



## Welcome to 'Handouts on the Go'.

This e-handbook is designed for people who have already attended NLP Practitioner training. It is intended as a handy resource that can be downloaded to mobile devices, so the content can be accessed when needed, even 'on the go'.

The purpose is 2 fold. To act as a practice guide for use with other people, and as a reminder of the course content for ourselves.

The handbook begins with a recap of the fundamentals of NLP, the Communication Model, the Presuppositions of NLP, Mercedes Model, and Successful Change.

A reminder of the 'Target Model' as a framework for using NLP with others follows, with a brief summary of the considerations and actions at each phase.

In the Techniques section, handouts for the major techniques and models from the course are included, module by module, in the order they were covered. Specific techniques can be accessed from the index

**Edited video footage of the Foundation Diploma, Practitioner and other programmes is now available as online training at**  
[nlpinthenw.teachable.com/courses](http://nlpinthenw.teachable.com/courses)

We hope you find it useful!

*Chris & Glenda Grimsley*

**NLP in the Northwest**

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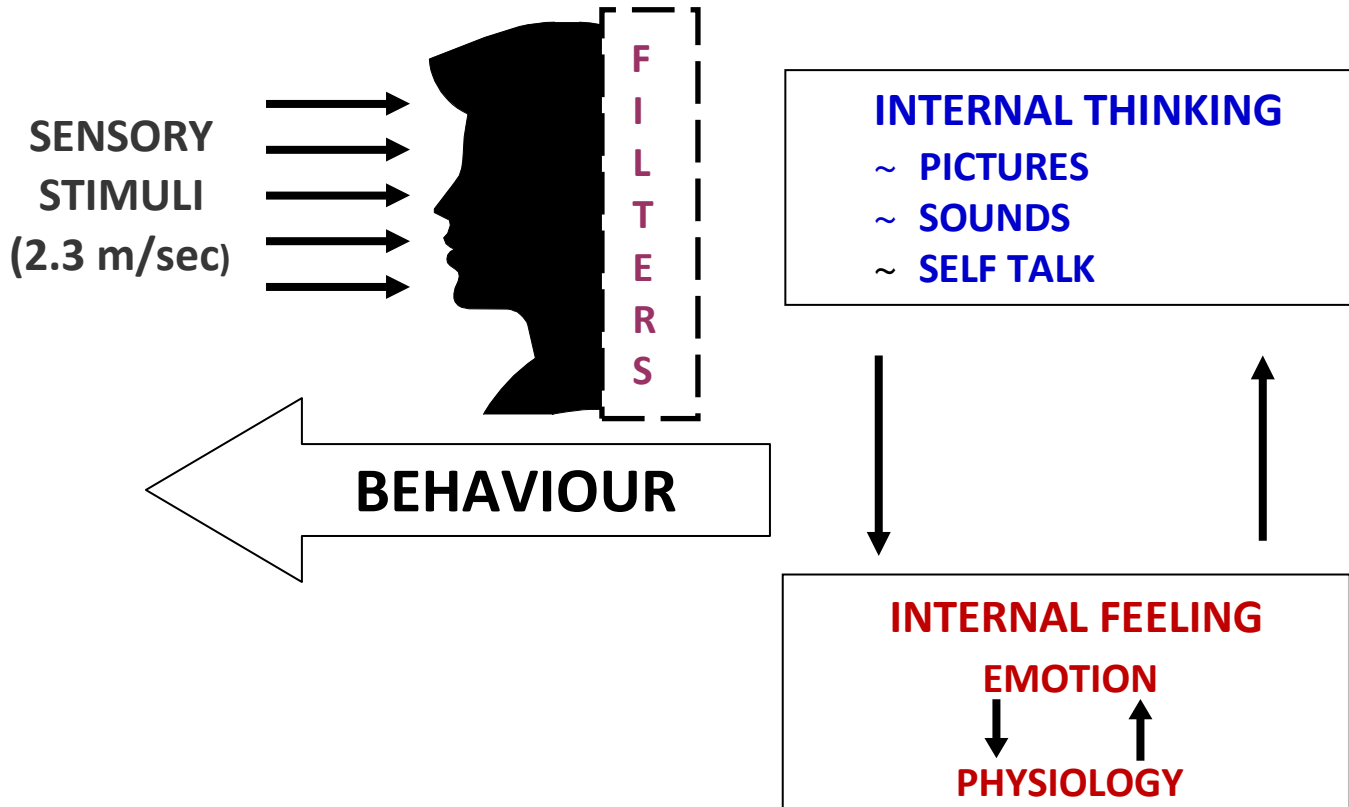
## The Communication Model

NLP is based on the Communication Model, and especially the idea that we live life from the 'inside - out', rather than the 'outside - in'.

**EXTERNAL  
TERRITORY**

**INTERNAL  
'MAP'**

**UNCONSCIOUS**  
CONSCIOUS 7+/-2



**Key Points:**

- Our brain and neurology processes immense amounts of information each second through our senses.
- Our conscious mind is very limited in span of attention (7+/-2 'chunks')
- Our unconscious mind deals with most of what we do.
- What comes to our conscious awareness is filtered through beliefs, past experiences, assumptions, culture etc, so we operate from our own internal 'map' of external reality.
- Our conscious awareness can be likened to a torch beam in a dark room.
- People experience the world differently - we are as different on the inside as we look different on the outside.
- We process / 'think' about what we filter in through internal pictures, sounds, self talk.
- Feelings frequently arise from our thinking, although we are often not conscious of it.
- There is a dynamic interaction between our thinking and feeling. What we think affects what we feel, which affects what we think, which affects what we feel etc.
- Our behaviour is a result of what we do on the inside, rather than what happens in the outside world.

## Presuppositions of NLP

The guiding 'beliefs' and assumptions on which NLP is based.

### **The map is not the territory**

We make maps of the external world, and respond to the maps we make rather than the world itself. The external world is much richer and more detailed than our maps. As our realities are created by our maps, we change our experience of the world when we change our maps.

### **Experience has a structure**

The maps we build from pictures, sounds, feelings, tastes and smells have a structure or pattern. If we change the structure, we change our experience.

### **Mind and body are one system**

Our thoughts, feelings, physiology and behaviour each affect one another. By learning to change our mental or physical reactions, we can change the other.

### **The unconscious mind is benevolent**

Most of our functioning occurs out of our conscious awareness. Our unconscious balances and complements our conscious processes.

### **You cannot not communicate**

Even if I say nothing, I indicate my internal thoughts non verbally through eye movements, and subtle physiological changes.

### **The meaning of your communication is the response you get**

When we communicate with others, they interpret what has been said, and respond from their map of the world. If someone hears something different from what we intended, we need to have the flexibility to communicate differently to get the response we desire.

### **All behaviour has a positive intention**

Our behaviour is always trying to achieve something valuable for us. What might appear to be negative behaviour is only so because we do not see the purpose. Explore the purpose behind the action, not just the action itself

### **People work perfectly**

No-one is broken or needs to be fixed. It is a matter of finding out how we function, so that we can then change our functioning into something more useful and desirable.

### **Human behaviour is purposeful**

And we are frequently not consciously aware of what the purpose is.



**People make the best choice they can at the time**

No matter how self defeating, thoughtless or bizarre the behaviour, it is the best choice available to the person at the time, given their map of the world. Give them a better choice in their map of the world and they will take it.

**You are not your behaviour**

What you do is not the same as who you are.

**We already have all the resources we need, or we can create them**

There are no unresourceful people, only unresourceful states. We may need assistance in learning how to access our resources sometimes.

**The person with the greatest flexibility of thought and behaviour will have the greatest influence in any interaction**

Having choice is better than not having choice. Develop a map for yourself that makes the widest and richest number of choices available.

**If what you are doing isn't working, do something different**

If you always do what you've always done, you always get what you've always got. Do something different, do anything different, and you will get different results. There are always alternatives.

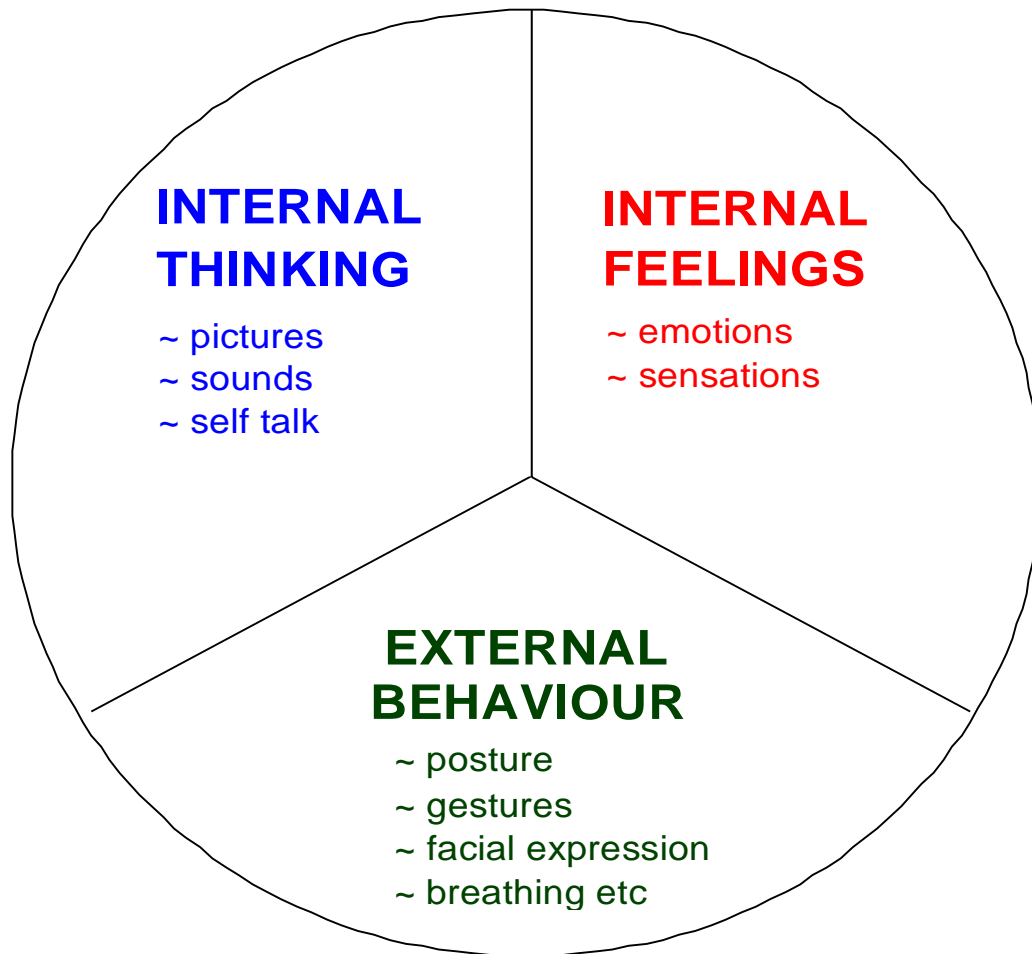
**There is no such thing as failure, only feedback**

If something doesn't go as you anticipated, you have a wonderful opportunity to learn.

