips with
Catch a glimpse of	Call on	Control yourself
Clear cut	Describe in detail	Cool/calm/collected
Dim view	Earful	Firm foundations
Flashed on	Give an account of	Get a handle on
Get a perspective on	Give me your ear	Get a load of this
Get a scope on	Grant an audience	Get in touch with
Hazy Idea	Heard voices	Get the drift of
Horse of a different color	Hidden message	Get your goat
In light of	Hold your tongue	Hand in hand
In person	Idle talk	Hang in there
In view of	Inquire into	Heated argument
Looks like	Keynote speaker	Hold it!
Make a scene	Loud and clear	Hold on!
Mental image	Manner of speaking	Hothead
Mental picture	Pay attention to	Keep your shirt on
Mind's eye	Power of speech	Know-how
Naked eye	Purrs like a kitten	Lay cards on table
Paint a picture	State your purpose	Pain-in the neck
See to it	Tattle-tale	Pull some strings
Short sighted	To tell the truth	Sharp as a tack
Showing off	Tongue-tied	Slipped my mind
Sight for sore eyes	Tuned in/tuned out	Smooth operator
Staring off into space	Unheard of	So-so
Take a peek	Utterly	Start from scratch
Tunnel vision	Voiced an opinion	Stiff upper lip
Under your nose	Well informed	Stuffed shirt
Up front	Within hearing	Too much of a hassle
Well defined	Word for word	Topsy-turvy
		Underhanded

The **second** element of rapport is **physical mirroring** of the individual's physiology. Actually physically copying their posture, facial expressions, hand gestures and movements, and their eye blinking will cause their body to say unconsciously to their mind, "Hey, (s)he's like me!" It's undeniable to the nervous system.

The **third** element is to **match their voice**: The tone, tempo, timbre (quality of the voice), and the volume. You can also match their key words. Perhaps they often say, "Actually." You can use it in a sentence several times. Say it back to them.

The **fourth** element is to **match their breathing**. You can actually pace someone's breathing by breathing at exactly the same time as they do (matching the in and out breath). By matching their breathing, by pacing their breathing, you can then begin to lead them out of the representational system they're in, into another one.

The **fifth** element is to **match the size of the pieces of information** (chunk size or level of abstraction) they deal with. If someone usually deals in the big picture, they will probably be bored with the details. On the other hand someone who is into details will find that there's not enough information to deal with, if you only give them the big picture. So make sure that you are matching the content chunks that the person deals with.

The **sixth** element is to **match their common experiences** . This is what's usually called rapport. When people first meet, often their early relationship is about matching common experiences, common interests, background, and beliefs and values and their ideologies and common associations.

Those are the critical elements of rapport. Next, how do I establish rapport, and then how do I know when I'm in rapport?

To establish rapport, the process is to match and mirror completely, what the other person is doing. When I'm training people in rapport skills they often ask, "Well how can I do that, they'll think I'm making fun of them." You do need to be subtle when doing matching and mirroring, but typically most people are in a trance when talking anyway. They're so caught up in what they're going to say next that they are rarely fully aware of what you're doing. And if they do, you can have a good laugh about it.

Calibration is one way of testing whether you're in rapport with someone. Simply, that means you need to develop your sensory acuity to such an extent that you can begin to see peoples reactions to your communication. Watch their eyes, the muscles around the eyes, the lower lip, the color of the face and hands, the breathing. These are all indicators of rapport.

In addition there are some indicators that happen in your own body that you can notice. As you begin to go into rapport, there's a certain, specific physiological feeling that begins to occur in the body. It happens in the area of the legs, and chest, and could almost be described as a feeling of nervousness or anticipation. The next thing that happens is that you can feel the color in your own face begin to change. It's a feeling of warmth in the face that rises up from the neck. As you notice this, you can also notice, within about one minute, the color in the other person's face increases. The change in color usually happens one minute after you notice the internal feelings. Usually within another minute or so, the person you're talking to will say something like, "...and (your name), my good friend here..." or "I feel like I've known you for years..." They may even use the word "rapport" or "trust" to describe what they're experiencing.

Even if you don't have an experience of these indicators of rapport, there's another way that you can tell. This process is pacing and leading the other person. After you've matched and mirrored a

person for say, 5 or 10-minutes, you can then begin to lead them and to lead their behavior. Successful leading is another way you can tell if you're in rapport with someone.

Establishing rapport is also important in the case of interpersonal relationships, say with a member of the opposite sex. What you'd want to do first of all is to establish rapport with them. Get into rapport. Match and mirror them so that they begin to trust you, feel good about you, and have good internal representations about who you are. You may recall times that you've done the opposite, I certainly have. And I'm sure that the other person thought that I was a totally inept person (at best). At worst, there's no trust. Rapport is an important process in both business and in interpersonal relationships.

The following exercises are to assist you in developing your ability to gain rapport with other people:

1. Establish rapport with as many people as you can in the coming week. For example, practice when you go into a restaurant, establish rapport with the maitre d', and with your waiter or waitress.

2. Match and mirror someone near you in a restaurant, or wherever you are. Notice if you're able to establish rapport.
3. When you're going up to a counter to purchase something, practice establishing "instant" rapport (it's possible).

4. Watch people's physiology for a whole week. For example on Monday, watch color; Tuesday, watch lower lips, etc.

To master the skill of rapport, it's important to learn the ability to gain instant rapport with anyone. I was staying in Anchorage, Alaska once in the summer, and a series of events had put me in a situation where I needed to have a hotel room, and I had no prior reservation. I called several major "name brand" hotels in the phone book, and found them all booked. So when panic set in, I began to call blindly, and found a hotel that had space. When I got to the hotel, I discovered that it wasn't the kind of hotel that I really would stay in. In fact, I began to feel that staying there was NOT an exercise of my personal power. I decided that I needed a hotel room, and I needed it now!

So, I went back to a "brand name" hotel that I had already called and was told there was no room, that they were 150% booked. I went up to the front desk, and matched and mirrored the girl behind the font desk. As we started our conversation, I talked as I imagined she would talk. Almost immediately, I saw her facial color change. At that point, I knew I had established rapport. She said, "I'm going to do whatever it takes to get you a room." She spend a half-hour "finding" me a room. She talked to the manager twice, and I had my room. Not only did I establish rapport, but two days later when a friend came in to pick me up at the hotel, she spent several minutes telling him what a wonderful person I was. And I had only talked to her for ten minutes!

If you practice these skills you will develop the ability to go into instant rapport with ANYBODY. I had just finished doing a training on rapport, and I was going to lunch with one of my students. We were going to a restaurant for lunch and roughly one 1/2-hour before an afternoon appointment. When we got to the restaurant, the girl behind the desk said, with her head looking down at the schedule, "It'll be at least 20 minutes." And I said to myself, "Oops, it's time for rapport!" As I looked to my friend, I saw him matching and mirroring her, and decided to see what happened. When she looked up at him, she went into instant rapport and her facial color instantly changed, and she smiled and said, "Do you mind a table in nonsmoking?" We said, "No." And she had us taken to our seats immediately!

Powerful stuff!
Here's one more exercise! This one involves two people. Person "A" begins to tell person "B" about a work experience or a personal experience. Person B matches and mirrors person A. Totally establish rapport. Both A and B notice matching and mismatching of eye cues, predicates, and other elements of rapport. Notice also the feelings of comfort and discomfort as they occur. Notice what's going on internally in your body as well as externally as you go through the exercise. Notice the feelings as you go into rapport. After about 3-5 minutes, you should notice the physiological feelings of rapport. Notice them. Also look then for the outward signs of rapport.

ACCESSING POSITIVE STATES

Based on the information so far, we are ready now, to discover how to put people into state. Actually, if you did the rapport exercise, you already know how to put people into state. The process of going into rapport with someone does indeed put them into. In fact, if you're pacing and leading the person, just your going into a state will put them into that state. (Remember, a state is made up of an I/R and a physiology.)

So the first step in putting people into state is to establish rapport. The second step is to put yourself into the state you want to establish in them.
The next step is to say, "Can you remember a time when you were?.. (the state you want them to access)." For example, "Can you remember a time when you made a decision easily and quickly, when you were totally decisive?.. (for decisiveness)." Or, "can you recall a time when you purchased something that you were very happy with?.. (for buying state)."

What will happen is that people will literally go inside and do a search of their memory to discover that particular time. If you have them do enough of that (such as happy buying state), they will connect (or link) you to that state.

The question may come up, what if they're resistant, or ask you, "Why are you asking me this stuff?" I had that happen once when I was signing up a new client. And I was asking him to recall all sorts of outrageous stuff. He said, "I can't believe I'm sitting here answering all your crazy questions!" I said, "I know! I can't believe it either! Why are you doing that?" He answered, "You know, I just feel like I'm very close to you." Bandler and Grinder say, "There are no resistant patients, only resistant therapists." So before you ask outrageous questions, establish rapport. Then you can do anything, and they'll forgive you.

One more thing you can do in advance is to set the frame about what you're going to do. Here are some nice frames to put around the process of putting someone into state:

"As we sit here talking about your business, I'm beginning to wonder if it would be appropriate to ask you now, to recall a time..."

"That reminds me, can you remember a time when you were totally decisive, now..."

"You know, I was wondering, can you recall a time when you made a business decision that was a big win for you, and made you lots of money?"

"And as I ask you so many questions, you may wonder what it would be like to be a client, and as you wonder, if you could just imagine being a client now, you'd probably find that it would be easier to make the right decision..."

"Your telling me about your business reminds me of a time when I (pause), well gee, I wonder if you can recall a time when you totally were satisfied with a purchase you just made."

And they'll oblige you by going right into that state.

Remember that a state is made up of an internal representation and a physiology. So, your asking them to make an internal representation of a time when they were (for example) satisfied with something puts them right back into that state. And when you have access to a state, what you want to do then is to anchor it.

ANCHORING

So, when you have access to a state, the next step is to anchor it. And remember that a spontaneous state is usually more powerful than one that is induced. When ever you find a state that you can use (whether it's in you or someone else), you can anchor it.

What is an anchor? The concept of anchoring comes from Pavlov. You remember Pavlov's dogs? What Pavlov did with his dogs, was that he rang a bell, and showed the dogs a steak. Rang the bell and showed them a steak. Then he rang the bell, and the dogs salivated just as if they'd just seen a steak. Pavlov deduced his theory of stimulus-response from this experiment. The bell was actually an anchor. What he had done is to set up an anchor for the dogs.

An anchor occurs any time a person is in an intense state, and at the peak of that intense state or that experience a specific stimulus is consistently applied, the state and the specific stimulus become linked neurologically so that the state can be continually produced by setting off the stimulus.

