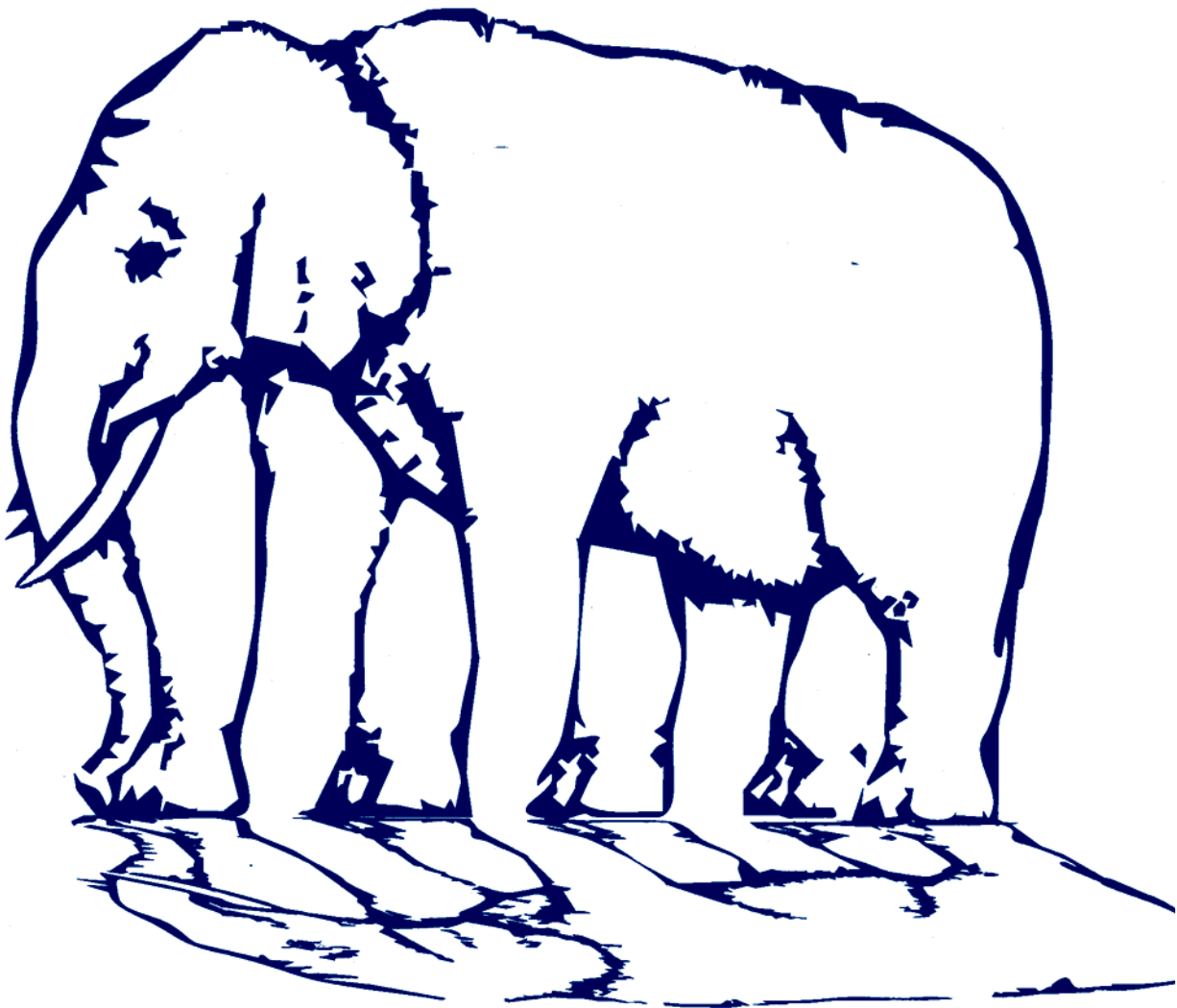# Neuro Linguistic Programming

Follow-up course

Achieve more success with your Unlimited Powers

Trainers:
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Content

"Achieve more success with your Unlimited Powers"

NLP-Follow-up course

Welcome

You can jump higher than you think

Good to participate in this NLP follow-up course! You have done the basic course "Your Unlimited Powers" and may still have done one or more follow-up courses. You have learned a lot of NLP techniques and already noticed how much you have got out of using the techniques.

Would you like to focus even more on solutions instead of problems in your life? Do you have still thoughts that others seem to do better than you? Do you feel sometimes inhibited to do what might provide you more success? Do you want to connect even easier with your partner, your family members, your colleagues in order to communicate more successfully?
Would you want to stand better up for yourself in your work, home, club, leisure time and at the same time support the group better? Would you like to practice more with NLP to create more successful situations?

During the basic NLP course you have learned to use many of your "Unlimited Powers". In this advanced course you do again one step further in your personal process to learn how to use your abilities better and to discover new ones.

You will learn how to integrate new and already known techniques better into your daily life. You will learn how to get valuable successes. How good does it feel to use your opportunities in the reality of your life and to realize what you really want. First, you did not actually believe that you could do something, then you started to feel more secure noticing that with practice the new beliefs, already are beginning to lead you to more success. And when you have achieved the success that you wanted, you know what it means to you to realize what is for you the essence of your life. You get the taste of success. You see, hear and feel the taste of success. With this follow-up NLP course you take the steering wheel of your life bus even better in your hands. You make yourself aware of your unconscious possibilities and you learn what messages you can give to your unconscious to get advantage of it. You will learn to use new methods in your everyday life

As you have experienced in our NLP-courses, you will get on one hand explanation of instructional models and on the other hand understanding how processes are working. There is plenty of space to experiment with these models and techniques to discover how useful they are to you. In the "open frames' you can choose the topics and situations you want to work on in your personal or professional life in a safe environment.
What we do in this advanced course includes renewing and going deeper into the following topics from the basic course:
What makes NLP so successful?
What values do you want to achieve in your life?
Which goals do you want to reach in your life?
What to do with fear, anger, feelings of hopelessness?
How to make easier rapport giving yourself and others a good feeling, being connected with your heart?
What presuppositions of NLP are working very well in your life? Which ones can you integrate still more?
Which internal representations offer you the most support to realize what you really care about in your life?
What words can you choose the best to motivate yourself and others?

New techniques that are trained in this course:
How can you makerapport easier by recognizing eye patterns ?

How does recognizing the 'lead system' of someone help in your communication?
What new perspectives do you get to the 'dead end street' and the six-steps-reframing?
How can NLP support yourself and other people in processing bad memories, giving meaning to these, changing the negative beliefs and getting back on track of your life?
How effective is the timeline to change your personal history and how effective is it when you focus on the future even more?
How can you apply solution focused techniques in your work and personal life? Which new perspectives result from working with the scale questions? What are coping questions and how can they help you?
How do you use NLP techniques and non-violent communication in conflict situations?

You practice with your own everyday life examples in a safe, intimate and relaxed environment. Your continuing personal growth is again central in the course. The handbook contains a wide range of exercises, techniques and theory.

The course consists of 30 hours of training. Did you do one or two advanced courses, we'll make sure you get plenty of opportunity to grow at your level. Participants are expected to have at least a basic course of 30 hours or a similar course. After 120 hours of training you can join the examination day for a NLP Practitioner certificate, which is internationally recognized. This certificate meets the requirements as indicated by the American Board of NLP. See: http://www.abh-abnlp.com/nlp_practitioner_level.htm

We would be very pleased to support you in making a success of this course!
Marlies and Sytse Tjallingii

Sytse Tjallingii 003138-4608461, 0031640030923, e-mail: e-mail: sytsemarlies@home.nl Sytse is internationally certified NLP trainer and has extensive experience in NLP training.

Marlies Tjallingii 003138-4608461, 0031623869715, email: marliestjallingii@home.nl.e-mail:. Marlies is NLP Master Practitioner and Trainer AVP, Co-counsel teacher and mediator and has a lot of experience with giving NLP courses and Nonviolent Communication workshops.

Dates and times in Ramallah October 2013:
Thursday 10 October 14.30 – 21.00
Friday 11 October 8.30 – 16.30
Saturday 12 October 8.30 – 16.30
Sunday 13 October 14.30 – 21.00
Monday 14 October 14.30 – 21.00
Tuesday 15 October 14.30 – 21.00

Fee for the course: $100,-

Friday 1 November Practitioner Examination day: 8.30 – 16.30
Fee for the examination day: $20,-
(Times can be changed if all the participants agree)

(The course is subsidized by the Dutch Quakers, which makes it possible to keep the fees low.)

Day 1
1. Goals for this course

Goals for the follow-up course

1. Getting to know each other

To reach your targets for this course it is good to get to know the model of the world of your colleagues even better.

Work in pairs two minutes each way, A interviews B, after 2 minutes B interviews A also in 2 minutes:
1) Where do you live?
2) What are you doing, most of the time?
3) What kind of skills do you have already?
4) What skills did you improve in the last course?
5) How did you do that?
6) What do you want to reach in this course?

You present the model of the world of the person you interviewed (max. 0,5 min).

2. Create a more successful way of communication

Describe an incident in which you would like to communicate more successfully.

An incident in which I would like to be even more effective

Recent situation
Where?
What did you do?
What did you say?
What did the other do?
What did you see?
What did you think?
What did you feel?
What did you hear?
What would you like to do better?

3. Which techniques were most useful for you?

Now that you already are more advanced in NLP you will meet sometimes specific situations where you feel you are already quite effective. It could be that you still would like to consider what other options there are in this situation to communicate even more successfully. Describe the technique you have used to make a situation successful.

Techniques I have used in the successful situation

4. Criteria for a SMARTER goal

1. Specific sensory description of your goal and the steps needed to get there.
   E.g.: If I, while I am in bed, am awake longer than 10 minutes, then I can apply the three life questions to focus
2. Make your goal Measurable.
   E.g.: I want to give at least 5 compliments during a week.
3. Acceptable (Ecological in NLP). Is it good for me, for my environment, and for the people around me?
   E.g.: Because I sleep more quiet, my partner also can sleep better
4. Realistic, first step is realistic and specific
   E.g.: I register for a course, buy a book and read the first chapter. I will practice every day during 21 days
5. Time Specific, and be specific about, resources and the circumstances
   E.g.: I will do the course within the coming month. The price of the course is x Dollars, the starting date is y and I take the train to get to the course location, etc.
6. Evaluate your goals after the time you have set.
   E.g. I have reached 70% of my goals,
7. Rewarding, E.g.: I got what I really wanted and my colleagues praised me for this. Use positive terms (avoid 'not', 'no' or 'de-')
   E.g.: Not: `After the course I do not worry anymore`. But: I can think about the positive aspects of an event.
8. Imagine that you already have achieved the goal
   E.g.: I focus on the valuable aspects of aging.
9. Make yourself responsible for the result
   E.g.: I practice the techniques by myself using the manual of the course.
10. Think of more than one way to achieve the goal
    E.g.: I can follow a good course, read a book and do exercises by myself, or seek help from a therapist.
11. Broaden your choices (formulate positive,).
    E.g.: I can think of the positive aspects of an event, I make these more important and I can strengthen the positive aspects even more.

S	Specific
M	Measurable
A	Acceptable
R	Realistic
T	Time-Specific
E	Evaluate
R	Rewarding

5. Your Goals for this follow-up course

What are your goals with the NLP course "Achieve more success with your u nlimited power" "?
To get a good idea about the goals you want to achieve, you are going to discover in which life areas you want to achieve these goals.

My goals for this course are:

In the following areas:

What do people indicate as their success factors?