**Possible in the world and possible for me is only a matter of how**

If one person can do something, it is possible to model it and teach it to others.

## Understanding 'State' - the "Mercedes Model"



Our 'state' at any time is governed by an interplay of:-

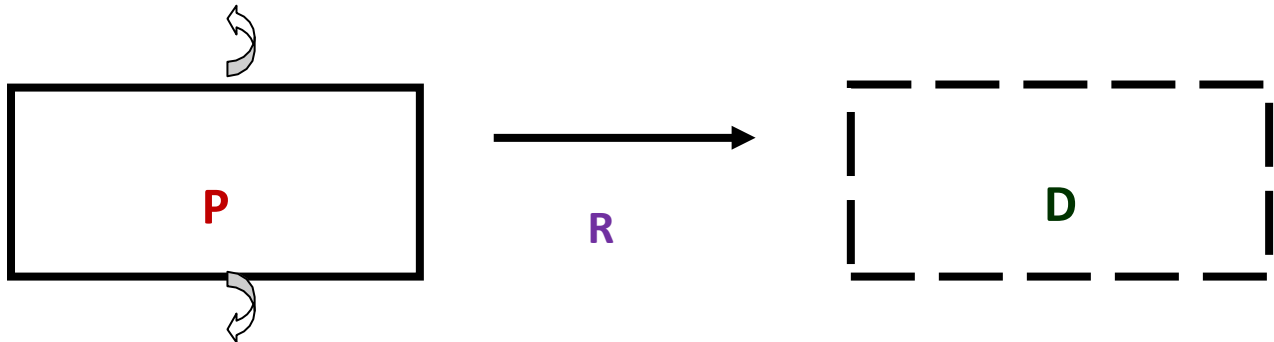
- ☐ the content and qualities of our internal thinking (the pictures, sounds, and self talk we are running in ourhead),
- ☐ our internal feeling (our emotions, and internal sensations),and
- ☐ our external behaviour (posture, gestures, facial expression, breathingetc).

Often we are unaware of what we are doing when we experience a particular state. We can manage our 'state' to be more confident and resourceful by being aware of, and changing unhelpful internal processes, and external behaviour.

## Successful Change

The requirements for successful change :-

Successful change *at its simplest* requires three things :-

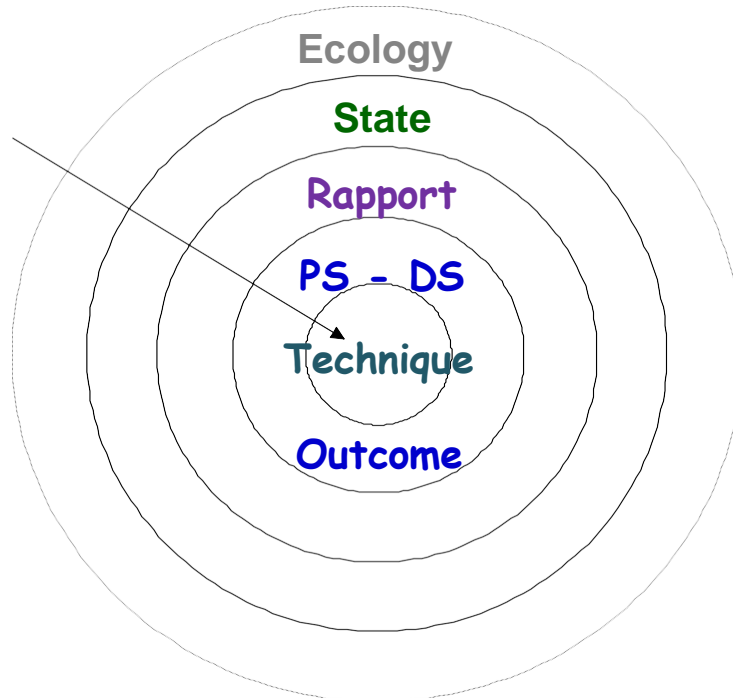


<p><b>Present State -</b> an understanding of where you are:</p> <ul style="list-style-type: none"> <li>• what’s the problem</li> <li>• what’s not the problem</li> <li>• when doesn’t the problem occur,</li> <li>• what percentage of the time does it occur and <b>not</b> occur</li> <li>• what aspects of the problem             <ul style="list-style-type: none"> <li>a. are in my control</li> <li>b. can I influence</li> <li>c. are beyond my control</li> </ul> </li> </ul>	<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>• clarity about how you get there</li> </ul>	<p><b>Desired State -</b> a definition of where you want to be, your <b>Outcome</b></p>
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- o A preoccupation with what is wrong in the Present State, or the past, encourages blame, unresourcefulness and negativity. The focus becomes the problem.
- o Deciding on **outcomes** influences our internal processes. Definition of the Desired State affects our filtering processes. The question becomes one of “**how do I achieve what I want**” rather than “what is wrong with what I’ve got”.
- o Once there is a clarity about the Present State and the Desired State, the Resources or ways forward usually become clear.

## The Target Model

The components of effective guiding.



## Ecology Checks

### Check that:-

- that the work **is the right thing to do for the person**
- it is the right time,
- the right place,
- that you are the right person,
- that the 'Explorer' is in the right state

## Guide's State

Check that you in the right state as Guide -

- dissociated from your own issues (like a blank sheet of paper),
- confident in NLP
- confident in the Explorer's ability to change and
- confident in your ability to guide through a process.

## Rapport

Get rapport with the Explorer at levels of:-

- Non verbal communication, by matching body language such as posture, gestures, facial expressions, eye contact, breathing rate etc.
- Voice, by matching volume, rate of speech, tone, pitch, etc.
- Language, by matching *predicates* which reflect the person's preferred representational system, and by reflecting backcontent.

## Present State – Desired State

### Opening

**Useful** example opening phrases ....

*'What do you want from this session?'*

*'What would you like to work on?'*

*'What's going on for you?'*

### Explore Present State

- Elicit the problem or issue
- Help explorer with perspective on the problem by asking
  - ~ when doesn't the problem happen, or when does it happen less
  - ~ what percentage of time or activity does the problem happen and not happen?"
- Use **Meta Model questions, with Rapport, and as appropriate** to clarify Deletions, and challenge unhelpful Generalisations and Distortions. (Follow the link for Meta Model Questions)

### Establish the Desired State

↪ *"If it were better how would it be?"*

↪ *"How would you like it to be?"*

↪ *'What would you like to have happen?'*

**Assist in developing a well formed Outcome with POSSEE.**

## Outcomes Worksheet

- P** What do you want, stated **positively**?  
*I want .....*
- O** What is **your part**, what will you do to start and maintain action toward your outcome?  
*I will .....*
- S** **Specifically** what, when, where, how, and with whom do you want it?  
*I want my outcome .....*
- S** Is the outcome of the right **size** to be achievable?
- E** How will you know when you have achieved your outcome? What will you see, hear and feel?  
*When I have achieved my outcome, I will see .....*  
  
*hear .....*  
  
*feel .....*
- E** What is the ecology (consequence) of having this outcome? Are there any negative consequences for other areas of your life, other people?  
*The consequences are .....*  
  
*(for me)*  
*(for others)*  
*(for the wider system)*

**Use Mercedes Model** to explore how the explorer does the problem state (internal thinking, internal feeling, external behaviour), and how they would rather be.



**Help Explorer to move from Present State toward Desired State** using a variety of techniques.



# Techniques

## Foundation Diploma Techniques and Frames

### External Behaviour

- ☐ Walk with Grace & Power
- ☐ The Alphabet Edit

### Internal Thinking

- ☐ Change Submodalities
- ☐ New Behaviour Generator (Mental Rehearsal)
- ☐ Perceptual Positions

### Internal Feeling

- ☐ Anchoring

### Timeline Technique

- ☐ Create a Compelling Future

### About Learning

## **Walk with Grace & Power**

### **Accessing a positive state by changing external behaviour**

One of the simplest ways to access a more positive state is simply by changing our external behaviour. By paying attention to and altering our:-

- ☐ stance and posture
- ☐ gestures and movements
- ☐ position of head, shoulders
- ☐ facial expression
- ☐ direction and rate of eye movement /gaze
- ☐ breathing (rate and location)

we can adopt the physical qualities of resourcefulness, which in turn has an impact on our internal experience. Not only that, but it has an effect on the way other people perceive and behave toward us.

## Alphabet Edit

### A technique for unblocking mental blockages

The Alphabet Edit is a physical activity that requires simultaneous use of the two hemispheres of the brain, encouraging the integration of sequential, logical left brain activity with holistic, creative right brain activity.

#### Instructions

Start at A and recite the alphabet through to Y and back again. Say each letter out loud, at the same time doing the following actions :-

- L** = raise left arm and right foot
- R** = raise right arm and left foot
- T** = raise both arms and stand on tiptoe

<b>A</b> <sub>L</sub>	<b>B</b> <sub>R</sub>	<b>C</b> <sub>L</sub>	<b>D</b> <sub>T</sub>	<b>E</b> <sub>L</sub>
<b>F</b> <sub>R</sub>	<b>G</b> <sub>R</sub>	<b>H</b> <sub>T</sub>	<b>I</b> <sub>L</sub>	<b>J</b> <sub>T</sub>
<b>K</b> <sub>R</sub>	<b>L</b> <sub>L</sub>	<b>M</b> <sub>L</sub>	<b>N</b> <sub>T</sub>	<b>O</b> <sub>T</sub>
<b>P</b> <sub>L</sub>	<b>Q</b> <sub>R</sub>	<b>R</b> <sub>L</sub>	<b>S</b> <sub>R</sub>	<b>T</b> <sub>L</sub>
<b>U</b> <sub>R</sub>	<b>V</b> <sub>R</sub>	<b>W</b> <sub>L</sub>	<b>X</b> <sub>T</sub>	<b>Y</b> <sub>L</sub>

## Changing Submodalities

### Process

1. Ask Explorer for a word to describe the negative emotion, and a score (0 - 10) that indicates the strength of the emotion.
2. Check the 'Ecology' of doing change work - *"If we could reduce or remove the negative emotion, would that be OK?"*
3. Ask the Explorer about the submodalities of the way he / she currently represents the experience, record this information in column below headed 'Original Quality'
4. Invite the Explorer to change submodalities one at a time, using the 'phrase that pays':- *"Notice what happens when you {change the quality}, does the feeling increase decrease or stay the same?"*.

Use the rating score to make a note of any changes that significantly decrease the negative emotion. (If any changes increase the score, simply reverse them).

Negative emotion .....		Strength 0 – 10 .....
'Picture' Submodalities	Original Quality	Effect of Change
<b>ASSOCIATED / DISSOCIATED</b>		
<b>COLOUR / BRIGHTNESS</b> ○ B&W – colour ○ dim - bright		
<b>DISTANCE / SIZE / LOCATION</b> ○ How near -            f a r? ○ How large –small? ○ Central, right or left, up or down?		
<b>MOVEMENT</b> <i>fast - s l o w - still</i>		
<b>Sound Submodalities</b>		
<b>EXTERNAL SOUND (IN THE SITUATION)</b> ▫ <b>VOLUME: loud -soft</b> ▫ <b>VOICE QUALITY</b>		
<b>INTERNAL VOICE</b> ▫ <b>VOLUME: loud -soft</b> ▫ <b>VOICE QUALITY</b>		

## **New Behaviour Generator (Mental Rehearsal)**

Select the behaviour that you want to develop, or improve. Identify when and where it will be most useful and appropriate to behave in this way. Check the ecology / consequences of behaving in this way.

**1. See Role Model Performing**

In your imagination, see an expert role model performing the behaviour as if on video. Rewind the video and watch it again making improvements to the behaviours. Keep replaying the video as many times as you need, making adjustments each time in order to produce the most excellent performance you can.

**2. See Self Performing as Role Model (Dissociated)**

Replace the role model with a picture of yourself. See yourself performing the behaviour in an excellent way. Replay the video making whatever adjustments you want to improve the performance even further. Notice the different responses of others each time you improve the performance. Keep replaying and refining until you have a video of yourself performing in the most excellent way possible.

**3. Imagine Performing as Role Model (Associated)**

In your imagination step into the video and perform this behaviour from within your own skin, looking through your own eyes, being aware what it feels like to perform so differently. Continue to run through and replay the situation, making more adjustments to your posture, gesture, tone of voice, and content of what you say. Repeat this process until you feel sure this is the level of performance you want to achieve.

**4. Future Pace**

Become aware of the situations and contexts in which you want to use this new behaviour. Notice what lets you know that it is time to perform in this way - what would you see, or hear, or feel. Imagine this signal happening and perform the new behaviour.

## Perceptual Positions

**Gaining greater insight about a situation by exploring it from different positions.**

Exploring a situation from the Self, Other, and Observer positions enables greater insight and understanding of the situation, and a more balanced and assertive approach in the future.

### Set up

Think of a situation you would like to be able to handle more resourcefully. This may be something from your past, present or future.

### Stage 1: Self Position

Go back to the situation. Step into the **Self** position.

Really see the **Other** person. Notice their posture, gestures, body language etc.

Hear what you are saying and what the other is saying, and what if anything your internal voices are saying ; notice the tone of voice, the words, the volume.

Notice what you feel being with the **Other** person.

Notice how long the situation is, run through it.

***Break state***

### Stage 2: Other Position

Move to the **Other** person's position.

Step into the **Other's** shoes.

Really see **Self**; her / his posture, gestures, body language etc.

Hear what you are saying and what **Self** is saying, and what if anything your internal voices are saying ; notice the tone of voice, the words, the volume.

Notice what you feel being with **Self**

***Break state***

### Stage 3: Observer Position

Step into the **Observer** position, like a fly on the wall, interested but detached from the situation

Really see **Self** and **Other**; their posture, gestures, body language etc.

Hear what **Self** and **Other** are saying; notice the tone of voice, the words, the volume.

Notice what you notice about **Self** and **Other** in this situation. Perhaps there any patterns emerging? Maybe patterns that are repeated from the past?

From this resourceful **Observer** position, how could you help **Self**? What insights and understanding could you offer that could change the way **Self** behaves in order to invite a different response, or change the way **Self** experiences the situation?

***Break state***

**Stage 4: Self Position revisited**

Step to **Self**, taking with you the insights from **Observer**.

Re-enact the situation with the new understanding.

Notice how it changes when you think and act differently.

***Break state***

**Stage 5: Other Position Revisited**

Step to **Other**

Re-experience the situation.

Notice how the difference in the way **Self** is behaving changes the way you experience the situation.

***Break state***

**Stage 6: Self again**

Step back to **Self**

Notice how it is to be with **Other** with the understanding gained from previous step.

***Break state***

# Anchoring

## **Set up**

Identify:-

- ↳ the situation where you want to be more resourceful.
- ↳ the resourceful state you want (e.g. confidence).
- ↳ a specific occasion in your life when you experienced the state in an intense way.
- ↳ a specific and discrete anchor you are going to use - a gesture that you can link to the state.

## **Connecting the Anchor to the State**

- ↳ In your imagination, put yourself fully back into the occasion in your life when you experienced the state. Remember where you were, what you were doing, what you could see and hear around you, and what you could feel. Really allow yourself to enjoy reliving the experience as fully as possible.
- ↳ As the feeling comes to its peak, connect up the anchor.
- ↳ Step out of the resourceful state / break state.
- ↳ Repeat several times to build the connection.

## **Test and Future Pace**

- ↳ Test by "firing" the anchor, to confirm that you have access to the state.
- ↳ Identify the signals that let you know you are in problem situation where you want to use your resource. The signals will remind you to use your anchors.



# Create a Compelling Future

**A technique that builds motivation towards a medium term outcome, and assists in planning**

## 1. Identify a motivating outcome

- ↳ Create a well formed outcome for what you want. Set the time frame.
- ↳ Clarify the sensory evidence (see, hear, feel) that will let you know you have achieved your outcome. Make a full representation of what having the outcome will be like using all of your senses. Fully associate into it.
- ↳ Adjust the submodalities of your representation to achieve the most compelling and powerful pictures, sounds and feelings.

## 2. Into the Future

- ↳ Dissociate, step out from the picture, and see the picture of yourself achieving the final step of your outcome.
- ↳ Imagine a line on the floor that represents time out into the future.
- ↳ Take the picture in your mind's eye, and walk along your timeline into the future. Place the picture on your timeline in your future at the exact moment when it is to occur.
- ↳ Step just beyond the achievement of your outcome.

## 3. Generate the plan

- ↳ Turn and look back to the 'now', and notice the key things you have done to ensure that you achieved your outcome.
- ↳ Fit these things onto your timeline in the places that seem most appropriate.

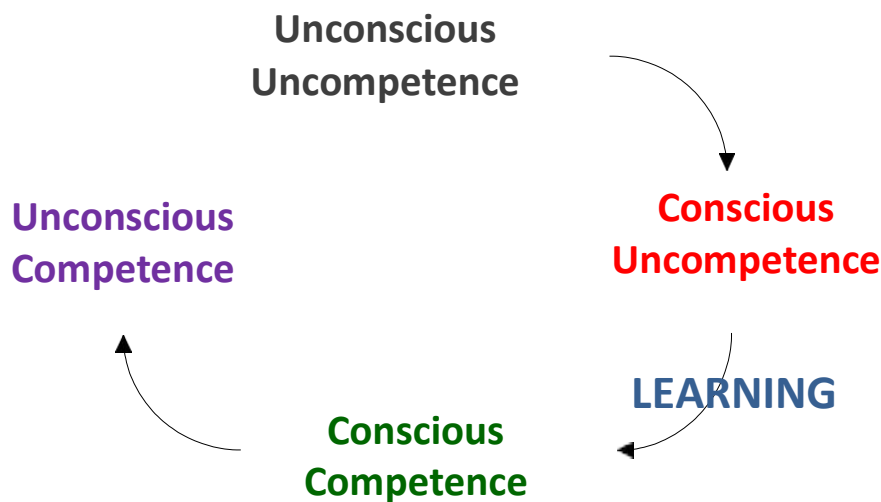
## 4. Check the plan

- ↳ When all the images are in place on your timeline, walk back to the original 'now' position pausing briefly over each image to fully associate into the activity.
- ↳ When you arrive back at your original position, look along your timeline. Check that you are satisfied that the steps along the way are sufficiently detailed to ensure you achieve your outcome.
- ↳ If you have any doubt, walk along your timeline until you get to the place that the doubt is generated. Make whatever adjustments you consider necessary.
- ↳ Walk back to '**now**', knowing that your outcome waits for you in your future.

## Learning and **Conscious** - **Unconscious** Competence

The process of learning a skill can be divided into four stages.

1. **Unconscious Uncompetence** - not only do we not know how to do something, but you don't know that you don't know.
2. **Conscious Uncompetence** - the stage when we become aware that we have limitations, and begin to recognise the questions that we don't have answers to. Some people find this stage can affect their sense of self esteem. ***The critical factor at this stage is not the ability to do the skill, but the ability to learn and practise.***
3. **Conscious Competence** - we have learned the skills, but not yet mastered them.
4. **Unconscious Competence** - the patterns of behaviour we have learned coalesce and form a habit.

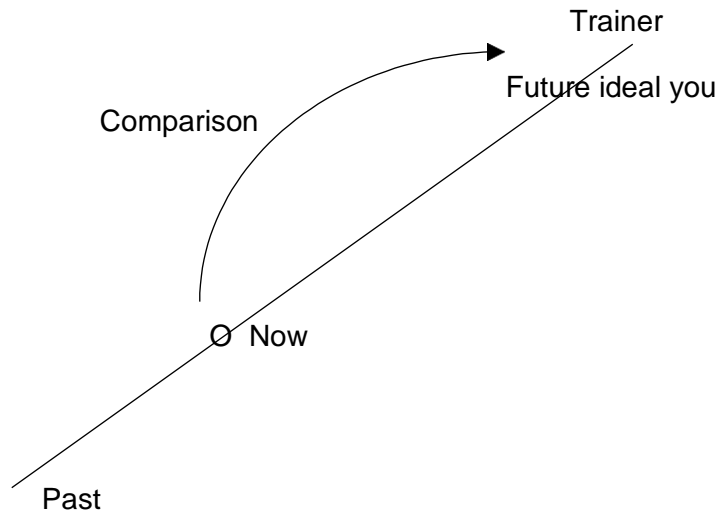


In terms of learning about NLP, we all already have learned ways of communicating with ourselves and with others which we operate unconsciously. To learn different approaches and new skills we need to return to Conscious Uncompetence and learn and practice until we again reach Unconscious Competence. For some, the experience of Conscious Uncompetence can be uncomfortable, especially if our self esteem is strongly linked to our ability. One way we learn is by consciously mastering small pieces of behaviour and combining them into larger and larger chunks, so they become habitual and unconscious.