There are **four steps in anchoring**:
1. The first step is to put the person in state. You can use a spontaneous state, or an induced state ("Can you remember a time..."). It's important that the state be fully associated. Which means that the person is in their body, looking through their own eyes (as opposed to looking at their body from outside it). It's also important that the state be intense and congruent.

Here is some specific language to get the person in an intense and congruent state. "Can you recall a time when you were totally X'd? Can you remember a specific time? As you go back to that time, can you step into your body and see what you saw through your own eyes, hear what you heard, and feel the feelings that you felt when you were totally X'd?"

People go into states at different rates, so it's important that you calibrate the state, or you can ask them to tell you when they are fully into the state, at the peak of the experience. You can have them nod, move their head, or finger, or foot or whatever.

2. The second step, when they're at the peak is to provide a specific stimulus. Provide a specific stimulus and apply it consistently. When they are at the peak of that experience, the anchor should actually be ending:

APPLICATION OF AN ANCHOR:
Notice that as the state begins to peak, the anchor should be applied. It should start slightly before, and end right at the peak or slightly before. An anchor should be applied for from 5 to 15 seconds, so using a physiological (kinesthetic) anchor you would hold the touch up to 15 seconds. What you may want to do, in order to get a very intense (positive) state when you're working with someone, is to literally "stack" anchors. So you can say,

    a) "Can you recall a time when you were totally capable?"
    b) "Can you recall a time when you were totally loved?"
    c) "Can you recall a time when you were totally powerful?"
    d) "Can you recall a time when you laughed hysterically?"

When you have access to that state, anchor it. Anchor all the states by touching the person in the same place in exactly the same way.

3. The next step is to **change the person's state**. Have them get out of the state they were in. Perhaps have them walk around. At least have them take a deep breath.

4. **Set off the anchor** by applying it in exactly the same way, and discover if they go back into state.

There are **five keys to successful anchoring**:

1. The first is the **intensity** of the response, or the congruity of the state. In anchoring, we're looking for a fully associated intense state. You may ask, "Are you seeing yourself or are you in your own body?" We want them to be in their own body (associated).

2. The second element is the **timing** of the anchor. The anchor should be applied just before the peak. If you hold it too long, then you may find that the person has gone beyond the first experience into a second, into another state, and the two states may be linked.

3. The stimulus should also be unique. The **uniqueness** of the stimulus is important because if you set up an anchor on an area of the body (assuming a kinesthetic anchor) that is touched a lot, such as a handshake, then the anchor will become weakened with time (diluted) because it will be set off by other people. So you will want to provide an anchor that is in a unique area of the body. Often an NLP professional will use an ear to set up an anchor or ask you to put a series of positive anchors in a fist.

   How long an anchor lasts depends specifically upon how unique the location is. If it's not an intense state that you're anchoring, or if you haven't stacked it, then the anchor will wear off or dilute itself more quickly. If the location is not unique it can be fired off so many times that it won't work again, because it won't be linked to the specific state.

4. The last key is the **replication** of the stimulus. The way that you apply the anchor in setting it and in firing it off to test, need to be exactly the same every time. So if you're snapping your fingers or giving them a certain look, you need to do it the same way every time. That anchor needs to be fed back to the person in exactly the same way it was set.

5. The fifth key is the **number of times.** I.E.: How many times you stacked the anchor.

COLLAPSING ANCHORS

All human change (All? Yes, all.) is nothing more than an integration of resources or a collapsing of realities, one into the other. The particular process of collapsing anchors involves taking a negative state, and integrating or collapsing it into a positive state. Doing this gives the person we're dealing with more neurological choice. One of the major premises of NLP is to increase the choices a person has.

So, if we find for example that every time a certain salesperson goes out to make a sale that they become negative. It may be because they're recalling all the times they've failed. If the two are linked, we can collapse the association of sales and failure, with a winning attitude, and give the salesperson the choice of feeling good about selling, too. The process of collapsing anchors will free

the salesperson from the necessity of having to access the negative state every time they go out and make a sales call.

The process of collapsing anchors is one of the more powerful process in NLP, and this technique can also be used for collapsing anchors by yourself, and it's also easy to use.

1. Ask the person to recall a series of positive experiences, and anchor each one. Stack the anchors. For example, when they couldn't lose, when they felt powerful, when they knew they could have it all, when they knew they could have whatever they wanted.

2. Have them put all the experiences, one at a time, into their right hand, while you are firing off the original anchor that you have set, with each experience.

3. Have them look at the right hand, and describe what those experiences look like. What do they say, or what do they sound like? What do they feel like? What is the shape, color, size, sound, smell. Make a fist, now, and hold on to all those positive experiences.

4. Now have them put the negative experience into the left hand. (f the negative experience is particularly strong, you can have the person put the negative experience into the left hand quickly without looking at it. If it's not very strong, have them describe it as they did with the positive.) You don't have to set an anchor for the negative experience other than the hand.

5. Go back to the right hand. Have them notice those experiences again. Ask them again about some of the SubModalities, the smell, the sound, the color, the brightness, and shape.

6. Now, holding the right hand over the left hand, have them pour the positive experiences from the right hand, including the feelings and the sounds, into the left hand. Have them make a "sshhhh" (or any) noise as they do it. And have them continue pouring until the contents of both hands are the same. When both hands look, sound, and feel the same, then they can stop.

7. Next, have them clap their hands together once, and then rub them together vigorously.

8. Finally, have them look again and make sure that both hands are the same. If not, go back to #1.

The negative experience in the left hand and the positive experience in the right hand will be linked in the neurology, so that the person will have more choice. The person can feel negative about the negative experience or they can feel positive about them. The negative will not have the hold over them that it had before. It's a very powerful process, by the way, and one that you can use on yourself or others to reduce the effect of negative experiences and to create new neurological choices.

One important caution in this process is that the NLP Practitioner should be sure that the positive anchors are stronger than the negative anchors. What you're doing is diluting the negativity with the positively, neurologically. So it's a neurological dilution of the negative experience. However, if the negative experience is stronger than the positive, then the positive experiences will be diluted into the negative, which is not what you want. Typically, an NLP professional will set a number of positive anchors before beginning this process, so that the negative experiences will be weaker than the positive ones. In addition, make sure that the person you're working with is dissociated from the negative experiences. Don't allow them to access the negative states too long, and make sure to get them out of the negative states.

STRATEGIES

The Mind–Body Connection to Behavior

I often ask people in the seminars that we give, before beginning to teach strategies, "How many people used a strategy today?" I'm interested in how many people will raise their hand and how many won't, and usually only a few people raise their hands, because people typically are not aware of their pervasive use of strategies.

What is a Strategy?

A strategy is any internal and external set (order, syntax) of experiences which consistently produces a specific outcome. For example, when I go somewhere, I need to make a picture of where I'm going and how to get there in my mind. I gather information verbally until I have a clear picture of the entire route that I'm going to travel. When I have enough information, I then forget it and trust my Unconscious Mind. That's my strategy for driving somewhere, when I do it successfully. When I don't do it successfully, it's usually because I haven't gathered enough information. So, I don't have a clear picture, and then I may even take the wrong turn or get lost. Do you use a strategy when you go somewhere? Of course you do, although you may not have been aware of it until this moment. Think of it, what is your strategy? What do you do when you go somewhere?

We use internal processing strategies for everything we do. All of our apparent external behaviors are controlled by internal processing strategies. All of our overt behaviors! So that means that we use strategies for love, strategies for hate, strategies for learning, strategies for math, parenting, sports, communication, sales, marketing, wealth, poverty, happiness, death, sex, eating, disease, creativity, relaxation, attention and fun. There are strategies for everything.

We first develop a particular strategy when we are young. At an early age, perhaps you put a series of internal and external experiences together, and made (for example) a decision. Then, at some point when you knew it worked, you generalized the process that you used before in making the decision and said, either consciously or unconsciously, "OK, this is a good way to make a decision," and you then probably used it over and over and over again.

Let's say, for example, you made a picture in your mind and talked to yourself or someone else about it, until you had enough information, and that was how you made the decision. If that syntax worked for you, then at some time you began to use it over and over again.

In our lives, we use strategies for everything that we do. And so the next question I often ask people, in the process of doing a seminar is, "So those of you that didn't use a strategy yet today, how did you get here?" "How did you get to the seminar?" "How did you decide what seat to sit in?" So, a strategy is essentially what it is that you do in your mind in the process of doing something.

Since NLP deals more with form and less with content, we're not so much interested in the content of the thought — just the form. You might say, "Well, I thought of this", or "I thought about that" or "I thought of flowers" or whatever you did. Rather than the content, we're more interested in the

process information about what you did. Did you make a picture in your mind; did you have a certain set of words that you said to yourself? Did you think of somebody else's voice, or did you have a certain feeling or emotion? Our interest is more in the context, form and process of what you did, and less interested in the content.

NLP was created as a result of modeling. The creators of NLP devised a "modeling system" which was essentially to discover somebody's belief systems, physiology, and mental strategies. In the process of modeling, they would elicit a person's internal program, which they called "mental syntax" or "strategy." In terms of modeling, then, one important element is the internal syntax or what they do inside their head when they do what they do — what strategy do they use?

Now, as an example, let's see how you might model a foreign language. If you were modeling a language, like French, you'd model three things. First, you'd model the vocabulary, actually learning the vocabulary. You'd learn "plume" means "pen." Next you'd learn syntax. So, you'd learn how to say sentences in French, putting certain words in certain order. Regarding the order and sequence of words, "The dog bit Johnny" is substantially different from "Johnny bit the dog." It has a completely different meaning, yet they're the same words. But they're in a different order. The difference in meaning is created by the syntax (order, sequence).

And also in modeling a language, you'd also model the mouth movements. You'd learn how to pronounce "plume" so you could say it with the correct accent.

Modeling mental strategies in NLP allows us to take a strategy from one place and move it to another place. Now, if I'm dealing with content, then it's hard to move content from one place to another. But if I'm dealing with process, if I'm dealing with the "how to" regarding processing information then I can discover somebody's internal program and I can install it in someone else.

Another purpose for discovering someone's strategy is that you might want to assist them to change their strategy. We talked about this in a seminar that I did recently where a participant had a buying strategy of "see it", "feel good about it" and "buy it." So, "I see something I want and I get a feeling right away, and I buy it", is pretty efficient for making quick decisions, especially if you're an airline pilot. She felt, however, that it was not really effective for buying because she'd see a lot of things she liked and she bought them. So, she decided she wanted to change the strategy.

Most strategies that people have can be easily adopted or modified, according to whatever our outcome is. And that's why in NLP one of the presuppositions is that people have all the resources they need. For example, if someone is very decisive at home and they have trouble making decisions at work, one of the things we can do is move their "home" decision–making strategy to work.