1. Self confidence, faith, belief 39%
2. Fun, humor, joy 30%
3. Mission, target 28%
4. Perseverance 27%
5. Wisdom, knowledge, insight, understanding, learning, growing, developing 25%
6. Passion, drive, being driven, enthusiasm 23%
7. Honesty, openness 22%
8. Authenticity 16%
9. Acceptance, respect 16%
10. Boldness, being brave, courage 15%

2. Eye Patterns

'Would you like to see from someone's outside how they think on the inside?'

This is a question that has a lot of magic. The answer has to do with the unconscious eye movements that people make. These eye movements show which representation system someone uses to get to the information they have stored in their minds. We could also say: it indicates if someone thinks in images, sounds or feelings.
You might have noticed that people often tend to look away while you are talking with them. They seem to be involved in an internal process.

In 1890 an American psychologist called William James publicized the first book on eye movements. Not until 1976 Richard Bandler and John Grinder started to research the connection between eye movements and sensory perception such as the evoking of images, sounds and feelings. They already believed that our thinking patterns cause visible changes in our bodies. In this research they focused on eye movements.
In 1977 Robert Dilts conducted a broader research to the connection between eye movements, the working of the brain and the functions of both parts of the brain. He discovered that eye movements are related to the activating of different parts of the brain. It can be said that eyes move in the direction of the part of the brain where the information is stored. Participants in his research were asked to remember something and to construct something. Their eyes moved, seen from the perspective of the observer, to the right (memory) and to the left (construction). The questions they were asked where divided into six categories (visual memory, visual construction, auditory memory, auditory construction, auditory internal dialogue and Kinesthetic). An even clearer pattern could be recognized because of this. In this way Dilts discovered the pattern of the eye movements.

In the same research Dilts discovered that for about 20% of the left handed V people the eye movements of construction (left) and memory (right) are reversed.
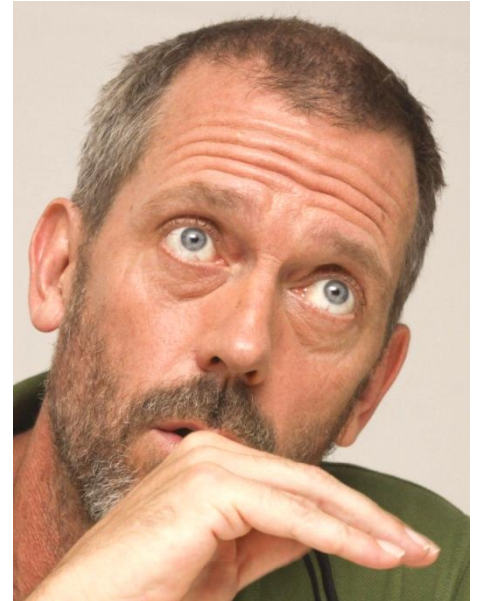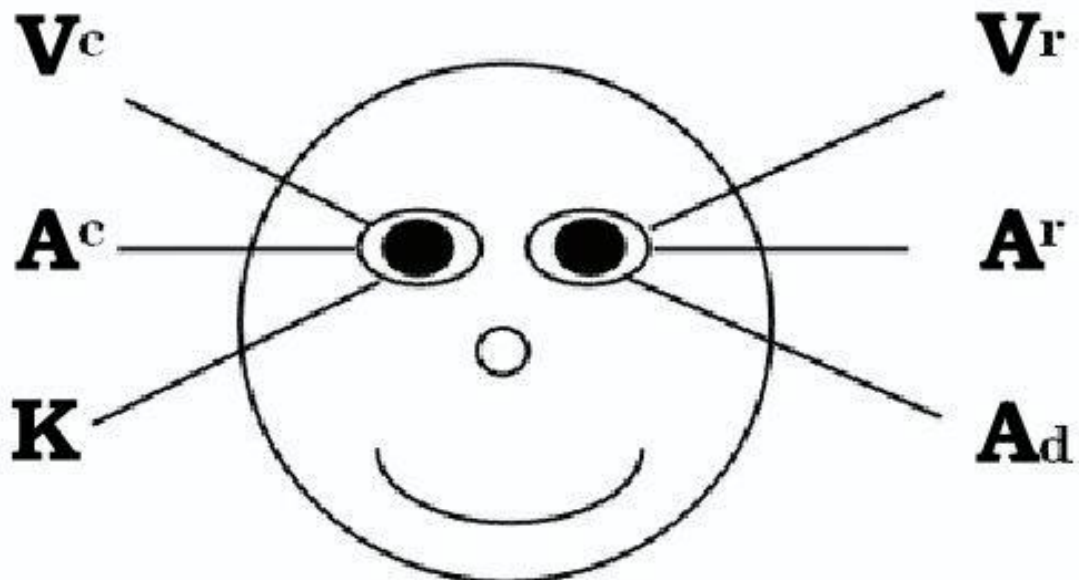
Diagram of eye patterns

NLP eye pattern chart
For a normally organized person, as you look at them
Left for the observer, (right for the person who is looking):
    Right for the observer:

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

Vc = VISUAL CONSTRUCTION
Images of things you have never seen before.
When people make up these things in their minds, we speak of visual construction.
Question: "What would your room look like if it were blue?"

Vr VISUAL REMEMBERED
Recalling images from your memory, recalling things you have seen before.
(Some people get access to visual memories by staring into space.)
Question: "What color was the room in which you grew up?"

Ac AUDITORY CONSTRUCTION
Making up sounds you have never heard before.
Question: "What would I sound like if I had the voice of Donald Duck?"

Ar AUDITIVE REMEMBERED
When you recall sounds or voices you have heard before of things you have said to yourself before.
Question: "What was the last thing I said?"
Question: "What does your mother's voice sound like?"

K = KINESTHETIC
(Feelings = emotions, feeling of touch, senses)
People usually look in this direction when they are determining their feelings.
Question: "How does it feel when you touch a wet carpet?"

Ad = AUDITIVE DIGITAL OR INTERNAL DIALOGE
Our eyes go in this direction when we talk to ourselves, internal dialogue.
Question: "Repeat this song text to yourself."

Definitions

Primary Representation System or Preferred Representation System
This is the preferred system to bring the internally stored information (internal representation) to the outside world. (The system in which the most distinctions of the world can be made.)
This system can be recognized in the following way:

Description:
We constantly use all of our senses externally, but, depending on what we do, we use one sense more than an other. In a museum we mainly use our eyes, whereas in a concert we mainly use our ears. Surprisingly, we have a tendency to favor one, maybe two representation systems when we're thinking, regardless of the content of our thoughts. We are able to use all systems, but from the age of 11 or 12 we have a clear preference.

Lead System
This is the system that is needed to reach the internally stored information (like a program that starts a computer). Or: the system you use to reach each other system avaliable.
This system can be recognized in the following way: ……………………………………..

Description:
In our conscious thinking we prefer a certain representation system, but beside that we also have a preference for a certain system if we give information to our conscious thinking. A complete memory would hold all images, sounds, feelings, tastes and smells of the original experience; we prefer one of our representation systems to get access to this memory. Think of your last holiday. What do you think of first? An image, a sound or a feeling?

This is the lead system, the internal sense that functions as a 'button' to recall a memory. In this way the information reaches the conscious thought. For example, when I think of my last holiday, the first thing that comes to mind is the feeling of the relaxation I felt, but it is very well possible that this comes to me initially with an image. In this case, my lead system is visual and my primary system is Kinesthetic.
The lead system can be compared to the 'start programme' of a computer – you notice little of it, but it is needed to make the computer work. The lead system is sometimes called the 'input system', because it gives us the material that we want to include in our conscious thought.
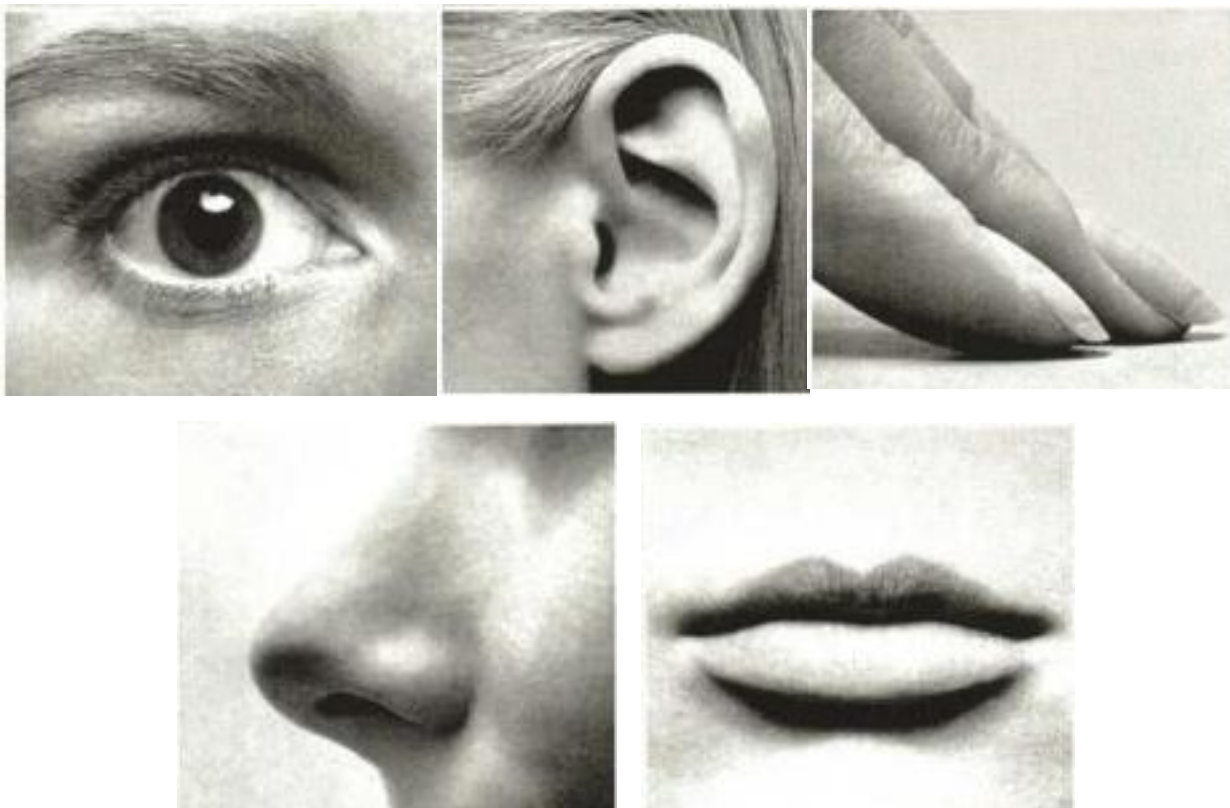
5 senses, 5 representationsystems

