NLP Business Practitioner

Course Manual

Introduction

"An attitude and a methodology that leaves behind it a trail of techniques."

Welcome to the NLP Business Practitioner course.

I am always excited to start a new course because. . . well, I know what's coming.

Which is probably a good thing.

On this course you will journey through the world of NLP, you will learn a lot about yourself and other people and you will learn a lot of excellent tools to help you to communicate with and influence other people – and yourself.

For me, and lots of ex students, this course has proved to be a real learning and life changing experience.

This is a really practical course and consequently, it's not what you know that's important – it's what you **do** with what you know that will make the difference.

So, listen, challenge, ask questions, debate and try stuff out.

I hope you learn stuff and apply it and, importantly, you enjoy the process.

Assessment Process

The NLP Business Practitioner course is assessed in the following ways:

Continuous observation –

This is carried out by your Trainer and is recorded in the Assessment Log
The observation takes place during the course sessions and is reinforced by the delegates' feedback at the start of each session. You will be expected to demonstrate how you have acted upon any feedback given.

Metaphors -

You will present a metaphor to the group to demonstrate how you would consciously use a metaphor in a specific (chosen by you) situation. You will also need to demonstrate an understanding of the structure of metaphors.

Verbal Assessment –

On the last day of the course you will undertake a verbal assessment to check your knowledge of the concepts and techniques learned on the course. You will need to score a minimum of 70% correct answers to pass the course.

The Learning Log –

You will be asked to keep a learning log for the duration of the course to record your experiences as you apply the tools and techniques from the course.

Reflective Document –

You will be asked to complete a (minimum 500 word) reflective document which details your NLP learning Journey.

"Trust yourself, you know more than you think"
Dr Benjamin Spock

Assessment Process

The Reflective Document –

This final document will collate and summarise your learning during the course, both on the course and in your practice elsewhere. This document should be written in a minimum of 500 words but there is no upper word limit. With your permission this reflective document will be posted on the NLP Business Development Group Forum so that other people from your course and previous/subsequent courses can share in your learning. With this in mind please try to protect the anonymity of people who are unable to grant their consent (e.g. friends/clients that you have practised your skills on).

Support –

We provide Learner support in the form of informal coaching: face to face, telephone or email, whichever is most appropriate.

Also, delegates usually set up a what's app group or share emails so they can access support from other delegates.

The Roots of NLP

NLP was initially developed by Richard Bandler and John Grinder. The group expanded fast to include Judith Delosier (ex-wife of John), Lesly Cameron (ex-wife of Richard) and Robert Dilts.

Richard Bandler was interested in Computer Science and studied psychology. John Grinder had studied Linguistics (up to Ph.D. level), and had written some books based on the work of Noam Chomsky. Judith Delosier studied Anthropology. Lesly Cameron was a psychotherapist. Robert Dilts was a student in psychology and various other subjects.

They met at the University of California, Santa Cruz. Bandler started studying psychology here. Grinder was an associate professor in Linguistics at that time

Bandler started collaborating with Grinder in 1972. The first publications appeared in 1975.

They worked by modelling a number of well renowned and effective communicators with the purpose of discovering exactly what they did which made them effective. The idea was that, once the key methods were discovered, it should be possible for anyone to use the same techniques. The three key people they modelled initially were:

Milton Erickson (The Father of Modern Hypnotherapy). He was their first systematic modelling subject and is recognised as one of the most important and effective therapists in the world. A lot of NLP techniques including the Milton Model of abstract language came from this work.

Virginia Satir (Family System Therapy). She was an extremely effective family therapist and the Meta Model is one of the key NLP techniques based on her work.

Pritz Perls (a leader in the Gestalt Therapy movement). Bandler had transcribed a seminar with before for Science and Behaviour Books and Perls' techniques can be found in NLP tools such as Perceptual Positions and Parts Integration.

Richard Bandler   **John Grinder**

NLP Glossary

Anchors

A sensory stimulus which creates an emotional response e.g.: Blue flashing light in the rear view mirror – anxiety

Collapsing Anchors

The process of replacing a negative anchor with a positive one

Chaining Anchors

The process of moving from a very negative state to a positive state in a number of anchored stages - useful if the transition from negative to positive is a big leap

Chunking or Stepping

Changing your perception by going up or down a level. Stepping up is going up to a 'bigger picture'. Stepping down is going to a level below for more detail.

Logical Level

The logical levels of therapy are an indication of where the client is 'stuck' and hence where the intervention needs to take place. The levels are: Environment, Behaviour, Beliefs and Values, and Identity. Interventions take place at the level below the stuck level.

Metaphor

A story designed to elicit learning or change in a client.
Parallel metaphors are examples from real life with an obvious meaning.
Deep structure metaphors have many possible meanings - these should not be explained and the clients must be allowed to interpret the meaning for themselves.

Meta Model

A model that identifies language patterns that obscure meaning in a communication through the processes of distortion, deletion and generalisation, and specific questions to clarify and challenge imprecise language to connect it back to the deep structure and real meaning.

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Milton Model

The inverse of the Meta Model, using artfully vague language patterns to pace another person's experience and access unconscious resources.

Outcome

A specific, sensory based, desired goal that is more likely to be achieved than one defined in any other way.

Perceptual Position

The point of view we are aware of at any moment can be our own (first position), someone else's (second position), or an objective observer's (third position).

Presuppositions

Ideas or statements that have to be taken for granted for a communication to make sense.

Rapport

The process of establishing and maintaining a relationship of mutual trust and understanding between two or more people, the ability to generate responses from another person.

Representation System

How we code information in our minds in one or more of the five sensory systems: Visual, Auditory, Kinaesthetic, Olfactory (smell) and Gustatory (taste). This is how we represent the external world in our minds.

Strategy

A sequence of thought and behaviour (often unconscious) to obtain a particular outcome.

NLP Glossary

Submodality

Distinctions within each representational system, qualities of our internal representations, the smallest building blocks of our thoughts.
E.g., a picture is not just a picture, it is in colour or black and white, it has movement or it is still, it is bright or dull, it is in focus or fuzzy and so on.

Timeline

The way we store pictures, sounds and feelings of our past, present and future.

Visualisation

The process of seeking images in your mind.

NLP has an approach to the conscious and unconscious which differs to many other areas of psychology. In NLP the "unconscious" is used to indicate everything that is not conscious.

So, the unconscious is the container for many different thoughts, emotions, resources and possibilities we are not paying attention to at any given time.

The conscious mind is like the rider of a horse, steering and guiding, setting goals and deciding direction.

The unconscious is like the horse that actually does the work in getting to where the rider wants to be. It is not a good idea to let the horse decide the direction.

Nor is it a good idea for the rider to try to tell the horse where to put its feet at every stage of the journey.

At best, conscious and unconscious form a balanced partnership. At worst, they pull in different directions making it extremely difficult to achieve anything.

Simon Berger

Perception and Reality

We are bombarded on a daily basis by billions of bits of information and each of these passes through our senses (sight, touch, hearing, taste and smell) and into our mind. However we can only pay attention to a few of these bits of information at a time and even those bits are constrained by our limited ability to perceive them. For example there are types of light which the human eye cannot see and there are sound frequencies we cannot hear even when we have 20 / 20 vision or "perfect" hearing.

It is estimated that we are only capable of sensing 30% of the information which surrounds us.

Once "sensed" the information passes through another filter determined by our emotional, physical and psychological ability to perceive. For example if we feel angry we are more likely to notice information which makes us feel angrier still. If we are ill we are likely to be more easily stressed or overwhelmed by tasks we would normally take in our stride. If we are exposed to strong views from our parents, friends and the media our ability to perceive information is likely to be clouded by these views.

Perception and Reality

Reality

Perception

100% → 30% → Family Friends Media Culture Emotional and → 3%
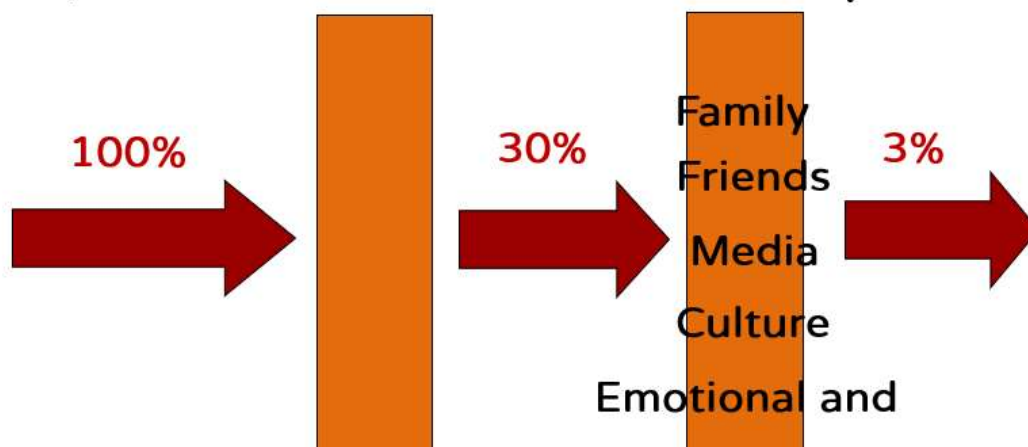
Belief Systems

Mind

As we have seen above, our minds receive information from each of our five senses –vision, hearing, taste, touch and smell. However, the information that we receive is rarely entirely factual – this information is clouded by the limitations of our senses and is further clouded by the views and opinions of the source of the information e.g. the media. We then pass that information through the filters we have formed as a result of our upbringing and the environment in which we live.

Beliefs

This filtered information then forms the basis of our beliefs.

For example Joe is a smoker who is aware that smoking can be damaging to health but he believes that cancer is something that happens to people who smoke for too long and he believes that he will give up before it makes him ill.

Belief Systems Loop

Values

Our beliefs then lead to our values and the way that we judge other people and situations.

Joe sees people who get ill from smoking and judges them because they should have given up before they became ill. He will not allow that to happen to him.

Behaviours

Our values then support our behaviours.
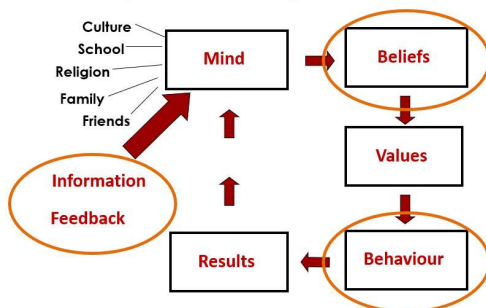
Joe continues to smoke.

Results

Our results then reinforce our behaviour.