## Esteeming Strategy in Learning

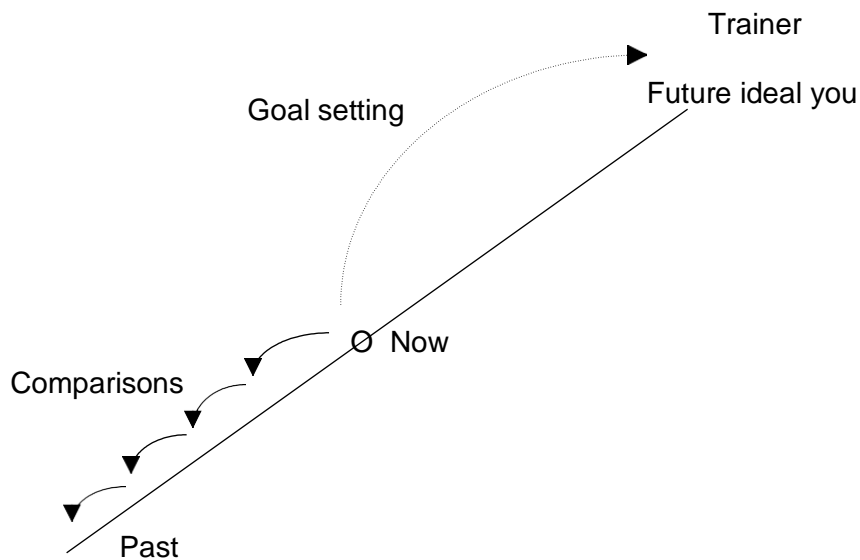
The way we esteem ourselves when learning can either interfere with, or assist our learning state.

### Unhelpful Esteeming



Unhelpful esteeming comes from comparing your ability to the person delivering the training, or to the ideal future you who has mastered what is being learnt.

### Helpful Esteeming



Helpful esteeming comes from recognising the progress you have made - how much more you know and can do now compared to last month, the month before that, and so on. Use the difference between you and future you to set learning goals.

## Meta Model Questions

### Meta Model questions for Deletion

These aim to help recover missing information. Questions might include:-

- ❑ When the who or what is missing or unclear ask *"who or what specifically?"*
- ❑ When the how is missing or unclear ask *"how specifically?"*
- ❑ When the criteria for comparison is missing or unclear ask *"compared to what (or who), specifically?"*
- ❑ When 'Nominalisations' are used in an unhelpful way, ask questions that *translate the abstract noun back into an action or process*

For example

"We have relationship problems with our neighbour".

"What is it about how you and your neighbour relate to each other that is difficult?"

### Meta Model questions for Generalisation

These aim to help identify and expand unhelpful limits. Questions might include:-

#### All or Nothing Thinking

**To challenge 'all or nothing' thinking**, identify the word (or implied word) indicates 'all or nothing thinking. Repeat back with a questioning tonality, and ask about exceptions.

For example

*"He is always late!"*

*"Always? Has there ever been an occasion when he was on time?"*

#### 'Can't's'

**To challenging 'cants'** that define what is and isn't possible for the person, ask:-

**"What stops (or stopped) you?"**

For example

"I didn't want to, but I *couldn't* refuse"

*"What stopped you refusing"*

#### Shoulds, Oughts, Musts

**To challenge shoulds, oughts, musts** that express the rules of conduct without being explicit, ask:-

**"What would happen if you didn't".**

For example

"I *must* put other people first"

*"What would happen if you didn't?"*

## Meta Model questions for Distortion

These aim to help challenge and change assumed unhelpful meanings. Questions might include:-

### **'Complex Equivalence' (X means Y)**

To challenge unhelpful 'Complex Equivalence', ask:-

**"How does X mean Y?"**.

**"Has X ever happened and it not mean Y?"**

**"Has X ever not happened, and Y still be true?"**.

For example

"He is late, he is so inconsiderate"

"How does being late mean inconsiderate?"

"Have you ever been late, and not been inconsiderate?"

"Have you ever know someone be punctual, and be inconsiderate?"

### **'Cause - Effect' thinking (X makes me feel Y)**

To challenge unhelpful 'Cause - Effect' thinking, ask:-

**"How do you make yourself (feel that) in response to (what happens)?"**

For example

"He makes me angry when he doesn't say thank you."

"How do you make yourself feel angry when he doesn't say thank you?"

### **Mind Reading**

Mind Reading involves presuming to know without direct evidence what another person is thinking or feeling, or giving other people the power to read your mind.

To challenge unhelpful mind reading, ask:-

**"How do you know?"**

**"How could they know?"**

**For example**

*"She doesn't like me"*

*"How do you know that she doesn't like you?"*

## Working with Trance

### 1. Pacing Present Experience and leading into Trance

**Pacing** begins by meeting the explorer in their map of the world, describing their ongoing sensory experience - what they must be feeling seeing and hearing - and their observable external behaviour ....

***“As you sit there now, listening to the sound of my voice, adjusting your position to get more comfortable, seeing the colour and patterns on the carpet, aware of the rise and fall of your chest, and the weight of your feet on the floor ....”***

..... then moves on to pace none observable experience, being ambiguous and vague, although sounding specific .....

***“ ..... while you become aware of sensations of relaxation.....”***

..... then **lead** them using none specific words like wonder, think, become aware of, remember, notice .....

***“ ..... you may begin to wonder how far you have entered trance already....”***

### 2. Distracting and Utilising the ConsciousMind

The Milton Model purposely uses deletions, generalisations and distortions to keep the conscious mind busy filling in the gaps. It does this by using the mirror image of Meta Model language patterns, e. g. :-

<b>“ ... and I know that you arewondering ...”</b>	(MindReading)
<b>“ ... and it's good to wonder,because ...”</b>	(Cause andeffect)
<b>“ ... that means ...”</b>	(Complexequivalence)
<b>“ ... you are learning manythings ...”</b>	(Presupposition)
<b>“ ... and all the things that you canlearn ...”</b>	(All or nothingthinking)
<b>“ ... provide you with new insights and understandings ...”</b>	(Nominalisations)
<b>“ ... as you can ...”</b>	(How)
<b>“ ... enjoy a deeper state ofrelaxation ...”</b>	(Comparative deletion)
<b>“ ... while your unconscious learns ...”</b>	

### 3. Accessing the Unconscious

The unconscious is sensitive to voice tone, volume and the non verbal aspects of communication - the context of the message rather than the actual words. The unconscious can be accessed or prompted by tonally emphasising or physically marking key words or phrases within speech :-

**“ ... remember, you don't have to learn Milton language patterns easily ...”**

The unconscious can also be accessed by embedding what you want to say as a quote within a story ...

**“ ... and I remember Peter, who I trained with, said to me “ *you know, the Milton Model is easy to learn - just relax and let your unconscious learn it for you.”*”**

... or by the use of negatives. The unconscious mind does not process negatives. The instruction 'don't think of pink elephants' requires you to think of pink elephants and then put the thought from your mind. Negatives combined with selective tonal marking become a powerful positive suggestion...

**“ ...and, of course you don't have to believe this.”**

## Logical Levels

***An internal hierarchy of distinctions in which each aspect is progressively more psychologically encompassing and powerful.***

Logical Levels gives a framework for organising and gathering information, so that we can identify the best point to intervene and make the desired change.

The model offers six levels, in descending order of power :-

**1. Spirituality / Connection**

The deepest level, where we consider and act out the great meta physical questions 'why are we here', 'what is our purpose'.

**2. Identity (Who)**

My basic sense of self, who I am, including my core values and mission in life.

**3. Beliefs and Values (Why)**

The various ideas we think are true, and what is important to us, acting as both permissions and prohibitions.

**4. Capability (How)**

The groups and sets of general behaviours, skills and strategies that we use in our life.

**5. Behaviour (What)**

The specific actions we carry out.

**6. Environment (Where, When)**

Our surroundings and the other people we meet.



## Using Logical Levels

### *A framework to guide someone through the levels.*

Using artfully vague, light trance language, invite the Explorer to ..... *“take a few moments to go inside and relax ..... and with this (issue or outcome) in mind, take a step into the space of ....*

#### **Environment**

*“Become aware of where you are and what is going on around you. Notice any other people and what they are doing and saying. When you have really noticed the environment, take a step into the space of.....*

#### **Behaviour**

*Become aware of what you are doing, what you are saying, and you're physiology, and the effects these are having in the environment and any other people involved. When you have become aware of your behaviours, take a step into the space of.....*

#### **Capability**

*Become aware of all your capabilities and skills, all the qualities that you have that you could draw on in this situation. Really consider these now, and when you have become aware of all your capabilities and skills, take a step into the space of .....*

#### **Beliefs and Values**

*Become aware of all your beliefs and values, and what is really important to you in this situation, with these behaviours and capabilities. Really consider this now, and when you have become aware of all your beliefs and values, take a step into the space of .....*

#### **Identity**

*Become aware of who you really are and your sense of identity. In this situation, with these behaviours, capabilities and beliefs, notice what is your purpose, mission and identity. When you have really become aware of your identity, take a step into the space of .....*

#### **Connection /Spirituality**

*Become aware of who or what else is involved which is beyond you; everything to which you are connected, and everything that is connected to you, both now, and out into the future.”*

Invite the Explorer to step to a meta position, and notice what they have learned from the exercise. If Connection, Identity, and Beliefs & Values are aligned, it can be beneficial to take the person back through the spaces, from Connection back to Environment.

## Working with Simple metaphors

**Simple metaphors** make simple comparisons ...

~ *life is like a box of chocolates*

~ *I feel like I'm banging my head against a brick wall .....*

~ *I feel like I'm spinning plates*

When applied to aspects of our life, simple metaphors capture meaning, and influence our experience and behaviour. For example,

***"My work is like juggling hot coals"***

implies pain, frantic activity, danger, etc.

Changing the metaphor directs attention to different aspects of experience, and encourages different meaning. Compare

***"My work is like juggling hot coals"***

*with*

***"My work is like juggling balloons"***

## Creating Metaphor Stories

**Using metaphors that reflect the relationships occurring in the present state and assist with problem resolution.**

'Isomorphic' metaphors are stories that use characters and sequences of events that are equivalent to (but not the same as) the people and events involved in the original problem, or present state. The metaphor assists the person in reframing the problem situation, and in achieving the desired state.

### Constructing Isomorphic Metaphors

1. Identify Present State / Problem
2. Determine Desired State
3. Build a Metaphor to move from PS to DS

#### 1. Identify Present State / Problem

- Determine the significant people involved, and their relationships to each other and the problem.
- Identify the characteristics of the problem and how it progresses.

#### 2. Determine Desired State

- Assist explorer to specify what changes she wants to make via a well formed outcome (positive, own part, specific etc).
- Identify what explorer has already done to try to deal with the problem.

#### 3. Build the Metaphor

- Select an isomorphic setting or context
- Populate the metaphor with characters (e. g. unicorns, wizards, trees, birds, animals, people) that reflect the qualities and relationships of the significant people involved.
- Develop a plot that...
  - ~ reflects the Present State, including what has already been tried.
  - ~ offers resolutions by reframing the context or content, or drawing out unconscious resources.

## Brief Exercises with Time

### Reducing FUTURE negative emotions (eg Anxiety)

Ask your partner to :-

1. Think of a time when they are likely to feel moderately anxious or afraid. (Check that this feeling is something they are happy to remove)
2. Float above their timeline at a sufficient distance to see events in a dissociated way.
3. Go out into the future to just after the successful completion of the event.
4. Float back onto the timeline at this point.
5. Ask them the question '**Now** where is the anxiety / fear?'
6. Return to the present.

### Removing PAST negative emotions (eg shame or guilt)

Ask your partner to :-

1. Think of an occasion when they felt mildly ashamed or guilty. (Check that this feeling is something they are happy to remove)
2. Float above their timeline at a sufficient distance to see events in a dissociated way.
3. Go back to just before the occasion they felt ashamed or guilty about.
4. Float back onto the timeline at this point.
5. Ask them the question '**Now** where is the shame or guilt?'
6. Return to the present.

## Tapping - the 'Dynamind Technique'

An simple version of 'Emotional Freedom Technique' (EFT)

### Basic Format

Choose a physical, emotional, or 'mental' problem to work on.

- (a) Rate the intensity on a scale 0 - 10
- (b) Bring both hands together with your fingertipstouching.
- (c) Inhale with your attention focused on the top of your head; exhale with your attention beneath yourfeet.
- (d) Make the following statement (aloud orsilently):  

**"I have (*the problem you've been having*), and that can change; I want that (*problem*) to go away."**
- (e) With two or three fingers, tap these points seventimes:
  - the centre of thechest;
  - the area between the thumb and index finger of left hand;
  - the area between the thumb and index finger of right hand
  - the bone at the base of yourneck.
- (f) Inhale with your attention focused on the top of your head; exhale with your attention beneath yourfeet.
- (g) Re-rate theintensity
- (h) Repeat

### Variation

As well as working on problems, you can also use resource statements e.g.:

**"There is (*positive quality*) somewhere in my mind and body, and that is good; I want these qualities to grow and spread"**

*Positive qualities* might be something like:-

- *health andvitality*
- *harmony andpeace*
- *confidence*

For more information about Dynamind see [www.huna.org](http://www.huna.org).

For information about EFT, see [www.emofree.com](http://www.emofree.com)

## Fast Phobia Cure / V-K Dissociation

**A technique to remove negative emotion from stimuli, allowing a rapid change to phobic and other responses.**

This pattern is based on the principle that when we process past or future memories in an associated way, we experience the emotions, and when we dissociate we remove or diminish the emotion.

### Set up

**1. Establish and maintain rapport.**

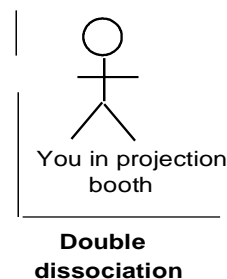
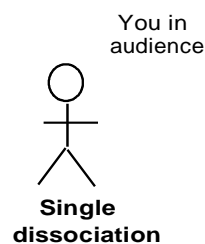
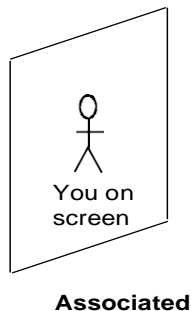
**2. Reframe the phobia ...**

*“Most people learned to be phobic in a single situation which seemed very dangerous at that time. The fact that they were able to learn this phobia from one experience is proof that they can learn really fast. Therefore this ability to learn really fast will make it easy to learn a new response.”*

**3. Set a ‘safety’ anchor (a resource anchor to the here and now).**

**4. Partially access the phobic state...**

*“How do you know that you have a phobia?”*



Calibrate to the state, breaking the state as soon as possible.

### Visual - Kinaesthetic Dissociation

**5. Establish a double dissociation...**

*“Imagine yourself sitting in an empty cinema watching a still, black and white photograph of yourself on the screen. Now float up to the projection box where you can see yourself still sitting in the cinema watching yourself on the screen.”*

**6. Run the film, doubledissociated...**

*“Watch and listen to a film of one of the situations when you had the phobia. Watch the whole event, starting before the beginning of the unpleasantness to after the end of it when everything was OK again. Simply watch as a detached observer as if it had happened to someone else. When you have done that, stop the film as a still picture...”*

**7. Run the film backwards, singledissociated...**

*“Leave the projection box and associate into the you in the audience. From the still picture on the screen, (the OK position), run the film of the experience backwards, in black and white, in under two seconds, all the way back to before the beginning of the unpleasantness.”*

Repeat, clearing the screen each time.

**8. Run the film backwards, associated**

*“Leave the audience and associate into the you on the screen. From the still picture on the screen, (the OK position), run the film of the experience backwards, in black and white, in under two seconds, all the way back to before the beginning of the unpleasantness.”*

Repeat, clearing the screen each time.

**Test and future pace****9. Attempt to re access the phobic state in an appropriate way...**

*“What would it be like if .. ?”, “What will it be like ... ?”*

Calibrate to the responses you get which will be significantly different to the original phobic response. If necessary rerun steps 6, 7 or 8, adjusting the speed, colour or level of dissociation as necessary.

**10. Ecology check and integration of the new learnings...**

*“Since you had been phobic, you have not had the opportunity to learn about the situations in which you used to be phobic, now you can explore these situations in the future and do so with a degree of caution until you learn about them thoroughly.”*

## Release Negative Emotion on a Timeline

A technique done in trance to let go of negative emotions at the root cause.

1. Get explorer to access their Time Line and float above it.
2. Ask the explorer about the problem source - the first time they felt the negative emotion:-
  - . *"Trust in your unconscious mind to know the source of the negative emotion which when you disconnect from it will cause the negative emotion to disappear. So, trusting your unconscious to know... was it before, during or after your birth?"*

### before birth

*"Was it in the womb or before"*

... in the womb      *"Which month of pregnancy was it"*

... before              *"Was it passed down genealogically, or was it in a past life"*

... genealogically    *"How many generations"*

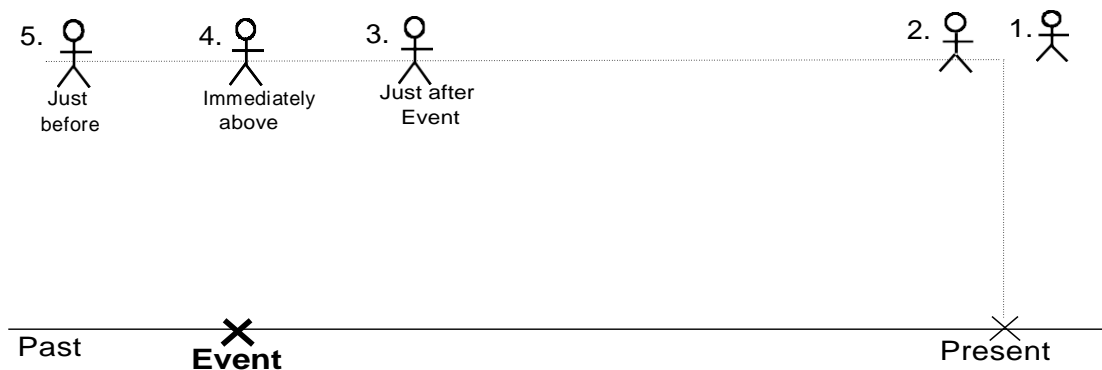
... past life            *"How many life times"*

### after birth

*"Trusting your unconscious to know... what age were you?"*

3. Guide the explorer to float high above their timeline back into the past. **The explorer should stay high enough above their Time Line that they remain dissociated.** Ask the explorer to:-

*"... float back into the past, and pause at the point in time immediately after the event happened, and when you get there notice the event, and where the emotions are."*





- 4 . *"Now float to a position immediately above the event, so you are looking down on the event. Notice again where the emotions are and preserve any learnings to be taken from the event in that place you reserve for such learnings".*
5. *"Now float back into the past to a point above your Time Line, 15minutes before the start of this event and turn to look back towards now. Now where are the emotions? Have they gone?"*
6. Ask the person if they wish to float back into the event and notice that it is emotionally balanced, and that the emotions have gone.
7. *"Now come back to now, only as quickly as you allow all the events between then and now to re-evaluate themselves in the light of your new choices, and new learnings, and let go of all the negative emotions on those events. As you do ... pause on your Time Line above and before each event, preserving all the learnings and allowing each event to re-evaluate itself, and letting go of all the negative emotions ... all the way back to now"*

## Change Personal History

**Changing the experience of 'limiting events' from the past by taking current resources back to the event.**

### Set up

- 1) Help the explorer establish a timeline on the floor.
- 2) Establish the problem state, and check the outcome and ecology of changing the problem state.
- 3) Establish a safety / bail out anchor.

### Finding the first experience

- 4) Have the Explorer stand on the Timeline at the present position, and anchor the problem state in the 'now'.
- 5) Hold the problem anchor. Guide the explorer to walk backwards along the timeline identifying instances when they experienced the problem state. Pause briefly at each of these events noting how old the explorer is at each pause.
- 6) Continue this process until the explorer finds the first event where s/he felt the 'problem' feelings. To test this, invite the explorer to take one more step back. They will lose the physiology of the 'problem' state and may not remember the 'problem'.

### Accessing the resource, and changing the experience

- 7) From a point on the timeline before the first event, assist the explorer in identifying what resource(s) the younger them would have needed for those first experiences to have been better.
- 8) Go to the point on the explorer's timeline where they had this, or these resources, and anchor it for them.
- 9) Step off the timeline and return to the position before the problem event. Fire and hold the resource anchor. Guide the explorer to step forward into the first event, and notice how they experience it differently with the new resource. Allow the explorer to walk forward to the 'present' on the timeline pausing at each problem event, re-experiencing each of the events with the new resource.

### Future Pace

- 10) Guide releases the resource anchor. Ask the explorer to imagine events in the 'future' when they might have had the previous unsatisfactory response. Then let the explorer walk into the future and experience those events on the timeline and notice how they will be, as you calibrate their response.

## Circle of Excellence

A technique to access a desired state of excellence.

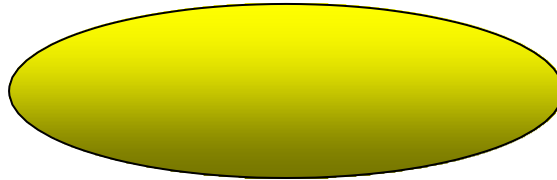
### Process

**1. Relive the excellent state**

In standing position, go back to a time when you were very confident, abundantly confident. Relive that moment, seeing what you see, hearing what you hear.

**2. The Circle of Excellence**

As the feeling builds, imagine a coloured circle on the floor around your feet. What colour is the circle? How about a sound that indicates how powerful it is?



Let the feeling of confidence build and build, and as it does, let the circle grow and light envelop you. When the feeling of confidence is at its fullest, step out of the sphere leaving those confident feelings inside the circle.

**3. Selecting the cues**

Think of a specific time in the future when you want to have just that feeling of confidence. See and hear what will be there *just before* you want the feeling.

**4. Linking**

When you have those cues are clear in your mind, step back into the circle and feel those feelings of confidence again. Imagine the situation unfolding around you with these confident feelings fully available to you.

**5. Check results**

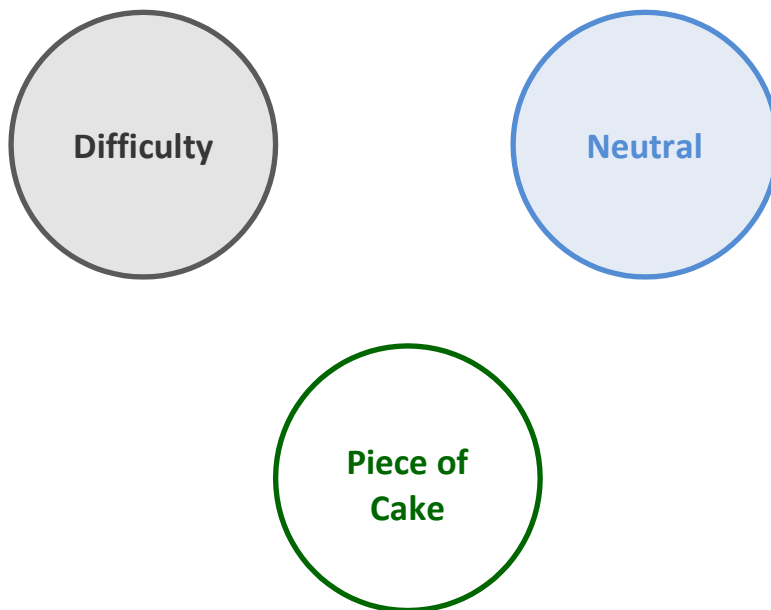
## A Piece of Cake

A technique using spatial anchoring to resolve a feeling of difficulty.

### Process

1. Explorer identifies an area of difficulty
2. Guide assists explorer to spatially anchor three positions :-
  - \* the difficulty
  - \* a neutral, relaxed position
  - \* a situation that is 'a piece of cake' for them

**Break state** in between each spatial anchor.



3. Explorer moves....

Neutral - Difficulty - Neutral - **Piece of Cake** - Neutral .....  
and then 'dance' at random.

## Collapse Anchors

**A technique to remove or reduce the 'charge' around negative experiences.**

Collapsing anchors involves anchoring an unwanted negative state, and a stronger positive state, then firing the anchors simultaneously. After a short period of confusion, the negative state is changed, and a different state comes into being.

### Process

#### 1. Set up

Identify problem state, and a more powerful positive state that the person would rather have.

#### 2. Anchor the **Positive state**

- Elicit the positive state, and calibrate the physiology linked with the state.

*Break state*

- Anchor the **strong Positive state** several times with an agreed specific touch, plus a word:-

*"In your imagination, put yourself fully back into the occasion in your life when you experienced the state. Remember where you were, what you were doing, what you could see and hear around you, and what you could feel. Really allow yourself to enjoy reliving the experience as fully as possible". As the feeling comes to its peak, apply the anchor.*

- Break state and repeat several times.
- Test the positive anchor, to check the desired response / physiology is achieved. *Break state*

#### 3. Anchor the **Negative state**

- Identify the negative state or experience, and calibrate the physiology linked with the state. *Break state*
- Anchor the **beginning** of the **Negative state** several times with a different agreed specific touch, plus a word:-

*"In your imagination, put yourself back into the occasion in your life when you were just beginning to experience the **Negative state**. Remember where you were, what you were doing, what you could see and hear around you, and what you could feel." As the feeling becomes apparent, apply the anchor. Break state.*

#### 4. Collapse the Anchors

Take the person through each state in turn, using the anchors alternatively, saying something like .." so there are times when you have felt '**red**' (fire **negative anchor**) and other times you feel '**blue**' (fire **positive anchor**)". Repeat this a number of times without breaking state in between.

**N - P - N - P - N - P - N .....**

Holding the positive anchor, lead in to collapsing the anchors with some words like "Notice any changes you become aware of ....", and fire the negative anchor at the same time.

**P + N .....**

Hold both anchors. Watch the physiology carefully; you will see signs of change and confusion. When the 'confusion' stops, remove the negative anchor, leaving the positive anchor for a few moments,

**P**

and then remove the positive anchor.

Break state

#### 5. Test

- Fire the negative anchor, noting any changes in physiology, and asking the explorer for feedback
- Ask the person to think of a situation in the future they might have felt that negative state - how do they feel about that situation now?
- If any unresourceful or negative feelings remain, add other appropriate powerful positive states to the positive anchor. Repeat the Collapse Anchor process.
- At the end of the whole procedure, fire the positive anchor again to erase any residue left from testing.

## Distinguishing ‘Problem’ Types

A framework for distinguishing the nature of presenting problems.

Robert Dilts suggests two sets of useful distinctions to make regarding ‘Problems’:-

**Complexity** is the problem simple (a single issue) or complex (multiple interlinked issues)

**Stability** is the problem stable (happens everytime) / consistent, or inconsistent / random (happens sometimes and not others)

		<b>COMPLEX</b>		
		<u>Complex - Stable</u>	<u>Complex - Unstable</u>	
<b>S T A B L E</b>	Map out the system.  Use change techniques on key leverage points	Map out the system.  Find the triggers and the strategies  Use change techniques on key leverage points, and on triggers	<b>U N S T A</b>	
	<u>Simple - Stable</u>  Use techniques	<u>Simple - Unstable</u>  Find the triggers and the strategy  Use techniques on the triggers	<b>B L E</b>	
		<b>SIMPLE</b>		

## The SWISH Technique

The Swish uses critical submodality changes to change a problem state or behaviour in a generative way.

### Process

#### 1. Identify the outcome

What is the habit or behaviour over which you would like more choice? When and where would you like to respond differently?

#### 2. Create the 'CuePicture'

What do you see just before the unwanted behaviour or response? Create a big, bright, associated 'Cue Picture'. Make the picture square, with a border round. Check that the picture elicits the unpleasant feelings associated with the behaviour / response.

Clean screen / break state

#### 3. Create 'OutcomePicture'

Create a picture of yourself as you will be when you no longer have this unwanted behaviour / response. Ensure that the picture represents qualities and capabilities, not a specific behaviour. Make the picture **dissociated**. Adjust other submodalities to make it as attractive and compelling as possible.

Clean screen / break state

#### 4. The Swish

- a) Put the 'Cue Picture' on the screen, big, bright, associated.
- b) Take the 'Outcome Picture'. Shrink it so that it is small and dark. Place it in corner of the screen.
- c) Let the Outcome Picture, the you that you want to be, get bigger and brighter, spreading until it fills the screen: at the same time, let the Cue Picture shrink and get darker until it disappears entirely. Take no longer than it takes to say "whoosssh" to make the transition.
- d) Clean screen / break state
- e) Repeat the process 5 times, getting faster and faster each time.

#### 5. Testing

- Try to get back the 'Cue Picture' - what happens?
- Test behaviourally if appropriate with the external cue.

If necessary, repeat the Swish more times.



## Spelling Strategy

***People get credit for creative writing, but not for creative spelling!***

English words cannot be spelt phonetically - they do not follow simple rules where the sound automatically corresponds to the spelling. A key step is to represent the word visually internally. Good spellers report seeing a mental image of the word with a feeling of familiarity. The basic strategy of an expert speller involves the following steps :-

1. Think of something that feels familiar and pleasant. When you have that feeling, look at the word you want to spell for a few seconds. It may help to actually place the word up and to your left in the visual access area.
2. Next, look away and move your eyes up and to your left and remember what you can of the correct spelling. Notice the gaps (if any) and look back at the word, review the letters which fit in the gaps and repeat the process until you can picture the word in its entirety.
3. Look up at your mental image and then write down what you see. Check that it is correct. If not, go back to Step 1, take another look and get the image clear in your mind.
4. Look up at your mental image and spell the word backwards. This will really make sure the image is clear. No phonetic speller can possibly spell a word backwards.

To enhance the basic strategy.

- a) Picture the word in your favourite colour.
- c) Make parts that you find difficult stand out by submodality changes. Make them bigger, closer, or vary the colour.
- e) If the word is a long one, break it down into chunks of three or four letters. Make the letters small enough so that you can see the whole word easily, and big enough to read without strain.
- f) Trace the letters in the air as you see them. If you have a strong kinaesthetic preference, trace the letters on your arm to build your picture with added feeling.

## Disney Creativity Strategy

An innovative and practical approach to problem solving can be achieved by adopting three roles in sequence :-

**'Dreamer'** generates broad brush solutions, creating new ideas and approaches to achieve the desired outcome, with an attitude of 'anything is possible';

**'Realist'** defines in detail the steps to achieving the solution generated in Dreamer, acting as if it is achievable;

**'Critic'** evaluates the acceptability of the plan developed in Realist, considering what problems might occur, the fit with available resources, the consequences for others, and the situations in which the plan would be appropriate or inappropriate.

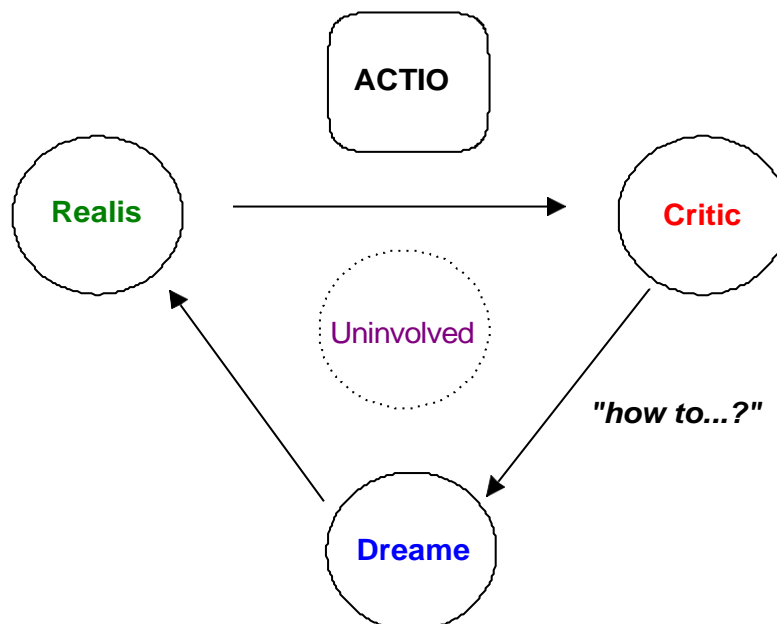
### The Process

#### Set up

1. From an uninvolved position, select the problem you are going to deal with.

#### Establish the Spatial Anchors

2. Choose four places in front of you; one for **Dreamer**, one for **Realist**, one for **Critic**, and one for **Action**.



3. **Anchor Dreamer:** think of a time when you were really creative, and your **Dreamer** really generated some innovative responses. Step into the **Dreamer** position and relive that time as fully as you can. Step out to the uninvolved position, breakstate.
4. **Anchor Realist:** think of a time when you planned in detail how to achieve an outcome in an effective way. Step into the **Realist** position and relive that time as fully as you can. Step out to the uninvolved position, breakstate.
5. **Anchor Critic:** think of a time when you criticised a plan in a constructive way, and were able to identify the strengths, weaknesses, and problems involved. Step into the **Critic** position and relive that time as fully as you can. Step out to the uninvolved position, breakstate.
6. **Anchor Action:** think of a time you were committed to action - '*consider it done*'. Step into Action position, and relive that time as fully as you can. Step out to the uninvolved position, breakstate.

### Run the Strategy

7. **Dreamer:** take the problem you are going to deal with into the **Dreamer** position. Allow yourself to visualise potential solutions in a creative way irrespective of practicality. Brainstorm. What would you do if you could only succeed? When you have finished, step back to the uninvolved position.
8. **Realist:** take a potential solution into the Realist position. Identify what it would take to put it into practice. How could you implement it? When you have finished, step back to the uninvolved position.
9. **Critic:** take your plan into the Critic position. Evaluate the plan. How does it fit with available resources? How might other people respond? What's in it for them? Is anything missing? Re-phrase criticisms into 'how to' questions. When you have finished, step back to the uninvolved position.
10. **Repeat:** step back to **Dreamer** with the feedback from **Realist** and **Critic**. Change the plan creatively in response to what you have learnt. Continue to move through the three positions until you have a solution that is acceptable.
11. **Action:** finally step to the Action position. Identify what you are going to do specifically, and by when.

## The 6 Step Reframe

**A technique to change limiting behaviour or responses by addressing the positive intention behind the behaviour.**

The Six Step Reframe is typically used with problems in the form: “I want to do this, but something stops me” or “I don't want to do this, but I seem to keep doing it just the same...” It can be used with habits, physical feelings, (sore throats), critical internal voices, or emotional responses such as impatience and anger. It works best in a state of light trance.

- 1. Identify the behaviour or response that you want to change.**
- 2. Identify the part generating the behaviour ('Responsible Part') and establish communication**

*Since you didn't consciously generate [problem behaviour] it's as if some part of you generated it. You may begin to sense this part of you, in your body or around you. So notice where / whereabouts is this part?, does it have a size or a shape?, what kind of part is it? is there anything else about this part? Ask: “Will the part that makes me [have the problem behaviour] communicate with me now?”*

- 3. Establish the positive intention of the 'Responsible Part'.**

*Even though you don't know what the positive intention of this part is, you can begin thanking this part for being there, because you can trust that it has some positive intention for you. Ask this part:-*

*“What is it that you want for me by making me [problem behaviour]?” “What are the positive benefits to me in [problem behaviour]?”*

*After you ask this question inside, relax and notice what response you get back from this part of yourself. Thank that part for its response.”*

- 4. Access 'Creative Part' and get it to generate new behaviours / responses**

*Access your Creative Part and ask it to generate at least three other behaviours or responses which will achieve the positive intention.*

**5. Get 'Responsible Part' to choose and implement one or more solutions.**

*Ask the 'Responsible Part' to please select at least one of the three new choices of behaviour or response from those offered by your Creative Part. Ask the 'Responsible Part' to implement these new choices.*

(If any of the new choices are not acceptable, go back to Step 4 and repeat the process until they are.)

**6. Check for objecting Parts, and repeat if necessary.**

*Ask if any other 'parts' object to trying out these new behaviours.*

(If there are no objecting parts, bring the Explorer back to here and now. If there are objecting parts, repeat the whole process for each 'part' until all parts are satisfied.)

## Parts Integration / Visual Squash

### A technique to reconcile two conflicting parts.

This process can be greatly enhanced with the use of Milton Model language and supporting non-verbal behaviour. The following can form a script for the Guide.

**1. Identify the two conflicting parts.**

"Notice where in your body (or outside your body) you experience these two parts, and become more aware of them".

**2. Invite the parts to move to your hands, and describe them.**

"I am not sure which part wants to move on to your right hand and which onto your left, and whether they want to move onto the front of your hand or the back.

Thank the parts for coming out on to your hands.

Become aware of what each part looks like and describe it fully to yourself - what it looks like, what it sounds like, what it feels like really get to know each part in turn."

(These parts may be representations of yourself, animals or birds, metaphorical symbols, different colours, or energies, or sounds, or voices).

**3. Establish the positive intention of each part.**

"Find out what each of these two parts wants for you. Ask yourself :-

How is this part valuable to me?

What is this part's positive intention for me?

What does this part want for me?"

**4. Encourage the parts to develop a mutual understanding**

"Encourage the parts to develop a mutual understanding and appreciation of the outcomes that each has. Maybe for the first time, the two parts become aware of each other and what it is that each wants to achieve for you. As you look at your hands, see each part turn to the other. As they do, they begin to understand and appreciate the value of the other, and to thank each other for the valuable function they perform."

Also become aware that neither can achieve this outcome for you on its own, and that in fact each has resources which the other needs to achieve its outcome."

**5. Ask each part to share the resources it has**

"Ask each part to share the resources it has which can help the other."

**6. Integrate the two parts**

"As they share these resources, become aware of a new image between your hands which contains all of the best and most valuable resources of each part.

Allow your hands to come together only as quickly as these two parts can blend and integrate into this new part in just the way that is right for you.

Allow this to happen in such a way that neither part loses anything, and the new part retains the usefulness and importance of both parts".

**7. Bring the new part back into your body**

"When you are ready you can physically use your hands to bring this new part into yourself so that it becomes a part of you and all of your behaviours allowing this new feeling to spread throughout the whole of your being - mind, body and spirit".

**8. Future Pace**

"Think of specific times and places where you would want these integrated qualities and capacities to be fully at your disposal in the future."

## Create a New Part

**A process to create a new part to take care of a specific outcome or behaviour.**

### Process

#### 1. Set up.

Identify the desired outcome - 'I want to create a part to achieve 'X' (eg healthy eating).

#### 2. Access the Resources.

Remember times when you have experienced the outcome personally, and / or have seen someone else achieving the same outcome. Step inside each experience and notice the behaviours, thoughts and feelings involved in achieving the outcome.

#### 3. Mental Rehearsal.

In your imagination create a detailed set of representations of how you would behave and think if you were achieving your outcome. See and hear yourself behaving in this way as if on video, as vividly as possible (dissociated). When you are satisfied with the 'video', step inside the image and go through the whole sequence again from an associated position. Notice what you think and feel as you do these behaviours.

#### 4. Ecology check.

Ask *"Does any part object to my having a part which will be in charge of making this outcome a reality?"*

***If you do not receive any objections, proceed to step 5.***

***If you receive any objections:-***

Ask the objecting part *"What do you want for me?"* *"What specifically is your concern?"*.

Cycle through the above for each objecting part.

***To satisfy any objecting parts :-***

Redefine the part that you are creating to take into account all the functions and concerns of the objecting parts.

Go back to **3)** and make a new or modified fantasy that will satisfy the concerns of each part that objected.



**5. Create the Part.** Ask your unconscious to analyse the outcome and pull essential ingredients from it to build a part and give it **entity**.

*“Get what you need to be able to build a part of me that can do this exquisitely and easily, and at every moment that it needs to be done.” Notice: What kind of part is it? .... Does it have a size and a shape? .... Whereabouts is it? .... Is there anything else about that Part? ....*

**6. Test** the part to make sure it is there:-

- Go inside and ask.
- Future pace repeatedly.
- Behaviourally engage the part to find out if it responds appropriately.

# Effective Meetings Procedure

An approach to optimise the success of meetings.

## Preparation

1. Decide your outcome for the meeting
2. Decide your evidence for the outcome - how will you know when you have achieved it, what will you see / hear / feel.
3. Prepare yourself to be in a resourceful state for the meeting.

## Meeting Procedure - P.E.G.A.S.U.S.

- P** **Present your desired outcome(s)** in writing so that each person has a visible reminder of why they are in the meeting, and the focus and boundaries. A flip chart is useful for displaying the written outcome.
- E** **Explain the evidence** for achieving the outcome.
- G** **Gain agreement on outcome(s)** with each person in the meeting.
- A** **Activate sensory acuity** to notice any incongruity between what people are saying, and the way they say it and their non verbal communication.
- S** **Summarise each major decision**
- U** **Use the relevancy challenge.** Ask the question "how is this relevant" if contributions appear to be taking the meeting off track.
- S** **Summarise the next steps** when you have your outcome(s)

## Beliefs Assessment Worksheet

A tool to assess beliefs about a desired goal.

*My goal is achievable*

1    2    3    4    5

*I deserve to achieve my goal*

1    2    3    4    5

*My goal is appropriate and worthwhile*

1    2    3    4    5

*My goal is desirable*

1    2    3    4    5

*I know what I have to do to achieve my goal*

1    2    3    4    5

*I have the capabilities and skills to achieve my goal*

1    2    3    4    5

## S.C.O.R.E. Matrix

Exploring an issue over time

<b>CAUSES</b>	<b>SYMPTOMS</b>	<b>OUTCOMES</b>	<b>EFFECTS</b>
What is happening here in the past that is creating and maintaining those symptoms in the future?	What are the most noticeable and / or conscious aspects of your present situation?	Here in the future, now you have overcome those problems, what is it like?	Having experienced these outcomes for a significant period of time, what is it now like?
<p style="text-align: center;"><b>RESOURCES</b></p> <p style="text-align: center;">What Resources could you draw on from past, present or future that could help with this issue?</p>			

## Museum of Old Beliefs / Organic Belief Change

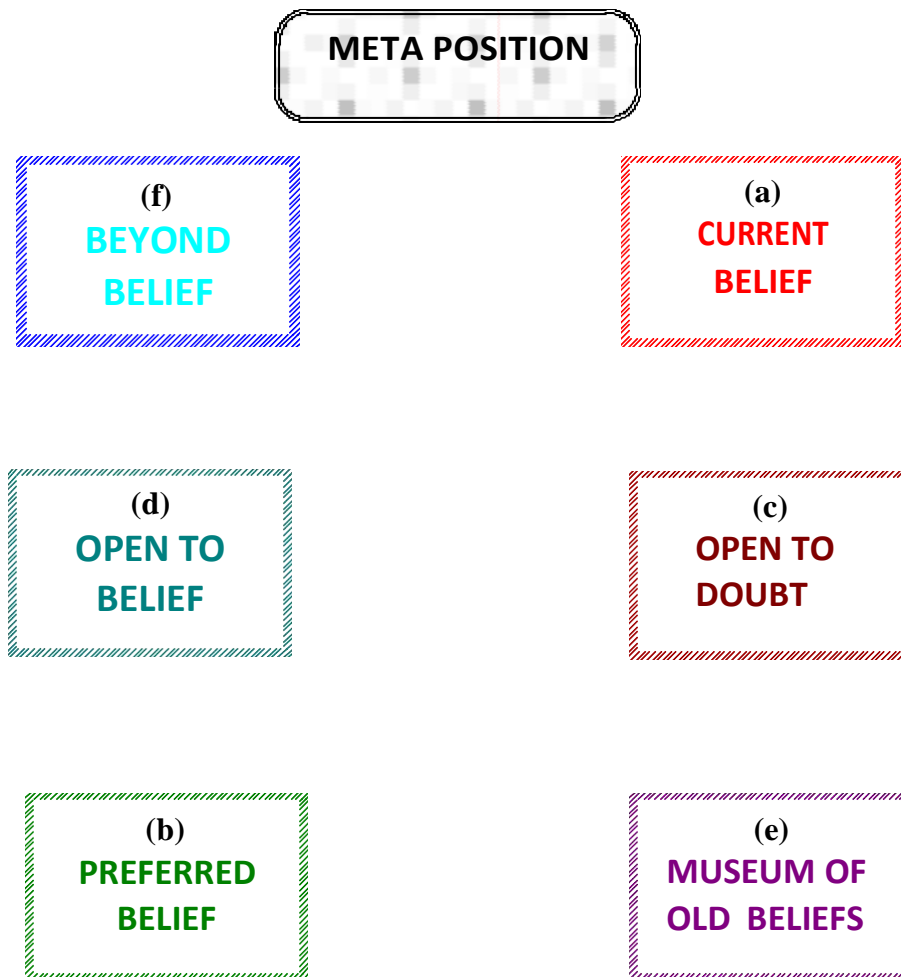
A technique to explore and reassess limiting beliefs.

The Organic Belief Change (or Museum of Old Beliefs) is a technique using spatial anchoring to enable the explorer to question limiting beliefs that they have held.

### Process

#### Set up

1. Identify a limiting belief you would like to change, and a preferred belief. Check ecology.
2. Lay out spaces as shown in the diagram.



### Spatially Anchor the **Current** and **Preferred Belief**

- a. **Step onto Current Belief.** Notice what it is like to have this belief; what you see, hear, say to yourself, feel; how it limits you. Break state and step out.
- b. **Step onto Preferred Belief.** Associate into what it would be like to have this belief; what you would see, hear, say to yourself, feel; how it would benefit you. Break state and step out.

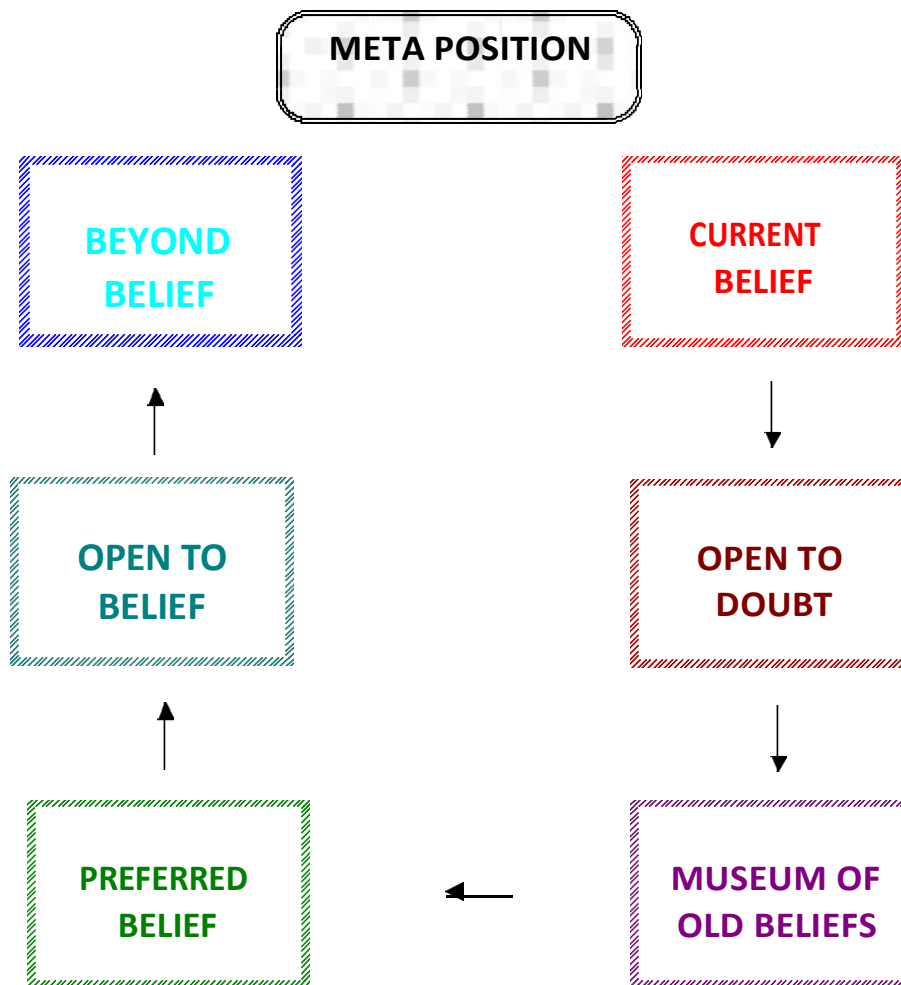
### Spatially Anchor the Resource Spaces

- c. **Anchor Open to Doubt.** Step to the Open to Doubt space. Remember a time when you were beginning to doubt a belief you had held for a long time, and associate into the experience. Notice what it was like was like - what you felt, the sorts of things you might have said to your self. Break state and step out.
- d. **Anchor Open to Belief.** Step to the Open to Belief space. Remember a time when you were beginning to be open to a new, positive belief, and associate into the experience. Notice what it was like was like - what you felt, the sorts of things you might have said to your self. Break state and step out.
- e. **Anchor the 'Museum of Old Beliefs'.** Step into 'Museum of Old Beliefs' space. Remember past beliefs that you once held, but no longer do. Notice what it is like to recollect those old beliefs with fondness, knowing that while they were right for a younger you, they no longer have any relevance. Notice if there was a representation of storage facility for these old beliefs, how do you represent it. What does it look like, sound like, feel like. Break state and step out.
- f. **Anchor 'Beyond Belief'.** Step into 'Beyond Belief' space. Identify things that you know with such absolute certainty they are beyond mere belief. Associate into a state of knowing something with such deep trust and certainty; notice how you experience this state. Break state and step out.

## Reassessing the Current Belief

- ↪ Step to **Current Belief** space.
- ↪ As you begin to experience **the Current Belief**, step to **Open to Doubt**.
- ↪ Experience the state of **Open to Doubt**, then move to **Museum of Old Beliefs**.
- ↪ Experience the **Museum** space, then move to **Preferred Belief**.
- ↪ Associate into the **Preferred Belief**, then move to **Open to Belief**
- ↪ Experience the state of **Open to Belief**, then move to **'Beyond Belief'**.
- ↪ Experience the state of **'Beyond Belief'**

After the first round, the Explorer steps to Meta Position to assess what further steps to take, then steps to whichever spaces are appropriate.



## Timeline Re-Imprinting

**A technique to reassess limiting beliefs generated from childhood imprint experiences, and generate new empowering beliefs.**

### Set up

1. Establish the limiting belief which the Explorer wants to change.
2. Establish a Timeline and a strong, safe MetaPosition.

### Finding the first experience

3. Invite the Explorer to step on to the Timeline facing the future. With the limiting belief in mind, the Explorer walks backwards to the past.

The Explorer will find various times when the belief had an impact. Allow the Explorer to examine that situation and then invite him/her to continue backwards until she reaches a point when she no longer has that belief. There will be a marked change in physiology.

Invite the Explorer to step forward into the "Imprint Experience".

### Establish the Positive Intention

4. From Meta Position, have the Explorer review the experience dissociated, identifying the Significant Other Person(s) involved as well as what happened in that situation. Determine the positive intentions of the person / people involved.

### Identify and Transmitting Resources Needed

5. From Meta, identify the resources which the Significant Other(s) needed then, that they didn't have. What would they have needed to make the imprint event a positive experience?
6. Have the Explorer step on to the Timeline at a time when they had that resource personally. Anchor it, and have the Explorer 'transmit' that resource to the Other by sound, energy, light beam etc.

### Re-experience the Situation

- 7a. Step into the Other and notice how different the experiences would be with that resource.
- 7b. Step into the Self and re-experience the situation in the presence of this new 'improved' Other.
- 7c. Repeat for each Significant Other and for each resource.
8. From Meta, dissociate and review the now changed experience. Make any further changes necessary, and when it looks right, associate into the experience on the Timeline and walk back through time into the present.

### Future Pace

9. Continue to walk into the future, pausing to experience any similar situations with the new resources.





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