Strategy: Definition

The definition of a strategy is a specific syntax of external and internal experience which consistently produces a specific behavioral outcome, or to put it in plain English, a strategy is something that somebody does in their brain and nervous system that produces a specific result. It's what somebody does in their head when they do what they do.

An analogy that seems to work really well in describing strategies is the analogy of baking a cake. In the process of baking a cake, you get all the ingredients together, get a bowl, and you put the ingredients into a bowl in a certain order. It's important to take all the ingredients and put them in a bowl in a certain order. In a recipe, there's a certain order or sequence of when the elements should go into the recipe. And so, if you put the elements of the cake into the bowl in the wrong order, or even in the oven before you put them into the bowl, you'll get a substantially different outcome.

A strategy is a specific order and sequence of internal and external processes or internal and external experiences that consistently produce a specific outcome. If you reverse the strategy, that is, if you reverse the order and sequence of the strategy, the outcome that you get may be substantially different.

How do you discover someone's strategy for doing a specific thing? Just ask! That's right, just ask, and when you do, listen to their predicates, watch their eyes (eye patterns), and make note of the order and sequence of the modalities as they are presented to you.

What are the elements that can go into a strategy? There are only six, fortunately. That makes it easy! There are only six things that people can do in their mind — what a surprise. You thought you could do a lot more than six things, didn't you? There are only six things that you can do, though. The six are pictures, sounds, feelings, tastes, smells, and you can talk to yourself. And you can do each of those things either internally or externally.

If you're making note of the syntax of the elements in a person's strategy, we've developed a shorthand notation process for strategies. And they're shown below:

V =	Visual	**e =**	External
A =	Auditory	**i =**	Internal
K =	Kinesthetic (feelings)	**t =**	Tonal (At)
O =	Olfactory	**d =**	Digital
G =	Gustatory		

The strategy notation system that we use corresponds directly to the eye patterns chart that you remember (see page 123). As you listen and watch the person you're eliciting the strategy from, note first the major modalities — [V], [At], [K], [O], [G], [Ad]. Also make note of whether they are internal or external. For example, seeing a picture in your head is Visual Internal (or Vi), looking at a car to see if you like it is Visual External (or Ve), and may include a comparison to a remembered or created car (Vr or Vc). Talking to the salesperson, and gathering information about the purchase to find if it meets your criteria is Auditory digital (or Ad), and External. Or feeling a rug to discover if you like the feel is Kinesthetic external (or Ke), while feeling good about the purchase is Kinesthetic internal (or Ki).

If you want to you can also include the distinction of whether each step is internal or external. We make a superscript, "e" for external and "i" for internal. And when dealing with auditory, you want to make the differentiation between auditory digital [Ad] or auditory tonal [At]. Digital includes lists, criteria — whether it "makes sense", whereas tonal is more concerned with whether it "sounds

right". The difference between Digital and Tonal is whether the meaning of the words is important or whether the tonality is important. Make a subscript of "t" for tonal or "d" for digital.

You will want to note the elements in the order they occur. And, it's OK to ask again and again until you have a strategy that you can be confident about. Make several tests. Ask again if you need to so you get it right, and you are sure that the building blocks are in their correct order.

The T.O.T.E.   Model

Bandler, Grinder, Dilts and others in the book, *Neuro–linguistic Programming, Volume I*, refer to a model of strategies called the T.O.T.E. Model. T.O.T.E. stands for test, operate, test, and exit.

The notion of strategies was originally proposed by Miller, Galanter and Pribram in the book called *Plans and the Structure of Behavior,* 1965. The T.O.T.E. model was intended to explain how people process information and create complex behaviors. It was an attempt to explain behavior which was more complex than that produced by simple stimulus–response.

As the theory goes, a strategy or T.O.T.E. begins with a certain test (see diagram below). It's a test that actually starts or fires off the strategy. It's the starting point. As you look at the diagram below, follow along beginning with the word "T.O.T.E.", where it says "input" (this is where the information comes from for the strategy), and to the right of that, you see the first test.

TEST   **OPERATE**   **TEST**   **EXIT**

Input
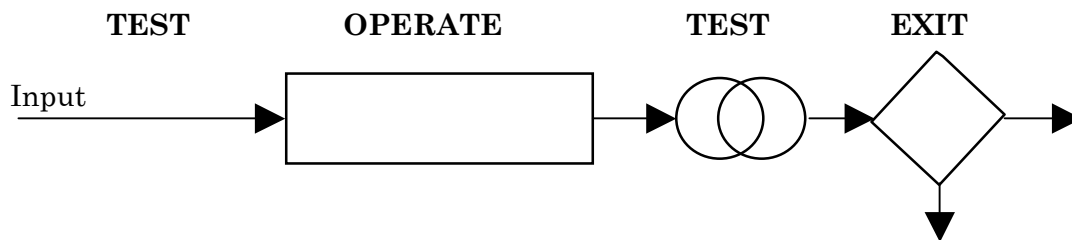
Test:

Here's how it works: A trigger is set off, and information is gathered, which becomes part of the first test, and the strategy begins. It operates for a while and it tests again, to see if it's complete. If it's not complete, it goes back to a certain point, and then comes back to the test again. It continues this loop until it gets a positive outcome, then it exits.

The first test establishes the strategy's test criteria that are carried forward to the next test. So, the first test starts the strategy and it establishes criteria for the next test.

As an example, let's look at how you know to be motivated. What's the one thing — the trigger that gets you motivated? (The first test can also be called the trigger because it's what sets you off.) Is there usually one thing (like something you see, or hear)? Remember a time when you were especially motivated. What set you off? Do you remember the trigger? If not, pick another time.

Do you remember the trigger, now? Was it something you saw, something you heard or the touch of something or someone? It's really important in the process of eliciting, utilizing, designing or creating new strategies to discover a specific trigger that will get the person into the strategy. For example, if you design the world's greatest new strategy for a person that doesn't have an appropriate trigger, it won't ever get set off. So it's important to discover the trigger that sets off the strategy.

Operate:

Next is the operation. The operation accesses and gathers the data required by the strategy. The operation of a strategy, TEST–OPERATE, is going to access certain data. The data that is going to be accessed in the operation section is threefold. What do you think they should be?

The first kind of data accessed is external (remember the notations that we covered earlier?) visual external, auditory external, and kinesthetic external — any external process in the process in the Operate part of the strategy will be gathering data.

The data accessed could also be internal. And if it's internal, there are two possibilities. The two data could be either Remembering data or Creating data — Memories or constructed data. So the three types are external, which is gathering, and internal which could be remembered or created.

Test:

Then there's the next test. We've gone through TEST–OPERATE–TEST ... we're at that point now. The second test is a comparison. It's always going to be a comparison that allows you to know that the strategy is complete. It's a comparison of the new data to the criteria established at the first test. So the first test will establish the criteria. The second test will compare all the known data to the criteria established in the first test. And, typically, the test will occur with a comparison in the same representational system (V, A, K, O or G). Now, at that point, if there is a "plus", which means that the test is successful, there will be a match between gathered data and the criteria, and we'll have an exit at that point. If there is no match at that point, then we'll usually go back and continue the strategy.

Exit:

Finally, the exit is going to be a decision point or a choice point, and it's a representation of the test where the strategy will either exit at that point, or loop back and get more data.

To summarize, the functional properties of strategies are the TEST, OPERATE, TEST, and EXIT. The first test is a trigger. The trigger feeds information forward to the second test, which compares the data to the output of the process of operation, and which (the operation) is gathering or accessing data or creating data. And then, when the test is successful, the strategy is, at that point, complete.

All our outward behavior is a result of these neurological processing patterns. All overt behavior is controlled by these sequences of internal and external neurological representations. If a specific

pattern occurs, then a specific behavior is generated. If the neurological pattern does not occur, then the behavior does not occur.

A typical neurological pattern is the result of either one of two basic processes:

> (1) Synesthesia patterns (which occur in much the same way that anchors do in that their associations are connected together in a chain where there are representational system overlaps), or
>
> (2) Strategies. And a Synesthesia pattern is somewhat like a very short fast strategy with only two components.

Synesthesia Patterns

A Synesthesia pattern, goes something like this: "... it's kind of like I want to see how I feel about that". Linguistically, you can spot a Synesthesia pattern when somebody says, "Well, I've got to see if it sounds right." "I'm trying to think about how to feel." A Synesthesia pattern also occurs when you touch something with your eyes closed and then make a picture of it automatically.

A Synesthesia pattern occurs when two modality accessing (like Visual–Kinesthetic) are closely linked, with one of them possibly outside the awareness. Some typically occurring Synesthesia patterns are see–feel (mentioned above); another is, in school, if the teacher spoke to you with a harsh tone, you'd feel bad, and so now every time somebody speaks to you with that tone of voice, you feel bad, even though they don't mean anything by that tone of voice; or an accident — let's say you saw an accident, you see blood, and you feel nauseous; or feel angry and blame someone. Has that ever happened to you? Or in therapy, for example, client says, with his eyes going up and to his right, "Gee", and then down to the right, "I don't know why I feel this way." As you observe the client across from you saying, "Gee, I don't know why I feel this way," you also see that he's making pictures, constructing pictures, probably of bad things that could happen and then he's jumping to a feeling about it. That's a Synesthesia pattern! In this case, the pictures may also be outside of his awareness. That's a Synesthesia pattern.

Strategy Elicitation

Now, let's talk about strategy elicitation: There are two ways to elicit strategies. One way is formal, the other is informal. And, if you just ask someone informally, "How do you do that," why they'll tell you. More often than not, they'll also tell you in a way that includes the modalities that they use in processing that information. They will tell you their strategy.

Many strategies will come out spontaneously and naturally during a conversation and won't have to be elicited formally. Informal strategy elicitation can be as simple as someone saying to you, "Gee, every time I see that particular sight, I get motivated." And you say, "So, how do you know to get motivated. What is it about that sight?" The fact is that people do internally what they're talking about. So they will demonstrate verbally and non–verbally the strategies used to access and make sense of those experiences. So, for example, as someone talks about a past decision, they will ordinarily also run through the strategy steps. They will actually go right through the steps in the strategy — like an instant replay. Have you ever watched a sports show on TV and saw an instant replay? Just like that.

Strategies can also be elicited formally with a formal script, and your formal notation. It makes it a little easier when you have the person's cooperation, and in the early stages of learning strategy elicitation it may be a little easier to just read the script. In formal elicitation, you can go over and

over the steps of the strategy until you get it. My suggestion is to learn how to do both formal and informal elicitation so that you can do both as needed. If you're a doing formal elicitation, just follow this outline:

TEXT FOR FORMAL STRATEGY ELICITATION

Can you recall a time when you were totally X'd?

Can you recall a specific time?

As you go back to that time now ...

What was the very first thing that caused you to be totally X'd?
       Was it something you saw (or the way someone looked at you?),
       Was it something you heard (or someone's tone of voice?), or
       Was it the touch of someone or something?
What was the very first thing that caused you to be totally X'd?

After you (saw, heard, felt) that, what was the very next thing that happened as you were totally X'd?
       Did you picture something in your mind?
       Say something to yourself, or
       Have a certain feeling or emotion?
What was the next thing that happened as you were totally X'd.

After you (list previous), did you know that you totally X'd, or...

(Continue until complete.)

A Formal Elicitation — Demonstration

Let's do that now. Bill, can we talk? How are you doing? "Great". Can you recall a time when you were particularly motivated?

"Yes".

Can you recall a time when you were totally motivated?

Thinking ... "Yes".

Can you recall a specific time? (He nods.)

As you go back to that time now ...

What was the very first thing that happened that caused you to be totally motivated? (without pausing) Was it something you saw or the way someone looked at you? Was it something you heard or someone's tone of voice? Or, was it the touch of someone or something? What was the very first thing that caused you to be totally motivated?

"It was something I saw".

Good. After you saw what you saw, what was the very next thing that happened as you were totally motivated? Did you picture something in your mind? Did you say something to yourself, or have a certain feeling or emotion? What was the next thing that happened as you were totally motivated?

"I made a picture in my mind".

Great. After you made a picture in your mind, did you know that you were totally motivated or did you say something to yourself, or have a certain feeling or emotion?

"I said something to myself".

Good, after you made a picture in your mind, and said something to yourself, did you know that you were totally motivated or did you say something to yourself, or have a certain feeling or emotion? What was the next thing that happened as you were totally motivated?

"Well, I was just motivated, that's all."

Good, so you felt motivated?

"Yes, that's right."

Now, we know that Bill's motivation strategy is:

$$V^E \longrightarrow V^I \longrightarrow A^D \longrightarrow \mathbf{M}$$
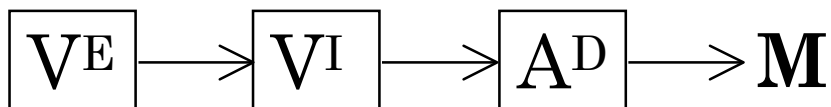
Now, we can also elicit the SubModalities of each of the major parts of this strategy, and I am not going to do a complete elicitation of SubModalities now. When you are doing it, you may want to get out our chart of possible SubModalities. So, Bill, what was it about what you saw that caused you to be motivated?

"What do you mean?"

In what you saw, what was the important thing that made it motivating to you? Was the color important?

"No, not really."

Was the size?

"Yes, well, if it had been smaller, I'm sure I wouldn't have been as motivated."

So size was important. Was how close you were to it important?

"I don't think so. Just so I could see."

Now when you made the picture inside that you made when you were motivated, was that picture a memory or did you make it up in your head?

"I made–up a picture of me doing something new."

Was that picture near or far?

"It was really close–up."

And could you see yourself in the picture or were you looking through your own eyes?

"I was looking through my own eyes."

And what did you say to yourself?

"I said, 'Wow'."

Thank–you, Bill.

"Thank–you."

After you've mastered formal strategy elicitation, you can move on to informal elicitation. You could elicit someone's decision making strategy just by saying, "Hey, I love your shirt, how did you decide to buy it?" and then just listen and watch. Listen to the predicates, and watch the eye patterns and the other nonverbal cues. Since strategies can be elicited either informally or formally, if you do nothing else except just talk to the person, they will tell you exactly how they do whatever they do, and all you have to do is just watch them and listen to them.

 In business many times, its a little easier to discover somebody's strategy without doing it formally, so we're going to also cover several ways of doing strategy elicitation without being particularly formal or overt about it.

Strategy Elicitation From Eye Patterns

The next type of strategy elicitation is elicitation from eye patterns. You could just walk up to somebody and you could go, "Wow, I really love your watch! How did you decide to buy it?" and what they will do is, they'll move their eyes in a certain direction as they remember it.

$$V\,^C \qquad\qquad V\,^R$$
$$A\,^C \qquad\qquad A\,^R$$
$$K \qquad\qquad A\,_D$$
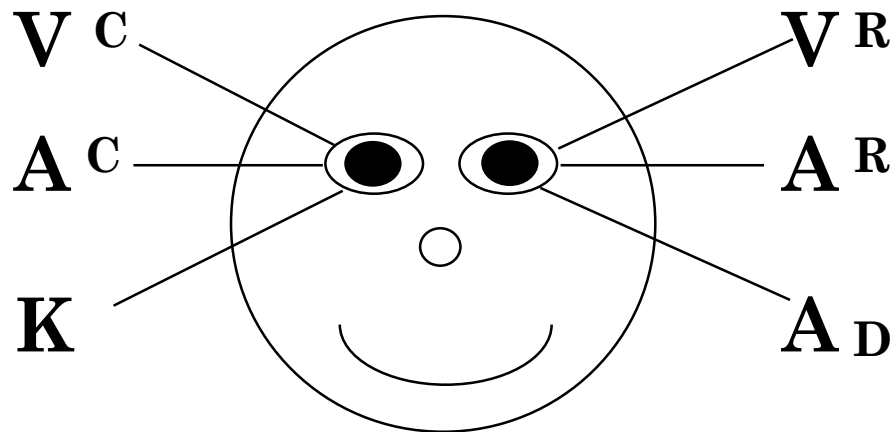
Eye Movements — Normal Right Handed Person
Figure 1
(This is how they look when you're facing them.)

When eliciting strategies from eye patterns it's important to make sure that you are learning the eye patterns for "others", not for "self". I've seen people struggle for years trying to figure out what they are doing themselves. So this is for others.

The first thing to remember is that not every eye movement you see is a strategy. Some people are going to process the information you just asked them before they begin accessing their strategy. They may, for example, repeat to themselves exactly what you said, "Oh, he just said 'beautiful watch', how did I get it? And then they'll run their strategy for you with their eyes. Some people will immediately understand what you said and jump directly into the strategy, moving their eyes in a certain direction as they access their strategies. Most people will move their eyes in a recognizable pattern as they access their strategy or as they replay the information in their head. The question is, do they move their eyes so that you can see them adequately? And that's where your sensory acuity becomes very, very important. That's where your sensory acuity makes a major difference. My suggestion is that you make sure that you've gotten really well–grounded in the eye patterns, and that you learn them very well. Having done that, you can just relax and let the information come to you. Just watch their eye patterns and then note them on a piece of paper — one of the things I do is carry a little piece of paper with me, and write down the order and sequence of their eye patterns as I get them, so I'll remember them — and note them, using the notation form above.

I suggest that as with any strategy elicitation, you also test the strategy elicitation from eye patterns wherever possible, questioning them over and over again, until you're sure you've got it. It's OK to check several times because the major question in the elicitation of strategies from eye

patterns is, "Where does the accessing of the information end and the strategy begin?" So you may have to elicit the same strategy in a couple of different situations, or a couple of different contexts in order to discover how did they do it.

Strategies from eye patterns are probably one of the most powerful things that you can learn in NLP, and in a later chapter we'll put it all together when we show how to utilize those strategies in designing embedded commands. Let's elicit some strategies, now ... below, we've included transcripts of actual strategy elicitations:

Elicitation Demonstration 2

So, we could sit across from our good buddy Dave here, and say, "Love your car, Dave. Where'd you get your car?" And Dave says, "I got it at the Plymouth dealer" and he holds eye contact with us, right? So Dave's one of those guys whose got a "look–to–talk" rule. And so, then what do we do? We change our eyes, we shift our eyes away from Dave, and we say, "So, what did you do, you walked into the car lot and the car jumped out at you and you bought it." And Dave says, "No, not really" and accesses kinesthetic. (Hold on a second, Dave.) We don't have a whole lot of information there yet, do we? (OK, go ahead. — Dave moves his eyes...)

$$A^R \qquad V^C \qquad A^D$$

So, we've got Dave's whole strategy right there. We have got Dave's whole strategy in the eye patterns. And we can notate it as:

$$\boxed{A^R} \longrightarrow \boxed{V^C} \longrightarrow \boxed{A^D} \longrightarrow \mathbf{D}$$
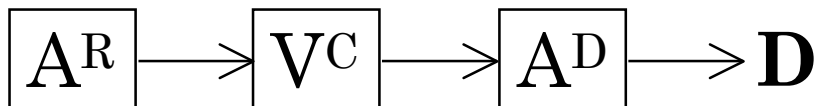
We could also ask Landon (age 7). Landon, how do you know when a toy is a good toy? (Landon responds without moving his eyes.) He was actually looking at me. You have to tell them, too. How do you know — let me ask you the question again — How do you know when a toy is a good toy? ("When I play with it a lot".)

$$V^C \qquad K$$
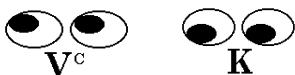
So, what he said was, "When I play with it a lot." and what he did was moved his eyes in certain directions. And so the first thing he did was he moved his eyes up and to the left, and then he moved his eyes down and to the right, which is kinesthetic. So, Landon, let me ask you again, how do you know when a toy is a good toy? Look at his eyes.

$$A^D \qquad V^C \qquad K$$

Now, what he did in this case was he moved his eyes down and to the right, which was auditory digital, so he was repeating back the question, "How do I know when the toy is a good toy?" He moves his eyes up and to the left so he creates playing with the toy in his mind and he checks out

his feelings and sees if he feels right. (Is that right Landon? So, you play with it a lot, and then you see how it feels, yeah?)

K

And when I said that, he just moved his eyes down and to the left — kinesthetic.

When you're eliciting strategies from eye patterns, you may find that you get a visual construct or a visual recall and it's actually a visual external. Typically when you see a visual–recall right at the beginning, it's a visual–external. Or it may be a visual constructed, and so the question will be, how are they constructing it? You may also find that they move their eyes back and forth in visual like this:

Vc   **V**R   **V**c   **V**R

In this case, note it as Vc/Vr. Vc/Vr indicates a comparison. First, a constructed image, and then it's compared to a memory (or vice–versa). This eye pattern simply means that there's a comparison that begins the strategy. In either case, it's not absolutely necessary to make the distinction between internal and external when you are only constructing embedded commands, so when I am just putting together embedded commands, I don't note it.

Now, let's elicit a strategy from Craig's eye patterns only. "Craig, (dahling...) I love your watch. Did you buy that yourself? (No.) I love your shirt, Craig. Where'd you get it? Were you by yourself for your decision? (No.) Craig, I love your car. Did you buy that yourself? (No.)

Now, why did I say, "Did you buy that yourself"? I wanted to know if Craig made the decision by himself, or if somebody else assisted him on it, because a decision made with somebody else can be different. (Craig says that he did buy a dishwasher himself.)

So, Craig, I love your dishwasher, where'd you get it? (Sears.)

Vc   **V**R   **A**D   **K**

Now, notice that Craig moves his eyes up and to the left, then to the right, and then he moved them down and to the right and then to the left (as you look at him). Then he's done.

We've seen him do it twice. Each time I ask him to get back into the strategy, he does the same thing. So, if he does it several times in a row, you can be pretty sure that's his strategy. So, where'd you get it, Craig? So... what... you walked into Sears and it jumped out at you?

K

OK, now this time he did go over and access kinesthetic.

What you want to do is you want to throw him off — so, you ask him, "Did it jump out at you", "Did it just pop up", or "When you got that watch, did it..." But you don't want to use something that leads them into a specific modality. So, you don't want to say something like, "Oh, did it shine

brightly, so that's what you wanted?" No, because that's going to lead them too much. Or "Did it call your name?" — that's going to lead him into auditory tonal. Or, "Did it have a better feeling?" You don't want to lead them, however, what you do want to say is something that throws them off that allows them to think freely and also breaks eye contact.

Remember, there is a fine line between elicitation and installation, so when you elicit strategies, make sure not to lead. Be non–directive.

So, let's go back to the very beginning. Craig, you walked into Sears and what happened?

V^C V^R A^D K

What we see is: visual construct, visual recall, auditory digital, kinesthetic. OK, so you're walking into Sears and you ask for their dishwashers ... (and, by the way, walking into Sears and asking for the dishwashers is not part of the strategy. We're not there at the trigger point of the strategy yet, based on what he's telling us...) So, what did you do? ("Went over and looked at it.") So, you walked into Sears and asked where the dishwasher was. You asked the salesperson questions about the dishwasher you wanted to buy.

Now what we're doing here, is we're checking to make sure we got the eye patterns — making sure we recognized and organized them correctly. So, you walked into Sears, asked where the dishwashers were, walked over to the dishwashers. ("Yeah, and then I picked out a dishwasher.") Aha. Now, he didn't give us that verbally before, did he? He said, "I picked out a dishwasher". So you saw a dishwasher that you wanted. ("Uh huh.") How did I know that? I saw his eye patterns, right? So you saw a dishwasher you wanted, then what did you do? ("I got a salesperson to see if it had a certain criteria that I had.") Whoa! Is that auditory digital, or what? So, he runs through his list of criteria.

OK, Craig, so we're going to go back, here we go back again, you ready? So, we're going to go back again, and as you go right back to that time, you walk into Sears. Now, why am I saying this again? To get him right back into the moment. You're walking into Sears and you say, "Hey, where are the dishwashers?" And they're over there. You walk over to where the dishwashers are and what? ("I saw the ones on sale.")

OK. Now we've got more criteria, don't we? "Saw one that was on sale." Now, was that a major criteria for you? ("Yes, it was.") Ah, OK, so you just gave us another criteria. That's why we want to loop, and keep on testing.

You walked over to where the dishwashers were and you saw one on sale, and you liked it. What was it that you saw about that dishwasher that caused you to know that was the dishwasher you wanted to get? ("I wanted a portable that could be permanently affixed, and after talking to the salesperson, I found out that this one could be permanently affixed.") OK, now what we've got here are criteria. We don't necessarily have the decision-making strategy yet, by the way. But we have criteria that are probably part of the motivation strategy. Now whether he got them later or not, is not really important. If we're selling him something, we do know that sale prices are criteria for him, especially on the dishwasher.

So you saw the dishwasher. But what was it about what you saw that caused you to know if that was the dishwasher? ("A sign on the top that said the price I was within the price range that I was looking for. Also, the color dishwasher was red. A criteria of our kitchen — that it would match with the kitchen.")

Very good. We have some visual sub–modalities. So now the color. Now he's given us Ad criteria before. So, let me ask you a question, did you check the color first, or did you check the price first? ("I checked the price first.") You did check the price first? ("Because usually they have all the colors...") So, you checked the price first because you knew you could have any color you wanted. ("Yeah, well, at Sears".) OK, so you saw the dishwasher you wanted and you checked out a bunch of criteria. Now at that point when you checked out a bunch of criteria, you talked to the salesperson, got the criteria. Did you then — now he just moved his eyes over to kinesthetic — he just finished the eye pattern for us. Thank–you Craig!

I talked him through it, and at any point I can get him to re–access the eye patterns again. He just accessed kinesthetic. So I'm going to ask him just to be sure. Craig, at that point, when you finished talking to the guy, did you know that was what you wanted to buy, or did you have a good feeling about it, and then you knew? ("Actually, I knew it was what I wanted to buy, but I accessed my feelings because it was a shared appliance, something I wanted to make sure that everyone else was going to use. So I accessed my feelings ... I knew that I accessed.) So, it was OK with you, but you wanted to check your feelings out to make sure everybody was OK with it? ("Right"...)

Now, so we've got that particular strategy we know that that was how he made that decision. The question is, will a kinesthetic exit generalize to all his other decisions? My guess is that it will.

So, now we run just a little test so that we can be absolutely certain. That kinesthetic exit is just a guess on my part. It only comes from having elicited a lot of strategies, you know, along the way. But, let's test another strategy of Craig's. Craig, do you remember when you bought your last lawn–mower?
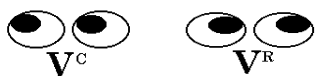
V^C V^R ("Yes.")

When we asked him that, he flashed back and forth, visual construct / visual recall. He constructed his last lawn–mower. Or he constructed what he thought it ought to be and then he went over to visual recall and remembered it. And that wasn't the strategy yet. So, Craig, what happened when you bought your last lawn–mower? ("It was sitting in the office and remembered the box and remembered we had gotten one on a trade, and then I could probably get a half–price deal on it.") So, do we have a sale coming up as another criteria? Yes, I think we do! Well, he saw the box, knew he could get it at a good price — criteria. And, at that point, did you have a feeling about it, and knew that that was what you wanted to do? ("Well I knew that it was a good lawn–mower...")

V^C V^R A^D K

He just got to the end of his strategy and when he said that, he accessed his kinesthetic again. It's apparent that he gets enough criteria till it hits his kinesthetic plus button and then he's done. And you saw that, right? Good. That's his strategy — his decision making strategy, which is part of the buying strategy, is see something (Visual external), and that it meets your criteria (Auditory digital), and you feel good about it. So, I think we could say that this is his strategy.

$$\boxed{V^C/V^R} \longrightarrow \boxed{A^D} \longrightarrow \boxed{K} \longrightarrow \mathbf{D}$$

In this strategy, if you get an Ad **+** (meaning it meets his criteria), it's followed by a positive K. If not, you loop back to visual external. Because, if it doesn't meet your criteria, you're back into looking some more. Now, is that true? I'm just hallucinating now, wildly, I might add. You're the one whose strategy it is. ("Yes")

In the case of the lawn–mower, he made a picture in his mind. So you made a picture, or you recalled a picture, and that's what I mentioned earlier. In the case of the dishwasher, he went to Sears and saw the dishwasher. In this case, he didn't see the lawn–mower, but he either created or recalled that the lawn–mower was in the crate. Now we can make some really fine distinctions here and we can test it, right?

So, as you go right back to that time, and you go right back to the office — and he's flashing his back and forth between construct and recall and then he ran his whole strategy just then for us.

V^C V^R A^D K

And it was recall, wasn't it? So, you recalled, your eye pattern said it was recall. So you recalled the — is that right? ("Yes") Craig recalled the picture of the lawn–mower in the box and said, "Hey, I know I can get this on sale" — criteria, criteria, and then he felt good about it. So Craig does operate on his feelings. He comes out of that with a K plus. So what I would say is that there was a visual–external or a visual recall, and what I usually write is visual recall.

Now, when I'm doing strategies from eye patterns for the purpose of doing embedded commands, I only note the eye patterns that I see, because I'm only going to create a sentence with predicates for this strategy. AND, if I'm *only* doing this from eye patterns for the purpose of creating embedded commands, I don't question with the depth I am now. If I'm actually doing a formal elicitation, I will note Visual external, and question much more closely.

OK, so then we go — visual recall, auditory digital, kinesthetic, and the loop back is from auditory digital back to visual. And if, for example, Craig, you had made a picture of the lawn–mower and gone to your boss, and he said, "Well, there's no way that I'm going to sell that to you for half price, you're going to have to pay full list." What would you have done then? OK, so you would have gone to their client and so, what he got was a K minus. So he's got to go look for more lawnmowers.

We've done two strategy elicitation's, both so far, of decision making strategies, and note that features, criteria, being on sale — all of that information is auditory digital — criteria. It "makes sense".

Extended questioning when eliciting strategies from eye patterns can help you gain greater precision in strategy elicitation. It's effective, and you may, at times, need to get a little more information in order to fill in the SubModalities or discover more criteria.

Now, the next step before utilization, by the way, which we should do right now, is to go back and to elicit the sub–modalities of Craig's strategies to make sure that we have the submodalities of each major piece of the strategy.

Craig, as you go back to Sears and the dishwasher, what was it about what you saw that caused you to know that it looked right? (By the way, the major tests are Visual — Looks Right, Auditory Tonal — Sounds Right, Auditory Digital — Makes Sense, Kinesthetic — Feels Right.) Craig, earlier, you mentioned the color. ("Yeah, the color matched the... really, the color was not important because I was at Sears and I knew I could get the color I wanted.") And you saw the right color. ("And the right color happened... actually the one that was delivered to my house was the one on the showroom floor.") And it was the right color. Good. Was there anything other than color? Was it shape? Was it the way... was there anything else about the way it looked? ("No")

OK, let's go to lawn–mower. When you imagined the lawn–mower, what was important about the way the lawn–mower looked? Did color have anything to do with it by any chance? ("No, it was in a box. Well, it was red, but I don't really think...") What color was your dishwasher? ("Green, like the refrigerator.") OK, so there's no commonality this time, but sometimes when elicit the SubModalities, you *will* find similarities in the strategy.

Now, let's get over to the auditory digital section of the strategy with Craig, because Craig is probably more AD than your average street person. I don't know why, but... OK, Craig, so let's talk about the criteria.

On sale is a major criterion. What other criteria are there? In the terms of the dishwasher, there was size. ("Now") Ah, so can you have it there now? And what about the lawn–mower? Was having it right away important? Supposing your boss had said, "Yeah, I'll sell you the lawn–mower at half price, but you need to wait two weeks, because we want to do a display." You had to have a lawn–mower — OK. So you bought it. What we've got is two major criteria. One is sale price and one is "I've got to have it right now". Not unusual, by the way. So a major criterion for Craig is "now". What other criteria do you have as you think about it? As you go back to the lawn–mower, for example? What other criteria are there that existed? ... Easy. Easy. OK, easy to do. If the dishwasher was hard to do, would you have not done it? ("I would have weighed that against having someone else do it in terms of price...") Did you buy the dishwasher alone? ("Yes") So, if the dishwasher was hard to use, you would have ... gotten another. ("Yes")

We've got Craig's whole strategy here—easy, on sale, you can have it now — his major criteria. And by the way it's very easy to use that to feed back to Craig ... and Craig, here it is (holding up a pen), when you see how you can use this, you will probably know it makes sense, and it's here, so you know you don't have to wait, so you can feel good about it. Look at him, he's ready to go.

All right. So we've covered elicitation from eye patterns and we checked it several times. Now, if you can't read the eye patterns, you can use the script which we covered earlier. In actually eliciting someone's strategy formally there are ten steps:

THE STEPS IN A STRATEGY ELICITATION

1. **Make sure you're in Rapport with the person.**
2. **Set the Frame.**
3. **Get into the Specific State you're eliciting.**
4. **Follow the Outline (below).**
5. **Make Sure that the person is in a Fully Associated, Intense, Congruent State.**
6. **Anchor the State.**
7. **Make sure the state you elicited is intense [if not, select another state, or check your own state] .**
8. **At each step, fire the anchor to assist them in accessing.**
9. **Elicit Modalities until complete.**
10. **Then go back and elicit the sub–modalities.**

THE STEPS IN A STRATEGY ELICITATION

1. The first step is to get in a rapport. That's very important in any process. We've discussed that in a previous chapter.

2. The second step is to set the frame. What you want to do is to set a softening frame. The softening frame in this case might be, "You know as we sit here talking about your business, I'm really motivated to ask you some questions that will allow me to serve you better. So I hope you don't mind if I ask you..."

3. Then you want to get into the state you're eliciting. So, in this case, if I was dealing with somebody, I'd want to know their decision–making strategy prior to the time I had to ask them for a decision, so I could present information to them in a way that allowed them to decide easily. So I would get into a decisive state—a state when I made a decision. Hopefully you're in rapport with them, and that will lead them into the state and make it easier for them to access their own decision–making state.

4. Next, go through the formal elicitation text.

5. The next step: After you've said, "Can you remember a time..." You can do this concurrently with anchoring, if you want. Just make sure the person from whom you're eliciting the strategy, is in a fully associated intense congruent state. That is, that they are actually associated in the memory of the event. (Associated means that they are looking through their own eyes, and are not seeing themselves in the memory.)

6. Step number 6 is to anchor the state. (See Anchoring)

7. Step 7 is just a check — Make sure that the state you elicited is intense. Now, that means it is a good state. Meaning that you can fire the anchor (step number 8),and get the same state again.

8. Fire the anchor. (Which is also useful if a guy says, "Gee, I'm having trouble making a decision," and you're in the process of enrolling him to be a client of yours, then you can just fire that anchor and he'll go back into decisive state. He won't have any trouble making a decision.) Then in the process of eliciting strategies, you can fire the anchor at each step to assist them in accessing.

9. Then you elicit all the modalities until you're complete, and go back and check it like we did with Craig, and

10. Then go back and elicit the SubModalities.

And, those are the ten steps in formal strategy elicitation.

Additional Ideas in Eliciting Strategies

In case you run out of ways to get into a strategy elicitation, here are some other things that you can say:

1. "Has there ever been a time when you were really motivated to do something?" (Motivation)

2. "What is it like when you're exceptionally creative?" Or, "Has there ever been a situation in which you were exceptionally creative?" (Creativity)

3. "Can you tell me about a time when you were best able to do 'x'?" (a Skill)

4. "What is it like to "x"?

5. "Can you, 'x'?" or "How do you 'x'?" or "Have you ever 'x'ed?"

6. "Would you know if you could 'x'?"

7. "What happens to you as you 'x'?

Any of the above can be used to begin a formal strategy elicitation, or even an informal one for that matter.

Strategy Utilization

Now that you know how to elicit strategies, the next step is utilization.

Once you've discovered what someone's strategies are, the next thing to do is to utilize or use that person's strategies in feeding information back to them in a way that it becomes irresistible to them. For example, you might want to utilize someone's strategy in the process of assisting them to be motivated in a certain way, or causing them to want to do what you suggest, or in the process of selling them something.

Once elicited, you can then use the strategy as a framework for the information you want to feed to that person, and in using the strategy that way will present a structure of information to the person

so that the information becomes irresistible to them or irresistible to their neurology, regardless of the content of that information.

It's a very simple matter to feed the information back to a person inside of their strategy, meaning you put the information contextually in the form of the strategy that they just gave you, and feed it back to them using predicates. For example, if a person's strategy was visual, auditory digital, and kinesthetic, and if in the auditory digital they were comparing criteria, you could say to them, "Have you seen our proposal yet, so that you can see that it meets your criteria and feel good about it?" They would feel good about what you said, and probably wouldn't be aware of why. More importantly, they would also feel good about your proposal!

Let's say that you elicited a strategy that was visual external (submodalities–big picture), auditory digital, in the auditory digital part they said, "Is this okay?", and in kinesthetic (feels solid, grounded). When it was okay, the person would say, "Yes, this is the one." What you would say to this person is, "I think you should take a good look at this so you can see how it will fit into the whole picture. I'm sure you will find that it will answer all the questions we've been asking ourselves, and you'll really be able to say 'yes', this is the one", and feel, as I do, that this is the most solid grounded choice available.

The way you present information to someone makes a big difference if you present it in the order and sequence that they process information (inside their strategy), or if you put it in an order or sequence that is different (outside their strategy).

Embedded Commands

Obviously, you will want to discover someone's strategies and then fit your communication into that order and sequence directly. We were recently teaching someone how to do embedded commands. (And essentially, by doing embedded commands inside of someone's strategy, what you're doing is making the embedded commands even more irresistible then they already were.) As I was showing her an example of using embedded commands and strategies, I used a "standard" sequence visual – auditory digital – kinesthetic (which was not her strategy). As we talked, she was having trouble understanding. Then, I put it inside her strategy (which was auditory digital – visual – kinesthetic), and she immediately understood.

The first time I said, "You will probably see in a moment that this makes sense to you, and you can feel good about learning it." No response. So, I pointed that out to her, and said "Well, I think that you will probably discover this makes sense to you as soon as you can see that it feels right." And she went, "Oh, yeah, now I understand." The idea is, then, to feed back the information to them inside their strategy.
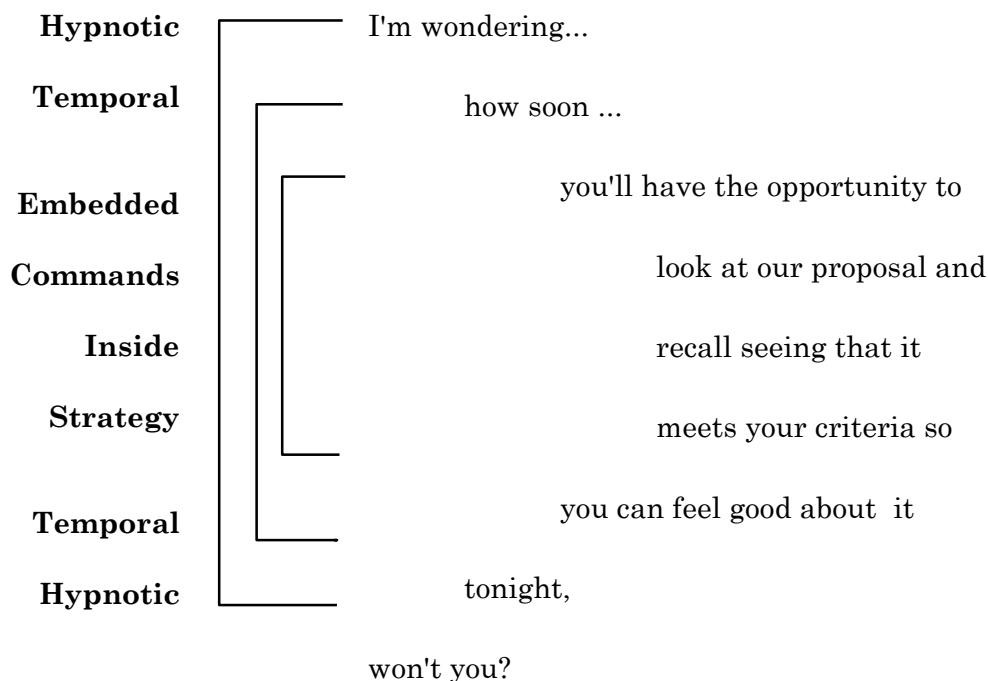
With some familiarity about embedded commands the next thing I like to is to enclose the entire sentence with a beginning and ending temporal predicate. A temporal predicate is a predicate or a word that deals with time. What are some words that deal with time? Well, when, when are you going to, later, now, soon... tonight.

We could say (assuming a visual construct / visual recall – auditory digital – kinesthetic strategy), "I'm wondering (hypnotic language pattern) how soon... " (which is a temporal predicate) "I'm wondering how soon you will have the opportunity to look at our proposal and recall, seeing that it meets your criteria for feeling good about it tonight, won't you (hypnotic language pattern). And so that becomes a very, very powerful form of embedded command.

The magic number seems to be three presuppositions in a single sentence, which immediately gets you beyond the conscious mind. When you get to the magic number 3 in a given sentence, if you put three presuppositions inside the sentence... actually this sentence had 6.

$$V^C/V^R \longrightarrow A^D \longrightarrow K \longrightarrow \mathbf{D}$$

Given the above strategy, here's the sentence: I'm wondering how soon [1] (assuming they haven't even agreed to look at the proposal yet) you'll have the opportunity to look at our proposal [2], and recall seeing that it meets your criteria [3], so you can feel good about it [4] tonight [5], won't you [tag question–6]. Here's how it works:

Hypnotic   I'm wondering...

Temporal   how soon ...

Embedded   you'll have the opportunity to

Commands   look at our proposal and

Inside   recall seeing that it

Strategy   meets your criteria so

Temporal   you can feel good about it

Hypnotic   tonight,

won't you?

So, what we have is a hypnotic language pattern followed by a temporal predicate at the beginning, and at the end, that collapses all 3 of the embedded commands together into one highly irresistible sentence. You can construct them any way you want by putting temporal predicates at the beginning and the end and putting the embedded commands in the middle.

How do you learn how to do that? You discover their strategy, then (if you need to) write it out on a piece of paper as you construct the embedded commands. Then put the hypnotic language and the temporal predicates at the beginning and end and say it. You see, in the previous sentence there's also a command to feel good about the proposal tonight as opposed to some other night, which presupposes again that they're going to look at it tonight, whereas we began by asking them how soon, we now have ended up by suggesting that its going to be tonight.

Now, while you were in the process of eliciting someone's strategies you may also have set some anchors.

When we do training for retail salespeople, we suggest they use anchoring in addition to strategy elicitation, and embedded commands. When somebody walks in to talk to a salesman on the floor that we're instructing how to sell, one of the things that we suggest is that the salesperson ask the client, "Have you ever purchased a computer (let's say it's a computer salesman), that really works well and you felt really good about?" And when the client or the prospective customer remembers that, they're going to access that entire strategy of buying that computer, aren't they? They're going through and access that state. When the salesperson asked the customer if they'd ever had a computer that they felt good about and really worked well for them, they'll have to go back and access a time if they did. If they did, it's going to access a state of having a computer that worked well for them, which you can anchor. Then you say, "How did you know it was time to purchase the computer?", which elicits the decision–making strategy.

You say to them, "Have you ever bought a computer you felt really good about?" They're either going to say yes or no. So if they say yes, or even if they say no, anchor that state! Assuming they said yes, you've also got one or more anchors placed with them at the time of eliciting the strategy. When you go to close, you can do the close inside their strategy, and feed back the information to them in exactly the same way as they process the information, you can also fire the anchors. So, with a positive anchor set, assuming an auditory digital strategy, you can say something like, "I'm sure as you look at our computer you'll see that it meets all your criteria for computers, and that you can decide that you want to do it (firing the anchor), don't you? That's a visual auditory digital strategy. Okay?
And, if you get a negative response to the question, "Have you ever bought a computer you felt really good about," anchor it, too. You can always use it to attach to an objection that they may have in the future.

Strategy Design

The next element in strategies, is strategy design. Now, you'd want to design a new strategy for a person if the strategy they have is particularly inefficient or did not process data well for them. For example, a client might have a visual kinesthetic buying decision–making strategy. That is, they see it, want it, buy it. "They want it" is a feeling. And they might be in a situation where, "Hey, I'm buying too much."

You can assist them by adding another point to that particular strategy. There are some things you should know. When designing strategies there are some things that are very important:

1.   The person must have a well defined representation of the outcome. It must be a well designed outcome. We need to know what kind of outcome we want as a result of changing the

strategy. And so, we go through the Keys to an Outcome and the Meta Model and design a very well defined representation of the outcome.   Ask, "for what purpose..." why they want the change.

2.   Second, the strategy should use all three of the major representational systems, that is, visual, auditory and kinesthetic.

3.   The third thing is there should be no two–point loops. A two–point loop becomes a Synesthesia (like a V–K Synesthesia). And a Synesthesia loops around too quickly, and is harder to get out of. If you're in a Synesthesia where you're going around in a circle, V–K, V–K, V–K, it's really hard to break out of that kind of loop. Whereas, if it's a three–point loop, there's more time in between the going back and picking it up and going around again, and if they have some auditory digital they can say, "... hey, it's time to get out of here."

4.   Which leads us to point number four, that is, after so many steps the strategy should have an external check. What we don't want to do is, what I've seen so many times, people who have strategies, of course unconsciously designed, where they literally go and they end up in this auditory digital feedback loop where they're just evaluating criteria, gathering more information, they continue to get stuck in this Ad loop, where they talk themselves right into and out of a decision. They go Visual – Auditory Digital, should I make a decision? No ...gather more information ... talk yourself out ... they end up in a very tight digital loop where they're just not making a decision. So the point is to have a three point loop.

Now, there are three more points about the functionality of the strategy you're going to design. In the process of designing a strategy, there are three more points that are really important:

First of all the strategy should have a test, and part of the test should be a comparison of the present state, and the desired state. Remember we said at the beginning of this chapter, that typically there's a trigger or a test that feeds information forward to the next test. The information that's in the feed forward part sets up certain criteria.

In the comparison, the strategy should have a test which is the comparison of the present state to the desired state. That will give you either a minus (go back and continue the strategy), or a plus (exit successfully).

The second element on the functionality of strategies is that the strategy should have a feedback step, that is a representation resulting from the plus or minus, that is the congruence or incongruence of the test comparison, so that a strategy when installed should have a plus and a minus place where it goes back and loops back or where it exits.

Finally the strategy should have an operation. This comes right out of the test exit. The strategy should have an operation that is a chain of representational and/or motor activities for the purpose of altering the present state in order to bring it closer to the desired state, that is, it should have a series of steps, in other words, an operation should have a series of steps or a chain of representational systems or internal/external advance.

Just a couple of more observations about strategies, now. First of all the strategy with the fewest steps is probably better than the strategy with the most steps. In other words, if you designed a 23–point strategy for someone, and you're going in and install it, forget it. What's a lot better is to give them as few steps as possible to allow them to achieve their outcome. So based on what our criteria is, in terms of structural well–formed strategies, the criteria would be somewhere between three and having as few steps as possible.

Another point is that having a choice is better than having no choice. So you're going to install a strategy, make sure you're giving the person a choice, rather than no choice.

You should take into account the Direction Meta Program. It's important to take into account whether the person moves Toward or Away From in the design of the strategy.

Strategy Installation

Finally, installation is a matter of rehearsal, swish patterns, and chaining anchors installed to recall each step of the new strategy. For example, to change a strategy, anchor each element of the strategy:
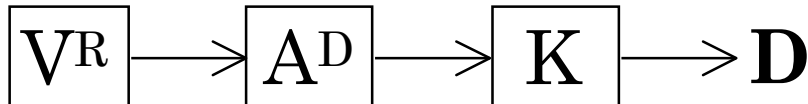
$$\boxed{V^R} \longrightarrow \boxed{A^D} \longrightarrow \boxed{K} \longrightarrow \mathbf{D}$$

Anchor:
- Vr
- Ad
- K

Then, assuming you want to add in the Vc element, anchor that.
- Vc

Then chain it in to the strategy, via anchoring as:
- Vr
- Vc
- Ad
- K

So you end up with

$$\boxed{V^C/V^R} \longrightarrow \boxed{A^D} \longrightarrow \boxed{K} \longrightarrow \mathbf{D}$$

NLP GLOSSARY

Accessing Cues	External signs that give us information about what we do inside. The signs include breathing, gestures, posture, and eye patterns.
'As-If' Frame	This is "acting as if" something were true. I.E.: Pretending that you are competent at something that you are not, like tennis. The idea is that the pretense will increase your capability.
Analogue	(As opposed to Digital) Analogue distinctions have discrete variations, as in an analogue watch.
Anchoring	The NLP Technique whereby a stimulus is linked to a response. An Anchor can be intentional or naturally occurring. (See page 46.)
Associated	It deals with your relationship to an experience. In a memory, for example, you are associated when you are looking through your own eyes, and experiencing the auditory and kinesthetics at the same time.
Auditory	Hearing.
Backtrack	To go back and summarize or review what was previously covered, as in a meeting.
Behavior	Any external verifiable activity we engage in.
Beliefs	Generalizations we make about the world and our opinions about it.
Calibration	Usually involves the comparison between two different sets of non-verbal cues (external verifiable behavior). It allows us to distinguish another's state through non-verbal cues.
Chunking	As in thinking – moving up or down a logical level. Chunking up is moving up to a higher, more abstract level that includes the lower level. Chunking down is moving to a level, which is more specific. (See Hierarchy of Ideas, page 39.)
Complex Equivalence	This occurs when two statements are considered to mean the same thing, E.G.: "She doesn't look at me, and that means she doesn't like me." (See Meta Model, page 45.)
Congruence	When the behavior (external verifiable) matches the words the person says.
Conscious	That of which we are currently aware.
Contrastive Analysis	This is a SubModality process of analyzing two sets of SubModalities to discover the Drivers, I.E.: What makes them different. For example the difference between Ice Cream (which the client likes) and Yogurt (which the client does not like) are based on SubModality distinctions. (See page 28.)

Content Reframe	(Also called a Meaning Reframe) Giving another meaning to a statement by recovering more content, which changes the focus, is a Content Reframe. You could ask yourself, "What else could this mean?" or "What is something you had not noticed?" (See Meaning Reframe, page 67.)
Context Reframing	Giving another meaning to a statement changing the context. You could ask yourself, "What is another context in which this behavior would be more appropriate?" (See Context Reframing, page 67.)
Criteria	The NLP word for values – what is important to you. (See *Time Line Therapy and the Basis of Personality*, 1988.)
Crossover Mirroring	Matching a person's external behavior with a different movement, E.G.: Moving your finger to match the client's breathing.
Deep Structure	The unconscious basis for the surface structure of a statement. Much of the deep structure is out of awareness.
Deletion	One of the three major processes (including distortion and generalization) on which the Meta Model is based. Deletion occurs when we leave out a portion of our experience. (See page 45.)
Digital	Digital (As opposed to Analogue) Digital distinctions have distinct variations of meaning as in a Digital watch, or an "On/Off" switch.
Dissociated	It deals with your relationship to an experience. In a memory, for example, you are dissociated when you are not looking through your own eyes, and you see your body in the picture.
Distortion	One of the three major processes (including deletion and generalization) on which the Meta Model is based. Distortion occurs when something is mistaken for that which it is not. In India there is a metaphor which explains this: A man sees a piece of rope in the road and thinks it is a dangerous snake, so he warns the village, but there is no snake. (See page 45.)
Downtime	Downtime occurs whenever we go inside. It can occur when we go internal for a piece of information or when we get in touch with feelings. (See Up Time.)
Drivers	In SubModalities, drivers are the difference that makes the difference. Discovered through the process of Contrastive Analysis, Drivers are the critical SubModalities, and when changed tend to carry the other SubModalities with them.
Ecology	In NLP, Ecology is the study of consequences. We are interested in the results of any change that occurs. It is often useful to look at the ecology in making any change as to the consequences for self, family (or business), society and planet.
Elicitation	Inducing a state in a client, or gathering information by asking questions or observing the client's behavior.

Eye Accessing Cues	Movements of the eyes in certain directions which indicate visual, auditory or kinesthetic thinking. (See page 23.)
Epistemology	The study of knowledge or <u>how</u> we know <u>what</u> we know.
First Position	This is one of the Perceptual Positions. First Position is when you are in touch with only your own inner Model of the World.
Frame	A frame sets a context, which is a way we can make a distinction about something, as in As-If Frame, Backtrack Frame, Outcome Frame.
Future Pace	Mentally rehearsing a future result to install a recovery strategy so that the desired outcome occurs.
Generalization	One of the three major processes (including distortion and deletion) on which the Meta Model is based. Generalization occurs when one specific experience represents a whole class of experiences. (See page 45.)
Gustatory	Taste.
Incongruence	When the behavior (external verifiable) does not match the words the person says.
Intent	The outcome of a behavior.
Internal Representations	The content of our thinking which includes Pictures, Sounds, Feelings, Tastes, Smells, and Self Talk.
Kinesthetic	This sense includes feelings, and sensations.
Law of Requisite Variety	The Law of Requisite Variety states that "In a given physical system, that part of the system with the greatest flexibility of behavior will control the system."
Leading	After pacing (matching or mirroring) a client's behavior, leading involves changing your behavior so that the other person follows your behaviors.
Lead System	This is where we go to access information. The Lead System is discovered by watching Eye Accessing Cues.
Logical Level	The level of specificity or abstraction. (E.G.: Money is a lower logical level than Prosperity.)
Logical Type	The category of information. (E.G.: Ducks are a different logical type from Cars.)
Mapping Across	Following Contrastive Analysis, Mapping Across is the SubModality process of actually changing the set of SubModalities of a certain Internal Representation to change its meaning. E.G.: Mapping the SubModalities of Ice Cream (which the client likes) over to those of Yogurt (which the client does not like) should cause the client to dislike Ice Cream. (See page 28.)

Matching	Deliberately imitating portions of another's behavior for the purpose of increasing rapport. (E.G.: If we both raise our right hand, then I am matching you.)
Meaning Reframe	(Sometimes called a Content Reframe) Giving another meaning to a statement by recovering more content, which changes the focus, You could ask yourself, "What else could this mean?" or "What is something you had not noticed in this context which will change the meaning of this?" (See Meaning Reframe, page 67.)
Meta Model	Meta Model means "Over" Model. A model of language, derived from Virginia Satir that allows us to recognize deletions, generalizations and distortions in our language, and gives us questions to clarify imprecise language. (See page 45.)
Meta Programs	These are unconscious, content-free programs we run which filter our experiences. Toward & Away From, and Matching & Mismatching are examples of Meta Programs. (See *Time Line Therapy and the Basis of Personality*, 1988; see also, our NLP Master Practitioner Training Collection.)
Metaphor	A story (analogy or figure of speech) told with a purpose, which allows us to bypass the conscious resistance of the client and to have the client make connections at a deeper level.
Milton Model	The Milton Model has the opposite intent of the Meta Model (Trance), and is derived from the language patterns of Milton Erickson. The Milton Model is a series of abstract language patterns which are ambiguous so as to match our client's experience and assist her in accessing unconscious resources.
Mirroring	Matching portions of another person's behavior, as in a mirror. (E.G.: If you raise your right hand, and I raise my left, then I am mirroring you.)
Mismatching	This generally relates to contradictory behavior or words, and is one of the Meta Programs.
Modal Operator	Modal Operator of Necessity relates to words, which form the rules in our lives (should, must, have to, etc.). Modal Operator of Possibility relates to words that denote that which is considered possible (can, cannot, etc.).
Model	In NLP, a Model is a description of a concept or a behavior, which includes the Strategies, Filter Patterns and Physiology so as to be able to be adopted easily.
Modeling	Modeling is the process by which all of NLP was created. In Modeling we elicit the Strategies, Filter Patterns (Beliefs and Values) and Physiology that allow someone to produce a certain behavior. Then we codify these in a series of steps designed to make the behavior easy to reproduce.

Model of the World	A person's values, beliefs and attitudes that relate to and create his or her own world.
Neuro Linguistic Programming	NLP is the study of excellence, which describes how our thinking produces our behavior, and allows us to model the excellence and to reproduce that behavior.
Nominalization	A process word which has been turned into a noun, often by adding "tion". (See Meta Model, Page 45.)
Olfactory	The sense of smell.
Outcome	Desired result.
Overlap	Using a preferred representational system to allow us to gain access to another, E.G.: "Imagine walking (preferred rep system) along the beach and hearing the birds. Now, look down at the sand and feel the cool wet sand beneath your feet."
Pacing	Pacing is matching or mirroring another person's external behavior so as to gain rapport.
Parts	Parts are a portion of the unconscious mind, which often have conflicting beliefs and values. (See page 73.)
Parts Integration	An NLP technique, which allows us to integrate parts at the unconscious level by assisting each one to traverse logical levels (by chunking up) and to go beyond the boundaries of each to find a higher level of wholeness. (See page 73.)
Perceptual Position	Describes our point of view in a specific situation: First Position is our own point of view. Second Position is usually someone else's point of view. Third position is the point of view of a dissociated observer.
Phonological Ambiguity	This occurs when there are two words, which sound the same but have different meanings. (See Milton Model, page 39.)
Preferred Rep System	This is the representational system that someone most often uses to think, and to organize his or her experiences.
Presuppositions	Presuppositions literally means assumptions. In natural language the presuppositions are what is assumed by the sentence. They are useful in "hearing between the lines" and also for communicating to someone using assumptions that will have to be accepted by the listener so that the communication makes sense. (See page 35.)
Presuppositions of NLP	Assumptions or convenient beliefs, which are not necessarily "true," but which if accepted and believed will change our thinking and improve our results as an NLP Practitioner. (See page 12.)
Primary Rep System	This is how we represent our internal processing, esternally. (It is discovered by listening to Predicates and looking at Physiology.)

Punctuation Ambiguity   Ambiguity, which is created by changing the punctuation of a sentence by pausing in the wrong place, or by running-on two sentences. (See Milton Model, page 39.)

Quotes   This is a Linguistic Pattern in which your message is expressed as if by someone else. (See also Extended Quotes and Milton Model, page 39.)

Rapport	The process of Matching or Mirroring someone so that they accept, uncritically, the suggestions you give them. (Originally in Hypnosis 'Rapport' had a different meaning, which was, a state where the subject in Hypnosis sees, hears only the Hypnotherapist.) This is not the meaning in NLP where it relates to establishing trust and rapport between two people.
Reframing	The process of changing the frame or context of a statement to give it another meaning. In selling this process is called, "Answering Objections."
Representation	A thought in the mind which can be comprised of Visual, Auditory, Kinesthetic, Olfactory (smell), Gustatory (taste), and Auditory Digital (Self Talk).
Representational System	One of the six things you can do in your mind: Visual, Auditory, Kinesthetic, Olfactory (smell), Gustatory (taste), and Auditory Digital (Self Talk).
Resources	Resources are the means to create change within oneself or to accomplish an outcome. Resources may include certain states, adopting specific physiology, new strategies, beliefs, values or attitudes, even specific behavior.
Resourceful State	This refers to any state where a person has positive, helpful emotions and strategies available to him or her. Obviously the state implies a successful outcome
Second Position	Relating to a Perceptual Position: Second Position describes our point of view in a specific situation. Second Position is usually someone else's point of view. (First Position is our own point of view, Third position is the point of view of a dissociated observer.)
Sensory Acuity	This relates to observational skills. Having Sensory Acuity means that we can notice things about our client's physiology that most people would not notice. (See page 15.)
Sensory-Based Description	Is describing someone's verifiable external behavior in a way that does not include any evaluations, but in a way that just relates the specific physiology. E.G.: "She is happy," is (in NLP terminology) an hallucination. A sensory based description would be, her lips are curved upward at the end, and her face is symmetrical.
State	Relates to our internal emotional condition. I.E.: A happy state, a sad state, a motivated state, etc. In NLP we believe that the state determines our results, and so we are careful to be in states of excellence.
Strategy	A specific sequence of internal and external representations that leads to a particular outcome.

SubModalities	These are distinctions (or subsets) that are part of each representational system that encode and give meaning to our experiences. E.G.: A picture may be in Black & White or Color, may be a Movie or a Still, may be focused or defocused – these are visual SubModalities.
Surface Structure	This is a linguistic term meaning the structure of our communication, which generally leaves out the completeness of the Deep Structure. The process is Deletion, Generalization and Distortion. (See also Deep Structure.)
Synesthesia	A two-step strategy, where the two steps are linked together with one usually out of awareness, as in "I want to see how I feel."
Syntactic Ambiguity	Where it is impossible to tell from the syntax of a sentence the meaning of a certain word. Often created by adding "ing" to a verb, as in "Hypnotizing Hypnotists can be easy."
Third Position	Relating to a Perceptual Position: Third Position describes our point of view in a specific situation. Third position is the point of view of a dissociated observer. (First Position is our own point of view, Second Position is usually someone else's point of view.)
Time Line	Our Time Line is the way we store our memories of the past, the present and the future.
TIME Techniques™	A specific process that allows the client to release negative emotions, eliminate limiting decisions and to create a positive future for himself.
Trance	Any altered state. In Hypnosis it is usually characterized by inward one-pointed focus.
Unconscious	That of which you are not conscious, or which is out of awareness.
Unconscious Mind	The part of your mind that you are not conscious of … right now.
Universal Quantifiers	Words that are universal generalizations and have no referential index. Includes words such as "all", "every", and "never" See Meta Model page 45, and Milton Model, page 39.)
Uptime	A state where the attention is focused on the outside (as opposed to Downtime where attention is focused inward).
Values	High-level generalizations that describe that which is important to you – in NLP sometimes called criteria. (See *Time Line Therapy and the Basis of Personality*, 1988.)
Vestibular System	Having to do with the sense of balance.
Visual	Having to do with the sense of sight.
Visual Squash	(Now called Parts Integration.) An NLP technique which allows us to integrate parts at the unconscious level by assisting each one to traverse logical levels (by chunking up) and to go beyond the boundaries of each to find a higher level of wholeness.

Well Formedness

Along with the Keys to an Achievable Outcome (see page10), the Well Formedness Conditions (see page 11) allow us to specify outcomes that are more achievable, because the language conforms to certain rules.

THE HISTORY OF NLP

Korzybski **General Semantics** 1933

Watzlawick **Linguistics** 1950's

Milton Erickson **Hypnosis**

Pavlov **Behavioral Psychology**

Galanter **TOTE Model**

Miller **7 + 2**

James & Woodsmall

Bandler Computers, Gestalt

Grinder Linguistics

The Structure of Magic I & II

Meta Model

Hypnotic Language Patterns

Patterns I & II

Frogs Into Princes

Eye Patterns

Change Personal History

Embedded Commands

Synesthesia Patterns

NLP Volume I

Strategies

Reframing

Reframing

SubModalities

Using Your Brain for a Change

Magic in Action

Language Patterns

Tranceformations

Trance Induction

Rep Systems

Virginia Satir **Family Therapy**

Fritz Perls **Gestalt Therapy**

Bateson & Haley **Ecology**

Dilts

Applications of NLP Roots of NLP

Gordon **Metaphors**

Meta Programs Richard & Leslie

Sleight of Mouth Polya, J.S. Mill

Time Line Therapy™

Time Line Therapy and the Basis of Personality

1975

1979

1980

1982

1985

1988

Debate about personal power and its place in therapy