Joe smokes but does not become ill therefore he still has plenty of time to give up so he carries on smoking.
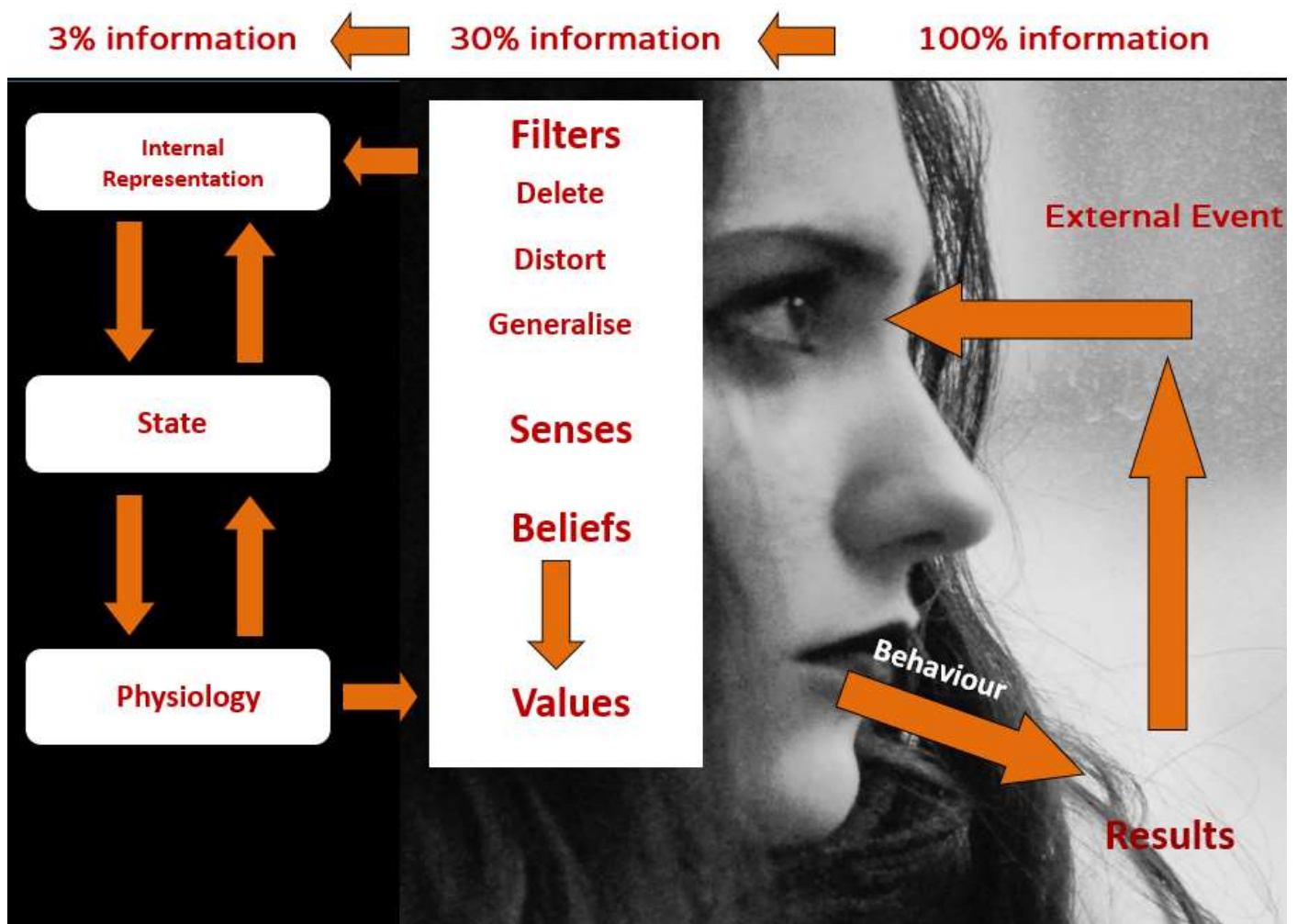
Mind

We are then back to the beginning – nothing has happened to change Joe's mind – he has just found more evidence that makes it OK for him to smoke.

3% information ← 30% information ← 100% information

Internal Representation

State

Physiology

Filters
Delete
Distort
Generalise

Senses

Beliefs

Values

External Event

Behaviour

Results

Language and Communication

When we communicate face to face we use a combination of words The way we speak and non verbal signals, or Body Language to get our message across.

We are more influenced by the non verbal signals than the words. This influence takes place mostly at an unconscious level and is very powerful.

The way we speak has a big impact as well so the interpretation of the words depends entirely on how we communicate those words.

7%

38%

55%

■ Words   ■ Way   ■ body language   ■
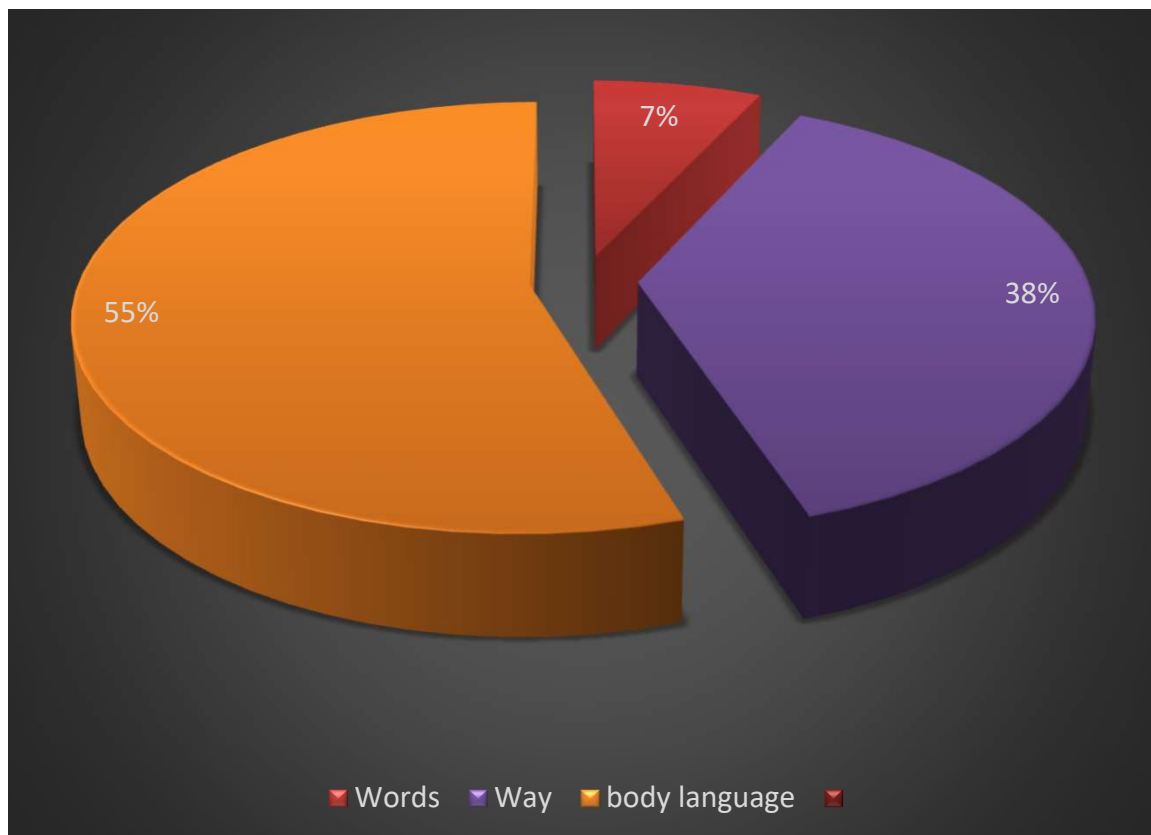
Defining NLP

"It's an attitude and a methodology that leaves behind a trail of techniques..." - Richard Bandler

"NLP is the systemic study of human communication." - Alix Von Uhde

"NLP is whatever works." Robert Dilts

"NLP is like Jelly, hard to pin down, but it tastes nice and you know it when you see it".

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

Defining NLP is difficult. There are some definitions on the left hand side.

Being a pragmatist, I define NLP as:

Neuro

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

1) Visual

1) Auditory

1) Kinaesthetic

1) Olfactory

1) Gustatory

Linguistic

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

1) Pictures

1) Sounds

1) Feelings

1) Tastes

1) Smells

1) Words (Self Talk)

Programming

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

Rapport

To achieve most goals in life we need the cooperation of others. As good rapport promotes cooperation, so good rapport building represents a skill critical in today's business environment.

Rapport occurs naturally at an unconscious level, driven by our desire to be liked.

We are attracted to people like us, so we **like people who are like** us. We have a natural rapport with people who are like us.

When we understand how this happens, we can decide to use these unconscious processes at a conscious level to create and maintain rapport with people who are not like us.

Rapport is the first and most important step in powerful and effective communication.

Rapport is defined as matching another person's world view and communications styles. This creates a harmonious relationship that will allow you to get more of the responses you want, in a systematic way. Without rapport, no technique can work.

One way to think about it is connecting two computers; first there must be a way of interfacing them, so that they can talk to each other in their own unique language.

One of the surest ways of knowing that your proposal meets the other person's values will be changes in their physiology. Things to check for include:

1. Skin colour; tone and moisture
2. Facial muscles; eyes, nostrils, cheeks, mouth, ears, forehead, jaw, eyebrows
3. Lower lip changes; colour, fullness, trembling, moisture, size.
4. Breathing rate; fast, slow, position, high, centre, low
5. Head tilt
6. Swallowing
7. Whole body movements; shape, uniformity, deformity
8. Foot movements
9. Listen for; voice, tone, volume, pace, fluidity, pitch, etc.

How To Develop Rapport

Rapport isn't about being friends or friendly though. You can have rapport with someone you don't get on with. You can also have rapport with someone you don't agree with, or not have rapport with someone you do agree with.

Rapport can also be created very quickly and lost very quickly. It has to be maintained and is a dynamic process which is more usefully seen as a dance, rather than a step by step process with a beginning and an end.

Building and maintaining rapport involves stepping out of your world and into the world of the other person. This is called 'Pacing' It is almost as if you are walking alongside someone else at their pace. Once you are pacing them, it is easier to lead them to where you want them to be.   People are unlikely to be led until they have been paced.

Building Rapport

The key to building rapport is 'matching'. By this we mean that you are stepping out of your world and entering the other's. It is possible to match on every level and is something you do naturally with people you already have a rapport with.

Behaviour

On a fairly superficial level, we attempt to match people's behaviour on first meeting by finding out what we can about them and demonstrating our own experience in that field.
 For instance, you might, on meeting someone for the first time ask if they've been on holiday if they look particularly tanned or relaxed.
On hearing that they have just been to Crete, you might ask where they stayed because you were there last year. You will continue this line of conversation demonstrating how much you have in common and how **like** the other person you are.

Building Rapport

When you are in a restaurant, look around at the people you believe are getting on well. You will notice that their movements and gestures match each other's. If you can look closely enough, you will notice that their blinking rates match and they even breathe in unison.

Watch a group of people leaning on the bar in a pub. They will often have the same foot on the bar rail, they will drink at the same time and laugh together.

As all behaviour is communication, in the sense that we are always sending out a message with our behaviour, there are three key areas of behaviour to match which will tell the other person "I'm like you". Logically, if you're like me, I will like you and will be much more likely to be influenced by you, so the more you can be like me (while still maintaining your own identity).

These three areas are: Body Language, Tone of Voice and Words.

Body Language

We are more influenced by body language than we are usually aware.

Have you ever walked into a room, seen someone and thought, "They look alright, I'll go and talk to them" or, "I don't like the look of them, I'm staying well away". What did you base that decision on when they hadn't said anything to you?

You based that opinion on their body language. You looked at them and made a generalisation based on your own experience of someone who looked like them in your past. This took place in your unconscious and happened extremely quickly.

Matching someone's body language sends a very strong message to the other person's unconscious that "I am like you"

So to create rapport by matching body language you need to match:

Posture
Gestures
Facial Expressions
Breathing
Blinking
Eye Movements
Body Space

Building Rapport

A Word of warning: If someone is talking and moving their arms around a lot, its probably not a good idea to match them at the same time. Waving your arms around when you are listening is not something that most people do and the other person will become aware of your matching them. When something unusual or unexpected happens with someone else's body language, we become aware of it at a conscious level and this will almost certainly break rapport. It is better in this instance to match their arm waving when it is your turn to speak. Also, don't match nervous twitches. Most people are unaware that they do it themselves so they will be very aware of your twitch.

Tone of Voice
Have you ever found yourself, when speaking to someone from elsewhere in the country, speaking with the same regional accent as them, even when it is not your accent?

This is a natural process of rapport building, just as the matching of Body Language is.

It is not necessary to 'put on' an accent as this is often noticed as being false.

In fact, what is happening when you have rapport is that the person you are talking with has modified their language, you have modified your language, and you have met somewhere in the middle.

The best thing is to match:

Speed of speaking

Rhythm of speech

Volume

Timbre (quality – richness of speech)

Pauses

Idiosyncrasies (sniffs, clearing the throat, 'erms' etc)

Words
The words people use to describe their thoughts and communicate their ideas are unique to them.

Words themselves have no meaning other than that which we put on them. If I ask you to think of a table, what comes to mind? It could be the table you are sat at now, or the dining room table at home, or the white plastic patio table in the garden, or next year's projected sales figures.

There are many regional variations of words to describe situations.

Rep. Systems

We take information in through the senses – that's the only way we can interact with the outside world.

When we think about, or *represent* the world in our heads, we use the senses to do that. These are called Representational Systems – or Rep. Systems.

When you remember what something looks like, or imagine what something *will* look like, you are using your **Visual** Rep system.