6. Exercise Label the eye pattern

Write Vc, Vr, Ac, Ar, K or Ad after the following numbers 1- 32..
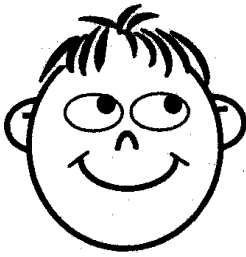
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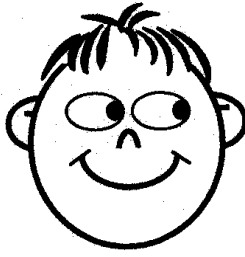
2.
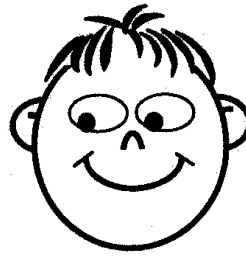
3.
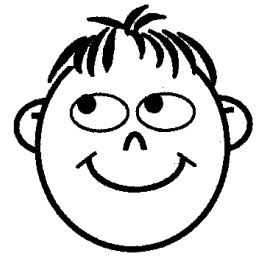
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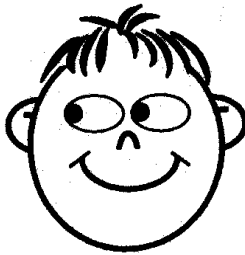
5.
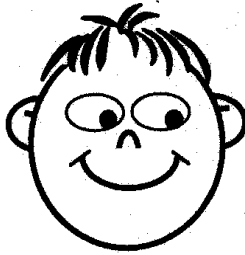
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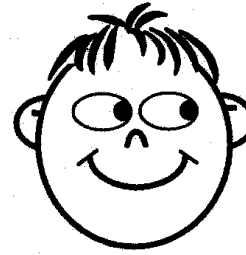
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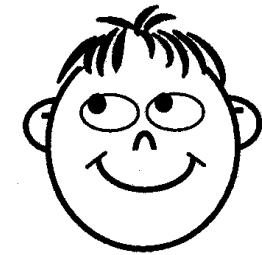
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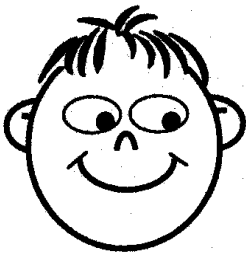
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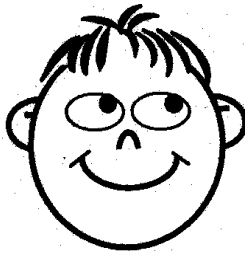
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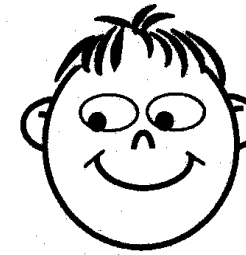
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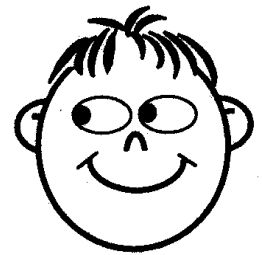
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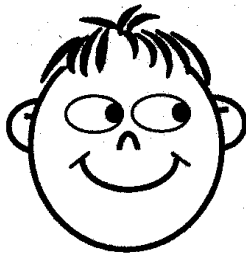
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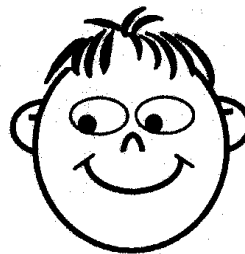
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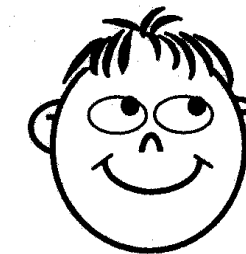
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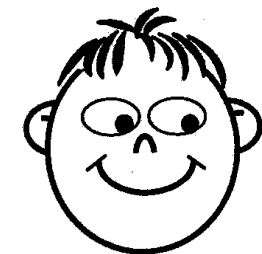
16.
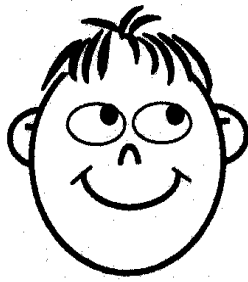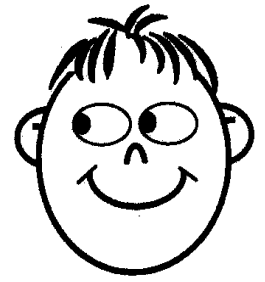
17.   18.   19.   20.
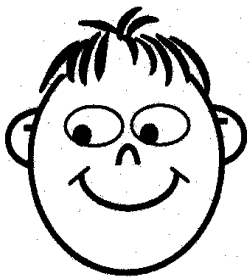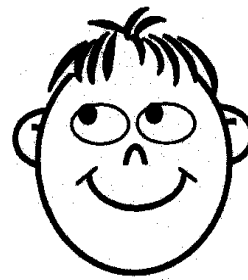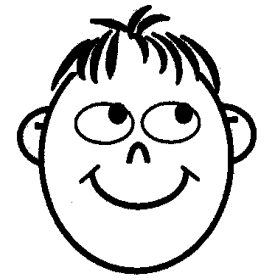
21.   22.   23.   24.
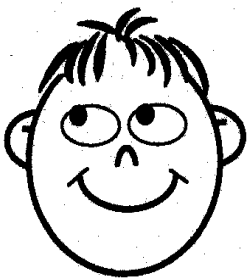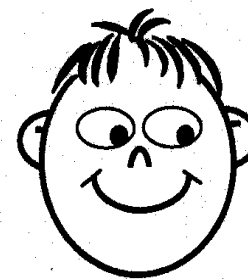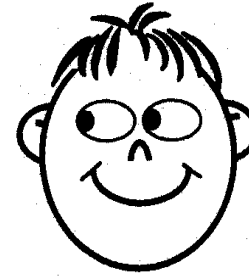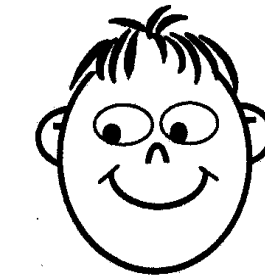
25.   26.   27.   28.
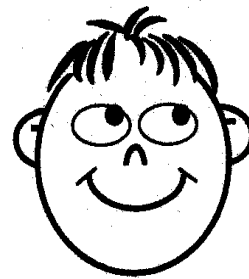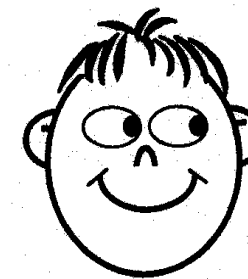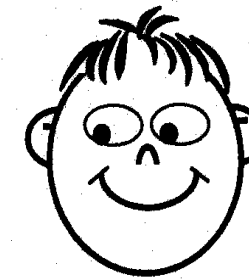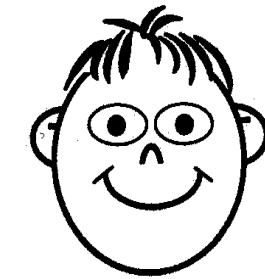
29.   30.   31.   32.

7. Label the eye pattern corresponding with predicates

a "it seems nice"   b "something is holding me back"   c "I don't know what to do"
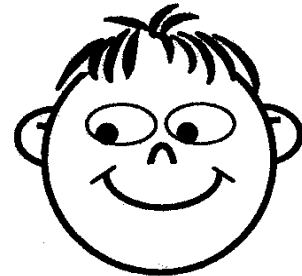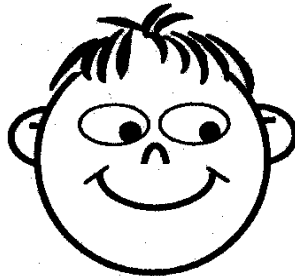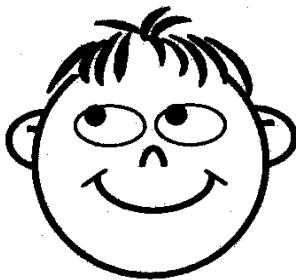
d "I think I have to do it"   e "I see a good opportunity"   f "this is familiar"
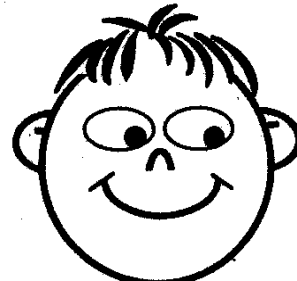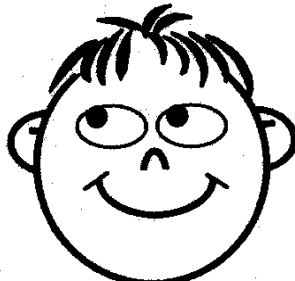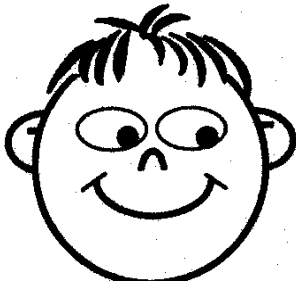
8. Fill in the eye pattern and label the pattern

a "I feel confident"   b "I can suggest a plan"   c "this is in harmony with our
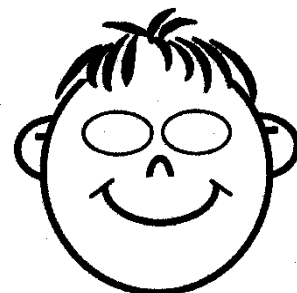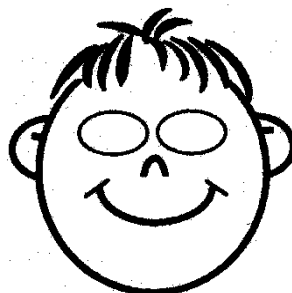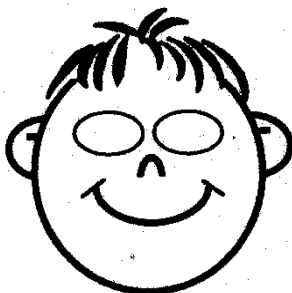
goals"

d "sounds practical"   e "I don't have a good grip on it"   f "a beautiful future"
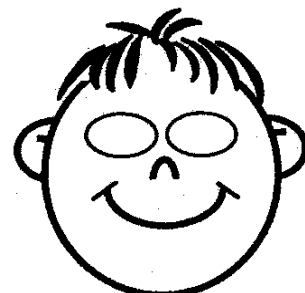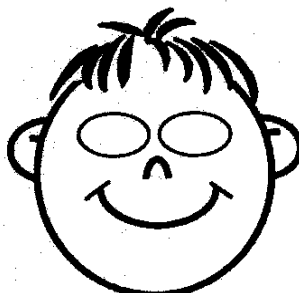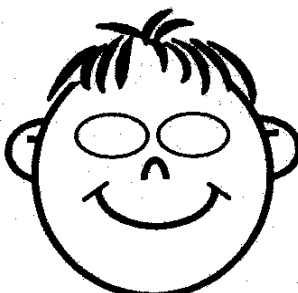
9. Make a sentence with predicates that correspond with the eye patterns

a) Example:
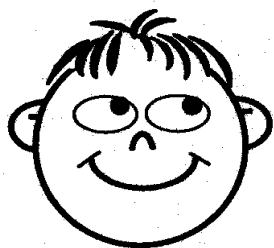
Eyepattern: Vr

Predicates: looking, colors, light, bright, dark, image,

Sentence: Looking to the bright side , helped mee to see all perspectives.

b)
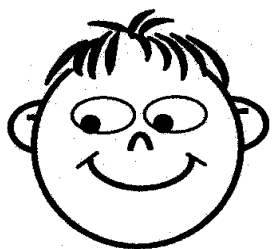
Eyepattern:

Predicates:

Sentence:

c)
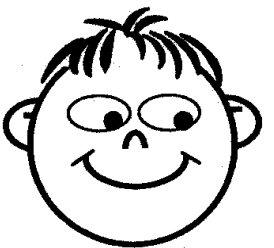
Eyepattern

Predicates

Sentence:

d)
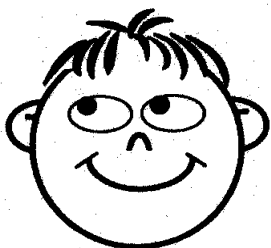
Eyepattern

Predicates

Sentence:

e)
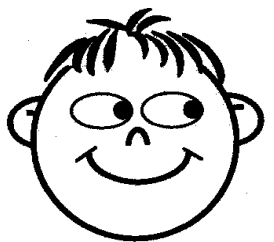
Eyepattern

Predicates

Sentence:

f)
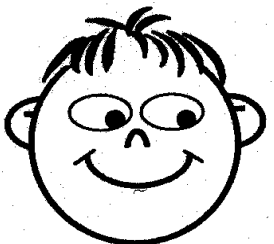
Eyepattern

Predicates

Sentence:

g)
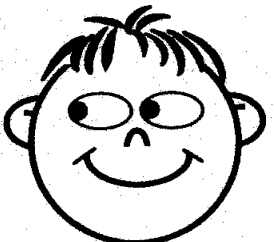
Eyepattern

Predicates

Sentence:

10. Questions, observations and mark

Questions:
Eyepattern: **Observed**

1) What was the colour of your mother's hair when you saw her for the last time?
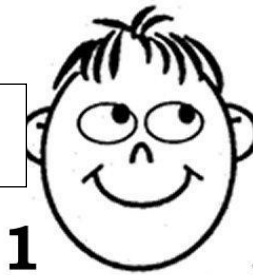
1. …………………………

2) What would your mother look like if she would have green hair?

2. …………………………

3) Can you remember the melody of your favorite song?

3. …………………………

4) How would this song sound with the sounds of a mosque at the background?

4. …………………………

5) How would it feel if you have melting ice in your hands?

5. …………………………

6) What do you say to yourself at this moment?

6. …………………………

7) Can you see yourself with hair of gold?

7. …………………………

8) How many windows does your house have?

8. ……………………..

Follow-up NLP course 'Ach

Synaesthesia in the sense of cross modal perception

The richness and range of our thoughts depends on our ability to link and move from one way of thinking to another. So if my lead system is auditory and my preferred system is visual, I tend to remember persons through the sound of their voice and then think about them in pictures. From there I might get a feeling for the person.

So we take information in from one sense, but represent it internally with another. Sounds can give visual memories or abstract visual images. We talk of tone color in music, and of warm sounds, and also of loud colors. An immediate and unconscious link across the senses is called synesthesia. A person's lead to a preferred system will usually be their strong, typical synesthesia pattern.
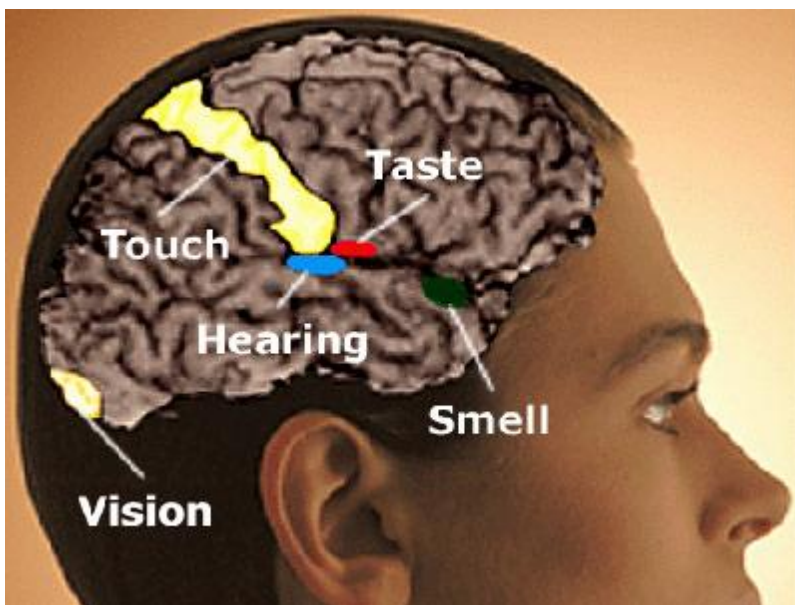
Synesthesias form an important part of the way we think and some are so pervasive and widespread that they seem to be wired into our brain at birth. For example, colors are usually linked to moods: red for anger and blue for tranquility. In fact both blood pressure and pulse rate increase slightly in a predominantly red environment, and decrease if the surroundings are mostly blue. There are studies that show that people experience blue rooms as colder than yellow rooms, even when they are actually slightly warmer. Music makes extensive use of synesthesias; how high a note is set visually on the stave relates to how high it sounds, and there are a number of composers who associate certain musical sounds with definite colors.

Synesthesias happen automatically. Sometimes we want to link internal senses in a purposeful way, for example to gain access to a whole representation system that is out of conscious awareness.

Suppose a person has great difficulty visualizing. First you could ask her to go back to a happy, comfortable memory, perhaps a time by the sea. Invite her to hear the sound of the sea internally, and the sound of any conversation that took place. Holding this in mind, she might overlap to feeling the wind on her face, the warmth of the sun on her skin, and the sand between her toes. From here it is a short step for her to see an image of the sand beneath her feet, or see the sun in the sky. This technique of overlapping can bring back a full memory: pictures, sounds and feelings.

Just as with a translation from one language to another this preserves the meaning but it totally changes the form, even so experiences can be translated between internal senses. For example, you might see a very untidy room, get an uncomfortable feeling and want to do something about it. The sight of the same room might leave a friend feeling unaffected and he would be at a loss to understand why you feel so bad. He might label you as oversensitive because he cannot enter into your world of experience. He might understand how you feel if you told him that it was like having itching powder in his bed. Translating into sound, you might compare it to the discomfort of hearing an instrument played out of tune. This analogy would strike a chord with any musician; you would at last be speaking his language.

(text after O'Connor, Introducing NLP, Psycholigical Skills for understanding and influencing people))

One is Purple and "L" is Blue

Grapheme-color is the most common form of visual synesthesia.

Grapheme is simply a term that means numbers and letters.

People with this form of synesthesia perceive numbers and letters as having their own distinct colors.

The actual neural mechanism by which synesthetic colors are bound to alphanumeric characters is not clear.

Some suspect that synesthesia arises from an anomalous cross-wiring between areas of the brain normally segregated.

→ There are **two types** of grapheme-color synesthetes (people with synesthesia).

ASSOCIATORS

Simply get a "feeling" of color when looking at a letter. They think or know the letter has a color, but they will not actually see the color anywhere.

PROJECTORS

See the actual letters or numbers on a page or image as having a color.

11. Exercise See what you feel

Press with your finger on your eye whenn it is closed. Keep your eyes closed. What do you see?

3. Deepening your understanding of Rapport

Rapport is a very important principle in NLP. Being able to establish rapport means that you are able to make good contact with any person you want to communication with. It is the ability to be on the same wavelength so that your message comes across effectively, and the message from the other is also well received. This promotes mutual "understanding". Building and maintaining rapport with another person is a natural human phenomenon. Anyone can do it. However, not everyone is aware of the importance of good rapport. Having excellent rapport is a quality that only the most successful among us possess.

A good NLP coach makes rapport very subtly and unobtrusively, without the other person noticing it. Creating rapport means matching and with some delay subtly imitating the other. This person is not aware of this and feels an instant connection. The person then also feels understood and safe. Creating rapport is the establishment of trust, harmony and cooperation within a relationship.

Creating rapport often comes naturally

Just look at people walking together with their arms around each other's shoulders, walkers adopt each other's rhythm. Geese fly in V-formation. Fish swing around almost simultaneously as they swim in a school. One often considers the occasion or the people that will be present, when dressing oneself in the morning. If my client wears a suit, I will also do so. How do my colleagues dress for work? These are all forms of subconsciously creating rapport. An NLP practitioner learns to deliberately do the latter, consciously and subtly.

Subtly creating rapport can be achieved by imitating movements and gestures somewhat delayed, by partially imitating movements and gestures or by doing so using a different body part. For example if a person is sitting with crossed legs, which I find uncomfortable, I cross my fingers. When someone makes sweeping gestures with his arms, then I make gestures with my fingers. The attention one gives when observing the other person is already half of the building of rapport. At times I only observe and build rapport with the person at a later instance when we are no longer together. In this way I can then practice extensively being in rapport with that person. The next time we meet, I can subtly apply it and focus better on, for example, the content of the conversation.

Viewing body posture and movements

What do you notice looking at someone, which gestures can be imitated unobtrusively, can you imitate the body posture, does someone lean more one way or the other? How does the person hold his head? How does the person move his head when talking? How does a person distribute his weight while standing? How does he walk? Someone's face provides enormous opportunities to make rapport. There are more than 70 muscles in the face which all move in different ways. How does he blink his eyes? How does he frown, what about laugh lines, nostrils, mouth movements and so on? A human face moves!

Important in communication is to have an authentic interest in the other and to feel openhearted towards the other, looking for a real connection.
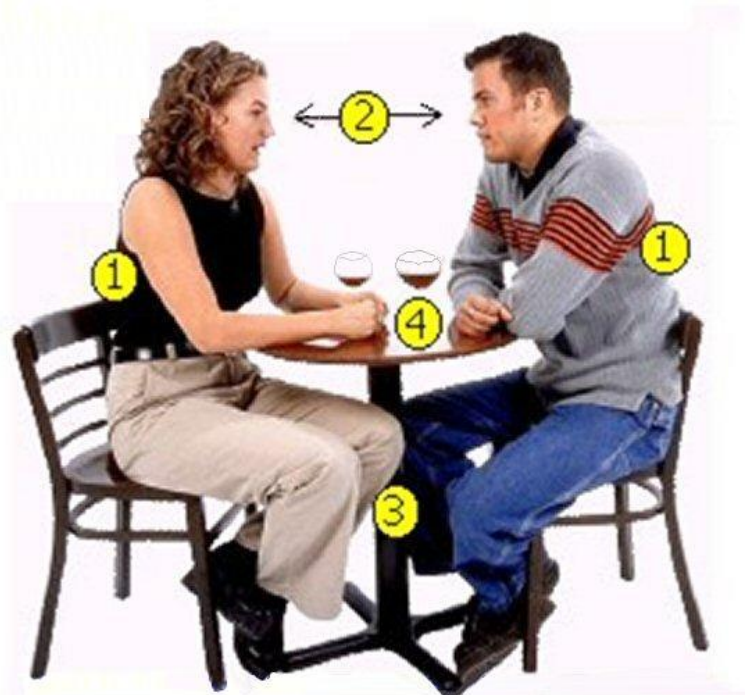
12. Exercise: Rapport by Eyepatterns and Predicates

Eye patterns

1. For a good rapport one should view the eye patterns. Use the questions on page 15

Visually constructed (Vc) Visually remembered (Vr)

2. Which lead representational system does the other person have?

Auditive constructed (Ac) Auditive remembered (Ar)

3. Connect to the another person's representation system.

4. Choose the corresponding predicates.

Kinesthetic (K) Auditive digital (Ad)

13. Predicates

Visual	Auditory	Kinesthetic
Feast for the eyes	Chatterbox	Defeated
To be clear	It sounds magnificent	Boils down to
Caught at a glance	Clearly expressed	To tackle
Eye to eye	To describe	To join
To figure out	To tell the truth	Controlling yourself
In the right proportions	To express yourself	Well grounded
Seen in a wider context	To lend someone an ear	In seventh heaven
Vague idea	To obey	Get in touch with
In light of	To hear voices	Grab
Mental image	Hidden message	Hand in hand
Mind's eye	Shut your mouth	Persevere
Naked eye	Talking rubbish	Hold on
Imagination	To inquire	Keep a low profile
Paint a picture	Loud and clear	To put the cards on the table
Photographic memory	An important speaker	It slipped my mind
Clearly understood	So to speak	Stand firm
Look like a picture	Impact of the word	Inverted world
Observer	Talk to yourself	Equilibrium
Short-sighted	In other words,	To insist on
Demonstrate	Boasting	Heart-warming
Nice to see	In one word	To exert pressure
Stare ahead	Left speechless	Premonition
Tunnel vision	Loud colours	To flip
Optical illusion	Resplendent	Stubborn
See the light	Elaborate	Stiff
Reveal	Revealing	Suppres
Seeing something gloomy	Tell something	Sensitive
Cheerful	Have a say	Inimitable
Highly regard	It doesn't tell me anything	Stand out
A moment	Sounds good	Overwhelmed
Example	Music to the ears	Hot-headed
When I show you an attractive proposal, will you determine if it is that what you've been looking for ...	When I explain my proposal to you, you'll surely will listen carefully to	Insensible
		Cold
		Harsh
		To have no grip on something
		When I make a concrete proposal, you can determine for yourself if it feels right...

Making rapport by 'chunking up' and 'chunking down'

When someone tells a story and goes into details, you should do so yourself as well. If someone speaks in a global manner, do not go into details for your partner will get bored quickly.

If you have a difference of opinion with someone, avoid the going back and forth about who's right or wrong, but 'chunk up' so that you still feel in agreement on a more abstract level of shared values. Eventually, everyone wants happiness and tries to avoid pain?

Frame of Reference (motivational factors)

This NLP Meta program deals with the way you assess the results of your efforts. Some people know intuitively if they have done good or bad (internal reference) while others need feedback from outside (external reference). For example: when a mother with an internal reference never praises her children, thinking:"He knows himself that he is doing his best", the child may become insecure, if he has an external reference and needs feedback. The frame of reference of people may be different in different situations.

Internal Reference

If you have an internal reference you just know whether you've done something good or not. You trust your own inner reference framework. You gather information and decide intuitively. You say, "I had this feeling that ..." or "I just knew it." You decide independently; after all, you know yourself what is right. It is hard to persuade you to change your opinion. You are less sensitive to praise or criticism. You will use the latter rather to assess whether the other person understands the subject well.

Someone with internal reference often sits upright, is confident, making gestures that point to himself or that come from himself.

External Reference

If you have external reference and you have to make a decision, you are open to other opinions. You want to know what others think. "Someone needs to tell me," or "I was appreciated." To evaluate, you need external information. You want to know what others think of you. You are sensitive to positive feedback or criticism. People with strong external reference need external information to know where they stand. This makes them less autonomous**.** Someone with external reference often leans towards the other person, he observes the person's reactions. It is also visible in his facial expressions that he wants to hear the other person's opinion.

14. Exercise: Overview of key relationships

Draw a mind map of your relationships on a sheet of white paper (see the example on the next page). It displays who are the most important people for you. Take a sheet of white paper.

1. Draw a circle in the middle with your name in it.

2. Now draw lines (representing relationships) from this circle to the most important groups of people, with whom you undertake certain activities:
   a. Partner
   b. Family/Relatives
   c. Close friend/friends
   d. Other friends
   e. Colleagues
   f. Neighbours
   g. Members of the same club, church.

3. You can divide these groups into different sub-groups, if you want to.

4. For all the names of people that you have written down, you need to make rapport in one way or another. Think about with whom you easily establish rapport.

Diagram example
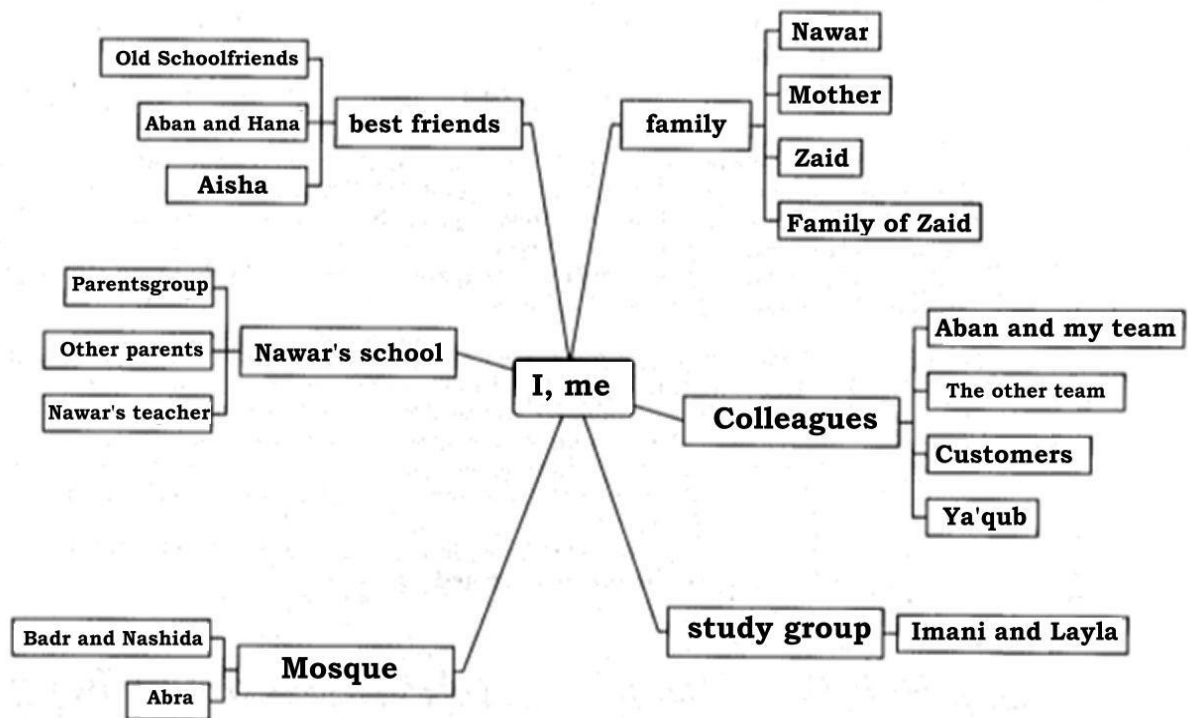
Example of a relationship overview/diagram

5. Also think about with whom you do not easily establish rapport and with whom you would like to improve your relationship. Mark these people (e.g. by drawing a circle around their name).

6. Verify according to the following points how you can do this in the best way:
   a. Try to sincerely find out what is important for the other person. Begin with understanding the others instead of expecting the other to understand you first.
   Look for the positive intention the other person has (the underlying intention) and do not pay so much attention to what the other person does or says. Maybe he does not understand everything, but assume that his heart is in the right place.
   b. Respect the world model, the time, energy, favourite persons and money of the other. These are important resources for the other.
   c. Listen to the keywords, the predicates, the favourite expressions and the manner of speaking that the other uses of and incorporate these subtly in your own conversation.
   d. Verify how someone preferably deals with information. Does he really like details or does he only want a total view? (See frame of reference above). Adjust the amount of information that you convey while speaking.
   e. Breathe in the same pace as your interlocutor.
   f. With some delay use the same physiology, body position, your body language, facial expressions and gestures.
   g. Adjust your tonality to the other, pay attention to speed, pitch, sound of your voice.

7. Make plans about how you are going to make more rapport with the persons circled:

Name:	When you are going to make better rapport	How you are going to make better rapport?

15. Exercise Pacing and Leading

Work with three people in a standing position. (A works, B guides, C observes)
1. B asks A the question:" Do you want to tell me about someone whom you respect wholeheartedly?"
2. A tells his/her story about this person whom he/she treats with respect. 3 min.
3. A leaves the room. B and C discuss the following questions:
   a. Which eye movement did A make? Which lead-representation system belongs to this?

   ……
   …

   b. What is his or her preference system?

   ……
   …

   c. Which predicates from this representation system are appropriate to use in the reaction to A's story with do the pacing?

   For example:
   Visual-following:
         How do you see that? Which insight does it give you on the image that you draw?
   Auditive tonal-following:
         What do you say to yourself, when you hear this story? How does it sound?
         What could you tell more about it?
   Kyneasthetic -following:
         How do you feel with regard to this person? What is your impression of him?
   ……

   ……

   d. Which predicates are suitable for leading in what B is going to tell?
   For example:
   Visual-leading:
         This is similar to the image that I have of him/her.
         Would you like to have a look at what my image is of this person?
   Auditive tonal-leading:
         What you say, tells me a lot too.
         It certainly recalls something for me!
         Do you want to hear something about it?
   Kynestethic-leading:
         I totally sympathise with you! I totally recognise such feelings.
         Would you like to verify to which extent I have the same impression you have?

……
…

……
…

A returns and continues his/her story. B follows another short period of time, using rapport and the predicates which have been written drown.
Now B is going to lead with the predicates which have been written at 7. (3 minutes in total)
Evaluation A, B and C are going to examine the effect of following and leading.

Switch position.

A

B
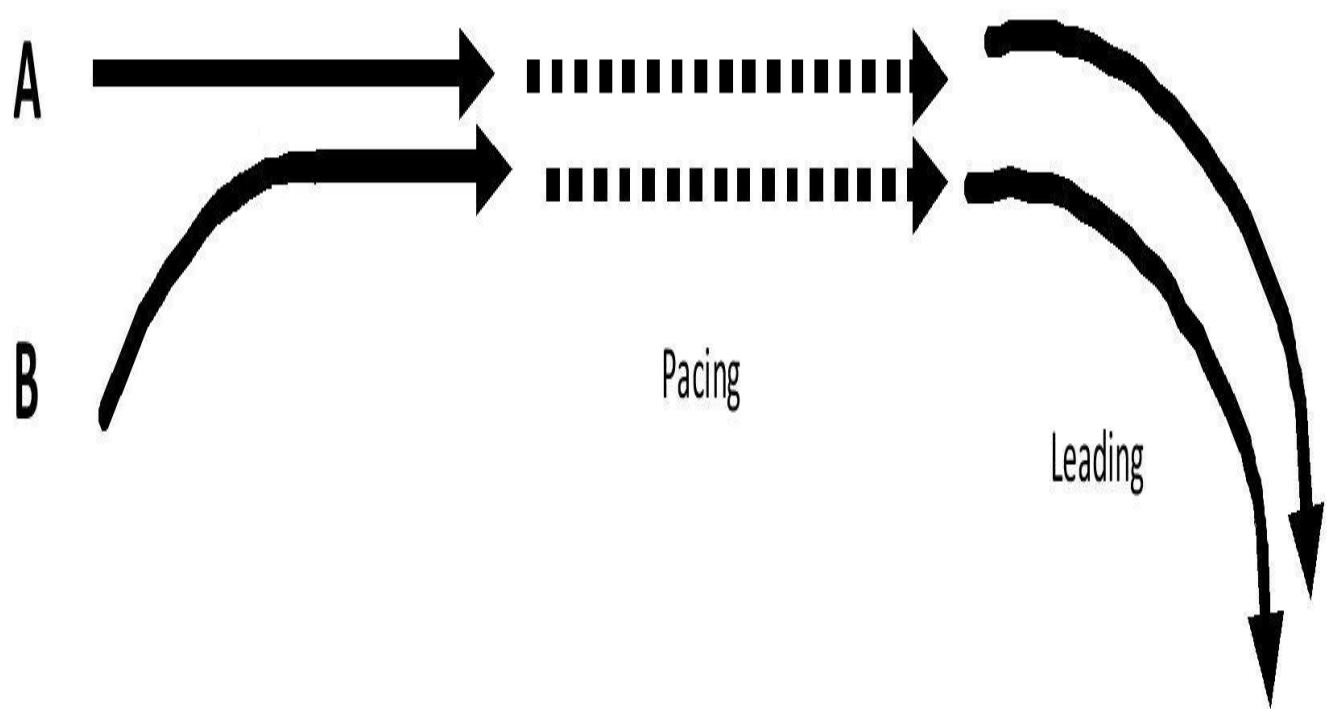
Pacing

Leading

Father and son, natural unconscious communicators, in pacing and leading

Day 2
4. Rapport with yourself

It is clear that you have to have rapport with yourself first in order to be able to successfully make rapport with others.

If you have a less good day like any other person will have sometimes, you might experience things such as: you are a little bit tired, you have less concentration, your thoughts are somewhere else, you have internal contradictions. It is remarkable what this does to the people surrounding you.
You miss the flow; your contacts are getting more viscous and are a lot more difficult. Therefore, it is nice to experience what can be done differently. When you first make rapport with yourself, then it will easier to make rapport with others. You will experience the positive results this has.

It all starts with rapport with yourself.
Rapport with yourself is perhaps the most important thing. It is pleasant to be with people who have rapport with themselves. Inspiring examples of what internal rapport can do with a person are for example:

J.F.Kennedy
Kennedy's presidency was strongly pragmaticly oriented, Kennedy was neither "progressive nor conservative (...) a man with a good intellect and a strong ambition, who knew how to express many lofty principles in a convincing, eloquent and even in a merciful way. Unfortunately his actions were not always in line with that.
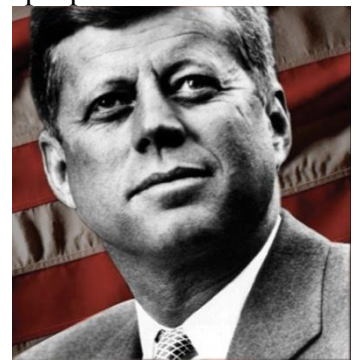
Nelson Mandela
" We are proud of being black and we won't bow anymore but rather tell the white people the truth proudly and upright;that they treat us in an inhuman way and that the time has arrived in which we will show our power." Nelson Mandela raised his fist en all the people who were listening to his speech raised their fists as a sign of their power. They shouted:"Amandla" (the power to the people).

Mother Theresa
In Calcutta she set up work known worldwide, which she ran until a short period of time before she died. She established the order of the Missionaries of Charity, a religious order for sisters in Calcutta. In 1979 she received the Nobel Peace Prize.

Because they were completely in rapport with themselves, great people have proven to be able to leave the world a bit of a better place.

You will establish rapport with yourself by making sure there is a good balance in your being, which you can reach by:

- Letting flow love through your body.
- Respecting all your thoughts.
- The way you look, sound and act.
- The values that you choose consciously and which you apply in your behaviour.

Having balance between

- Your convictions about yourself and about others.
- Your goal in life and your perception of your identity.
- The extent to which you are egocentric or rather empathic.
- The focus on your big or rather small ego.
- Your bright and dark side.
- The appreciation you give yourself and which you get from others.

WHAT MATTERS MOST IS HOW YOU SEE YOURSELF.
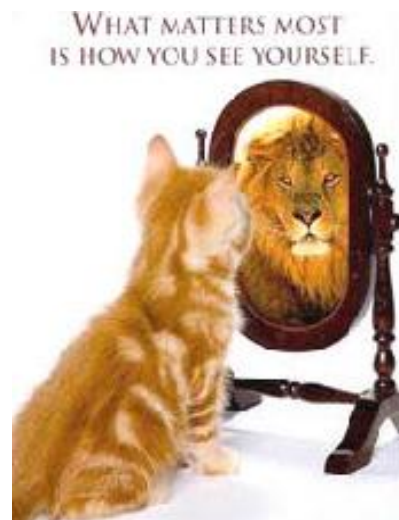
16. Exercise

Experience how it is to let love go through your whole body

How do you feel when you completely imagine how it is to take a bath as a baby?
Thalasso Bain bebe by Sonia Rochel YouTube: http://www.youtube.com/watch?v=OPSAgs-exfQ

17. Breathe and establish rapport with yourself

Gather energy with each new inhale.
With each exhale place yourself completely new into the world while producing a sound.
Do this while you are going through all neurological levels:

- Environment
- Behaviour
- Skills
- Values and beliefs
- Identity
- Mission

Synaesthesia or cross modality

(a contiunuation of page 16

Why synaesthesia? How can I use it?
Would you like to connect more easily with people with whom you live and work together?
Would you like to let the other person really feel what you say?
Would you like that the other person gets images, hears sounds, smells smells and makes his mouth water when you are telling your story?
That is all about synaesthesia .

> 'Hear then with your hands'
> (Lucebert)
>
> The secret of the song
> Is the vibration in the voice of the singer
> And the trembling in the heart of the listener
> (Khalil Gibran)
>
> Gratitude is a way of looking at the world
> (David DeWulf)

What is synaesthesia?
Synaesthesia is a mix of the different senses. It is not unusual for sensual observations to have mutual influence. With synaesthesia it is so strong that for example; colours can be tasted and sounds can be seen. Only relatively few people have this property of

the brain in extreme form. These people perceive different kinds of impulses at the same time, also when these impulses are factually created by other senses. A lot of people have less extreme types of synaesthesia which offer the opportunity to achieve more harmony. Connecting impressions which have been created by different senses creates harmony and congruence of neurological levels.

Synaesthesia is also a way of comparison in a metaphoric style , by connecting different senses when observing something.
The word is taken from the Greek word SUNESTHESIE (observing together).

Synaesthesia is a form of expressing in which the sensory effects of the representation system are exchanged or mixed:

- Screaming colours
- Bad smelling words
- A deep voice
- A heavy sound
- A clear feeling
- Colourful sounds
- Meaningful eyes
- Bitter irony
- Icy looks
- Sweet music
- Hard rock

How does synaesthesia work?

Synaesthesia is an action of the brain in which connections between different parts of the brain which are responsible for the different representation systems, play a role.
Therefore with synaesthesia you perceive a number of sensory impulses at the same time which are generated by different senses.
Observation received through one certain sense organ are combined with a simultaneous observation of impulses belonging to another sense organ.
For example; someone hears the sound of a word and simultaneously with the word s/he sees the colour yellow. That kind of person "hears" colours or "sees" sounds. This form of synaesthesia is called colour word- synaesthesia.

The connections responsible for this phenomenon are present in everyone at birth, so it is a natural and normal phenomenon. Therefore, all people have synaesthesia to greater or lesser extent. With lots of practice you could recover these connections from your baby time, in other words you can pick up the synaesthesia again. Also tests with the psychedelic substance LSD show that connections actually exist between sensory perceptions such as colours and sounds for instance

Overlap

The overlaps between two representational systems which can be characterised by phenomena such as "see-feel", where a person derives the feeling from what he sees and "hear-feel" circuits, in which the person derives the feeling from what he hears.
It is also possible to use one preferred representation system to get access to another representation system. For example: you see yourself on the beach and you then hear the sounds of the sea and the birds, to feel afterwards how your feet touch the sand or how the water flow over your feet.

Examples of visualisation with overlap
Overlap is a process in which you make use of one representation system to get access to another.
This process is used in situations in which it is difficult for someone to get into a specific representation system, although this would be desirable. Then you can take someone away from his or her favourable representation system to his or her least favourable representation system.

Example 1:

Someone cannot easily retrieve images (visual representation system) of a certain memory, but can easily experience corresponding feelings (Kinesthetic representation system).
You can begin to communicate with this person in the Kinesthetic representation system (feelings), and then move on into the auditory tonal representation system (tonality), and then next into the visual representation system.

$$K \rightarrow At \rightarrow V$$

Example 2:
Someone cannot easily retrieve images (visual representation system) of a certain memory, but has easy access to his internal dialogue (auditory digital representation system). In this case you can start communicating with this person in the auditory digital representation system (words, analyses, thoughts), and then move on to the auditory tonal representation system (tonality), and next to the visual representation system (images).

$$Ad \rightarrow At \rightarrow V$$

Example 3:
Someone cannot easily experience the feelings of a certain memory (Kinesthetic representation system), but can easily retrieve the images. You can then begin to communicate with this person in the visual representation system (images), then move on to the auditory tonal representation system (tonality), and finally to the Kinesthetic representational system (feelings).

$$V \rightarrow At \rightarrow K$$

Note: When performing overlap, the tonality and predicates are obviously very important!

Enhancing your body-feeling
See your body as a marvellous portrait, experience a wonderful feeling, hear sweet music, smile when you look upright..

Shout your emotions
Whisper your feelings
See your voice
Hear the colors of your soul
Listen to your sentiments
Look in the depth of your life.
Experience happiness as the most colorful harmonious soft rock where you stand on.

18. Exercise: focussing on body parts with synaesthesia
Focus your attention to your feet, your legs, your stomach, your back, your chest, your shoulders, your arms, your head.
Continuously allowing a feeling of gratitude, a gentle whispering flow of relaxation.
And create a sound of a cello, tuba, trumpet, flute, saxophone, drum, violin, clarinet, recorder, piano or another matching instrument or a voice.
Also create a beautiful image of light, gold, silver, red, yellow, blue, green, orange or purple.

19. Exercise: Rapport with your voice
Close your eyes, and stand in a circle,

Experience by singing of AAAAAAAaaaaOOOOOooooOMMMMMmmmmmm how it feels when you produce a sound and at the same moment imagine a colour or an image. Experience what your voice does in your body.

For example:

AAAAAAAaaaa :   The sun emerging from the clouds.

OOOOOooooo: Big strong horses pulling a plough

MMMMMmmmmm: A beautiful flower garden in which all the colours are in harmony with each other.

20. Exercise: The experiment about the rotten eggs

In language the visual image assists us, but in some judgments we appeal on our sent without realising this. Morality has something pure, and that is a job for our nose. Scientific investigations find out that if you let people smell rotten eggs first, they judge more negatively in moral issues. If they are allowed to wash their hands first after seeing a distasteful video, they are milder about the video. So it is obvious that if you first create a positive image of something pleasant, you will also be milder about people or situations.

1. Think about a difficult time your had. Give it a number on a scale of one to ten, being one awful difficult en ten a beautiful learnig moment.
2. Take the move to drink some water, wash your hands and face.
3. Think again about the same memory and give it a number on the samen scale.

21. Exercise: becoming milder about yourself

Make an internal representation of a joyful and pleasant occurrence, include bright colours, and let it move and position yourself in it. Just enjoy it a bit longer.

Think of less empowering thoughts you have had about yourself. Also create a matching image. Think about the exceptions, think about what these thoughts have brought you, and reflect to yourself that this was your best decision. Thank the thought and say goodbye to it.

Decide which milder or more empowering thought you could use to think instead. Then for a moment think back of the internal representation of the pleasant occurrence and enjoy it.

Notice how your mood has changed.

Love your ego

Some people have an exaggerated "feeling of self-esteem" in combination with a large need for "external validation".

Others however have the opposite, a very poor "feeling of self-esteem" and they mistrust the "external validation".

22. Exercise: Ego Sentences or Quality sentences?

Notice the difference between the first half of the next three sentences (underlined) and the second half (*in Italic*) of the same sentences below.

The first half of the next sentences is more "ego" oriented . The second half is less egocentric and is more focused on a quality.

1. What is the difference between **someone who has the impression that he sounds intelligent** and *an intelligent participant, in a conversation, as experienced by most of the participants***?**
2. What is the difference between **someone who thinks that he is doing nice things** and *someone who is liked by others***?**

3. What is the *difference between* <u>someone who considers himself to be brilliant</u> *and a person who is considered brilliant by many* <u>?</u>

The first half is: ....(your feeling)
The second half is: ....(your feeling)

The first half is mainly ego and maybe how ego is perceived by many people.
In the second half of the sentences there is intelligence, kindness and brillancy according many who co-operate with him.
The second part is considered attractive, the first part can be perceived as seductive and repulsive at the same time.

23. Exercise: distinguish between egocentrism and empathy

Learning to distinguish between egocentrism and empathy is important and it is a useful distinction. There are three things that you can do to get into harmony with this and they are:

1. Take some time at the end of the day to think quietly and to write down the thoughts that have been crossing your mind during the day. Notice how much "feeling of self-esteem" was involved in your thinking as well as in your activities. Notice how much "feeling of the other person's esteem" was involved in your thinking and activities. On which thoughts would you want to focus more?

2. Do the following little exercise mentally: Make an image of your living room. . Put yourself into the picture. Now step out of it. Compose an image of your kitchen. Picture yourself in it. Now step out of it. Be creative. Which image would you want to focus on more?
The purpose of this exercise is to create/make internal imaginations, which support you in a positive way.

3. Please note in the case you have a preference for composing images spontaneously throughout the day, then reflect on the following question: Are you in your images or are you looking at the images? Notice how this changes in the course of time if you focus more on one image than the other.

The purpose of these small exercises is to get detached from being stuck too much in egocentrism or continuous empathy.
It is about how you compose an internal representation of yourself in your head.
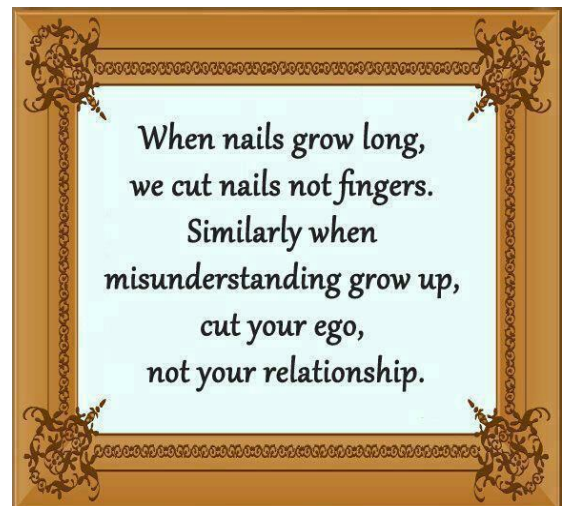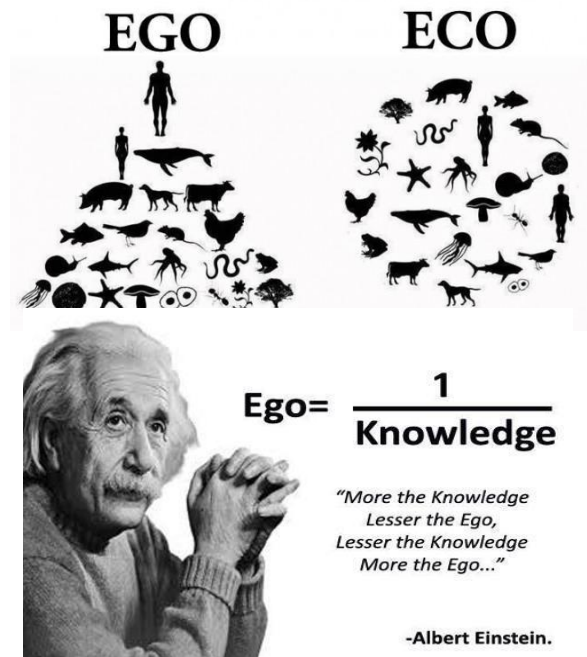
24. Exercise: Cartoons about EGO

Which of the three cartoons about ego do you like the most?

5. Mapping Across

Developing a different map

Why would you apply Mapping Across?
Would you like to live more in harmony with yourself?
Sometimes you do not have an optimal image of yourself and you would like to create a more positive image to be more self-confident.
Sometimes you dislike something and as a result you dislike the fact that you don't like that particular thought.
Would you like to have the option to be able to choose for what you don't dislike?

Imagine that you love chocolate; you might even call it a touch of an addiction. You notice that it is not so very convenient to think about chocolate so much during the day and what about the other snacks containing all these calories? Despite the good intentions, you are not getting any slimmer. You take those kilos with you everywhere. To tell the truth, you are actually not so very happy with this excessive attention for chocolate.

What is Mapping across?
Mapping Across transforms sub modalities or elements from one particular state of mind or context to another. Do you want to change how you feel about household chores or paperwork to how you feel about dancing or some other fun thing? Or maybe you love household chores and would like to feel the same way when dancing? It is the principle of making a resource available in a different context.

Resource: the pleasure you have when you are dancing.

Make this resource available in another context
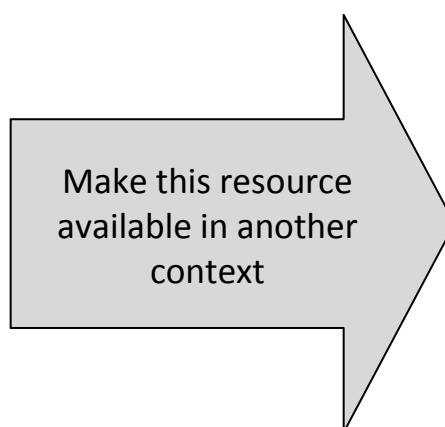
Take the resource to another context: getting pleasure in washing dishes

How does Mapping Across work?

In the following instruction we will be using the example of someone who wants to get rid of his/her chocolate addiction. This will demonstrate how Mapping Across can be used to transform something you enjoy too much or are addicted to, into something you have an aversion of. However, this can also be used the other way around.

25. *Exercise Mapping Across against Addiction (undesired resource)*

1. Identify the state of mind or the experience that you would like to change, this we call the 'undesired resource'. Make sure that you are associated (connected with yourself). Imagine as intensely as possible the experience in which you felt this (re-experience the moment as if you travelled back in time). This is of vital importance when working with sub modalities.
   In the example: You feel compelled to eat chocolate in the middle of the night, this is the undesired resource. You want to get rid of your addiction to chocolate.

2. Search for something that is attached with a 'desired emotion', that is comparable in terms of structure, to the key action you would like to change. This is the 'desired resource' because you really want this emotion in order to abandon your addiction.
   In the example: something absolutely revolting, like fresh dog shit. It is similar in colour and even texture (comparable to e.g. Caramello chocolate). It is also in an equivalent representative system – a system for processing images, tastes and smells. These share a mutual connection to our primitive brains.

3. What are the key differences (drivers) between the two experiences (with the undesired and the desired emotions attached to them) in terms of sub modalities? The equalities aren't important. It is fine if there are one or two differences.
   In the example: one experience of dog sit can be imagined as a colourful motion video, smelly and revolting, and the chocolate as a small black and white still image, unknown, but imaginary revolting taste, with a weak attractive scent.

4. Take the drivers of the experience with the desired resource and transform this into the internal representation of the undesired one.
   In the example: if your experience with dog shit is coloured and your experience with chocolate is black-and-white, you should make the chocolate coloured. The three drivers, (main different submodalities) are:
   1. V: Visual: The internal image in black-and-white or color; the location of the internal image left+low or right+high;
   2. G: Taste: The unknown, but imaginary revolting taste or an attractive sweet taste
   3. O: Smell of disgusting penetrating odor or of an attractive weak scent.

Make this source available for a different context

*Aversion to dog shit
(desired, for the addiction)*
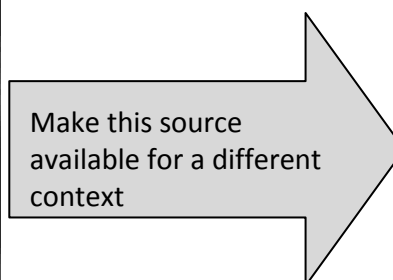
*Addiction to chocolate
(undesired)*

Mapping Across step by step

Desirable resource (to attach to the addiction):		Undesirable resource:
Dog shit		Eating chocolate late at night, addiction
Sub modalities of both experiences		
V: smooth, shiny, large, brown, colourful, sparkling, moving		V: smooth, shiny, small, black-and-white, stationary
G: unknown, but revolting, imagined taste		G: pleasant sweet, chocolate flavour
O: strong, utterly revolting, unpleasant smell		O: weak, pleasant chocolate scent
Drivers (main different sub modalities)		
V: small picture of dog shit in lower left corner in brilliant colors		V: big picture in black-and-white of consuming chocolate at night in upper right corner
G: imaginary revolting taste		G: attractive taste
O: strong smell		O: weak scent

Now imagine the picture of the undesired experience with the sub modalities of the desired experience.	
	V: picture in brilliant colours in the lower left of corner eating chocolate
	G: utterly revolting, unpleasant taste
	O: strong revolting smell
Test:	
Now draw a picture of eating chocolate at night	
What reaction do you have now?	
Future pace:	
What does the future look like now?	

In a similar way, you can change your state of mind with respect to something you don't like yet at this moment yet, into something you do like. For instance: dancing, making a phone call or cleaning the house.

.

The same process in an image:

Aversion to dog shit: colored, smelly, big

Addiction to chocolate: black and white, without smell, small

2

1

From Big Size to Small

From Color to Black and White

Taste from sweet to revolting
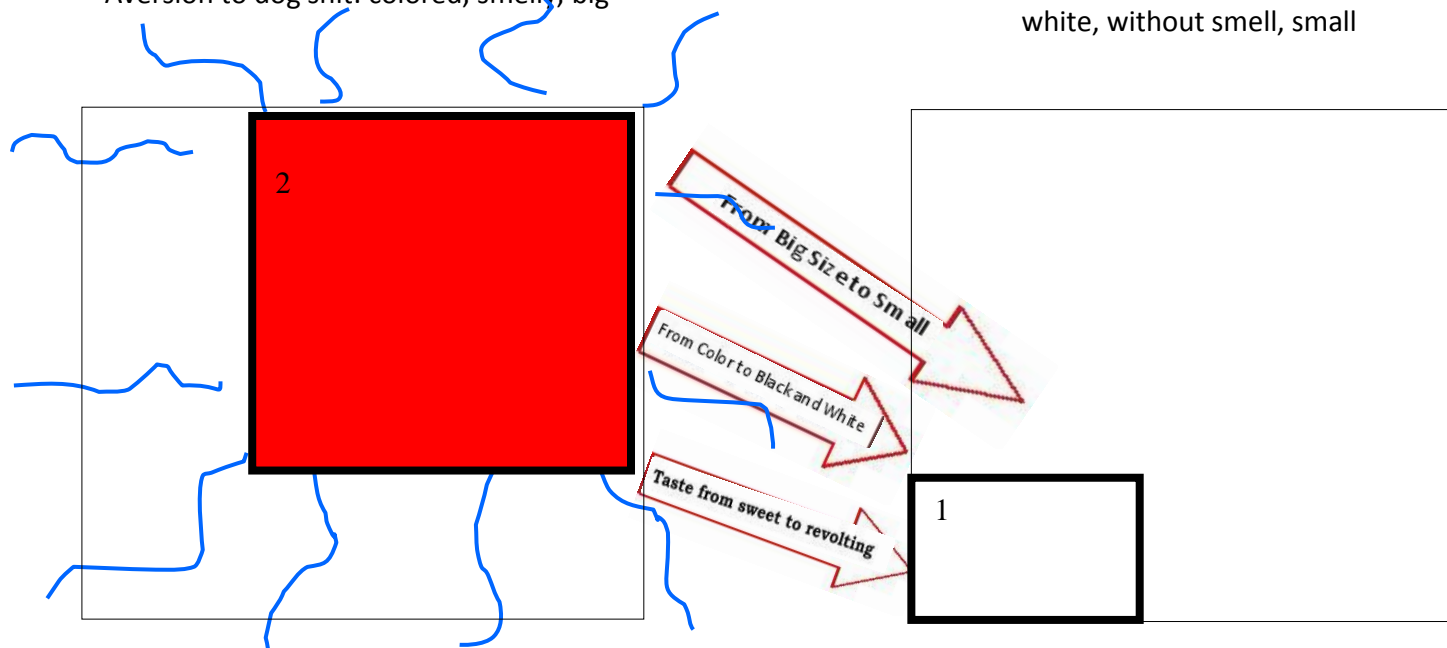
Make the chocolate black and white, smelly and big.
You transfer the aversion from dog shit to chocolate, to cure yourself from addiction.

26. Exercise: take your liking to something you want to like

Resource: the pleasure you have when you are dancing.

Make this resource available in another context
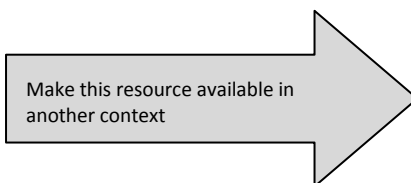
Take the resource to another context: getting pleasure in washing dishes

1. Think of something you dislike and that you would change this in liking. *E.g. washing up.*

2. Make an image of the situation you do dislike, look for the submodalities in the image.

3. Then look for something you really like very much, it is not necessary that the topic should be connected to the first image. *E.g. dancing*

4. Make an image of this situation. Look for the sub-modalities in this image.

5. Look for the drivers (the submodalities which are different.

6. Then bring the submodalities of the image / situation you like *(the dancing)* to the situation you don't like yet *(washing up).*

7. Test: Think of the task you first disliked *(washing up).* How do you feel about it?

8. If you do the washing up, imagine that your are dancing, how does it feel?

Day 3
6. Work on Identity level

The doggy

A farmer had some puppie's he wanted to sell.

He painted a ad on a plate with the following message: 4 puppie's for sale and he put this at the entrance of his yard .

Just when he hit the last nail in the Board, someone pulled his clothes. He looked down into the eyes of a little boy.

"Sir "said the boy," I want to buy one of your puppies ".

"Well", said the farmer, while he rubbed his hand behind his neck, these puppies have very good parents and they cost a lot of money ".

The boy dropped his head for a moment. Then he reached deep into his pocket and pulled out a handful of spare change and showed it to the farmer. I have 39 cents. Is that enough to look?

"Sure", said the farmer and he whistled a tune. "Dolly", he cried.

From the doghouse and over the yard came Dolly followed by 4 small woolly balls on legs. . The little boy pressed his face against the fence. His eyes beamed with delight. While the puppies came racing to the fence, the boy still saw something else moving in the doghouse.

Slowly there appeared another woolly ball , but this one was clearly smaller than the other ones. On his hind legs the woolly ball slipped out of the doghouse and on a somewhat clumsy way the little dog bumped towards the fence while he did his best to keep up with the other doggies.

"I want that one", said the little boy, pointing at the waddling dog.

The farmer knelt down next to the boy and said, "son, you really don't want that little dog."

It will never be able to run or play like the other doggies can. "

Then the boy took a step backwards, reached down and began to roll up the leg of his pant. While he did this a steel bracket became visible on both sides of the leg of the boy, which were attached to his specially made shoe.

He looked up at the farmer and he said: "you know, Sir, I also can't run very well and he needs someone who understands him ".

With tears in his eyes the farmer reached down and picked up the little puppy.

He held it very carefully when he gave the puppy to the little boy.

"How much does it cost? "asked the little boy. "Nothing, it's free," said the farmer.

There is no price for love "

The world is full of people who need someone who understands them.

27. *Exercise Living from your heart, make ourselves aware of our intentions*

Supporting exercise for strengthening your self on identity level

1. Choose a place where you feel comfortable and where you will not be disturbed.
    a. Take a conscious breath a few times to calm down your body and mind.
    b. Focus your attention on your environment: what do you see, what do you hear,what do you smell and feel on this place?
    c. Now before you pay attention to the following questions, first check how you feel and what you experience in your body.
    d. Do you feel annoyed, bored, quiet, melancholic ...?
    e. There is tension in your face, your shoulders, back, left little toe ...?

2. Think of the story about the puppy, in which the farmer wholeheartedly gives this puppy to the boy who openend his heart to the puppy. See if you remember from your own life an incident that illustrates the joy of giving from the heart or that illustrates the joy of receiving something which was given from the heart.

3. Who are you if you give completely from your heart or if you receive something that was completely given from the heart?

4. Ask yourself what attracts you to working with NLP and what do you deeply desire for your own life in this world. Keep this desire, for some time.

5. Can you remember a moment from your childhood or more recently in which you become aware of these needs or desires? How and when do these needs express themselves in your life?

6. Now go back to the feelings in your body, how is that now after the reflection on your deepest needs and desires.

7. Then come back slowly in the here and now and observe how you are now .

(Exercise from work book Non Violent Communication by Lucy Leu., published by Lemniscate, 2006, page 74-75.)

8. Exchange in pairs on which of the neurological levels you have been working.

Cleaning your cupboard, a Change on identity level

(to Richard Bandler)

What is identity level?

Who are you? Look inside, forget all the roles that you fulfill and look at your self. The fundamental I-feeling, how do you as a person think about yourself ?

Maybe you have thoughts like: I'm too much, I'm not worth it, I'm unwished, I'm too seriously, I'm shy, I'm too superficial, I am a slob, others are far better than I. These are negative self images.

Maybe you have thoughts like: I'm a good man/woman, friend, partner, father, mother, a skilled craftsman/woman, I'm serious, I'm full of humor, I may be there, I'm worth it, I'm ok, I'm cleared. These are positive self images on identitylevel.

Cleaning your cupboard
When a wardrobe is full of stuff which you no longer need or which you no longer want to use, then you first will have to empty it andclean it up , so that there is enough space to put new things in.

(Think of the ecology: is it justified that you throw away what you take out of it?!!)

28. Exercise: Cleaning your cupboard

In pairs

1. Write down two things which you want to get rid of. They should be BIG THINGS, namely on identity level!

    1. ……………………………………………………………………………………………

    2. ……………………………………………………………………………………………

2. Now write down two Major THINGS that you would like to be at identity level! Like (f.i.(for instance) You're actually doing something, but you're still not quite there.)

    1. ……………………………………………………………………………………………

    2. ……………………………………………………………………………………………

3. Now write down two MAJOR THINGS at identity level as you used to be and are not now anymore. (let the person say something, for example "I was shy / jumpy / cocky etc.)

    1. ……………………………………………………………………………………………

    2. ……………………………………………………………………………………………

4. Now write down two MAJOR THINGS at identity level about which you are happy / satisfied. In the core of myself I am ....

    1. ……………………………………………………………………………………………

    2. ……………………………………………………………………………………………

The cupboard that we clean

```
┌─ 1. ──────────────┬─ 2. ──────────────┐
│                   │                   │
│                   │                   │
├───────────────────┼───────────────────┤
│  3.               │  4.               │
│                   │                   │
└───────────────────┴───────────────────┘
```
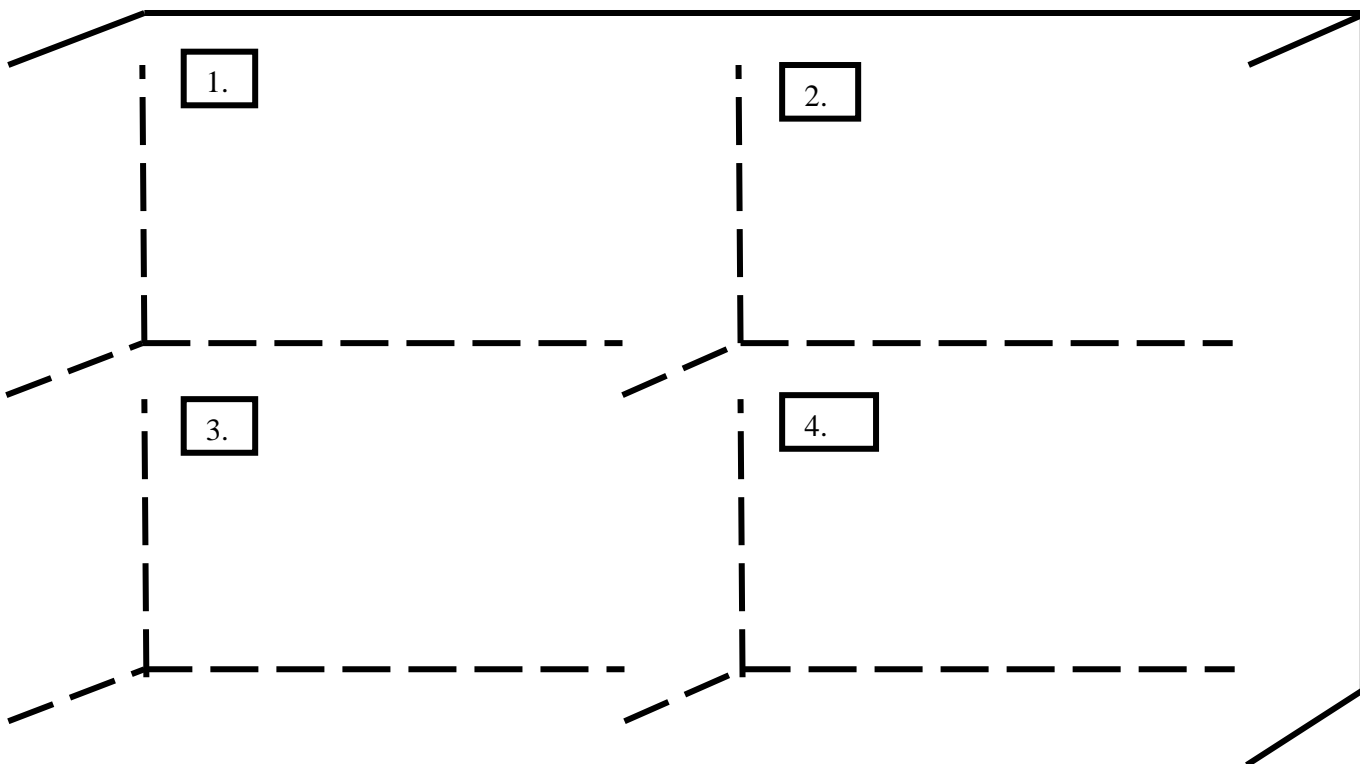
1) Two things of yourself, from which you want to get rid of.	2) Two things you would like to be like
1. ……………………………………………………………	1. ………………………………………………………….
2. ……………………………………………………………	2. ………………………………………………………….
3) Two things as you used to be in the past not now any more, remember the location	4) Two things where you are **happy or satisfied** about, remember the location
1. ……………………………………………………………….	1. ………………………………………………………………
2. …………………………………………………………….	2. ………………………………………………………………

The next step is to discover how the cupboard is organized

Continuation of the former exercise with a visualization, Plenary session

Close your eyes and relax, go with your focus inside. The voice of the trainer and the music will lead you into a relaxed state, also called a trance.

5. Discover where the picture is <u>located</u>.

Trainer: "first we find out which location you used for aspects on identity level where you were pleased and satisfied with." (see 4)
Take one of the MAJOR THINGS you 're satisfied about f.i. "I'm cute, enthusiastic, social, creative etc.)

"Do you have a picture of it?" "Often it helps when you imagine this in a concrete event. Please take a moment to look at the image. If you are in the picture then take it and look where you can put it easily. "
" Where is that picture located? "

Note for the trainer: You elicit the submodality "<u>location</u>" . Here we're actualy going to work with location as the most important submodality.

6. "Now you know exactly the location of those aspects which you are happy and satisfied about."

    Specify the location from where you are happy / satisfied (4) with the figure on the former page

7. The trainer continues"Now we are going to find out which location you use for aspects on identity level as you used to be when you were younger and how you are no longer now." (see 5)

    "Do you see that in a in a picture? