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NEUROLINGUISTIC PROGRAMMING

Kollective
CONSCIOUS
COACHING

INTRO TO NLP

Neuro: Our nervous system, or our mind, which we use to experience the world, through our senses:

- Visual
- Auditory
- Kinesthetic
- Olfactory
- Gustatory

Linguistic: The language and other communication we use to store experience and give it meaning, including the following things we experience inside our mind:

- Pictures
- Sounds
- Smells
- Feelings
- Tastes
- Internal Dialog (self-talk)

Programming: Discovering and using the programs, patterns, and strategies we run in our mind to achieve our goals

In other words - NLP is how we use the basic language of our mind to consistently achieve the results we want in life.

Other definitions:

- An attitude and methodology that leaves behind a trail of techniques.
- The study of subjective experiences.
- The realization that our words don't describe the world we live in, but determine it.



FORMULA FOR SUCCESS - EMPOWERMENT

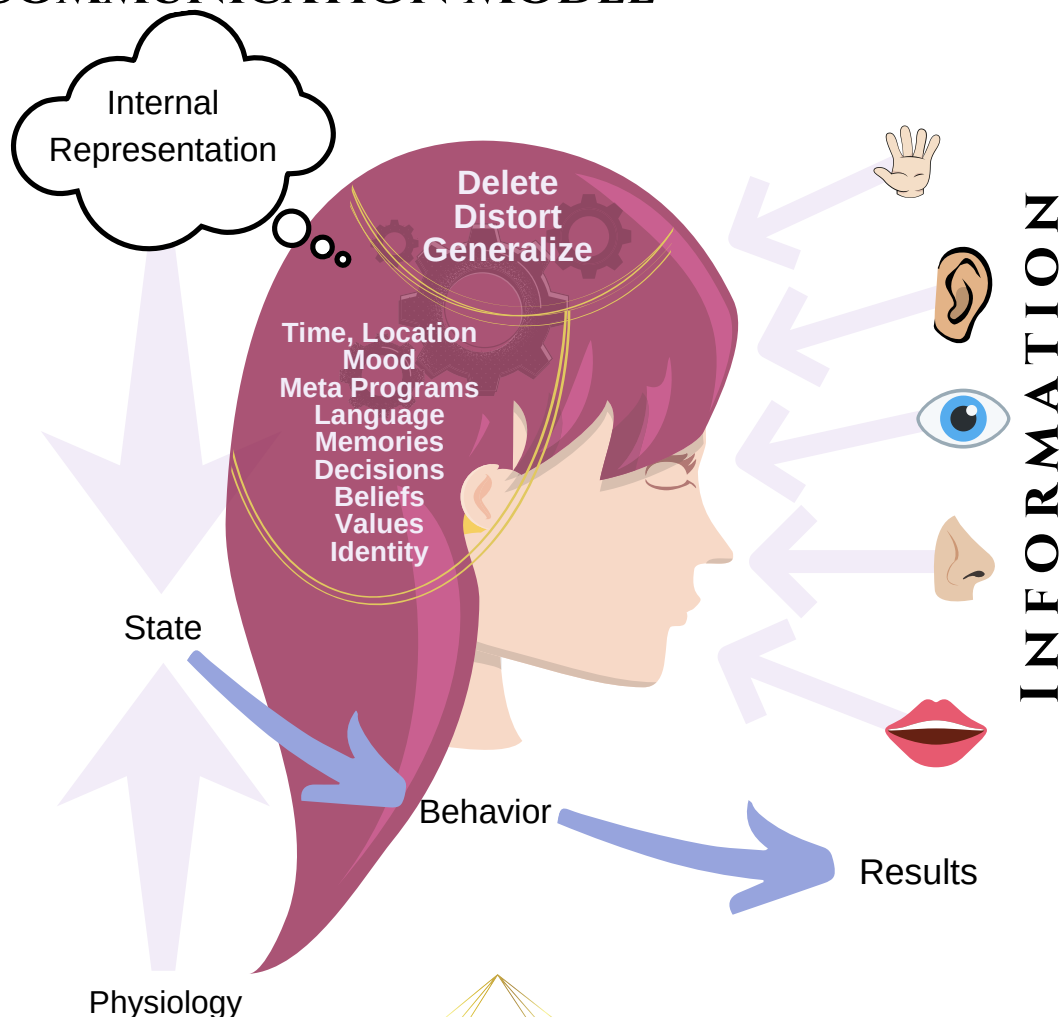
Cause vs Effect (The Reason vs The Results)

Empowerment is: Moving from effect (being the victim of) to cause (being responsible for your life's outcomes despite the circumstances) in life and operating from a psychology of excellence.

What side do you normally reside on?

Prediction: If there's an area of life that isn't working for you, it's likely that you're being at the effect of something or someone, instead of at cause.

NLP COMMUNICATION MODEL



SIX PRINCIPLES FOR SUCCESS

1. Always Know Your Outcome

- See it
- Hear it
- Feel it
- What other sensory experience can you incorporate?

2. Take Real Action

- Consider the 4 Planes of existence
 - i. Physical
 - ii. Mental
 - iii. Emotional
 - iv. Spiritual / Energetic

3. Pay Attention to Your Results (Sensory Acuity)

- Be AWARE
- Pay attention to what is going on around you and within you
- What results are you getting? Where might you need to pivot? How do you know when to pivot?
- Keep taking action and keep moving forward

4. Be Willing to Change (Behavioral Flexibility)

- Give yourself permission to adapt, evolve, change and pivot throughout the journey

5. Focus on Excellence (Physiologically and Psychologically)

- Show Up
- Then do the best you can!
- Be congruent (words + actions match desired results)
“I am not perfect, but I am excellent. I always do my best in every circumstance.”

6. Always Live with Gratitude and Integrity



STATES VS. OUTCOMES

In NLP, we recognize a difference between states and outcomes. To set achievable goals or outcomes, you must know the difference:

Value = something that is important to us

State = emotional snapshot

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 - Just associate	Steps needed to get there
Infinite or not measurable	Measurable
Stated for self and/or others	Stated for self only



CREATING ACHIEVABLE OUTCOMES

1. Get specific outcomes
 - What will you see, hear and feel when you have it?
 - Make it compelling
2. Find out the client's present situation
 - "Where are you now in relation to your outcome?"
3. Get client's evidence procedure
 - "How will you know when you have it?"
4. Is it congruently desirable?
 - "What will this outcome get for you or allow you to do?"
 - "Are you sure you want it?"
 - "Is there anything that would make you not want it?"
5. Is it self-initiated and self-maintained?
 - "Is it only for you?"
 - "Are you the only person in charge of your results?"
6. Is it appropriate in all contexts?
 - "Where, when, how, and with whom do you want it?"
 - "Are there drawbacks in any of these contexts?"
7. Establish resources
 - "What personal resources do you have that will allow you to achieve this?"
 - "Do you know anyone else who has achieved this? What resources did they have?"
 - "Imagine you have it now. Other than those mentioned, what resources did you use to get it?"
8. Check for ecology
 - "For what purpose do you want it?"
 - "What will you lose or gain if you get it?"
9. State your outcome with positive language
 - "What specifically do you want?" (Not what you don't want)
10. Future pace it
 - "It is now (future date)_and..." (Dissociated)
11. Write it present tense
 - "I have...."
 - "I am..."
 - "I do..."



Example:

It is now future date.

And I am _____

I have _____

I do _____

I see _____

I feel _____

I hear _____

I achieved this because _____ **personal resources** _____.

- 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?



THE PRESUPPOSITIONS OF NLP

RESPECT-UR-WORLD

1. Always **Respect** 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 behaviors).
5. **Everyone** is doing the best they can with the resources they have available. (Behavior is adaptable, and the current behavior is the best choice available. Every behavior is motivated by 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 thoughts we have and the words we use are NOT the event or the items they represent.)
8. (U) **You** are in charge of your mind, and therefore your 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 behavioral flexibility controls the system.)
14. All procedures should be **Designed** to increase choice.



PRIME DIRECTIVES OF THE UNCONSCIOUS MIND

The Prime Directives of the unconscious mind provides a framework for the context of doing NLP, Clinical Hypnotherapy, and TIME Line Therapy, or for coaching yourself and others. The term Prime Directives means that the unconscious mind is “hard-wired” (meaning that is pretty universal) and is set-up to provide or to do the following:

1. Preserve the body

2. Runs the body

Has a blueprint of the body as it is now, and of the body in perfect health

3. Stores memories

Temporal (in relation to time) and atemporal (not in relation to time)

4. Is the domain of the emotions

5. Organizes all memories

Uses a Gestalt on the timeline (A Gestalt is a sequence of significant emotional events that are all linked together.)

6. Represses memories with unresolved negative emotions

7. Presents repressed memories for resolution

To release emotions

8. Is symbolic

Uses and responds to symbols

9. Takes everything personally

The basis of Perception is Projection

10. Works on the principle of least effort

Takes the path of least resistance

11. Does not process negatives

Don't think of a blue tree

12. May keep the repressed emotions repressed for protection

13. Is a highly moral part of you

The morality you were taught and accepted

14. Enjoys serving, needs clear orders to follow

15. Controls and maintains all perceptions

Both regular and telepathic, and transmits them to the conscious mind

16. Generates, stores, distributes and transmits all “energy”

17. Maintain instincts and generates habits

18. Needs repetition until a habit is instilled (the quicker, the better)

19. Is programmed to continually seek more and more

There is always more to discover

20. Functions best as a whole integrated unit

Does not need parts to function



OBSERVING PEOPLE - SENSORY ACUITY

People's physiology goes through minute changes from moment to moment as they change states. When observing people, watch for these important psychological cues.

1. Changes in Skin Color

Light → Dark/Reddish

2. Muscle Tone/ Skin Shine

Symmetrical → Asymmetrical

3. Breathing Rate

Fast → Slow

4. Breathing Location

High → Low

5. Lower Lip Size

Lines/Small → No Lines/Large

6. Eye Focus

Focused → Defocused/Hyper-focused

7. Pupil Dilation

Dilated → Contracted

COMMUNICATION

Communication can be both verbal and non-verbal. At any given time, we're communicating more than we're saying. Non-verbal communication makes up more than 90% of how we communicate. The reason is, our non-verbal communication is far more meaningful than the words we speak alone.

Communication is made of the following components:

- Words 7%
- Tonality 38%
- Physiology 55%

Vocal tone and physiology are important in communicating congruence and suggestion:

- Word → Word ~ Word = Question
- Word → Work → Word = Statement
- Word → Word ↴ Word = Command

You can also form a sentence in the form of Question, Statement, and Command while using any of the above tonalities. By far, the most powerful syntax in English is a Questioning Syntax using a Command Tonality.



RAPPORT

When people are like each other, they tend to like each other. The NLP process of rapport creates a feeling as if the participants like each other, a sense of familiarity. Rapport is a process of responsiveness, and not necessarily “liking”.

Rapport is established by pacing and leading. The Following are major elements of rapport:

Physiology 55%

- Posture
- Gestures
- Facial expressions and blinking
- Breathing

Tonality 38%

Voice

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

Words 7%

- Predicates
- Key Words
- Common experiences and associations
- Content chunks

You can also match one part of the body with another (for example, match breathing with finger tapping). This is called cross-mirroring, and can highly convert rapport building.

Four Indicators of Rapport

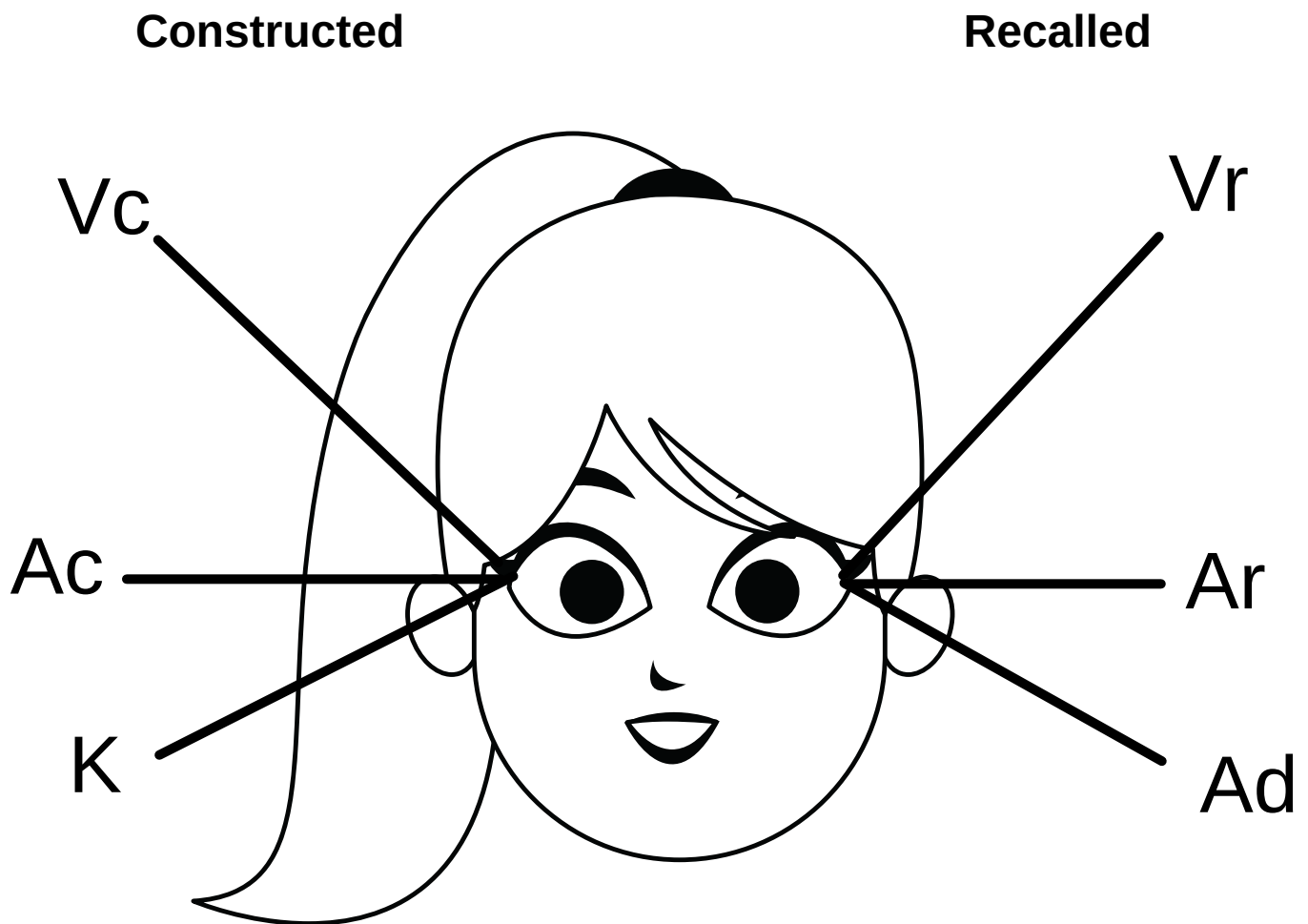
1. Their body positioning is open to yours
2. Eye Contact and Facial Expressions indicate rapport has been established
3. You Lead, They Follow
4. They say something which confirms (optional)



READING THOUGHT PATTERNS FROM THE EYES

You can tell how people are thinking (not what they are thinking) by watching their eye patterns. When accessing certain modalities, people tend to move their eyes based on the chart below. By watching for those eye movements, you can tell a lot about their thinking.

- Vc = Visual Constructed
- Vr = Visual Remembered
- Ac = Auditory Constructed
- Ar = Auditory Remembered
- K = Kinesthetic (Feelings)
- Ad = Auditory Digital (Self-Talk)

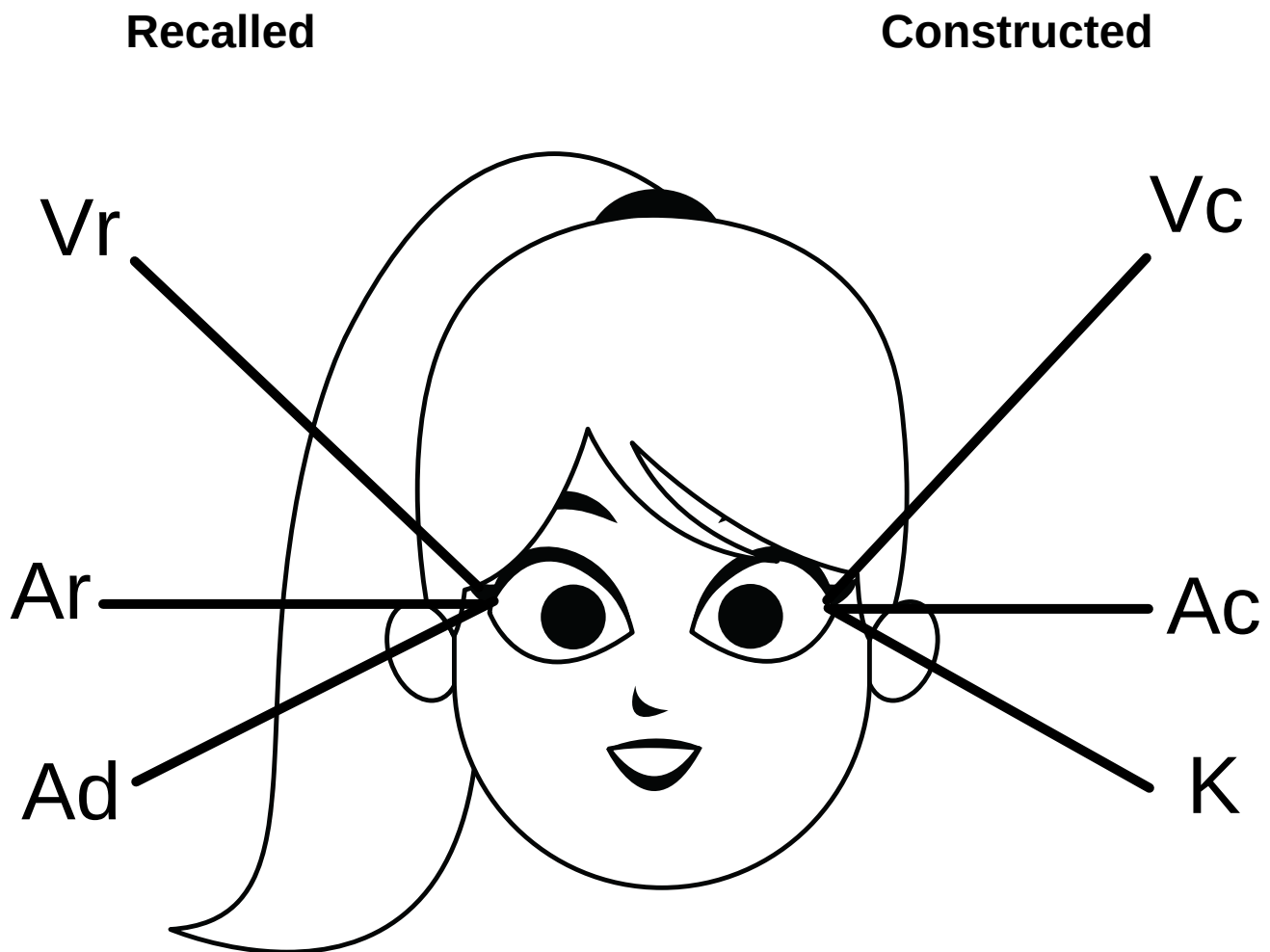


The chart above represents about 90% of normally organized right-handed person - As you look at them.

REVERSE-ORGANIZED CHART

If a person is reverse-organized, the left will be flipped with the right. Other than this, modalities never “switch positions”. People are either normally - or reverse-organized.

- Vc = Visual Constructed
- Vr = Visual Remembered
- Ac = Auditory Constructed
- Ar = Auditory Remembered
- K = Kinesthetic (Feelings)
- Ad = Auditory Digital (Self-Talk)



A reverse organized person - As you look at them

EYE PATTERN QUESTIONS

You can find out if someone's normally organized or reversed organized by asking the following questions and watching for the eye pattern responses. Some people access by defocusing first.

Vr: Visual Remembered: Seeing pictures from memory, recalling things they've seen before.

- "What was the color of the room you grew up in?"
- "What color was the first car you ever owned?"

Vc: 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.

- "Imagine your car if it were blue."
- "Now imagine a purple elephant."

Ar: Auditory Remembered: When you remember sounds or voices that you've heard before, or things that you've said to yourself before.

- "What did your favorite aunt or uncles' voice sound like when you were a kid?"
- "What was the very last thing I just said?"
- "Can you remember the sound of your childhood best friend's voice?"

Ac: Auditory Constructed: Making up sounds you have not heard before

- "Imagine what I just said with Donald Duck's voice."
- "Imagine what I just said in Frodo Baggin's voice."

Ad: Auditory Digital: This is where your eyes go when you are talking to yourself - internal dialogue.

- "Can you recite the Pledge of Allegiance to yourself?"
- "Is there a poem from childhood that you remember?"
- "Can you say the Time Tables for 7 to yourself?"

K: Kinesthetic: (Feeling, sense of touch). Generally, you look in this direction when you are accessing your feelings.

- "Do you have a favorite beach or place in nature to walk?"
- "Imagine walking there on a cold day." "Then imagine walking there barefoot."
- "Imagine what it feels like to touch a wet piece of cardboard."



DETECTING TRAUMA WITH EYE PATTERNS

Occasionally, a person with severe, past trauma will have a hard time assessing a sextant of the eye patterns. You can detect it using this script and a pen, or shiny object.

“I’m going to check your eyes for indications of obstacles. Do you have any trauma in your past? Please follow the tip of my pen as closely as you can.”

Place the tip of your pen directly above their eyes, about 8 inches in front of their face, so they have to look all the way up to see your pen. Slowly move your pen in a circular motion around the eyes, while they follow your pen. If they skip any sextants or jump through any quicker than the others, this may be an indication of trauma. In cases of underrepresented representational systems, overlapping representational systems can be very helpful.



Watch for skips, twitches, switchbacks, or any other movement that is not smooth. It may be an indication of past trauma.

REPRESENTATIONAL SYSTEM PREFERENCES

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

1. I make important decisions based on:

- _____ gut-level feelings
- _____ which way sounds 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
- _____ find the most comfortable furniture
- _____ select rich, attractive color combinations

5. I am very:

- _____ attuned to the sound of my surroundings
- _____ adept at making sense of new facts and data
- _____ sensitive to the way clothing feels on my body
- _____ responsive to colors and to the way a room looks



SCORING THE PREFERENCE TEST

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

1. _____ K
 _____ A
 _____ V
 _____ Ad

2. _____ A
 _____ V
 _____ Ad
 _____ K

3. _____ V
 _____ K
 _____ Ad
 _____ A

4. _____ A
 _____ Ad
 _____ K
 _____ V

5. _____ A
 _____ Ad
 _____ K
 _____ V

Step Two: Add the numbers from each letter above. There are five entries for each letter.

	V	A	K	Ad
1				
2				
3				
4				
5				
Totals				

Step Three: The scores in each column will show your preferences for using each of the four major Representational Systems.



OVERLAPPING REPRESENTATIONAL SYSTEMS

When a person has trouble accessing a representational system, they are limited in the way they recall memories, assigned meaning, and interact with the world. The problem often results from trauma, but can also be a result of an underdeveloped representational system. This technique will help them in developing access to that system. You should first run the eye-tracking test.

1. Identify the underrepresented modality.

For example, if someone were unable to access pictures in their mind (created or remembered), but wanted to be able to do visualization exercises or just wanted to be able to make pictures, we would work on the visual representational system.

2. Begin with the favored representational system.

Begin helping the client to create strong I/Rs in their preferred system. For example: just imagine yourself in a wonderfully majestic forest...

- Visual: You can see the leaves gently moving in the breeze as the moon begins rising above the trees in the distance. You see a small brook nearby, and the water twist lazily through its random course.
- Auditory: You can hear the wind blowing through the big leaves on the full trees, hear the crickets in the background, and hear a babbling brook lazily drifting by in the distance.
- Kinesthetic: you can feel the gentle wind blowing, feeling the soft ground beneath your feet, and being in the forest makes you feel so peaceful.

3. Then overlap to the underrepresented system

Examples:

- Visual to Auditory: And as you see these things, you can begin to hear the gentle rustling of the leaves in the trees that surround you.
- Kinesthetic to Visual: And as you feel those things, you begin noticing the rich color of the leaves on all of the trees around you.
- Auditory to Kinesthetic: And as you hear those sounds around you, you begin to feel a sense of calm as it envelops you in the warm, gentle breeze.

4. Test

Think of a happy memory from your past, and describe to me what it (looked/sounded/felt) like.

5. Future Pace

As you think about your future, think of a time when having access to this part of your mind will help you be successful. Describe that to me.



LANGUAGE PREDICATES

Visual

Memorizes by seeing pictures, and are less distracted by noise. Often have trouble remembering, and are bored by long verbal instructions because their minds tend to wonder. They are interested in how things look.

Auditory

Typically are easily distracted by noise. They can repeat things back to you easily and learn by listening. They like music and talking on the phone. Tone of voice and the words said can be important.

Kinesthetic

Often they talk slowly and breathy. They like physical rewards and touching. They memorized by doing or walking through something. They will be interested in something that feels right or gives them a gut feeling.

Auditory Digital

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 also exhibit characteristics of other representational systems.

See

Look

View

Appear

Show

Dawn

Reveal

Envision

Illuminate

Imagine

Cleat

Foggy

Focused

Hazy

Crystal

Picture

Hear

Listen

sound(s)

Make music

Harmonize

Tune in/out

Be all ears

Rings a bell

Silence

Be heard

Resonate

Deaf

Dissonance

Question

Unhearing

Feel

Touch

Grasp

Get hold of

Slip through

Catch on

Tap into

Make contact

Throw out there

Turn around (180)

Hard

Unfeeling

Concrete

Scrape

Get a handle

Solid

Sense

Experience

Understand

Think

Learn

Process

Decide

Motivate

Consider

Change

Perceive

Insensitive

Distinct

Conceive

Know

Compute

Speech Patterns

1. Quickly Grounded Words
2. Lots of interruptions with "um", or "ah"

1. Deliberate Phrasing
2. Long Complicated Sentences



Processing Patterns

1. Quickly with a minimum of detail
2. Will let you know unconsciously when they understand by changing the subject

1. Extensive Detail
2. Will not give indication of understanding unless you ask

Decision Thrust

1. Abstract to Global
2. Speculator, gambler

1. Fundamental to Specific
2. Investor, speculator

How to Close a Sale

"Be ready to take advantage of an opportunity..."

"Let's study the market and plan some strategies..."

Tone of Voice for Close

Slightly fast and excited

Thoughtful, considerate and just above monotone



LIST OF PREDICATE PHRASES

Visual

- An eyeful
- Appears to me
- Beyond shadow of a doubt
- Bird's eye view
- Catch a glimpse of
- Clear as day
- Clear cut
- Dim view
- Flashed on
- Get a perspective on
- Get a scope on
- Hazy idea
- Horse of a different color
- In light of
- In person
- In view of
- Looks Like
- Make a scene
- Mental image
- Mental picture
- Mind's eye
- Naked eye
- Paint a picture
- See to it
- Showing off
- Sight for sore eyes
- Take a peek
- Tunnel vision
- Under your nose
- Up front
- Well defined

Auditory

- Afterthought
- Blabbermouth
- Clear as a bell
- Clearly expressed
- Call on
- Describe in detail
- Earful
- Give an account of
- Give me your ear
- Grant an audience
- Heard voices
- Hidden message
- Hold your tongue
- Idle talk
- Inquire into
- Keynote speaker
- Loud and clear
- Manner of speaking
- Pay attention to
- Power of speech
- Purrs of a kitten
- State your purpose
- Tattle-tale
- Tuned in/tuned out
- Unheard of
- Utterly
- Voiced opinion
- Well informed
- Within ear shot
- Within hearing range
- Word for word

Kinesthetic

- All washed up
- Boil down to
- Chip off the old block
- Come to grips with
- Control yourself
- Cool / calm / collected
- Firm foundations
- Get a handle on
- Get a load of this
- Get in touch with
- Get the drift of
- Hand in hand
- Hang in there
- Heated argument
- Hold it!
- Hold on!
- Hothead
- Keep your shirt on
- Know-how
- Lay card on table
- Pain in the neck
- Pull some strings
- Sharp as a tack
- Slipped my mind
- Smooth operator
- So-so
- Start from scratch
- Stiff upper lip
- Stuffed shirt
- Too much of a hassle
- 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?

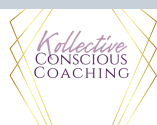
If this LOOKS GOOD to you, we will go ahead and FOCUS on getting the paperwork in.

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 get started.

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

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



FAVORED REPRESENTATIONAL SYSTEM

V: Visual

People who favor the visual system often stand or sit with their heads and bodies erect, with their eyes up. They tend to breathe from the top of their lungs. They often sit forward in their chair and are organized, neat, well-groomed, and orderly. They are often thin and wiry. They memorized by seeing pictures, noise usually doesn't distract them. They often have trouble remembering verbal instructions because their minds tend to wander. A visual person will be interested in how your product or service LOOKS. Appearances are very important to them.

A: Auditory

People who favor the auditory system tend to move their eyes sideways. They usually 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. The auditory person likes to be TOLD how they're doing, and respond to a certain tone of voice or set of words. They will be interested in what you have to SAY about your product or service.

K: Kinesthetic

People who favored the kinesthetic system typically breathe from the bottom of their lungs, so you'll see their stomach go in and out when they breathe. They often move and talk very slowly. They like physical rewards and touching. Also, they usually stand closer to people than a person favoring visual typically would. They will be interested in your product or service if it "feels right", or if you can give them something they can grasp.

Ad: Auditory Digital

People who favor the auditory digital system will spend a fair amount of time talking to themselves. They will want to know if your product or service "makes sense". A person favoring auditory digital can exhibit characteristics of the major representational systems, as Ad is typically a "derived" representational system.



NLP NOTATION

Representational Systems

V= Visual (Pictures)

A = Auditory (Sounds)

K = Kinesthetic (Feelings)

O = Olfactory (Smells)

G = Gustatory (Tastes)

Superscripts

R = remembered

C = constructed

i = internal

e = external

Subscripts

t = tonal

d = digital

Examples:

Ae = Auditory External

Ar = Auditory Remembered

Aid = Auditory Internal Dialogue

Kr = Remembered Feelings

Ke = Tactile Feelings / Sensations

Ai = Auditory Internal

Ac = Auditory Constructed


Vc = Visual Constructed


Ci = Visual Internal


Vr = Visual Remembered

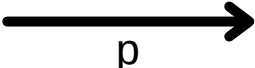
Syntactic Symbols:

 Leads To

 = Comparison

 = Synesthesia

 = Meta Response

 = Polarity Response

 = Simultaneous but not interfering



Examples:

Sequence: Ar → Vc → Ki

Test: Ve / Vr

Simultaneous Picture + Feeling: Vc ~~→~~ K

Saying one thing & feeling another: Ai \xrightarrow{p} Ki

Talking about a picture: Vi \xrightarrow{m} Ai_d

INTRO TO SUBMODALITIES

Submodalities use the basic language of the mind to change the way we encode thoughts and ideas. By changing the submodalities, we change what that thought means, and that changes the way we feel about those things.

Techniques Include:

1. **Contrastive Analysis:** Find the submodalities of two things and compare them to find the possible drivers. For example: comparing the I/Rs of ice cream and frozen yogurt to find the drivers.
2. **Mapping Across (A.K.A. Like to Dislike):** Shifting the drivers found in Contrastive Analysis to change the meaning of one internal representation to another. For example: changing the submodalities of ice cream (liked) to frozen yogurt (disliked) should cause the client to dislike the ice cream.
3. **Swish Pattern:** Replaces an unwanted Internal Representation with a desired one. Swish works well for changing minor states or behaviors. For example; you can use it to switch the client's bad habit (i.e. nailbiting) to a more desired one (i.e. brushing hair with fingers.)
4. **Dissociative Techniques:** shifting viewpoints and viewing an Internal Representation from a dissociated position. You can use this to reduce the negative emotion of a memory, so a client can look at it without feeling the feelings. This works well to help the client get rid of phobias during the Phobia Model.
5. **Perceptual Positions:** Shifts the Internal Representation between three empowering viewpoints:
 - a. **First Position** (associated) is looking through your own eyes
 - b. **Second Position** is looking through another person's eyes (usually a significant person in the event).
 - c. **Third Position** (dissociated) is observing the entire scene from a dissociated position (say, above the entire event as a video camera.) This is useful as a dissociative technique and for incorporating learnings.

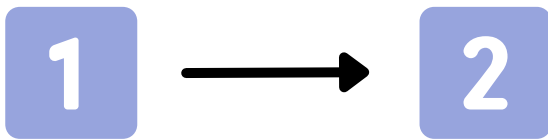


FINDING TRIGGERS

Many NLP Techniques need a trigger event or Internal Representation to work with because that's what starts or accesses the problem. Here are examples you can use to find a trigger.

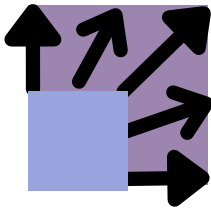
Mapping Across (A.K.A. Like to Dislike)

"When you think of how much you like/dislike 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 _____? A specific time?"

Strategy

"Can you remember a time when you were totally _____? A specific time? As you remember that time, what was the very first thing that happened?"

Values (From Master Practitioner)

"What's important to you in the context of _____? When you think of that value do you have a picture?"

Drivers

- Hinted by Contrastive Analysis
- Elicit a set of Submodalities and compare to find the differences. These are the positive drivers.
- To determine the driver, you have to change them to see if there's a shift. This is called Mapping Across.
- You know you have Mapped the driver when all the other Submodalities automatically map across.
- Drivers are usually visual. Occasionally Auditory.



MAPPING ACROSS

This script requires the submodality worksheet which follows this section.

1. “Is it alright with your unconscious mind for you to dislike _____ today, and for you to be consciously aware of it?”
2. “What is it that you like that you wish you didn’t? [Client answers] As you think about how much you like that now, do you have a picture in your mind?”
3. Elicit the submodalities using column one of the submodalities worksheet which follows this section.
4. Break State
5. “What is something that is similar, but that you absolutely dislike? [Client Answers] As you think about how much you dislike that now, do you have a picture in your mind?”
6. Elicit the submodalities using column two of the submodalities worksheet.
7. Break State
8. Use Contrastive Analysis to find the possible drivers.
9. Break State, e.g., “Good, clear the screen.”
10. “So when you think about how much you like that first thing, do you have the picture?”
11. Change the submodalities of the item in column one, to those of the item in column two. Note: We are only changing the submodalities of the first picture, not the content itself. The second picture is no longer needed. It was only needed for reference purposes.
12. “You know the sound a Master Lock makes when you close it? Lock it in place, just like that.”
13. **Test:** Now, what about that old thing you used to like? How is it different now?
14. **Future Pace:** “Imagine a time in the future when, if it had happened in the past, you might have been tempted to _____, and tell me what you do instead.”



SINGLE BELIEF CHANGE USING SUBMODALITIES

This is great to be used for Limiting Beliefs and other beliefs that are no longer serving you in a positive, aligned and powerful way.

1. "What is the limiting belief about yourself that you wish you didn't believe?"
2. "Is it alright with your unconscious for you to get rid of this belief today, and for you to be consciously aware of it?"
3. "And when you think of that belief, do you have a picture?"
4. Elicit the submodalities using column one of the submodalities worksheet.
5. Break State
6. "Think of a belief which is no longer true. For example, 'I am 18 years old,' or 'Santa Claus is real.' Do you have a belief like that which you used to believe, but isn't true now? [Client Answers] And when you think of that belief, do you have a picture in your mind?"
7. Elicit the submodalities using column number two of the submodalities worksheet.
8. Break State
9. Use Contrastive Analysis to find possible drivers.
10. "Think of that belief that you wish you didn't believe. And when you think of it, do you have the picture?"
11. Change the submodalities of the item in column one, to those of the item in column two.
12. **Test:** "Now what about that old belief? How is it different now?"
13. "Think of a belief which is absolutely true, like 'The Sun will come up tomorrow.' When you think of that belief, do you have a picture in your mind?"
14. Elicit the submodalities using column number three of the submodalities worksheet.
15. Break State
16. "Think of the positive belief that you want to have instead -- probably the opposite of the limiting belief you use to have. When you think of that, do you have a picture?"
17. Elicit the submodalities using column number four of the submodalities worksheet.
18. Change the submodalities of the item in column four into those of the item in column three.
19. **Test:** "Now, what do you believe about your ability to _____. Why do you have this new belief?"
20. **Future Pace:** "Think of a time in the future when, if it had happened in the past, you would have believed _____, and tell me what happened instead."



SUBMODALITIES WORKSHEET

	1	2	3	4
Visual				
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 (Shifts?)				
Auditory				
What sounds are present?				
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic				
What feelings are present?				
Location				
Size				
Shape				
Intensity				
Steady				
Movement / Duration				
Vibration				
Pressure / Heat?				
Weight				

SUBMODALITIES WORKSHEET

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 (Shifts?)				

Auditory	What sounds are present?			
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				

Kinesthetic	What feelings are present?			
Location				
Size				
Shape				
Intensity				
Steady				
Movement / Duration				
Vibration				
Pressure / Heat?				
Weight				

SUBMODALITIES WORKSHEET

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 (Shifts?)				

Auditory	What sounds are present?			
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				

Kinesthetic	What feelings are present?			
Location				
Size				
Shape				
Intensity				
Steady				
Movement / Duration				
Vibration				
Pressure / Heat?				
Weight				

SUBMODALITIES WORKSHEET

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 (Shifts?)				

Auditory	What sounds are present?			
Location				
Direction				
Internal or External?				
Loud or Soft?				
Fast or Slow?				
High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				

Kinesthetic	What feelings are present?			
Location				
Size				
Shape				
Intensity				
Steady				
Movement / Duration				
Vibration				
Pressure / Heat?				
Weight				

SUBMODALITIES WORKSHEET

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)				
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Movie or Still?				
Movie - Fast/Normal/Slow				
Amount of Contrast				
3D or Flat?				
Angle Viewed From				
# of Pictures (Shifts?)				
Auditory	What sounds are present?			
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Direction				
Internal or External?				
Loud or Soft?				
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High or Low? (Pitch)				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of Sound				
Kinesthetic	What feelings are present?			
Location				
Size				
Shape				
Intensity				
Steady				
Movement / Duration				
Vibration				
Pressure / Heat?				
Weight				

SUBMODALITIES WORKSHEET

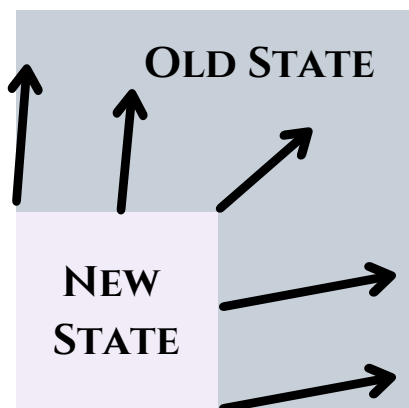
	1	2	3	4
Visual				
Black + White or Color?				
Near or Far?				
Bright or Dim?				
Location?				
Size of Picture?				
Associated / Dissociated?				
Focused or Defocused?				
Focus (Changing/Steady)				
Framed or Panoramic?				
Movie or Still?				
Movie - Fast/Normal/Slow				
Amount of Contrast				
3D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

SWISH PATTERN - OVERVIEW

Swish patterns are useful for creating momentum toward a compelling future. A Swish Pattern installs choices for a new identity, rather than to change or remove old behaviors.

Doing a Swish Pattern - Overview (The exact script is the section that follows)

1. Get the unwanted state/behavior - the Old State. Get the picture that represents the habit or situation the client would like to change.
2. Get the Desired State - the New State - by getting a picture of the type of person the client would like to be, instead.
3. Adjust the submodalities of the New State (brightness, size, distance, etc.) for the most "real" or most positive Kinesthetic.
4. Bring back the Old State, and have the client step into the picture, fully associated.
5. Now shrink the New State so it's small and dark, and insert in the lower left-hand corner, and the client is dissociated.
6. Simultaneously, have picture of Old State rapidly shrink and recede to a distant point while New State explodes big and bright into full view. (This can be accompanied by either an internal or external SWIISSH sound, but is not necessary - speed is!)
7. Repeat step six a minimum of five times. Enjoy the results!



Notes to keep in mind

- The client should be fully associated in Old State (Present State).
- The client should have detailed sensory-specific representations in the New State (Outcome).
- The client should be dissociated in the New State (Outcome).
- Make sure to have a **Break State** between each Swish Pattern to prevent the states from looping. Close eyes during the process and open and close them between swishes.



SWISH PATTERN SCRIPT

1. **Get Agreement:** “Is it alright with your unconscious mind for you to make this change today, and for you to be aware of it consciously?”
2. **Get the unwanted state / behavior (the Old State):** “How do you know it’s time to (ex: feel bad)? When you think of that, do you have a picture?”
3. **Break State:** “Clear the screen”
4. **Get the Desired State (the New State):** “How would you like to feel/act instead? What kind of a person do you want to be? When you think of that, do you have a picture?”
5. **Associate to New State:** “Now step into your body, looking through your own eyes.”
6. **Adjust the visual submodalities for most positive feelings.**
7. **Dissociate from New State:** “Good, now step out of the picture, so you can see your body in the picture.”
8. **Break State:** “Clear the screen”
9. **Associate to Old State:** “Bring back that old picture. Now step into the picture so that you’re fully associated, looking through your own eyes and make it fill the screen.”
10. **Explain the “swish”:** “Now take that picture of the New State and put it in the lower left-hand corner, small and dark. When I say ‘SWISH!’ bring up the picture and make it explode BIG and BRIGHT on the screen, while the old picture rapidly shrinks to a distant point and disappears. This can happen as quickly as 1...2...3...SWISH! Are you ready?”
11. “Okay, 1...2...3...SWISH! Good, open your eyes, close your eyes. Bring up the Old State. Bring up the New State in the corner...1...2...3...SWISH!”
12. “Open your eyes, close your eyes...1...2...3...SWISH!”
13. **Repeat step 12 until the client immediately accesses the desired state. Make sure the client cannot access the old state/behavior.**
14. **Test:** “Now how do you feel about that old state/behavior? How is it different now?”
15. **Future pace:** “Go out in the future, which, if it would have happened in the past, you would have (had that old state/done that old behavior) and what happens instead?”



MASTERFUL LANGUAGE PATTERNS

In this section, you will learn how to use language to achieve your communication goals and control conversations by Chunking Up or Down to levels of greater ambiguity or specificity.

Elements and Techniques in the Conscious Use of Language:

1. Using Specificity or Ambiguity in Language - Chunking up or down

2. Hypnotic Language Patterns - The Milton Model

- Utilization, Unspecified language, and Conversational Hypnosis

3. The Agreement Frame

- “I agree, and...” “I appreciate that, and...” “I respect that, and...”
- Avoid using “but” or “understand”

4. The Purpose Frame

For chunking up to discover motivation

- “For what purpose...?”

5. The ‘What If’ Frame

For getting the client to consider possibilities

- “What would happen if...”

6. The Backtrack Frame

For bringing people’s focus off a tangent back to the topic at hand.

- “In a moment, I'm going to ask you to backtrack and talk about...”

7. The Relevancy Frame

For challenging irrelevant comments or topics that don’t fit the agenda of the meeting.

- “How is that relevant to the agenda we agreed upon for this meeting?”

8. The Contrast Frame

For providing the proper contrast to help the subject make the desired decision.

- What if I told you we charge \$20,000/mo. (Client freaks out) But we’re not going to charge you that, we’re only going to charge you \$2,000/mo.

9. Use Words that Create Positive I/Rs - Say it the way you want it:

- At least 5 positive I/Rs of being involved to cover their “convincer”

10. Conditional Close:

- Ex: Client: Do you have that in red?”
“If we had it in red, would o you be ready to buy it now?”

11. Tag Questions:

- “This is something you’re interested in, isn’t it?”



PRESUPPOSITIONS: ASSUMING THE OUTCOME

Presuppositions are assumptions. They allow you to subtly convey suggestions to the subconscious mind without critical analysis and help create new and better Internal Representations (I/Rs) for people.

Denis Waitley proved in the 1980s that the subconscious mind doesn't know the difference between something imagined fully versus something that happened in reality.

The more your language can get people to see, hear, and feel your desired outcome, the more likely they are to contemplate (and possibly agree) to that outcome. Presuppositions are the most powerful way to "assume the sale" or "assume the outcome." Presuppositions also tend to displace resistance to your influence. For example, if I say, "Buy this car", you're likely to have some resistance to that direct commanding suggestion. But if I say, "Have you heard how easy it is to buy this car?" it takes the emphasis off the embedded suggestion in the sentence and places the focus on their awareness of how easy it is.

In general, if you want someone to think a thought or do an action, get them to see/hear/feel it a minimum of five times in their mind.

We will work through the nine most common presuppositions in the following section.

#	Presupposition	Listen For
1	Existence	Nouns
2	Possibility Necessity	Modal Operators
3	Cause --> Effect	"Makes", "If...then," "Since..." "Because..."
4	Complex Equivalence	"Is," "Means"
5	Awareness	Verbs with V, A, K, O, G
6	Time	Verb tense, "Stop," "Now," "Yet"
7	Adverb/Adjective	An Adverb or Adjective
8	Exclusive/Inclusive OR	"Or"
9	Ordinal	A List



1. PRESUPPOSING EXISTENCE

You can make something exist at least in a person's "mind's eye" by presupposing existence. The easiest of all presuppositions, presupposing existence happens anytime you put a noun (person, place or thing) in the sentence.

You can presuppose the existence by stating any noun that creates a visual, auditory and/or kinesthetic presupposition.

Note: as with most presuppositions, whether the statement is positive or negative, it will still result in the person creating an internal representation (see/hear/feel) or I/R.

Examples:

- We all love cookies.
- Don't think of cookies.
- The black cat saw me cross the path.
- The black cat didn't want to be touched.
- No black cat saw me cross the path.

Main Example:

Buy this car.

2. POSSIBLY/NECESSITY WORDS

Words of possibility, impossibility or necessity make it easier to implant Internal Representations in people's heads. These are words that people naturally respond to, because the rules in life are made up of these words since we were children.

These words include: can/can't, should/shouldn't, could/couldn't, must/mustn't, will/won't, have to/don't have to.

Examples:

- You can go to the movies.
- You shouldn't drive without a seat belt.
- You must listen to the instructions.
- You will not commit until you see all the reasons to do so.
- You don't have to think about that anymore.

Main Example:

You could buy this car.



3. CAUSE AND EFFECT

Linking your suggestions to other known things makes people more likely to accept the suggestions. The presupposition of Cause and Effect leverages is that principle by linking something that is true to something you want the subject to think (your suggestion.)

The human mind thinks in Cause and Effect, so when we hear Cause and Effect statements like these, as long as the Cause is plausible then we tend to accept the effect part of the statement without question, and vice versa. It is not necessary for one thing to have caused another, only for it to sound plausible.

- “X makes you Y.”
- “If X, then Y.” (Note: the word “then” may be left out)
- “Since X, then Y.” (Note: the word “then” may be left out)
- “As X, then Y.” (Note: the word “then” may be left out)
- “Y because X,” or “Because X, Y.”

Or any other language that assumes one thing caused another.

Examples:

- The tornado caused severe damage to the community outreach center.
- If you stick your finger in an electrical socket, then you’ll get shocked.
- It’s cold in here because the window is open.
- Since you’re late, we missed our flight.
- You left the door open. Now there are ants in the house. (implied cause)

Main Example:

If you want to look good, then buy this car.



4. COMPLEX EQUALITY

Complex Equality assumes that one thing is equal to another. Statements like these are usually expressed in the form of Evidence = Belief. Again, it is not necessary for the relationship to be true, but only for it to sound plausible to be accepted.

Examples:

- NLP is powerful.
- Exercise is fun.
- Your tone of voice means you love me.
- You're laughing, and that means you agree with me, don't you.
- Sharing equals caring.
- Crazy as a fox.

Main Example:

Bringing this car home is the best choice.

5. AWARENESS

You can cause a person to think of an action or idea by presupposing awareness of that action or idea. You do this by using verbs that include sight, sounds, feelings, smells, tastes, and thoughts (Auditory Digital).

Example:

- Have you seen the growth of this plant?
- Did you hear what Coach said?
- I'll bet you felt embarrassed by what your mom told your girlfriend at dinner.
- Something smells delightful.
- You knew we were going to have a sale today.

Main Example:

Have you heard how happy people are who buy this car?



6. TIME

You can suggest things to people by using presuppositions of time. Words like “stop,” “when,” “now,” “soon,” “yet,” and past-tense or future-tense references reinforce suggestions of time.

Examples:

- Soon you will know just how this is.
- When would now be a good time to talk about this?
- You really don't know how much you want this yet.
- When you see how good this product is, you will stop and say. “Yahoo!”

Main Example:

When you buy this car, you'll have so much fun!

7. ADVERB OR ADJECTIVE

Using adjectives and/or adverbs helps to further develop and “root” an idea in the mind. The use of these rich words by Stephen King are one of the reasons he's such a successful author and can make simply “black ink on a page,” absolutely terrify people. (Notice the adverbs in that sentence)

Examples:

- This is something you can learn simply.
- How quickly you can enjoy a laugh.
- This is a huge savings.
- You're in for an awesome treat.
- Our competitors' unreliable service got them in deep trouble.

Main Example:

You can buy this car easily and effortlessly with our great financing.



8. OR (INCLUSIVE OR EXCLUSIVE)

You will have greater influence if you give people choice, even if it's just the "illusion" of choice. Using "or" allows you to be more influential in this way. Often, "or" is used to give people two suggestions in which both lead to the same outcome (a "yes or yes" proposition).

Examples:

- Would you like to book an appointment on Tuesday or Thursday?
- Will that be cash or credit?
- That's neither here nor there.
- Would you like your meal to be a medium or a large?

Main Example:

Would you like to buy this car with cash or with our amazing financing option?

9. ORDINAL

An ordinal presupposition is a kind of supposition assumption using numbers or a list.

Examples:

- That's the third time I've told you to put the toilet seat down.
- First came the smell, then came the lightning.
- Only you can prevent forest fires.
- There are five great reasons to donate, the least of which is that you will feel so good for doing the right thing.

Main Example:

There are so many ways you'll love this car when you buy it.

Note: Advanced use of presuppositions will be taught in Master Practitioner.



PRESUPPOSITIONS

In the following sentences, please distinguish between the Presupposition and the Mind Reads. Put a 'P' or a 'MR' next to each one:

1. **"I'm not sure whether or not I should stop smoking."**

- A. She smokes
- B. She loves herself
- C. She currently smokes
- D. She is a slob who also doesn't have very good hygiene.

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 really cool.

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

- A. She feels that she is treated unfairly.
- B. She doesn't know how to communicate with her boss.
- C. She wants to learn new behaviors.
- D. Her salary is connected to her 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 she engages in was related to some internal state
- B. She has feelings
- C. She has much more control of her life now
- D. She fixed herself to she shouldn't play Russian Roulette



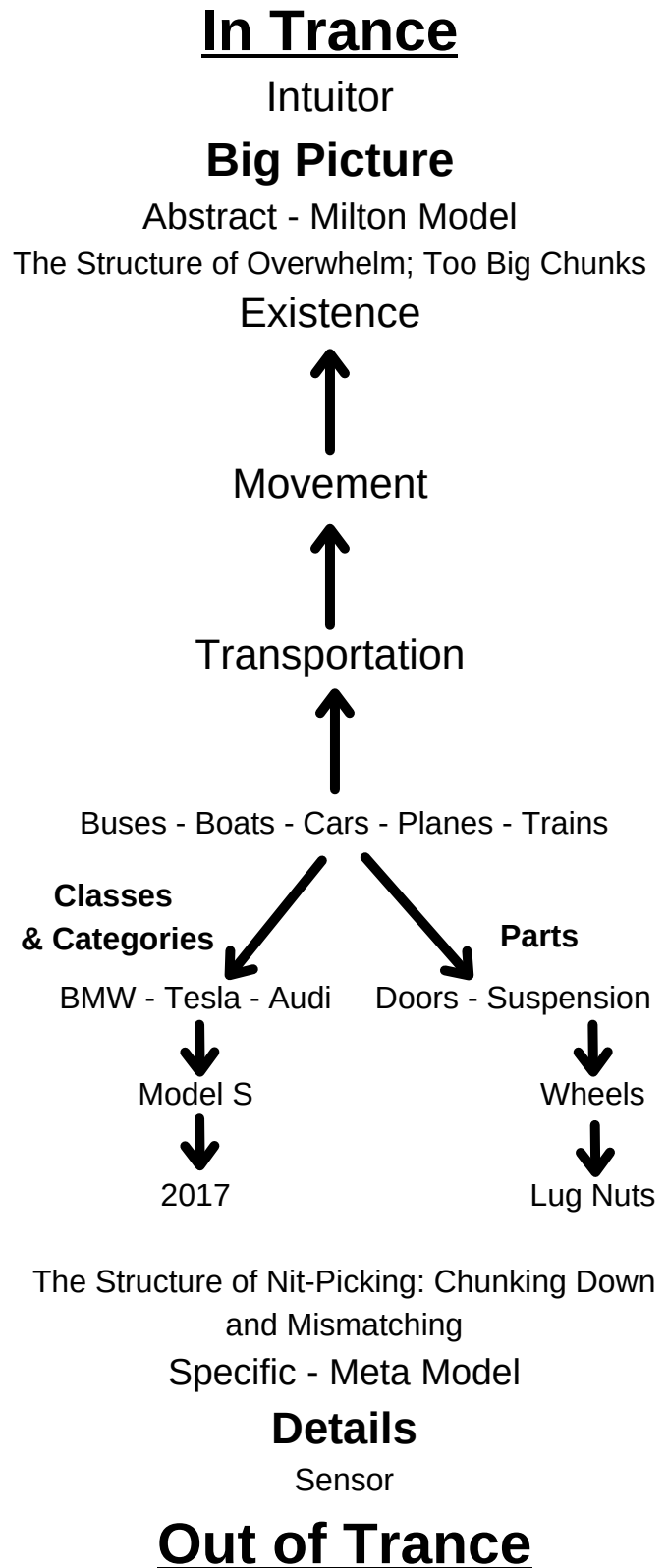
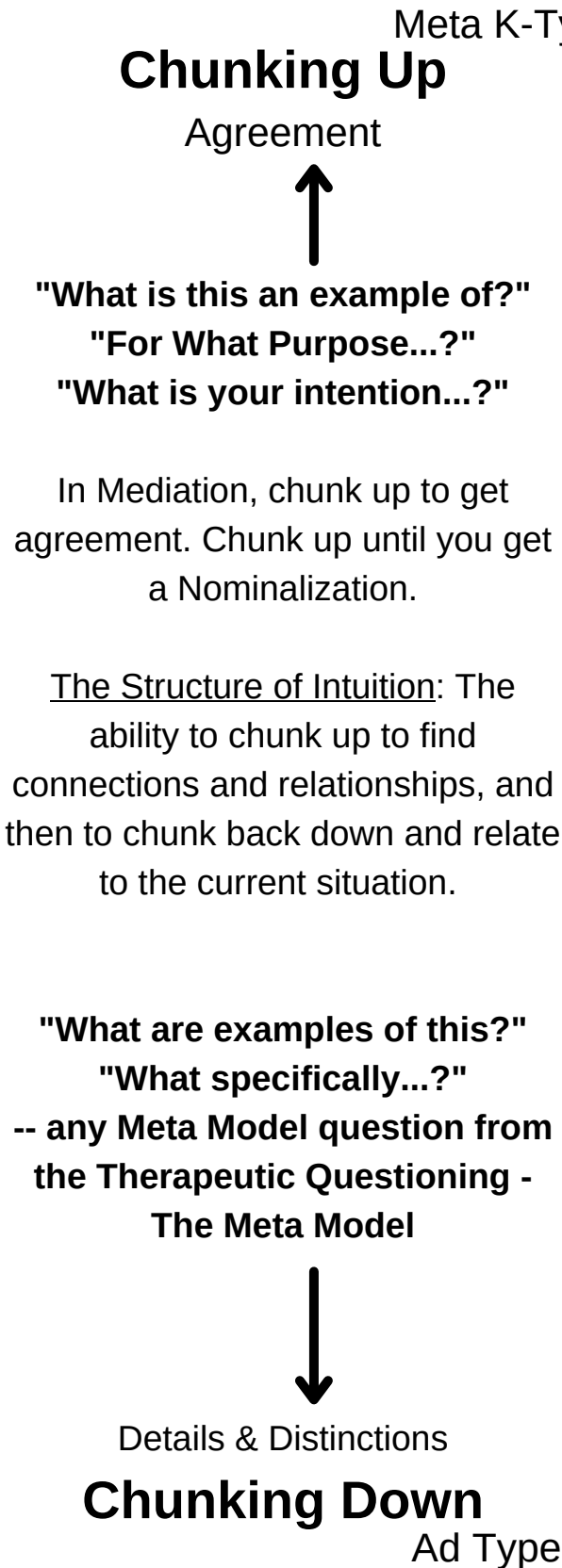
PRESUPPOSITIONS

In the following sentences, please state what exactly is presupposed, and identify the types of presuppositions used.

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 prevent forest fires."*
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."*



HIERARCHY OF IDEAS



CONVERSATIONAL HYPNOSIS PATTERNS

The Milton Model - Modeled from Milton H. Erickson, MD

1. **Mind Reading:** Claiming to know the thoughts or feelings of another person without saying how you knew, as if you were reading their mind.
 - “I know that you’re wondering...”
2. **Lost Performative:** Sharing a value judgment on someone or something, but not saying who is doing the judging.
 - “ And it’s a good thing to wonder...”
3. **Cause and Effect (C>E):** implying that one thing causes or caused another. It’s not necessary for it to be true, only to sound plausible. Implied causatives include:
 - a. “Because when you wonder, you dream...”
 - b. “Makes”
 - c. “If..., then you...”
 - d. “As you...then you...”
 - e. “Since...”
 - f. Any C>E relationship, regardless of the language used to imply it.
4. **Complex Equivalence (CEq):** Referring to two things as being equal, as in their meanings being equivalent.
 - “And that means...”
5. **Presuppositions:** any of the presuppositions or other presuppositions.
 - “You are learning many things...”
6. **Universal Quantifiers:** Universal generalizations that don’t specify who or what you’re referring to.
 - “And all the things, all the things...”
7. **Modal Operators:** words of possibility for necessity. These words usually form the rules in life (can/can’t, should/shouldn’t, must/mustn’t, will/won’t, etc.)
 - “That you can learn...”



CONVERSATIONAL HYPNOSIS PATTERNS

8. **Nominalization:** Verbs or processes that have been frozen in time by turning them into nouns. This test is, “Can I put it in a wheelbarrow?”
 - “Provide you with new insights, and new understandings.”
9. **Unspecified Verbs or Unspecified Predicates:** Verbs that don’t specify the action taken.
 - “And you can wonder...”
10. **Tag Question:** A question added after a statement, designed to displace resistance.
 - “Can’t you?”
11. **Lack of Referential Index:** A phrase where the subject is not a specific person or thing.
 - “One can, you know...”
12. **Comparative Deletions (Unspecific Comparison):** Comparison to someone or something that’s not specified.
 - “And it’s more or less the right thing...”
13. **Pacing Current Experience:** Describing the client’s experience in a way which is undeniable.
 - “You are sitting here, listening to me, looking at me...”
14. **Double Blinds:** Offering the illusion of choice to make sure the client does what you want them to, because both choices are the same.
 - “And that means that you can learn this easily, or without any effort at all. It’s totally up to you.”
15. **Conversational Postulate:** A permissive command that sounds like a question.
 - “Would you feel more comfortable if your eyes were closed?”
16. **Extended Quotes:** Quoting a person, who quotes another, who quotes another, etc, becoming impossible to tell where one quote leaves off and the next begins.
 - “Last week I was with Michael who told me about his training in 2005 Orange County when he talked to a student who said that her mother learned from a magazine article that change is easy.”



CONVERSATIONAL HYPNOSIS PATTERNS

17. Selectional Restriction Violation: Personifying an inanimate thing. For example, a body part.

- “And I wonder how your ears feel, having heard such a thing...”

18. Ambiguities

a. **Phonological:** Words with different meanings that sound alike

- “Hear and Here”, “There, They’re and Their”, “Son and Sun”

b. **Syntactic:** Words with ambiguous syntax - where you can’t tell what part of the sentence a word applies to.

- “They are visiting relatives”
- “Speaking to you as a child...”

c. **Scope:** Words with ambiguous scope - where you can’t tell how much of the sentence, a word applies to.

- “The old men & women...”
- “The disturbing noises & thoughts...”
- “The weight of your hands & feet...”

d. Punctuation:

Run-on sentences:

- “I want you to notice your hand me the glass.”

Pause at improper places:

- “Can you please pass out (pause) the flyers?”

Incomplete sentences: The sentence is left unfinished (forced mind-reads)

- “Would you rather go into a nice, deep...:”

19. Utilization: Using what the client has said, done or related from their model of the world.

Client Says, “I am not sold.”

You say, “That’s right you are not sold, yet, because you haven’t asked the one question that will have you totally and completely sold.”

20. Analogical Marketing: Marking out words with an auditory, visual and kinesthetic distinction to communicate to the subconscious mind.

- “My mother used to bake cookies from scratch. I wonder if your mother knows.”



CONVERSATIONAL HYPNOSIS PATTERNS

Putting it all together:

“I know that you’re wondering...and it’s a good thing to wonder...because when you wonder, you dream... and that means...you’re 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 wonder, can’t you? 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 you can learn this easily, or without any effort at all. It’s totally up to you. Can you feel this is something you understand? Because last week I was with Michael who told me about his training in 2006 in Orange County when he talked to a student who said that her mother learned from a magazine article that change is easy. I wonder how your ears feel, having heard such a thing. You can hear that here...



CREATING METAPHORS

Metaphors use the language of the mind (symbols) and hypnotic language to create powerful “healing stories” that help your client to resolve problems at the unconscious level - often even without their conscious awareness.

Creating a metaphor consists of four basic steps:

1. Creating characters or objects in the story that corresponds to the people and relationships in the actual situation.
2. Pace the client’s problem by having those characters and objects behave in a similar way to the current situation.
3. Giving the main character in the story some internal resources (state, strategy, or new behavior) that the client is missing in the current situation.
4. Finish the story by having the character resolve the conflict and achieve their outcome.

The following two sections on mapping will show you how to create a metaphor using these steps.

Pre-Mapping Strategies

1. Clearly identify the problem

Do not proceed until you know the problem is a problem. Ask, “How is that a problem?”

2. Analyze their strategy

Does the client have an unresourceful strategy? If so, you can install a new strategy through the metaphor. This is the basic principle behind stories like *The Little Engine that Could*

3. Identify new outcomes, choices and solutions

It’s important to always have an outcome or solution in mind. You can state specifically or ambiguously, but you should avoid conscious connection.

Ask, “What is this an example of? Then, “What are other examples of this?” to get possible resolutions.

4. Create anchors for strategic elements in the solution

For example, you might anchor all the resources from the main character on the knee.



MAPPING STRATEGIES FOR METAPHORS

1. Create Related Characters, Places, and Objects

Map over all the nouns (persons, places, things) of importance to create the elements of the story. Be creative, and allow your imagination to run free. Characters can be anything animate or inanimate. What you choose is not nearly as important as preserving the relationship between the characters. You can use well-known characters, like those from fairy tales or nursery rhymes.

2. Create Related Processes and Behaviors

Map overall verbs of importance to create the action of the story, including behaviors and strategies used by the client, if known, piece in the client's current situation.

3. Generate New Resources for the client

You can do this through reframing, reassessing forgotten resources, installing a new strategy, and more. The metaphor should pre-suppose that the client is at cause for the problem and the solution. You may choose to keep the specifics of the resource ambiguous, to let your client come to some of their own conclusions and solutions.

4. Use Non-Sequiturs, Ambiguous Language, and Direct Quotes

If the client's conscious mind is getting in the way of the effect of the metaphor, use linguistic confusion techniques to distract the conscious mind. Conscious awareness of the purpose of the metaphor does not necessarily interfere with the process, but it is likely that it will.

5. Keep the Resolution as Ambiguous as Necessary

The metaphor is for your clients and conscious mind, not their conscious mind. So keep the resolution at the unconscious level by keeping it ambiguous. Allow the unconscious to figure out the exact steps based on the metaphor you give them. If possible, future pace the story to lock in and test the results.



THERAPEUTIC QUESTIONING - THE META MODEL

Pattern	Response	Prediction
Distortions		
<p>1. Mind Reading: Claiming to know someone's internal state. Ex: "You don't like me."</p>	"How do you know I don't like you?"	Recovers Source of the info.
<p>2. Lost Performative: Value judgements where the person doing the judging is left out. Ex: "It's bad to be inconsistent."</p>	"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 of the belief.
<p>3. Cause > Effect: Where cause is wrongly put outside the self. Ex: "You make me sad."</p>	"How does what I'm doing cause you to choose to feel sad?" (Also, Counter Ex., or "How Specifically?")	Recovers the choice.
<p>4. Complex Equivalence: Where two experiences are interpreted as being synonymous. Ex: "She's always yelling at me, she doesn't like me."</p>	"How does her yelling mean she doesn't like you?" "Have you ever yelled at someone you liked?"	Recovers Complex Equivalence. Counter Example.
<p>5. Presuppositions: Ex: "If my husband knew how much I suffered, he wouldn't do that."</p> <p>There are three Presuppositions in this sentence: (1) I suffer, (2) My husband acts in some way, and (3) My husband doesn't know I suffer.</p>	(1) "How do you choose to suffer?" (2) "How is (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.



THERAPEUTIC QUESTIONING - THE META MODEL

Pattern	Response	Prediction
Generalizations		
<p>6. Universal Qualifiers: Universal Generalizations such as all, every, never, everyone, no one, etc. Ex: "She never listens to me."</p>	<p>Find Counter Examples. "Never?" "What would happen if she did?"</p>	<p>Recovers Counter Examples, Effects, Outcomes.</p>
<p>7. Modal Operators: a Modal Operators of Necessity: As in should, shouldn't, must, must not, have to, need to, is necessary. Ex: "I have to take care of her."</p> <p>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."</p>	<p>a. "What would happen if you did?" ("What would happen if you didn't?" Also, "Or?"</p> <p>b. "What prevents you?" ("What would happen if you did?")</p>	<p>Recovers Effects, Outcome.</p> <p>Recovers Causes</p>
Deletions		
<p>8. Nominalizations: Process words which have been frozen in time, making them nouns. Ex: "There is no communication here."</p>	<p>"Who's not communicating what to whom?" "How would you like to communicate?"</p>	<p>Turns it back into a process, recovers deletion, and Ref. Index.</p>
<p>9. Unspecified Verbs: Ex: "He rejected me."</p>	<p>"How, specifically?"</p>	<p>Specifies the verb.</p>
<p>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."</p>	<p>a. "About what/whom?"</p> <p>b. "Who, specifically, doesn't listen to you?"</p> <p>c. "Better than whom?" "Better at what?" "Compared to whom, what?"</p>	<p>Recovers Deletion.</p> <p>Recovers Ref. Index.</p> <p>Recovers Comparative Deletion.</p>

ANCHORING BASICS

Anchoring allows you to feel any state or emotion anytime you want, and to help others do the same. Anchoring is based on the Stimulus/Response effect pioneered by Russian researcher Ivan Pavlov in 1904.

Anytime a person is at the peak of an intense, associated state, if you provide a unique internal or external stimulus, you'll create a neurological association that you can instantly trigger by simply providing the stimulus again. This allows you to tap into past, positive resources and to link them to the future for ultimate success.

There are Four Basic Steps to Anchoring (RACE)

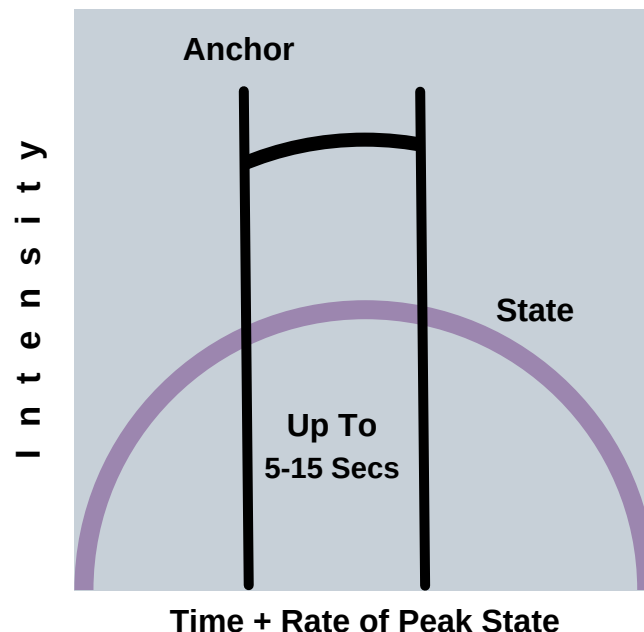
1. **Recall** a past, vivid experience.
2. **Anchor** at the peak.
3. **Change** the person's state.
4. **Evoke the State** using the anchor.

RACE

The Six Keys to Creating Successful Anchors (TURNIP)

1. The **Timing** of the anchor.
2. The **Uniqueness** of the stimulus.
3. The **Replication** of the stimulus.
4. The **Number** of times applied.
5. The **Intensity** of the state.
6. The **Physiology**/Breathing accompanying the state at the time of the anchor.

TURNIP



Time and Rate of Peak state is between 5-15 seconds to set in the anchor.



SCRIPT FOR EVOKING A VIVID STATE

1. "Can you remember a time when you felt totally _____?"
2. "Can you remember a specific time?"
3. "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 feeling totally _____."

Make sure that the client is in a physiology (including breathing) in which they can associate to the state. While some clients can associate to a feeling in any physiology (especially highly kinesthetic people), others will need to move their body and breathe differently to access an associated state.

As you elicit positive states in your subject, it's important that you get into that state yourself. While in rapport, you will lead your client into that state, making it easier for them to associate.

Note: The best states you can anchor are naturally occurring states. The next best are past, vivid, and highly associated states. The least preferable are constructed states. If the client is not currently in the state, and can't remember a time when they were, the last choice is to have them construct it (make it up).

Some powerful states to elicit:

- Confidence
- Motivation
- Happiness
- Bliss
- Joy
- Purpose-Filled
- Abundance
- Worthy
- Empowered
- Focused



STACKING ANCHORS

Stacking anchors is useful for creating powerful, positive anchors, sometimes called Resource Anchors. Resource anchors can be used to Collapse Anchors and Chain Anchors, and can also be used as a powerful state elicitor, for when you need to be in a peak state.

In order to stack anchors so your client will instantly be in a strong and powerful state, you need to elicit several states, anchoring them all in the same place at the peak, using the script in the previous section.

You can choose to anchor the same state over and over, or choose different states each time. It's totally up to you.

Possible States for Stacking:

- A time when you felt totally powerful.
- A time when you felt totally loved.
- 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.
- A time when you really felt you could have whatever you wanted, a time when you could have it all.

Note: When using Resource Anchors and Collapse Anchors, the stacked states should be different each time. When using Chaining Anchors, the stacked states should be the same each time. We will cover both of these techniques next.



COLLAPSE ANCHORS

1. **Find out which specific negative state the client would like to collapse.**
2. **Get unconscious permission:** “Is it alright with your Unconscious Mind to let go of this problem/state today, and for you to be aware of it consciously?”
3. **Get conscious permission:** “In just a moment we’re going to do a process called ‘Collapse Anchors,’ and that means I will touch you on the knuckles. Is that okay?”
4. **Get the Resource Anchors:** “When you think about the issue what positive emotions would you like to feel instead? Good, what else?” Get at least four specific and positive states.
5. **Elicit the State:** “Can you remember a time when you felt totally _____? 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 feeling totally _____.”
6. **Anchor the state,** for example, on the knuckle.
7. **Repeat Step five** for each positive resource state, and anchor on the same spot using steps four, five and six.
8. **Break State**
9. **Anchor negative State:** “Can you remember a time when you felt totally _____? 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 feeling totally _____.”
10. **Break State**
11. **Fire both anchors at the same time** until they peak, and the integration is complete.
12. **Release the negative anchor.**
13. **Hold the positive anchor** for 5 more seconds and then release.
14. **Test:** “Now how do you feel about that old state you used to have?”
15. **Future Pace:** “Imagine a time in the future when, in the past, you would have felt that old emotion and now tell me what happens instead.”



CHAINING ANCHORS

For use when the problem state is a stuck state, or too far apart for collapse anchors.

1. **Identify the problem state (ex: Procrastination), and decide on the positive state at the end (ex: Motivation).**
2. **Get unconscious permission:** “Is it alright with your unconscious Mind for you to let go of this problem/state today, and for you to be consciously aware of it?”
3. **Get conscious permission:** “In just a moment we’re going to do a process called ‘Chaining Anchors,’ and that means I’ll need to touch you on the knuckles. Is that ok?”
4. **Design the chain: Decide on what intermediate states are needed to lead to the end state.**
 - o Therapist: “You’re procrastinating, what gets you out of procrastination?”
 - o Client: “Boredom.”
 - o Therapist: “Good, and what gets you out of the state of boredom?”
 - o Client: “Curiosity.”
 - o Therapist: “Good, what gets you out of the state of curiosity?”
 - o Client: “After I feel curious I get motivated!”
5. **Make sure the chain is different from how they already do it.** How they do it now is not working, so it makes no sense to use it. “Is this how you try to do it now?”
6. **If the answer is “No”, then go to Step #7. If the answer is “Yes”,** then say “Good, let’s find a new way you can go from (ex: procrastination to motivation) that’s different from how you already do it. What else would get out of the state of (ex: procrastination)?” **Redesign the entire chain.**
7. **Get into each state as you elicit** and anchor each state separately, beginning with the present state through the end state. (You have to stack all states to get a high intensity.)
8. **Anchor the first state:** “Can you remember a time when you felt totally _____? 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 feeling totally _____.”
9. **Break State**
10. **Repeat steps 8-9** and anchor every state.
11. **Test each state, break state between each one.** Make sure that the client goes into each one. If they don’t, restack that state.
12. **Chain each state together** firing #1 is at its peak #2, and then release #1. When #2 comes to the peak, add #3, then release #2. Add #4, etc. in the same way.
13. **Test: Fire present state anchor.** The client should end up in the final and desired state, automatically: “I’m going to fire off the procrastination anchor and notice that you immediately go into each state and end at the state.
14. **Test:** “Now how do you feel about that old problem you used to have? How is it different now?”
15. **Future Pace:**



NEW ORLEANS FLEXIBILITY DRILL

This is a 3-person exercise

This technique is useful for eliminating negative states while installing positive states in a "live" setting where the subject is actually doing the activity. For example, during public speaking or cold calling.

1. Have the client pick a problem state - a person, place, or thing that consistently triggers a negative state.
2. Stack several resourceful anchors for the client to successfully handle the problem situation.
3. Tests the anchor to make sure it's powerful.
4. Have the client do the behavior live.

If a live situation is not possible, get a group of volunteers to reenact the situation. In this case, give a detailed description of the situation and have them coach the other people involved so they can reproduce the specific behaviors they need to role-play so they can most-accurately reproduce the stimulus.

5. Trigger the client's resource anchor briefly as the client begins the behavior. Calibrate on the client and fire off the resource anchor if they fall out of a positive, resourceful state. If the client begins to revert to an unresourceful state, fire the anchor again.
6. Continue until the Client stays completely resourceful and you no longer need to fire off the anchor.
7. Now the stimulus that previously triggered the response triggers a powerful, resourceful response, instead.



NLP CHANGE PERSONAL HISTORY

Change Personal History changes the meaning of memories in the past by adding powerful resources to the memory. This technique has been largely replaced by TIME Techniques™. It is presented here for historical purposes, and to give you another tool to use, if you need it.

Procedure:

1. Design and stack a positive resource anchor.
2. Identify and anchor the problem state in a different place.
3. Fire the problem state anchor while you identify and then anchor (in yet another place) one event in the client's past where they experienced that state.
4. Repeat this, anchoring at least two more events. (Anchor as many as necessary, each in a different place)
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.



THE RING OF POWER SCRIPT

The Ring of Power is a "portable" resource anchor that's useful for feeling powerful and empowering states, any time you want. Also called Circle of Excellence.

- 1. Elicit positive states:** "If you could feel any positive and empowering emotions at any time you wanted, what would they be?"
2. "Imagine a Ring of Power in front of you as a circle about 2 feet in diameter. Make the ring vivid and potent."
- 3. Anchor each state:** "Can you remember a time when you felt _____?
Can you remember a specific time? Good, as you remember that time now, step into your body, see what you saw, hear what you heard, feel the feelings of being totally motivated, and then step into The Ring."
- 4. Step out of the ring** when the state begins to subside.
- 5. Repeat step three for any additional desired states.** Stack as many states as it takes to feel totally empowered.
- 6. Test** by stepping into the Ring of Power.



STRATEGIES - OVERVIEW

Strategies are the programs of our mind. Every action we take is dictated by a series of steps. Each step is made up of Internal Representations that run in the same sequence every time. Strategies are so predictable, that once you find out someone's decision strategy, for instance, you can consistently help them to make a decision. Once you have someone's motivation strategy, you can consistently motivate them - regardless of the content... even yourself!

The Components of Strategies:

- **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 that it was elicited.
- **Change & Design:** The next step is to change and design the strategy so it produces the desired outcomes (covered in Master Practitioner).
- **Installation:** Finally, if needed, install the new strategy (covered in Master Practitioner).

Types of Strategies

All of our daily activity is generated and maintained by strategies. Whether or not we finish what we do is governed by a strategy. We have strategies for...

- Love
- Decision
- Relaxation
- Hate
- Motivation
- Tension
- Learning
- Happiness
- Sex
- Fun
- Boredom
- Forgetting
- Parenting
- Eating
- Marketing
- Sports
- Health
- Wealth
- Communication
- Disease
- Depression
- Sales
- Creativity
- Poverty
- ...and actually, everything else we do.

***All of our strategies need a trigger*



ELEMENTS OF STRATEGIES









Components:

Elements - The makeup of the internal representations

Sequence - The order of internal representations. The order of I/Rs is important in strategies. As a linguistic example, "The dog bit John,." is quite different than, "John bit the dog."

Note: It is possible for a strategy to contain elements of Olfactory or Gustatory internal/external, though highly unlikely.

The Elements:

Rep System	Info	Detail
Visual		
External		Seeing something outside yourself
Internal	 Constructed	Making a picture in your mind
	 Remembered	Remembering the way something looks
Auditory		
External		Hearing something outside yourself
Internal	 Constructed	Making sounds in your mind
	 Remembered	Remembering the way something sounds
Kinesthetic		
External		The touch or feel of something outside yourself
Internal	 Constructed	Making up the touch or feel of something
	 Remembered	Remembering the feelings: <ul style="list-style-type: none"> • Proprioceptive: Inside the body • Tactile: Of something you touch • Meta: Of how you feel about something
Auditory Digital		
Internal		Internal dialog or self-talk (Logic or Criteria)



KEY TO WELL-FORMED STRATEGIES

Just because we have unconscious strategies for everything doesn't mean they all work. The following rules are important for checking the validity of any strategy, whether old or new.

STRUCTURALLY WELL-FORMED STRATEGIES WILL...

- Have a well-defined representation of the outcome.
- Use all three of the major Representational Systems.
- Have at least three points in every loop.
- Have an exit point in every loop.
- GO "external" after a certain number of steps or a certain amount of time.
- Use the least number of steps to get the outcome. Have a logical sequence with no steps missing. Have the internal and external sensory modalities to get the desired outcome. Preserves positive by-products and eliminates negative consequences.
- Minimizes bad feelings.

FUNCTIONALLY WELL-FORMED CONDITIONS WILL HAVE (A/AN)

- **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.
- **Decision point** which determines the next step based on the congruence or lack of congruence of the test comparison.



STRATEGY DESIGN AND INSTALLATION

INSTALLING OR CHANGING STRATEGIES

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

DESIGN PRINCIPLES

- 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 the 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.



MOTIVATION STRATEGIES

Motivation is a delicate balance. People can be motivated toward what they want, away from what they don't want, or somewhere in between. People who are too "away-from" motivated, might not take action until things are bad enough. People who are too "toward" motivated may never get around to doing things they don't want, but which are necessary (like taxes). The key to motivation is to be able to easily do things that are unpleasant - most people need no help being motivated to do pleasant things.

TYPICAL MOTIVATION STRATEGIES

CA --> K+: Making a constructed picture of the task, leading to a good feeling.

VC --> K-: Making a constructed picture of the consequences, leading to a negative feeling.

Motivation strategies are the flip-side of procrastination strategies.

EFFECTIVE MOTIVATION STRATEGIES

- Vocal tone is positive
- Modal Operators of Possibility vs. Necessity
- Includes a representation of the positive consequences, rather than just doing the task
- Appropriately chunked
- Toward motivation is more enjoyable and less stressful than away
- Of toward, away and mixed motivations, mixed is the most general
- If mixed, think of negative first to generate momentum, then positive to maintain it
- 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.
- Association is a critical element of strategies
- Good strategies work across contexts
- Check ecology before removing negative feelings that are compelling
- Adjust the submodalities for motivation, if necessary
- If thinking of the finished task doesn't motivate, think of the consequences
- Procrastinators are often good at planning, so leverage that positive resource

POSITIVE MOTIVATION STRATEGY EXAMPLE

Ad → **Vc** → **Ki+**: In a pleasant voice, saying, "It will be so good to get this done," leading to a V° of completion and positive consequences, leading to a motivating K' beginning the task.



TYPICAL PROBLEMS WITH STRATEGIES

MOTIVATION

- Overwhelm: Person begins in overwhelm and won't get started until they chunk down.
- Necessity: Using modal operators of necessity with harsh tonality.
- Away-From: Using only away-from oriented motivation can be either not motivating or too stressful, leading to an anxious or unpleasant feeling.

Note: There are some things that should be away from, or that are working for the client. Check ecology before removing all away-from motivations. Good motivation strategies tend to use a mix.

DECISION

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 make it difficult to evaluate them.
 - b) Person needs to go external to get necessary data.
 - c) Options and criteria are not updated according to circumstances.
3. Problems with evaluating options:
 - a) Options are inappropriate.
 - b) Options are not prioritized.
 - c) Options are considered sequentially and separately rather than simultaneously.
Polarity response is an example of this.
 - d) Person does not get an overall evaluation of each option.



LEARNING STRATEGIES

Good learning strategies meet the following conditions:

- Begin in a positive state. Think of a time when you succeeded and felt good rather than failed and felt bad. Anchor the feeling.
- Chunk appropriately. Chunk down the task to avoid overwhelm. Recycle or go external until you can represent the smaller chunks so you can prioritize them.
- Get appropriate feedback about the learning.
- Do not compare yourself to the expert or to an "ideal self." Instead, compare your current progress to your ability in the past.
- Avoid 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.
- 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 just a state.
- Know your submodalities of understanding and use them to map learnings into understanding.
- Future pace learning to the time and place that they will be needed.

SPELLING STRATEGIES

Good spellers are not born, they're made. The same is true for bad spellers. Bad spellers are not learning disabled - they were teacher disabled. Spelling is simply a strategy and can be changed almost instantly.

INFORMAL ELICITATION OF THE SPELLING STRATEGY

1. When I give you a word, what's the first thing you do inside your mind?"
2. "So first you (V/A/K). What's the next thing?"
3. "When you see/hear/feel that, how do you know that it's right?"

Make sure the strategy includes a way for them to know if the word is right. Some spellers don't have one. Get only as much detail as you need.



INAPPROPRIATE SPELLING STRATEGIES

- Begins with a feeling (K'-)
- Phonetic - sounding it out. Only 50% accuracy.
- V- creative spelling - piece by piece

EXCELLENT SPELLING STRATEGIES

- When asked to spell the word they may repeat it internally (Ad).
- See the word (VR) may defocus rapidly. If asked to spell backwards, they can do it rapidly.
- Feeling of familiarity or not (Kit/-). Look for shifts in breathing or gestures.
- How good of a speller they are depends on what they read.
- Secondary strategy for words for which no memory image exists (V°). If there's no feeling of familiarity, use Visual Construct until the person gets the feeling.
- Results should create a positive Kinesthetic as a motivator for continual improvement.

INSTALLING THE SPELLING STRATEGY

1. Ask, "Do you have any objections to being a good speller? You understand this strategy is only for the context of spelling, right? The results of this strategy will get better the more you read. Are you willing to read more?"
2. This installation uses eye patterns, so check for reverse organization.
3. Get an index card and two colored markers. Write the word "success" in two colors - red and blue - separating it by syllables:

SUC • CESS

4. Hold the card in the client's VR. Ask them to take a good look at it and remember it, then to go down to K and get a good feeling of familiarity or not.
5. Take away the card. Ask them to spell the red part, then the blue part.
6. Watch their accessing cues. If they return to the old strategy, interrupt the pattern and get them up into VR. Tell them to remember the paper and read it off the paper.
7. Ask them to spell the blue and red parts, both forward and backward, randomly, 10 -15 times. At the end, they should be able to spell the entire word backward, easily and quickly.
8. Move on to bigger words with more syllables and rehearse this strategy for 10 - 15 minutes. Fire off K+ anchor each time to enhance the motivation to learn.



COMMON PROBLEMS

1. Trying 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."
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).

FORMAL STRATEGY ELICITATION

SCRIPT FOR ELICITING A STRATEGY

1. "Can you recall a time when you _____?"
2. "Can you recall a specific time?"
3. "As you go back to that time now...?"
4. "What was the very first thing that caused you to _____?
Was it something you saw, something you heard, or something you felt?"
5. "After you (saw, heard, felt) that, what was the very next thing that happened as you _____? Did you picture something, say something to yourself, or have a certain feeling or emotion?"
6. "After you (list previous), did you know that _____ or did you do something else?" Repeat step five and six until they answer "Yes" to step six and you have the strategy.

EXAMPLES OF STRATEGY CHUNKING

Buying Strategies

V | Ad | K | D

1. Motivation
2. Decision (to buy)
 - o Convincer Strategy (See Convincer Meta Program) - most people have a 3x Convincer
3. Reassurance

Love Strategies

1. Attraction
2. Recognizing Attraction
3. Deep Love



STRATEGY ELICITATION SCRIPT FOR DEEP LOVE

Limiting Beliefs Around Relationships

Specialized Example: Deep Love

Deep Love Strategy

How do you know someone else loves you?

1. "Can you recall a time when you were totally loved?"
2. "Can you recall a specific time?"
3. "As you go back to that time now ...
4. "What was the very first thing that caused you to feel totally loved? Did you have to...
 - 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?"
5. "After you (list previous), did you know that you were totally loved, or did something else have to happen?" Repeat step four and five until they answer "Yes" to step five and you have the entire deep love strategy.

Note: Do not elicit while the client is looking at you. They should be looking at their significant other.



REFRAMING

We live in a subjective reality. The things and events in the world around us have no meaning, themselves. Things have meaning because we attach meaning to them. We can change the meaning of nearly anything at the unconscious level using Reframing.

The purpose of Reframing is to separate intention from behavior.

Example:

- Perspective 1: A Man pushes a Child to the ground and runs away
- Perspective 2: A Man saves a child from being crushed by 3 tons of falling bricks from above by pushing the child out of the way. The Man runs to safety.

When viewed from a different perspective, or in a different context, you get two completely different ideas of the Man. In one he is the villain. In the other he is the hero.

Reframing Explained

We will learn two of the types of reframing, here in Practitioner Training. They are Context Reframing and Meaning Reframing.

Reframing separates intention from behavior and oftentimes causes obstacles, problems, and objections to simply melt away.

CONTEXT REFRAME

Tends to work best with: Complex Equivalences or Comparative Deletions

Example: "I'm too" -or- "He's too"

Reframe: Think of a different context in which the person will respond differently to the same behavior.

Examples:

- **She's too headstrong.**
Isn't it great that she'll be able to stand up for herself?
- **I don't have enough money to go to Master Practitioner Training.**
If your car broke down, wouldn't you do anything to fix it? Now, what's more important to invest in, your car... or transforming your life?



MEANING REFRAME

Tends to work best with: Cause and Effect statements

Example: "Whenever X happens, I respond 'Y'," "Since I X, I Y," "X because y"

Reframe: 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 that will bring about a different meaning, and change his response?"

Examples:

- **When I meet potential clients, I feel nervous**
Energy is just energy. Couldn't all that energy just be excitement?
- **I'm confused and that makes me feel like I do not understand this information.**
By feeling confused, that means you know something. For example, I know nothing about building a house, and I can't feel confused about it. Because you're confused, you're learning, and confusion always precedes a higher level of understanding.

SIX-STEP REFRAME

The six step Reframe is rarely used, having been replaced by parts Integration. The biggest reasons are that a) it does not eliminate parts, but rather just gives them a new purpose, and b) it has the potential (even if small) to install parts in a highly-suggestible subject. 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 the problem behavior** that the client wants more choices about.
- 2. Ask the part in charge of that behavior 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 the 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 to 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.

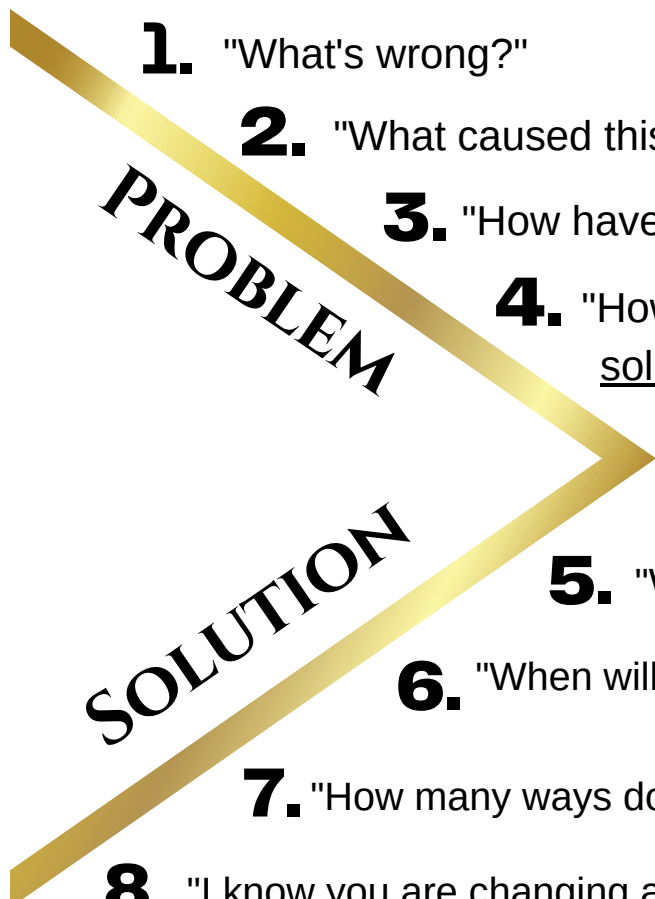


META MODEL III

Conversational change example. Detailed questioning for a resolution.

"I want you to quietly consider what I am about to say. You may share your answers with me if you like."

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



PARTS INTEGRATION

This is a variation of the Visual Squash NLP technique and is far more elegant and powerful.

1. "Is it alright with your Unconscious Mind for you to integrate these parts today, and for you to be aware of it consciously?"
2. Start with the problem part: "I wonder if I can talk to the part of you that wants to _____. Which hand would it like to come out and stand on?" (Show client how to hold hand)
3. "Who does this part look like, sound like and feel like?"
4. "I'd also 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. Now, who does this part look like, sound like and feel like?"
6. Reference the parts by their names from this point forward.
7. Now chunk up beyond the boundary of the first part. Ask:
 - "What is the part that represents [Name of Part's highest intention]?"
 - ["Answer] for what purpose?" or "What is the intention of [Answer]?"

Continue Asking

- "For what purpose?"
- "For what intention?"
- "What will that do for you?" (To keep the client associated to the parts.)

Repeat step seven for the other part. Go back and forth until the parts start integrating.

When the parts start integrating, use suggestions such as the following:

- "I wonder if you've noticed that your hands are coming together."
 - "Now, do these parts notice they were once part of the larger whole?"
 - "If there are any other parts that would like to join in the integration, have them come out, join, and integrate now."
 - "What resources does each part have that the other part would like to have?"
 - "Don't let the parts come together easily and effortlessly until they have fully integrated."
 - (Continue to give suggestions for integration.)
8. "Take the integrated part inside and have it merge into the wholeness inside."
Lightly push touching hands up to the chest.
 9. Test and future pace.



DISSOCIATIVE TECHNIQUE (PHOBIA MODEL)

A form of V/K Dissociation

1. Establish an anchor for the "Here and Now" state, sometimes called a "bailout" anchor. If the client gets associated into the negative even, the "Here and Now" anchor may be used to return the person to the present.
2. Also anchor a "calm, relaxed" resource state in a different place.
3. Ask the client to remember the last time the reaction occurred. (In some cases, TIME Techniques™ may be needed to deal with the root cause.)
4. Anchor that state, break state, and then test the anchor to make sure it is set.
5. Instruct the person to place that scene on an imaginary TV/movie screen, and notice all the feelings.
6. Have the client dissociate by telling him to run the movie to the most traumatic point, and then freeze that frame. Have the client imagine floating out of his body, and watch from behind the chair, or at another position behind his body.
7. Anchor the dissociated state that is created from step five.
8. Tell the person to run the scene until he learns something new or something not previously remembered from this perspective. When the person acknowledges this, continue to step eight.
9. Tell the person to talk to their younger self on the screen and say, "I am from your tomorrow and this is what I have learned....." Then, tell the client to nurture and comfort their younger self. The client will accept the younger self as part of the present existence and bring the new learning to the present. (Fire the calm, relaxed state anchor as the person comforts the younger self.)
10. To further solidify the dissociated state, have the client run the movie scene backward while 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.
11. Test and future pace.

Caution: When removing a phobia, make sure the fear does not serve a protective function. If the fear does serve as a protective function, then install new and appropriate strategy for Protection.



HOW TO RUN AN NLP SESSION: START TO FINISH

Step-by-step example:

1. Establish the Client's Model of the World

- Establish Rapport
- Client fills out intake form
- Ask Questions
- Meta Model
- Set Outcomes
- Presuppositions
- Elicit Strategies
- Detailed Personal History (covered in Master Practitioner)
- Meta Programs (covered in Master Practitioner)
- Values (Covered in Master Practitioner)

2. Loosen Their Model of the World in Relation to the Problem

- Milton Model
- Meta Model III
- Presuppositions
- Metaphor
- Reframing
- Logical Levels of Therapy

3. Change Work

- Anchoring
- TIME Techniques
- Submodalities
- Hypnotherapy
- EFT
- Strategies
- Parts Integration

4. Clean Up and Ecology

- Check for Ecology
- Final Parts Integration
- Check Alignment and Congruency

5. Future Pace New Results

- Hypnotherapy
- Insert Goals into the Timeline
- Fill Up Convincer



SUCCESS COACHING

This Method is an NLP-based method for coaching. You have all the tools you need from NLP training to coach people to excellence. Below is the sequence for NLP coaching.

1. Connecting with Your Client

Gain rapport, match, and mirror set the stage

2. Collecting Info, Giving Feedback

Ask questions to understand progress and outcomes. "Why are you here?" "Where are you now?" "What steps have you taken?" "What are your results?" "What do you need to do differently to get your outcome?" "What do you need to have learned now in order to get your outcome?"

3. Asking Powerful Questions

Ask questions that cause the client to see things from a new perspective. Use Meta Model. Ask how questions instead of why questions. Use questions to associate client to the outcome and associate to an action.

4. Setting Outcomes

Use the NLP process for Creating Achievable Outcomes and SMART Goals

5. Creating an Action Plan

Create a written plan outlining the steps your client is to take

6. Getting Commitment

Have your client commit to the plan, both verbally and in writing

7. Creating Momentum

Use NLP tools to create motivation and momentum (TIME Techniques, future pacing, anchoring, submodalities, etc.)



FAMILY THERAPY MODEL - OVERVIEW

This model takes about 8-10 hours for two people. It will probably take about two to three hours more for each additional person (i.e., children, relatives).

PRESUPPOSITIONS:

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

- Negative anchors
- Unfulfilled strategies

Therefore, this process is designed to do two things.

1. CLEAN UP NEGATIVE ANCHORS

- a. Delete negative anchors and experiences using TIME Techniques'. This should also clean up negative events.
- b. Help them create positive resourceful anchors by having them remember positive emotions and states.
- c. You can also show them how to set their own anchors.

2. TEACH THEM THE NECESSARY STRATEGIES

- a. Meta Programs (from Master Practitioner)
 - Myers Briggs
 - Introvert/Extrovert
 - Sensor/Intuitor
 - Thinker/Feeler
 - Judger/Perceiver
 - Direction
 - Frame
 - Convincer
 - Relationship
 - Rules Structure (Management Rules)
 - Timeline (In or Through Time)
- b. Values and Spiral Dynamics Values Levels (from Master Practitioner)
- c. Elicit and teach them each other's Love Strategies
 - Attraction
 - Recognizing Attraction
 - Deep Love
- d. Discover each partner's Primary Rep System and teach them how to communicate



FAMILY THERAPY MODEL

1. **Ask:** "Is this relationship/marriage worth saving? Is it worth being with your partner/married to your spouse?" (Ask this each time you start a session because it may save you a lot of time!)

2. Meet with them individually and do individual work

1. Clean up negative anchors
2. Elicit their Meta Programs and Values (from Master Practitioner)
3. Release anger, sadness, fear, hurt, guilt, and anything else that comes up.
4. Do parts integration and negotiation:
 - Father
 - Mother
 - Significant others, etc.
 - Check role models

3. Couple Therapy - Have Fun!

1. Go through Meta Programs, Timeline, Values, and Deep Love Strategies
2. Set up and make agreements
 - No Double-Binds
 - Install communication to work out problems
 - Generative and supportive systems

4. Anchoring

1. Clean up negative anchors
2. Give examples of how anchoring works and what to look out for
3. Positive anchoring
4. Re-anchor positive states from the beginning of the relationship, i.e., fun times, puppy love, lust
5. Teach them how to use anchors, themselves, and how to set and trigger them in each other

5. Test and Future Pace



THE FIVE-STEP PROCESS

- 1. Establish Rapport:** Remember, people who are like each other tend to like each other Match and Mirror:
 - Physiology
 - Tone of voice
 - Representational systems
 - Breathing
 - Keywords
- 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?"
 - Discover client's I/R of success
 - Find out client's primary rep system and desired state
 - Discover client's Motivation, Decision, and Reassurance Strategies
 - Elicit values
- 3. Find a Need:** Establish need and 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 and 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 they make 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 salespeople 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?" or "If we can get it for you in blue, would you be ready to buy?"
- 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 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
- Repeat client's values and keywords as you close

5. Close: Ask for the order!

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

Handle Objections by either:

- Ignoring them and going to step three
- or-
- Handling Objections and going to step three

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
- Ben Franklin Close



ANSWERING THE OBJECTION IN SALES

You may choose to answer the objections 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 it works," or "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 [i.e., the time] then would you buy it?"
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 a lack of rapport. If that happens at any point, build more rapport.



NEGOTIATING AND INFLUENCE

Planning the Negotiation

1. Determine your outcome.

Without an outcome, you have no direction. Use the keys to Creating Achievable Outcomes.

2. Develop as many options as possible to achieve that outcome.

- Avoid fixed position. This limits your behavioral flexibility
- Define upper and lower limits of range so you know what's acceptable.

3. Identify potential areas of agreement.

Giving you more flexibility to close when you see or hear an acceptable option.

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

5. Determine your best alternative to an agreement.

If an agreement can't be made, what's the next step/choice?

Negotiation Process

A. Opening

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

B. Exchange

1. State areas of agreement, upfront.
2. Anchor every and any state you can utilize later.
3. State issues to be resolved.
4. Probe for other outcomes in areas of disagreement. Any ulterior motives?
5. Develop options that include both parties' outcomes. Go for the win-win.
 - Remind the other party of all shared interests.
 - Ask for help in developing options.
 - Ask for their 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 TACTICS

1. Do not respond to a proposal with a counterproposal.

Counterproposals weaken your position. Rather, restate your position, validate it, clarify it and probe for options.

2. Invent options for mutual gain - win/win - dovetailed 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. Ex: "I can't believe you'd make such a ridiculous offer!"

6. Separate intention from behavior - Chunk Up

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.

- a) Reason
- b) Explanation
- c) Proposal

Not the reverse order!

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.

Ex: Don't say all of these:

- "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.

- o "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..
- o "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. Negotiating with your team will show the other team who your weakest link is in the event of a disagreement.

16. If you get stuck:

d) Stop doing what you're doing.

e) Generate at least three options for doing something else.

f) Choose the best and go with it.



NEGOTIATION - 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. Just keep negotiating.

2. Restate and validate the objection. Use agreement frame to introduce your point of view.

3. Other options:

- Devise an acceptable option that handles the objection.
- Sleight of Mouth: Chunk Up - Exaggerate
- Outframe
- Conditional close through the "As if." "What would happen if I could solve this concern? Would you be willing to move forward?"

4. If the objection hasn't been resolved after five minutes:

- Go on to other issues.
- "Act as if you were me. How would you handle this?"
- "We're spending a lot of time on this issue. Let's pretend it's resolved for now."



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? Use the Keys to Creating Achievable
4. **Develop the evidence procedure:** How will you know you have it? The question, "What will you accept as evidence?" can be used to direct attention to the outcome.
5. **Develop options:** What will happen if...? (As if frame)
6. **Establish membership and agenda.**
 - Each person invited to the meeting must have information needed for a decision on two out of three agenda items.
 - The two-thirds rule: If 2/3 of relevant people are not there, do not hold the meeting. Postpone it until at least 2/3 can attend.
7. **Meeting place.** Choose a meeting place where only business takes place. Not a restaurant, coffee shop, spa, resort, etc.
8. **Sensory check.** As people come in, make a sensory check. Check their physiology.
"Do I have responsive, alert people here?"

Opening the meeting

1. **Establish rapport.** Maintain respect for each other.
2. **State the outcome and evidence procedure.**
3. **Get agreement on the outcome and evidence procedure.** Smoke out hidden agendas, upfront.
4. **Unless you assign people something to do, they will find something to do, and you may not like what they choose.** Assign a task to each attendee.



THE MEETING FORMAT CONTINUED

Tools and Frames for the Discussion

1. Relevancy Challenge

- "How does [their statement] relate to the outcome we agreed upon for this meeting?"
- Use if what the attendee said is not relevant or is a distraction from the outcome.
- Use to defend the need to know (or the need to not know).
- Make the agenda overt, upfront, so the attendees can be self-monitoring.
 - Write the agenda on a flip chart. If someone goes off-topic, just glance at it. Set this up early on as an anchor to bring the discussion back on track.
- Fact: One unchallenged irrelevancy will take at least 20 minutes to get back on track.

2. Meta Model

3. "As If" Principle

- Ask, "What would happen is _____?" in response to objections and obstacles.
- This frame invites the other person to create an internal representation of success, rather than the objection or obstacle. It can often make perceived limitations disappear.

4. Conditional Close

- "If I _____, will you _____?"
- "If I could _____, would you be ready to _____?"
- "Let's say we did _____, would you then _____?"

5. Backtrack Frame

- "Joe, in a few moments, I would like to ask you to backtrack."
- If someone's mind appears to be wandering, use this frame.

6. Give Mismatchers a Job:

- Polarity responders have the natural tendency to see the opposite side of an issue. This can be demoralizing if they are continually being "negative" in the meeting. The problem usually isn't their objections - it's their timing.
- Give them a role to play, and keep them occupied.
- Ask them to play Devil's Advocate, but to write down all the objections and submit them after the meeting, instead of saying them out loud. Tell them this is to "give the other people enough rope to hang themselves." A true mismatcher will relish this responsibility.

7. Handle Conservative Opinions

- These are the folks who say, "That's the way we've always done it."
- One response is, "I'd be willing to consider doing it the way we have in the past if you'll consider driving home tonight while looking only in your rear-view mirror."



THE MEETING FORMAT CONTINUED

Close the Meeting

1. Summarize the Outcome(s)

- Backtrack frame provides a mechanism to review or trace the development of the information that's relevant to the outcomes.

2. Decide on the Next Step

3. Go for it - Take Action!