If you remember a sound, or a conversation, or imagine what someone will say to you, you are using your **Auditory** Rep system.
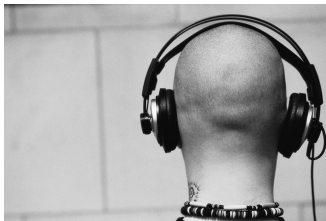
If you remember how you felt, or whether it was cold or hot you are using your **Kinaesthetic** Rep system.

And, if you are remembering a smell or taste you are using your **Olfactory/Gustatory** Rep system.

We each have a preference. Some of us prefer to think in pictures, or sounds, or feelings.

This means that we also prefer to take our information in in this way; so visual people like to see pictures and certain body language and speech patterns attract our attention more than others.

This has an impact on us as presenters in that we need to be able to flex our communication style to meet the needs of the audience.

V: Visual

People who are visual often stand or sit with their heads and/or bodies erect, with their eyes up. They will be breathing from the top of their lungs. They often sit forward in their chair. They tend to speak quickly and use lots of hand gestures – often above shoulder height. They memorise by seeing pictures, and are less distracted by noise. They often have trouble remembering verbal instruction because their minds tend to wander. A visual person will be interested in how your presentation looks. Appearances are important to them.

A: Auditory

People with an auditory preference typically breathe from the middle of their chest. They typically speak more slowly than visual people with less inflection in the voice. Their hand gestures tend to be more deliberate and between shoulder and waist. They are easily distracted by noise They can repeat things back to you easily, they learn by listening. They memorise by steps, procedures, and sequences. They will be interested in what you have to say about your presentation.
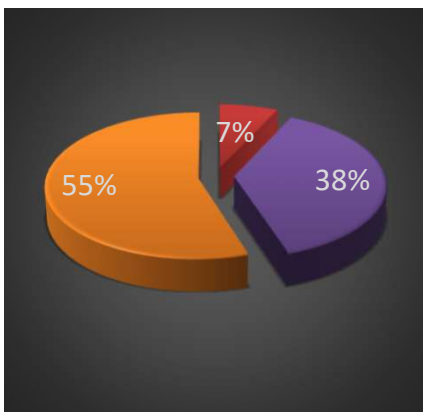
K: Kinaesthetic

People who are kinaesthetic will typically be breathing from the bottom of their lungs, so their voice often has a breathy or rich quality. They often move and talk slowly. They respond to physical rewards, and touching. Their hand gestures tend to be even more deliberate and contained. They memorise by doing or walking through something. They will be interested in your program if it "feels right".

Ad: Auditory Digital

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

Preferred Rep Systems

For each of the following statements, place a number next to every phrase.
Use the following method to express your preferences.

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

1. I make important decisions based on:
   - Gut feelings ....
   - Which way sounds best ....
   - Which way 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 fell I can relate to the other person's feelings ....

3. I most easily express what is going on inside me by:
   - The way I look ....
   - The feelings I share ....
   - The words that I choose ....
   - The tone of my voice ....

4. It is easiest for me to:
   - Find the ideal volume and tuning on a stereo System ....
   - Select the most intellectually relevant point concerning an interesting subject ....
   - Select the most comfortable furniture ....
   - Select rich, attractive colour combinations ....

5. This is very typical of me:
   - I am very aware of the sounds of my Surroundings ....
   - I am very good at making sense of new facts and information....................
   - I am very sensitive to the way my clothing feels on my body ....
   - I respond strongly to colours and to the way a room looks ....

Scoring

Step one: *Copy the score from the test questions to these lines:*

1) ....K
   ....A
  V
   ....D

2) ....A
  V
   ....D
   ....K

3) V
   ....K
   ....D
   ....A

4) ....A
   ....D
   ....K
  V

5) ....A
   ....D
   ....K
  V

Step two: *Transfer your scores to the relevant box and add up the columns*

	V	K	A	D
1				
2				
3				
4				
5				
Total				

Predicates:

Words might only be a small proportion of our overall communication, but they can give you a clue to the Representational System someone is using. These are called predicates. Here are some predicates and some predicate phrases

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

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

Eye Accessing Cues
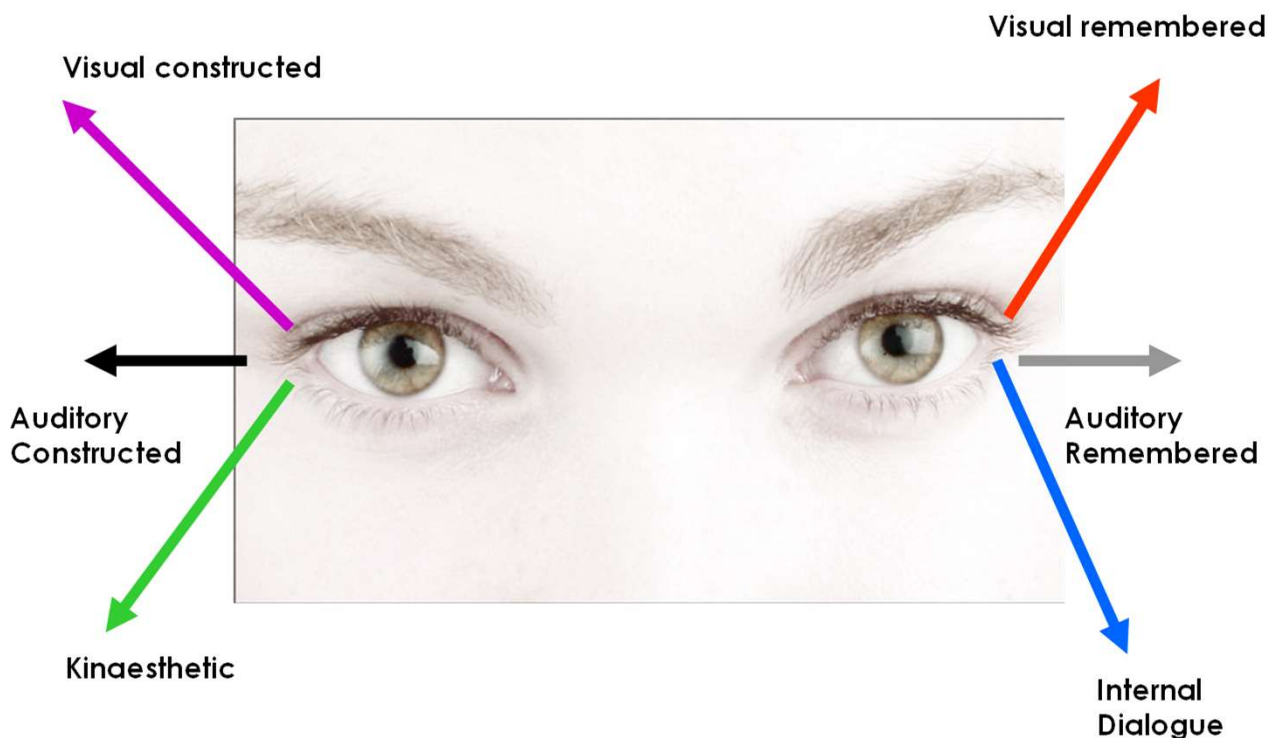
Have you ever noticed your eyes move when you think?

Or have you ever watched someone else's eyes when they are thinking?

At school, I was constantly told that the answer was not on the ceiling – I seemed to need to look up to think.

These are called Eye Accessing Cues and give you and can help you determine which Representational System someone is accessing.

Eye movements are unconscious and it is impossible to think and not move your eyes.

The movements might be really subtle or obvious and may be fleeting or sustained.

Visual constructed

Visual remembered

Auditory Constructed

Auditory Remembered

Kinaesthetic

Internal Dialogue

Eye Accessing Cues

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'.

Question: What would your room look like if it were blue?

Vr = Visual Remembered

Seeing images from memory, recalling things they have seen before. (In addition, some people access 'visual remembered' by defocusing their eyes.)

Question: What colour was the room you grew up in?

Ac = Auditory Construct

Making up sounds that you have not heard before.

Question: What would I sound like with a Donald Duck voice?

Ar = Auditory Remembered

When you remember sounds or voices that you have heard before, or things that you've said to yourself before.

Question: What was the last thing that I said, or can you remember the sound of your mother's voice?

K = Kinaesthetic (Feelings, sense of touch)

People generally look in this direction when they are accessing their feelings.

Question: What does it feel like to touch a wet towel?

Ad = Auditory Digital

This is where our eyes go when we are talking to oneself - internal dialogue.

Question: Con you recite the words of your favourite song to yourself?
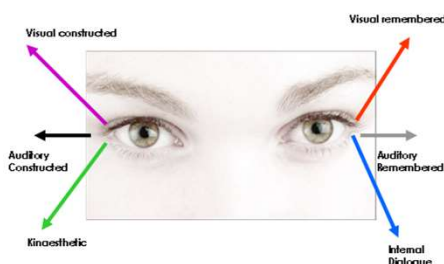
Eye Accessing Cues Exercise
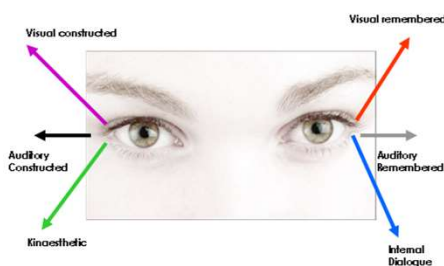
Visual Remembered

- What colour is your front door?

- What do you see on your journey to the nearest shop?

- How do the stripes go around a tiger's body?

- How tall is the building you live in?

- Which of your friends has the longest hair?

Visual Constructed

- What would your bedroom look like with pink spotted paper?

- If a map is upside down, which direction is Southeast?

- Imagine a purple triangle inside a pink square?

- How do you spell your first name backwards?

Auditory Remembered

- Can you hear your favourite piece of music in your mind?

- Which door slams the loudest in your house?

- What is the sound of the engaged tone on the telephone?

- Is the third note in the National Anthem higher or lower than the second note?

- Can you hear the dawn chorus in your mind?

Auditory Constructed

• How loud would it be if ten people shouted at once?

• What would your voice sound like underwater?

• Think of your favourite tune played at double speed?

• What sound would a piano make if it fell off a ten storey building?

• What would a chain saw sound like in a corrugated shed?

Internal Dialogue

• What tone of voice do you use when you talk to yourself?

• Recite a nursery rhyme silently to yourself?

• When you talk to yourself, where does the sound come from?

• What do you say to yourself when things go wrong?
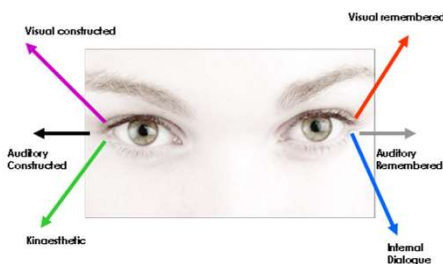
Kinaesthetic (Including smell and taste)

• What does it feel like to put on wet socks?

• What is it like to put your foot into a cold swimming pool?

• What is it like to feel wool against your skin?

• Which is warmer now, your left or right hand?

• What is it like to settle into a nice hot bath?

• How do you feel after a good meal?

• Think of the smell of ammonia?

• What is it like to taste a spoonful of very salty soup?

Goal Setting

Many of us have dreams: "I would love to live in a big house in the country with stables and horses, lots of trees and a lake with fish" for example, or "I wish I could be Managing Director of this company, I would be able to make a profit"

The problem is, dreams very rarely come true. To change a dream into reality, it must become a goal. To express a goal in the same way that your mind works means that it is more likely to happen. The unconscious cannot distinguish between what has happened and what has not, so the creation of a goal in a way which is 'real' in sensory terms is much more likely to be achieved.

It is also crucial to understand that the goal is really what you want. If, at some level in your unconscious, you do not want to live in a big house with a lake, conscious planning will make it happen. This is the 'ecology check'- what affect will having this goal have on the rest of your life?

By taking the time to ask the right questions your goal has a greater chance of becoming a reality.

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By taking the time to ask the right questions your goal has a greater chance of becoming a reality.

Although you may have used SMART goals in the past (Specific, Measurable, Achievable, Relevant and Time Constrained) you may still not have achieved the goal. This is due to a lack of congruence between the conscious and unconscious motivations and your unconscious will sabotage your plans.

'Well formed outcomes' is a process which helps to connect the conscious and unconscious and ensure that the goal is what you really want – that it is "Ecologically Sound".

Goal Setting

A statement of the obvious:
In order to get what you want, you must know what you want

Ok, so it's not always true: I didn't know I wanted a digital camera until I won one in a competition, but conversely, I would never have got to the position of running this course if I hadn't known I wanted to!

A client (including yourself) will often have only a vague idea of what they want and need. Their ideas may be abstract, precise or anywhere in between. They are unlikely to come to you saying "I want to buy a Porsche in 6 months time". More likely they will say "I don't feel I have any status".

So the process is to get the to the specifics, and then to find routes to achieve the aims.

The Process:

Start from where the client is now.

Look at
Needs
Wants
Desires
Ambitions

Likely to start with high level abstractions:
Happiness
Fulfilment
Success
Freedom
Wealth

Then chunk down to specific detail,

How To Set Goals

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

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

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

4. Other evidence
How will you know when you have it?

5. For what purpose?
What will this outcome get for you or allow you to do?

6. Is it self-initiated?
Are you in control?

7. What is the desired context?
Where, when, how, and with whom do you want it?

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

9. Is it ecologically sound?
For what purpose do you want this?
What will you gain or lose if you have it?

What will happen if you get it?
What won't happen if you get it?
What will happen if you don't get it?
What won't happen if you don't get it?

Perceptual Positions

How does it work?

A key component of this technique is the concept of **association** and **disassociation**.

Simply, when you are **associated** – you are experiencing a situation as if you were reliving what happened. You see the world through your own eyes, hearing what you really heard and feeling your own body state and the emotions you actually felt at the time.

When you are **disassociated –** you experience the situation as if you were an uninvolved, external observer, almost as if you were viewing yourself on a film.

Disassociation is often used to help people deal with distressing or painful situations. Once someone is disassociated, they no longer feel the feelings, being detached from them and so are more are more able to deal logically with the situation and hence find a workable solution.

We feel an emotional content in any event we experience and it therefore becomes very difficult for us to be objective. By disassociating from the event, it makes it possible for us to be more objective.

Communication Loop

Self

Other

Neutral perspective

Observer
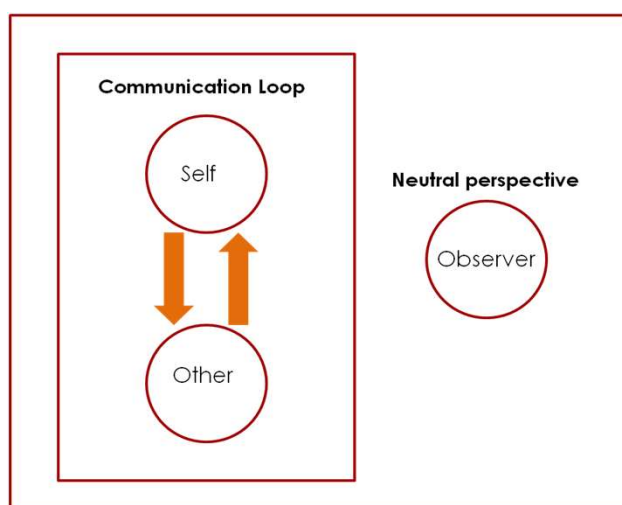
Perceptual Positions

Have you ever tried to put yourself in someone else's shoes and been unsuccessful? Have you ever tried to second guess the questions you will be asked at an interview? If you have, how accurate were you? Were you asked **all** the questions you expected, or were there some you really **weren't** expecting?

Does it sometimes surprise you just how different people's understanding of a situation really is?

Of course, everybody's perception of situation will be unique because they all have different 'maps of the world' based on their own experience, beliefs, values and ability to take information in and process it.

Would it be helpful If you could **really** understand the world from another person's viewpoint ?

Understanding Perceptual Positions will help you to **really** put yourself in someone else's shoes and see the world through their eyes. Although we all attempt to do this at times, this process dramatically improves the quality of information we obtain.

People use Perceptual Positions to prepare for meetings, resolve relationship problems, plan presentations, market research and many other situations when seeing another viewpoint would help. It is even possible, with practice, to do this while you are actually talking to someone, or in the middle of a presentation.

Often, when we want to resolve an issue, or influence others we just jump in without any preparation and interact and react in an unconscious way. We then wonder why we are often unsuccessful.

Sometimes, to avoid these results, we prepare by trying to put ourselves in someone else's shoes and see the world their way.

Perceptual Positions

The problem is that it is difficult to separate our own thoughts, beliefs and values from that of the person we are trying to understand. This means that our thoughts are confused with the other person's and we find it difficult to gain a clear insight into another map of the world.

Perceptual Positions helps to distinguish between our thoughts and that of the other person's. It also adds an extra dimension in the form of objective 'fly on the wall' observers.

If you have ever taken part in Role Play exercises on a course, and have had the opportunity to have the role of Observer, you will recognise the benefit of observing without having any emotional connection with the participants.

Perceptual Positions helps you to gather information from your own point of view, that of the other people involved in the interaction and from that of objective, uninvolved observers.

This information will help you to choose the most effective course of action – it increases your **flexibility.**

Perceptual Positions

Where to use the Perceptual Positions

- As preparation for meetings – what will other people think of my ideas?
- As preparation for presentations – how will the audience react to my style and content?
- As preparation for interviews (as interviewer or interviewee) – what questions will be asked or need to ask to obtain the information I need?
- As a review – how could I improve my performance?
- As research – what do customers and potential customers think about our products or services?
- As preparation for interviews (as interviewer and interviewee)
- In coaching – what is the best way of helping the coachee?
- In strategic planning – how does the market view our product or organisation?
- During 'live' conversations to help modify your response
- In fact, in any situation where preparation, review or even realtime changes would benefit from another perspective.

Perceptual Positions

In any interaction, there is more than one person involved. Although we often attempt to see the situation from the other's viewpoint, we find it difficult to move from our associated position and so any thoughts will still contain an element of our own emotions.

One of the ways disassociation can be facilitated more easily is by physically moving. We then literally and figuratively see the world from a different perspective. Some people find this is the only way to disassociate and is worth trying initially. You may find it easier to disassociate with practice.

It is often useful to disassociate from the situation completely and act as an objective observer. This helps you to understand what is going on within the interaction and can provide invaluable information.

It is possible (and often helpful) to disassociate a stage further and observe how the observer is observing

Perceptual Positions

Step 1: Take position 1 – **Self**

This is often described the person being themselves.

Imagine the other person or people sitting or standing opposite you.

Think about the situation from your own point of view:

What are you thinking?
What beliefs do you have about the situation? What is important to you about it? What outcome do you want?
What are you saying? How are you saying it? What is your posture? What gestures are you making?

- **What do you see?** What facial expression are they wearing? How are they standing or sitting? What gestures are they making?
- **What do you hear?** What are they saying? How are they saying it? What words are they using?
- **How do you feel?**
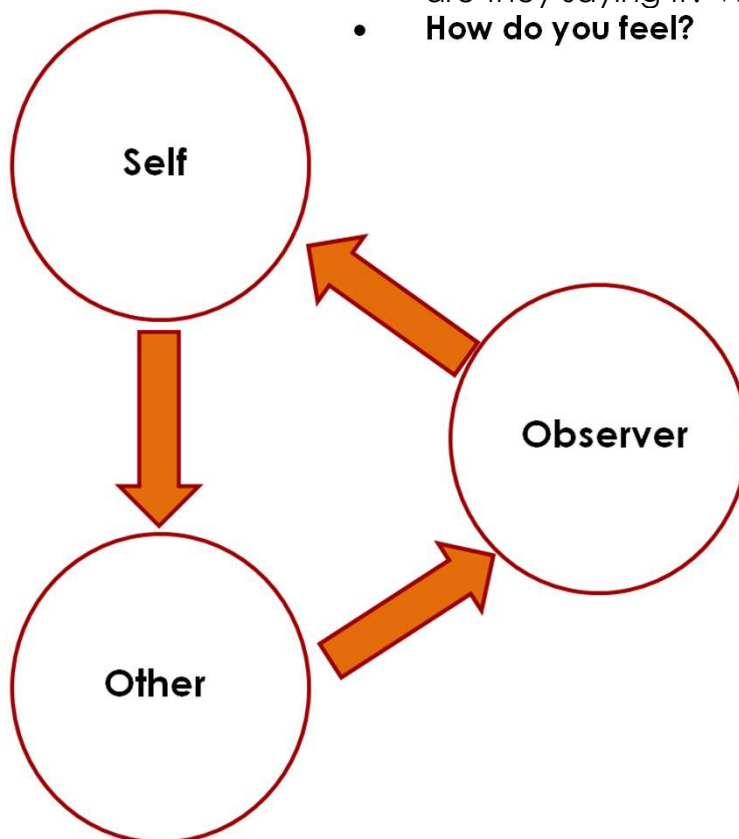
Perceptual Positions

Step 2: Physically move to position 2 **- Other**

This position helps intuition – "By imagining inside one's own head what it is like to be in another's shoes allows our unconscious to come up with material that would not be available through conscious thought" This is still mind reading, but is a much more accurate way of mind reading than usual.

This position relies on a high degree of sensory acuity. The higher your sensory acuity, the more accurate your mind reading will be.

Take on the physical attributes you noticed in position one – facial expression, posture, tone of voice, movements.

Look back to position 1

Imagine seeing yourself sitting or standing there. Think about the situation from the **other** person's point of view:

As the **other** person,
- **What do you see?** What facial expression is the person in position 1 wearing? How are they sitting or standing? What gestures are they making?
- **What do you hear?** What are they saying? How are they saying it? What words are they using?
- **How do you feel?**

Physically move to position 3 – **Observer**

Imagine seeing the interaction from a completely disassociated, objective view – as if you are watching a film.

- **What do you see?** How are they interacting/ what body language do you notice? Are they in or out of rapport?
- **What do you hear?** What words are they using? What tone of voice are they using?
- **How do you feel?**
- **What thoughts come into your mind?**
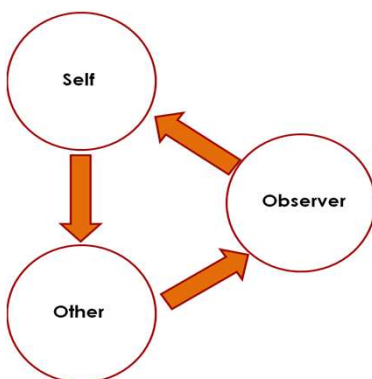
. **Step 3:** Move back to position 1 – **Self**

Take the information gained from position 2 and 3 back with you to position 1.

- **What new information do you have?** What new thoughts do you have? What new feelings do you feel? What new insights do you have?
- **How are you going to use this new information?** Are you going to do anything different as a result?

Experiment – try going through the cycle with your new behaviours and notice the difference.
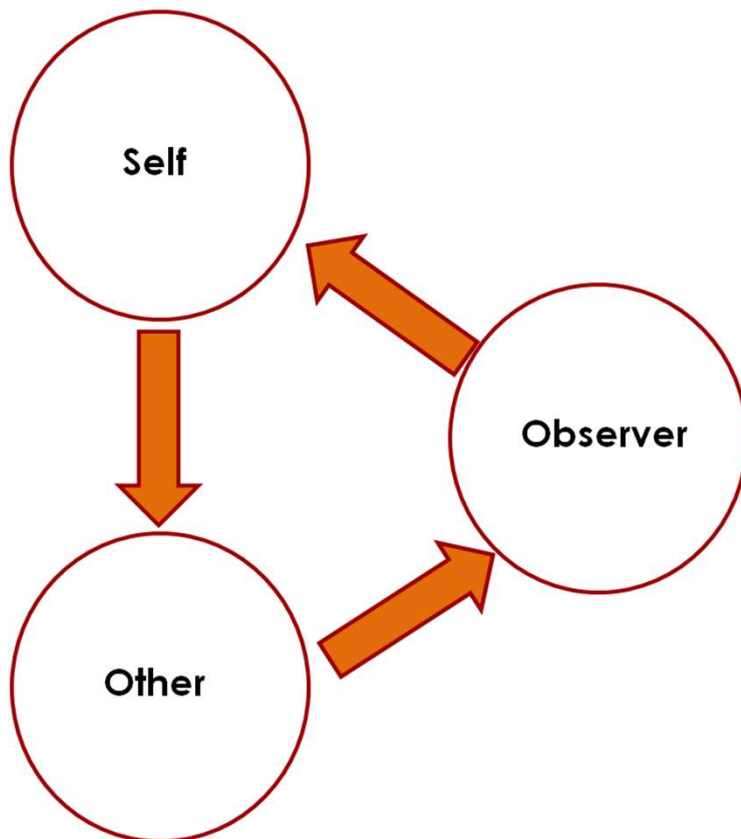
Perceptual Positions

The Meta Mirror

The Meta mirror is a process developed by Robert Dilts and is used to explore the relationship with another person.

Choose a relationship you want to explore

1.   In first position:

What makes the relationship difficult?
What are you thinking and feeling in this relationship?
If you are feeling challenged:
Is the challenge related to your environment? - where you work, your friends, where you live
Is the challenge related to your behaviour?
Is the challenge related to your skills or capabilities?
Is the challenged related to your beliefs or values?
Is the challenge related to your identity – who you believe you are?

2.   In second position

As the other person: How do you feel about the relationship?
How do you see yourself in the relationship?
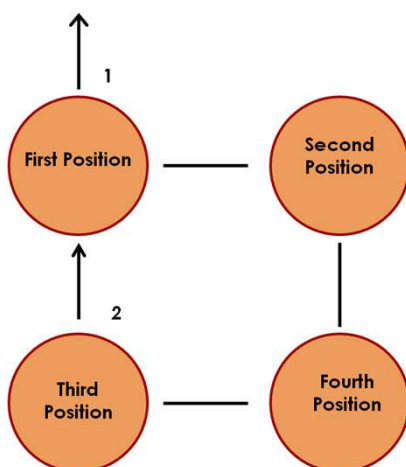Which Neurological level are you concerned about?:
Environment?
Behaviour?
Capabilities?
Beliefs/Values?
Identity?
Does the other person in the relationship appear congruent?

Substitute feeling 2 for feeling 1

3.   Back to first position briefly

4.   In third position

Look at both sides of the relationship
What sort of relationship is it?
What do you think of the person in position one?
What do you think about the person in position two?

5.   Back to position one briefly

6.   Take a further outer position (position four)

How does position three relate to position one?
How did you feel (in position three) towards the person in position one?
For example, were you angry? Sad? Frustrated?
Once you are clear about the relationship between position three and position one move back to position one

7.   in position one

Switch your position one and position three reactions around. For example if you felt overawed by the person in position two (when you were in position one)and angry with the person in position one (when you were in position three) swap these around so that as the person in position one you are angry with the person in position two .
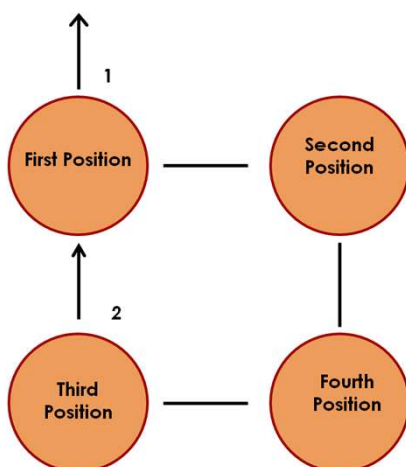What is that like?
What has changed?
How can that feeling be helpful?

8.   in position two

How is the relationship different when the person in first position has this new resource?

9.   Back to position one and finish

First Position

Second Position

Third Position

Fourth Position
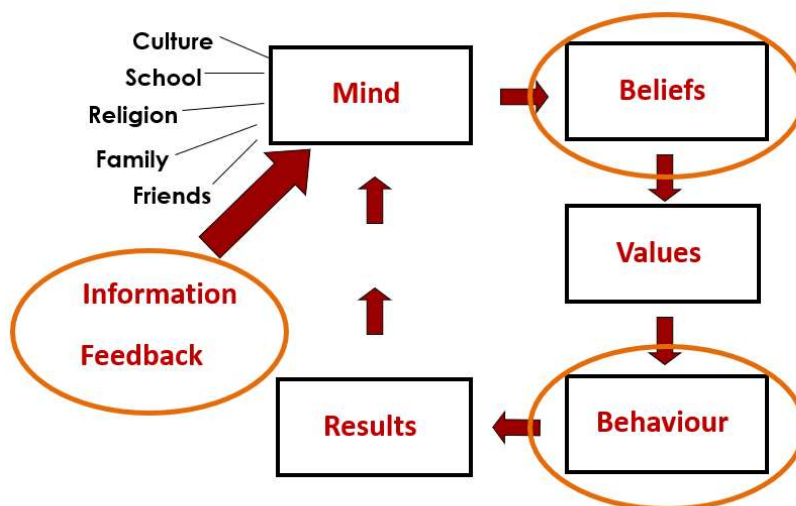
Substitute feeling 2 for feeling 1

The Presuppositions

The Presuppositions of NLP are often called the 'convenient assumptions'

This is not necessarily the case, they are more than just convenient assumptions, they are the foundations of NLP and are what makes NLP work.

If you believe them, or behave as if you believe them, you are more likely to be successful in your use of the tools and techniques. Your use of the tools will be much more congruent and you will be much more focused on whoever you are working with.

Belief Systems Loop

Culture
School
Religion
Family
Friends

Mind → Beliefs

Beliefs → Values

Values → Behaviour

Behaviour → Results

Information Feedback → Mind

The Presuppositions

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

2. **Evaluate behaviour and change 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 behaviours.** (Accept the person; change the behaviour.)

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

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

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

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

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

10. **All procedures should increase Wholeness**

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

12. **The meaning of your communication is the response you get.**

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

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

Anchoring

Anchoring is the process in which a specific behaviour of other people (or of yourself), triggers almost consistently a specific internal experience within the individual in question, for example, seeing a blue flashing light in the rear view mirror triggers a feeling of anxiety.

The stimulus which triggers the process of **Anchoring** is called the **Anchor**.

Although Anchoring is closely related to Pavlov's Conditioned Reflex, there is a clear distinction between the two. The conditioned reflex requires a number of repetitions of the loop of stimulus/ response whereas with Anchoring the process of triggering the specific internal experience is usually established through only one single stimulus. (This difference is found because Conditioned Reflex is related to the conditioning of "external behaviour/external behaviour" [hearing the bell/salivating, in the case of Pavlov's dog], while Anchoring is connected rather with the conditioning of "external behaviour/internal behaviour".

It seems to be due to the fact that sensitivity towards internal behaviour [experiences] in human beings is much greater than that towards external behaviour [experiences] for instance, Heinz Von Foester points out in "The Invented Reality", edited by Watzlawick, that the nervous system of a human being has 100 million sensory receptors and about 10,000 billion synapses, and therefore that we are 100 thousand times [!] more receptive to changes in our internal than in our external environment.

We set Anchors for ourselves throughout our life. Most of these are set unconsciously and often, as in the above example, create negative states.

We can choose to set positive anchors for ourselves and to change negative states into positive states through the use of anchoring.

Any time a person is in an associated, intense state, if at the peak of that experience, a specific stimulus is applied, this links the two neurologically. That stimulus when applied in future will cause the state to be re-accessed.

Anchoring can assist you in gaining access to past states and linking the past state to the present and the future.

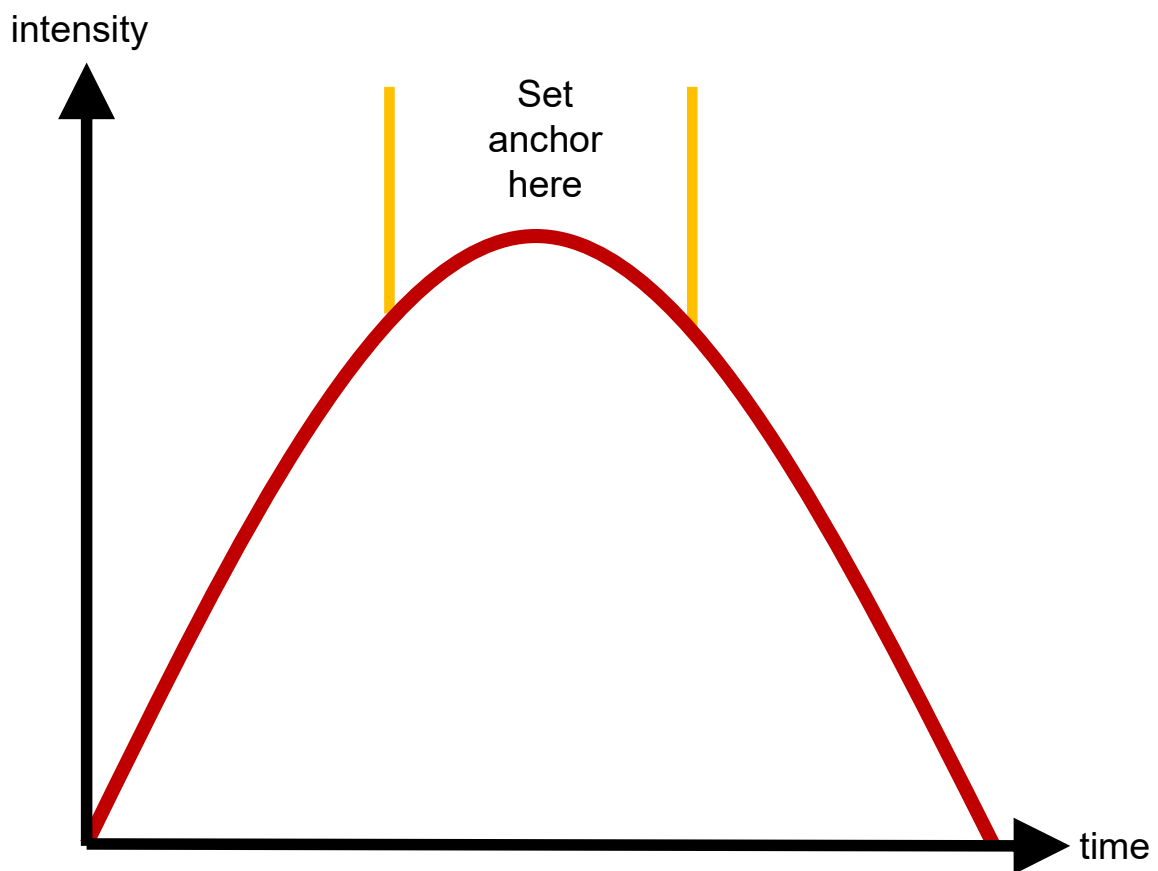Anchors can be internal or external and can be visual, auditory, kinaesthetic or spatial

Setting an Anchor

Process:

The Four Steps to Anchoring:

1. Recall a past vivid experience.
2. Provide a specific stimulus at the peak (see chart).
3. Change the person's state.
4. Set off the anchor to test.

intensity

Set anchor here

time

To Ensure Success:

Intensity – choose an intense state to anchor, **really** confident, rather than **slightly** confident

Timing – choose to set the anchor at the peak of intensity. To make sure this happens, set the anchor as the intensity is reaching the peak and hold it until the intensity drops.

Uniqueness – Choose an anchor which you have to choose to trigger – not something you do all the time

Replicable – choose something you can replicate every time you need to. If your anchor relies on your being in a certain place, it is difficult to change your state whenever you need to.

Accessing a state

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

"Can you remember a time when you were totally ...... X'd?

Can you remember a specific time?

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

States for stacking anchors – this increases the intensity of the anchored state

To stack anchors elicit several instances of states and anchor them in the same place. The state chosen for a particular stacked anchor can be the same or different.

(In collapse anchors, the states stacked should be different and in chaining anchors the states used for each stacked anchor should be the same.)

Example

A time when you felt totally powerful.

A time when you felt totally loved.

A time when you really felt you could have whatever you wanted, a time when you felt you couldn't fail, when you could have it all.

A time when you felt really energetic, when you had a ton of energy.

A time when you fell down laughing.

A time when you felt totally confident.

Collapsing Anchors

The purpose of an anchor is to change state.

Sometimes the difference between the negative anchor and the positive one is too strong for the simple anchoring technique to work so the answer is to destroy, or collapse the negative anchor.

The Procedure

Get in rapport.

Set the frame.

Decide on which positive/resourceful state(s) are needed.

Decide on which negative state is to be collapsed.

Anchor the positive/resourceful state.

Anchor the negative state.

Fire anchors at the same time until they peak, and the integration is complete.

Release the negative anchor.

Hold the positive anchor for 5 seconds and then release.

Test.

Chaining Anchors

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

It uses intermediate anchors to lead from the present undesired state to the desired one in a series of steps.

1. Get in rapport.

2. Set the frame.

3. Identify the undesirable present state.

4. Decide on the positive/resource end state.

5. Decide on intermediate states to lead to the end state.

6. Design the chain.

7. Elicit and anchor each state separately, beginning with the present state through the end state. Make sure that the subject is out of previous state prior to anchoring the next one.

8. Fire the present state anchor and when at its peak, release and fire the Intermediate anchor No.1.

9. Test (subject should go into present state and then into Int. state No1).

10. Fire present state anchor, watch subject go into present state, and then Int. state No1. At peak add Int. state No2, and release No1.

11. Add each Intermediate Anchor and End State Anchor in the same way.

12. Fire present state, and subject should go through all the states and end up at the end state.

13. Test and future pace.

Procrastination
Present State

01

02
Fear
Intermediate Step 1

Motivation
Intermediate Step 2

03

04
Excitement
Intermediate Step 3

Action
Desired State

05

Chaining Anchors

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

1. Get in rapport.

2. Set the frame.

3. Identify the undesirable present state.

4. Decide on the positive/resource end state.

5. Design the chain: decide on what intermediate states are needed to lead to the end state.

6. Elicit and anchor each state separately, beginning with the present state through the end state. Make sure that the subject is out of previous state prior to anchoring the next one. (Break State between states.)

7. Test each state.

8. Chain each state together firing No1 and at its peak adding No2, and releasing No1. Add No3 and No4, etc. in the same way.

9. Test: Fire present state anchor. Client should end up in final state.

10. Ask the client, "Now how do you feel about " EG: How do you feel about procrastination.

11. Future Pace: "Can you think of a time in the future which if it had happened in the past you would have ....

(EG: Procrastinated) and tell me what happens instead?"

Submodalities

Submodalities are building blocks of experience. Where representational systems are the ways we experience the outside world, submodalities are the smaller parts of these representational systems which form our feelings and internal states.

For example, you don't just see a picture; that picture is moving or still, in colour or black and white, in or out of focus, has a frame around it or not, is near to or far away and you are either in the picture or out of it.

The important and powerful thing about this for NLP is that one of these submodalities, when changed will dramatically change the intensity of the experience. If the experience is a trigger for a positive or negative emotion, it is possible to manipulate that emotion simply by changing the way you represent that experience in your mind. You can feel more positive or less negative about any situation simply by changing the right submodality. You do change the experience, you only change the way you feel about it.

Being able to make fine distinctions in the submodalities of representational systems is also the basis of talent and achievement in many professions. The ability to make clear mental pictures is the basis of Art and Design. Musical talent is the ability to make fine auditory distinctions. Athletic talent is the ability to make fine distinctions in the Kinaesthetic system, leading to greater bodily awareness and control.
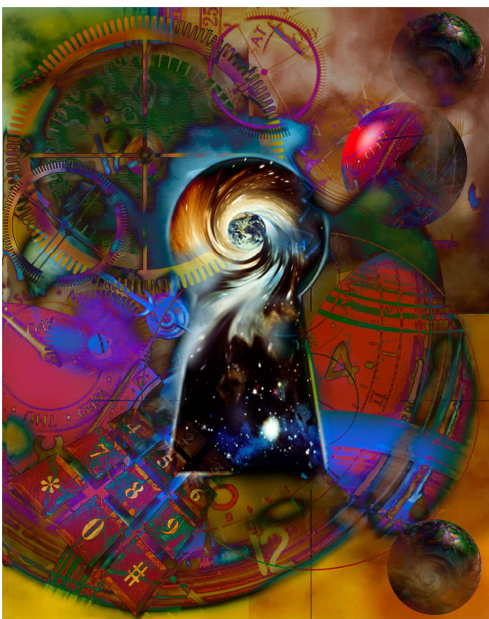
Being able to notice and enjoy kinaesthetic submodalities is also the basis of pleasure.

Some submodalities can be described as digital. They are either/or. For example Associated/Dissociated. Others can be described as analogue – they vary between limits. For example very dark to very light.

Working out what submodalities people are using is a key skill in NLP. It is used in understanding excellent performance, developing strategies to think and perform more effectively and pinpointing the reasons people are resourceful in some situations but not in others.

	1	2	3	4
Visual				
Black & White/colour				
Near or Far				
Bright or Dim				
Location				
Size of Picture				
Assoc/Disassociated				
Focused/defocused				
Focus (changing/steady)				
Framed/ Panoramic				
Movie or still				
Movie-fast/normal/still				
Amount of contrast				
3D or flat				
Angle Viewed from				
No. of pictures (shift)				
Auditory	1	2	3	4
Location				
Direction				
Internal/external				
Loud or soft				
Fast or slow				
High or low				
Tonality				
Timbre				
Pauses				
Cadence				
Duration				
Uniqueness of sound				
Kinaesthetic	1	2	3	4
Location				
Size				
Shape				
Intensity				
Steady				
Movement/duration				
Vibration				
Pressure/heat				
Weight				

9Identify the two states (or values/ beliefs) that you want to contrast: one desired, one undesired.

2.   Elicit the Submodalities of each.

3.   Find out the critical Submodalities, the ones that make a difference. (Usually it is good to go for the following as critical: Location, distance, associated/dissociated, brightness, or focus.)

4.   Create a void and fill it - Eliminate the first and switch the SMD's of the second to the first.

5.   Test and Future pace

In 'swish patterns', the present unwanted state should be associated (causes the present state to be "fixed in time" in the past). The desired state should be disassociated (which causes a direction, not an outcome).

Submodalities Like to Dislike script

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

2.   "Can you think of something which is similar, but which you absolutely dislike. For example, ice cream and yogurt. (Elicit the Submodalities. The location should be different!)

3.   Change the Submodalities of No.1 into the Submodalities of No.2.

TEST: Now, what about that thing you used to like?

How is it different?
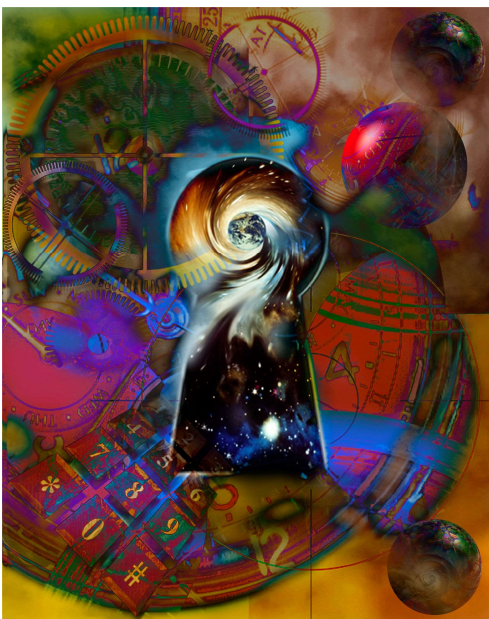
Change Beliefs Script

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

2. "Can you think of a belief which is no longer true. For example, perhaps you used to be a smoker. Someone who was a smoker, used to believe they were a smoker, but now they no longer believe that. Or someone who used to own a new 1985 car, believed that they were a new car owner, but now they no longer do. t)o you have something like that which used to be true for you, but no longer is? Good, what is it? As you think about that belief, do you have a picture?" (Elicit the Submodalities.)

3. Change the Submodalities of No.1 into No.2.

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

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

5. "Can you think of a belief that you want to have, which is the opposite of the belief in No.1? Good, what is it? As you think about that belief, do you have a picture?"

6. Change the Submodalities of No.5 into No.4.

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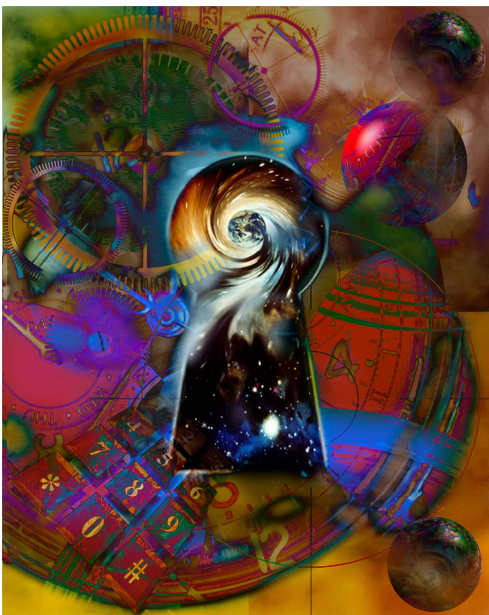
Chunking

Some people are Big Picture people and aren't interested in the detail. Other people are Detail people and don't like looking at the big picture.

Although we run these 'meta programmes' naturally, it is often useful to be able to look at the detail, or the big picture.

I naturally filter for the Big Picture and find detail difficult – although sometimes, such as completing a VAT return, I need to be able to focus on the detail.

Chunking is a way to be able to 'chunk up' to a more abstract level or to chunk down to a detailed level as needed.

It is a really useful technique to help you to understand motivation (chunking up) or to help focus on the desired specifications of a purchase, a product design or anything else where, at some point, detail is useful.

From a sales or influencing point of view, it can help you to overcome objections and influence belief change.
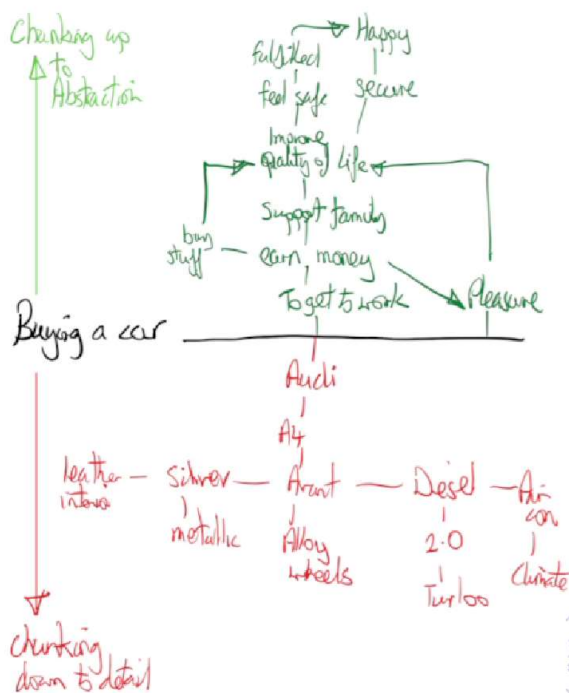
Here's an example of chunking in action

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Language patterns

Virginia Satir

The NLP model of communication illustrates what happens when external events are processed internally. Our internal filters delete, distort and generalise the information we receive and, when we communicate we pass on these deletions, distortions and generalisations.

The **Meta Model** is a set of language patterns and challenges that reverse engineer the language to uncover the sensory experience behind the words.

It is used to identify the Distortions, Generalisations and Deletions and through challenging them gather information, clarify meaning and identify beliefs and limits set by the speaker.

This enables the speaker to expand their map of the world (and their choices).

The **Milton Model** could be described as the mirror image of the Meta Model.

This is a technique which utilises abstract language to enable the listener to find their own meaning.

In effect, we use Distortions, Generalisations and Deletions deliberately to pace and lead the listener into an "altered state", distract the conscious mind and allow the listener to access the more resourceful unconscious mind.

This is very useful in therapy and any other learning situations when you want the listener to make connections in their own mind and take their own learning from the situation.
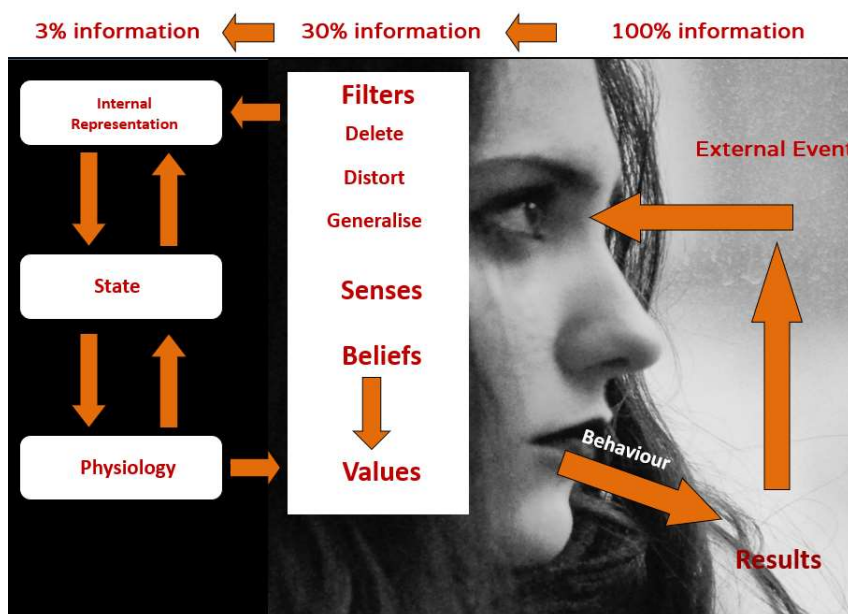
Distortions

1. **Mind Reading:** Claiming to know someone's internal state. Intuitive response to someone's body language.

Ex: "You don't like me."
Challenge: "How do you know I don't like you?"
Recovers Source of the Information.

2. **Cause & Effect:** Where cause is wrongly put outside the self.

Ex: "You make me sad." "They irritate me"
Challenge: "How does what I'm doing cause you to choose to feel sad?" (Also, Counter Ex., or "How Specifically?" Recovers the choice.

3. **Complex Equivalence**: Two statements linked so they become one.

Ex: "She's always yelling at me, she doesn't like me."
Challenge: "How does her yelling mean that she..?"
"Have you ever yelled at someone you liked?"
Recovers Complex Equivalence. Counter Example.

4. **Presuppositions**: "When you get smart you will understand this"

Ex: "If my husband knew how much I suffered, he wouldn't do that."
There are 3 Presuppositions in this sentence:
(1) I suffer,
(2) My husband acts in some way, and
(3) My husband doesn't know I suffer.
Challenge:
(1) "How do you choose to suffer?"
(2) "How is he (re)acting?
(3) "How do you know he doesn't know?" Specify the choice & the verb, & what he does.

Recover the Internal Rep., and the Complex Equivalence

Generalisations

5.   **Universal Quantifiers:** Universal Generalizations such as all, every, never, everyone, no one, etc. Perceptual filter

Ex: "She never listens to me."
Find Counter Examples.
"Never?" "What would happen if she did?"
Recovers Counter Examples, Effects, Outcomes.
" You never take me out"
"I must always put others first"

6.   **Modal Operators:**

a.   **Modal Operators of Necessity:** As in should, shouldn't, must, must not, have to, need to it is necessary.
Ex:. " I have to work late"
Challenge: "What would happen if you didn't?"
     b. **Modal Operators of Possibility**: (Or Impossibility.) As in can/can't, will/ won't, may/may not, possible/impossible.
Ex: "I can't leave early/ take a holiday"
Challenge:
a. "What would happen if you did?" ("What would happen if you didn't?" Also, "Or?"
b. "What prevents you?" ("What would happen if you did?")
Recovers Effects, Outcome.
Recovers Causes

7.   **Nominalisations:** Process words which have been frozen in time, making them nouns.
Ex: "There is no communication here."
Challenge: "Who's not communicating what to whom?" "How would you like to communicate?"
Turns it back into a process, recovers deletion, and Ref. Index.
"We do a lot of training"

8.   **Unspecified Verbs:** Ex: "He rejected me."

     Challenge: "How, specifically?" specifies the verb.

9.   **Unspecified Nouns:** Ex: "Can you bring me a table please?

     Challenge: What specific table do you want?"

Deletions

9.   Simple Deletions:
a. **Simple Deletions:**
Ex:"I am uncomfortable."
Challenge: "How specifically are you uncomfortable?"

10.   Lack of Referential Index: Fails to specify a person or thing.
Ex: "They don't listen to me."
Challenge: "Who specifically doesn't listen to you?"

11.   Comparative Deletions: As in good, better, best, worst, more, less, most, least.
Ex: "She's a better communicator."
Challenge: "About what/whom?"
"Better than whom?" "Better at what?" "Compared to whom,what? Recovers Deletion.
Recovers Ref. Index.
Recovers Comparative Deletion.
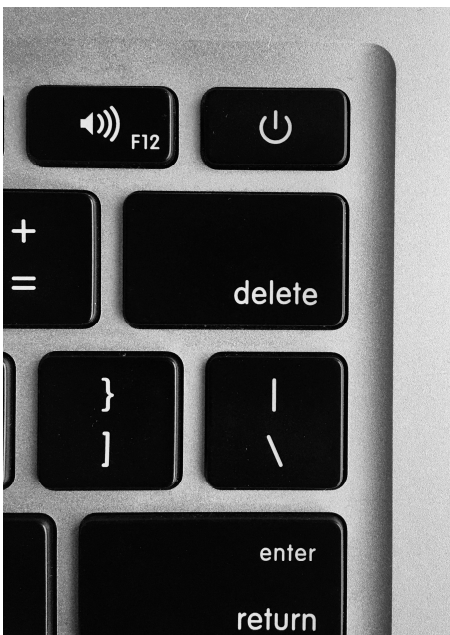**Example**: Advertising:
New Ariel is better
Gillette – the best a man can get

12.   Lost Performative: Value judgments where the person doing the judging is left out.

Ex. "It's bad to be inconsistent."
**Challenge**: "Who says it's bad?" "According to whom?" "How do you know it's bad." Gathers evidence. Recovers source of the belief, the Performative, strategy for the belief. It's good to talk

The Meta Model

Meta Model Patterns	Example	Ask	Challenge
Deletions Unspecified Noun	" They don't want me here."	"Who specifically doesn't want you here?"	Who/What specifically.
Unspecified verb	" I helped Joe."	"How specifically did you help Joe?"	"How specifically is this happening?"
Lack of Referential Index	"They don't listen to me"	"Who specifically doesn't listen to you? How do you know they don't?"	Who specifically? How do you know?
Lost Performative	"Laughing is bad."	"Who says and on what grounds is laughing bad?"	"Who says and on what grounds?"
Comparative Deletion	"Talking is worse."	"Talking is worse compared to what?"	"Compared with what?"
Generalisations Model Operator of possibility	"I can't stay here."	"What prevents you from staying here? What would happen if you did?"	"What prevents you and what would happen if you did?"
Model Operator of Necessity	"I must leave."	"What would happen if you didn't leave?"	"What would happen if you did/didn't?"
Nominalisation	"Dangerous."	"Who/what is dangerous? How is it dangerous?"	"Who/what is "N" doing about what and how is this being done?"
Universal Quantifier	"I never do anything right."	"Have you never, ever done anything right?"	"Always, never, everyone? Has there ever been a time when….?"
Distortions Complex Equivalence	" If I go first I will fail."	"How does going first mean failing?"	"How does this mean that?"
Presupposition	"Why can't you listen to me?"	"What leads you to believe that I am not listening to you?"	"How do you know I'm not listening?"
Cause and Effect	"You make me angry."	"How exactly do I make you angry? What would I have to do to not make you angry?"	"How exactly does that make this happen? What would have to happen for this not to be caused by that?"
Mind Reading	"My Colleagues don't like this."	"How exactly do you know that they don't like this?"	"How exactly do you know this?"

The Milton Model
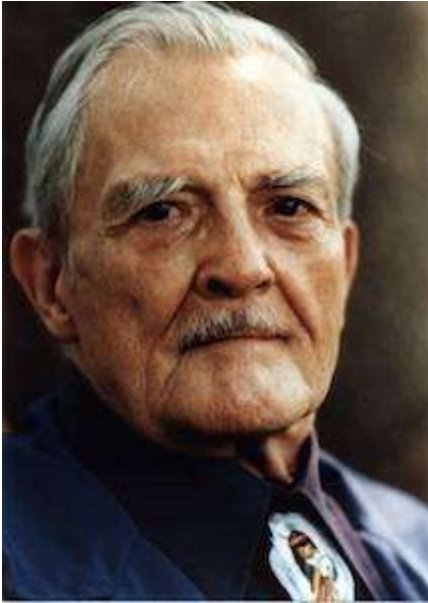
Milton Erickson

1. Mind Read

Claiming to know the thoughts or feelings of another without specifying
the process by which you came to know the info.

"I know that you are wondering..."

2. Lost Performative

Value judgments where the performer of the value judgment is left out.

"And it's a good thing to wonder..."

3. Cause & Effect

Where it is implied that one thing causes another. Implied Causatives include:

a.   C>E makes

a.   If *you are happy with what I say* then *you can decide to buy*..

a.   As you ... then you ...

" Because.. "

4. Complex Equivalence

Where two things are equated - as in their meanings being equivalent.

 "And that means..."

5. Presupposition

The linguistic equivalent of assumptions.

"You will like these..."
6. Universal Quantifier

A set of words having:

a. a universal generalization and

b. no referential index.

"Everybody likes these..."

The Milton Model

7. Modal Operator

Words which implies possibility or necessity, and which form our rules in life.

"You can benefit from this..."

8. Nominalisation

Process words which has been frozen in time by making them into nouns.

"Provide you with new insights, and new understanding."

9. Unspecified Verb

"And you can decide to buy this.."

10. Tag Question

A question added after a statement, designed to displace resistance.

"Can you not?"

11. Lack of Referential Index

A phrase which does not pick out a specific portion of the listener's experience.

"One can, you know..."

12. COMPARATIVE DELETION (Unspecified Comparison)

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

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

Putting it all together:

"I know that you are wondering... and it's a good thing to wonder... because... that means... you are learning many things... and all the things, all the things... that you can learn... provide you with new insights, and new understanding. And you can, can you not? One can, you know. And it's more or less the right thing. You are sitting here, listening to me, looking at me, and that means that your unconscious mind is also here, and can hear what I say. And since that's the case, you are probably learning about this and already know more at an unconscious level than you think you do, and it's not right for me to tell him, learn this or learn that, let him learn in any way he wants, in any order. Do you feel this... is something you understand? Because, last week I was with a client who told me about a Customer Service course where he listened to the Trainer who said, "This organization values its customers...""

Metaphors

People love stories. Often, they will remember the story you told long after they have forgotten the detail of your presentation content so using a carefully selected story can really make a difference.

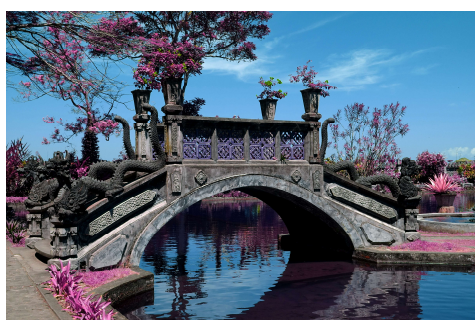In a presentation we are trying to take the audience from one 'state' to another, desired state.

The current state may be one of not understanding the importance of the topic, not willing to buy, feeling uncomfortable about change or a myriad of other states.

These specific 'stories with a purpose' we call Metaphors. These provide a bridge between the present state of the audience and their desired state.

There are essentially two types of metaphor:

Parallel metaphors use real examples such as "I had a client who. . ." and are designed to give a simple and straightforward message and to create a specific state in the listeners.

Deep structure metaphors are designed to allow the listener's unconscious to search and create its own state which will be the most appropriate one at that time. Deep structure metaphors may, on the surface have little relevance to the current situation (Fairy tales are a good example of a deep structure metaphor), and may have a great deal of relevance at a deep level. It may be difficult to bypass the individual's filters with logic and specific examples but the deep structure metaphor does this very effectively.

It is possible to combine the two types and tell a "I had a client who" metaphor which has a deep structure within it. This approach may be more appropriate in a business or training environment when credibility is important - launching into a rendition of Cinderella during a consultancy visit with a board of directors may not be the best approach (then again, sometimes it will be!)

A metaphor is a bridge from a present state to a desired state

Metaphors

So where do we get our metaphors from?

There are a lot of possibilities:

From your own experience - you will know the story and find it easy to recall and tell.

From the audience's experience – easy for them to revisit the experience and the feelings.

From the media – it's amazing how often I hear a news story on the way to a presentation and use it that day.

From other people – borrow other people's stories (but don't personalise them).

Make them up – but make sure you aren't found out. I often start the story with " I read this somewhere", or " someone told me. . .

Construct an Isomorphic one - see next page

Websites and books – there are lots of specific metaphors available on line (but be aware that the audience may have already heard them).

Golden Rules of Metaphor

1. Don't give the message at the end – the audience will have taken their own meaning from the metaphor and may lose the learning from it if you tell them they were wrong.

2. Always have a happy ending – people respond better to a happy ending. Even if the metaphor has a disaster in it bring our the positive outcome at the end. This may be what they learned to make sure it never happens again.

Constructing an Isomorphic Metaphor

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

1. Displacing the situation/ issue from the client to a character in a story,

2. Pacing the client's problem by establishing behaviours and events between the characters in the story that are similar to those in the client's situation,

3. Accessing resources for the client within the context of the story, improved skills etc

4. Finishing the story such that a sequence of events occurs in which the characters in the story resolve the conflict and achieve the desired outcome.

The basic steps to generate a metaphor are:

1. Identify the present state, paying regard to the context, the people present, what is happening and especially what thoughts and behaviours are occurring

2. Identify the desired state, paying regard to context, the people present, what will be happening and especially what thoughts and behaviours are desired

3. Transpose the crucial relationships between the elements of the problem to the story

4. Change the context. Replace significant people and objects with different people and objects

5. Design a story line that takes you from the present to the desired state

6. Make resources available and ensure a happy ending

At all times use sensory predicates and remain ambiguous

Strategies

NLP uses the idea of strategy in a specific way. Rather than the usual meaning of a long term defined plan, in NLP strategies are **how** we do what we do to achieve an outcome. Strategies are those sequences of external experiences and internal representations that we use to achieve a specific outcome. They often happen very quickly, and for the most part, take place at an unconscious level.

We have strategies for everything we do - for buying a car, for getting the birthday present we want, for falling in love with someone, for learning and for every behaviour which gets a result.

Strategies start with a trigger which creates an internal state (an anchor). We then go through a series of operations which is the process of running through the strategy. These operations will utilise all of the representational systems (although not necessarily in every strategy) and will include internal and external stimulus (I see the car, I picture myself inside the car, imagine what the leather upholstery feels like, hear myself saying you look good in this, say "I'll buy it" to the assistant and feel great afterwards)
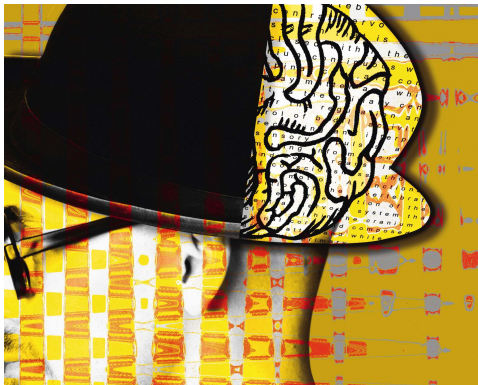
With NLP it is possible to find out what these strategies are in individuals (and organisations, because teams and companies have unconscious as well as conscious strategies for everything they do). By finding out what these strategies are, it is possible to alter them - to get a different outcome, or to play them back to individuals and teams to help influence them.

If you know that an individual's buying strategy is the same as the example above (Visual external, visual internal, kinaesthetic, auditory internal, auditory external, kinaesthetic) you can replay that strategy to them look at the finish on that car, you can see you face in the paintwork, how will you look driving through town in that? How will that feel as you tell yourself "I look great in this car?" Just tell me you'll have it and you can feel really pleased with your purchase"

Discovering another's strategy and using them yourself is a key part of modelling - the basis of NLP.
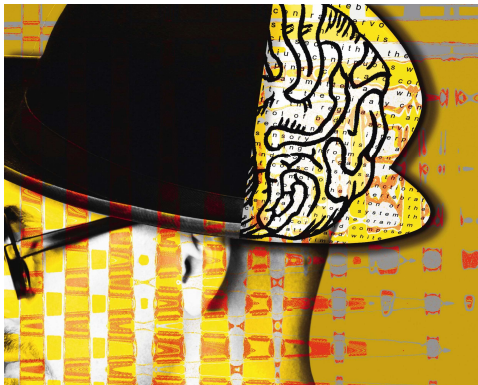
Strategies

Definition:

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

The Components:

- Elicitation: The first step is to discover the person's strategy through the process of elicitation.

- Utilisation: The next step is to utilise the strategy by feeding back information to the person in the order & sequence that it was elicited

- Change: The next step is to then be able to change the strategy to make changes in it so that it produces the desired outcome

- Installation: We then may want to install a new strategy if needed

Types of Strategies:

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

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

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

Strategies

Elements:

The elements of a strategy are the representational systems or modalities (Visual, Auditory, Kinaesthetic, Olfactory, Gustatory, Auditory/Digital), which may be expressions of external experiences or internal thoughts. Like a good recipe, those elements go into the strategy in a specific order to produce the result. If you leave the eggs out of the soufflé it won't rise!

By asking questions we can capture each step of a strategy and code it accordingly.

- Which Representation System is being used? Visual, Auditory, Kinaesthetic, Olfactory/Gustatory, Auditory Digital

- In the step External (relating to something in the outside world) or internal (taking place in the mind? Use 'e' for external and 'i; for internal. For example:
  - Ve – looking at something in the outside world
  - Vi – seeing an internal image

- If it is internal, is the representation remembered or constructed. Use 'r' for remembered and 'c' for constructed. For example:
  - Vir – Remembered internal image
  - Vic – Constructed internal image

| Vi – Visual internal	Ai – Auditory internal	Ki – Kinaesthetic internal
Ve – Visual external	Ae – Auditory external	Ke – Kinaesthetic external
Vir – Visual internal remembered	Air – Auditory internal remembered	Kir – Kinaesthetic internal remembered
Vic – Visual internal constructed	Aic – Auditory internal constructed	Kic – Kinaesthetic internal constructed
Vd – Visual Digital	Ad – Auditory digital	K+ - Kinaesthetic positive
	At – Auditory tonal	K- - Kinaesthetic negative
	Aid – Auditory internal dialogue	

Strategies

An individual's car buying strategy might be:

I see the car	**Ve**
I picture myself driving the car	**Vic**
I imagine what the leather upholstery feels like in Summer	**Kic**
I hear myself saying "what will the neighbours think?"	**Aid**
I ask the price	**Ae**
I feel excited	**K+**

**So the strategy would be captured quickly & easily by writing:**

Ve → Vic → Kic → Aid → Ae → K+

As a car salesman, if your selling strategy doesn't match the buyers, buying strategy, you will not sell the car. By understanding their strategy, it is possible to choose the right selling strategy to increase your chance of success.
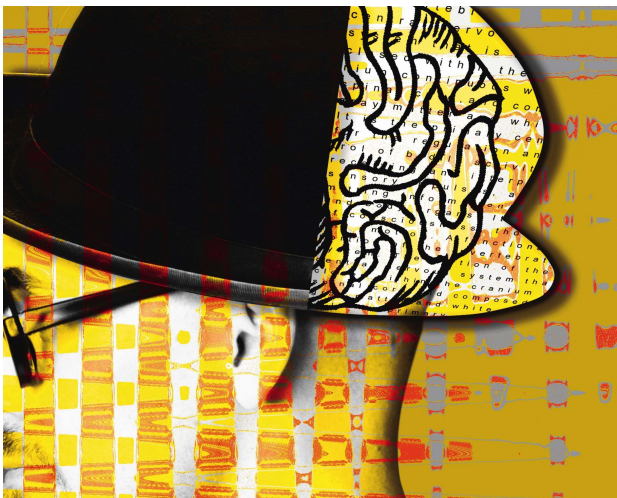
TOTE Model of Strategies

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

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

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

4. The **Exit**, or Decision Point, or Choice Point is a representation of the results of the test. If there is a match, the strategy exits. If there is a mismatch, the strategy recycles.

5. The strategy may recycle by:

- Changing the outcome or redirecting the strategy.

- Adjusting the criteria, chunking laterally or reorienting.

- Refining or further specifying the outcome.

- Accessing more data

TEST → OPERATE → TEST → EXIT
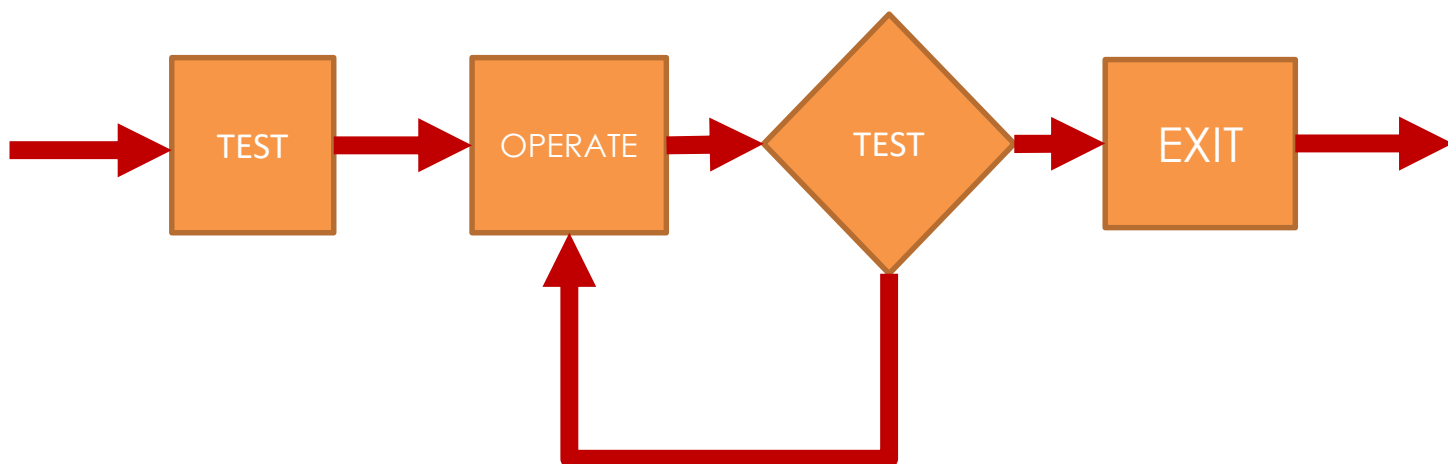
Questions to Elicit Strategies

Test:

What let you know it was time to decide?

When did you begin deciding?

How did you know it was time to decide?

Operate:

How did you know there were alternatives?

How do you generate alternatives?

Test:

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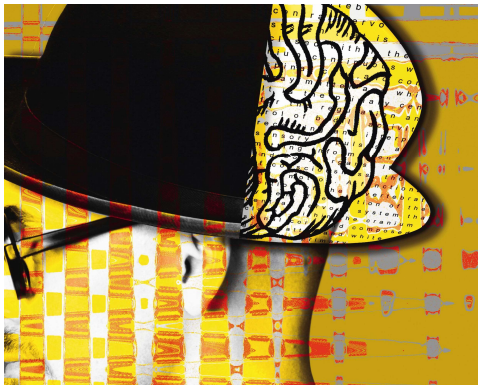
What has to be satisfied in order for you to decide?

Exit:

How do you select which alternative to take?

How do you know (or what lets you know) that you have decided?

Installing or Changing Strategies

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

Design New Strategy

Design:

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

Redesign:

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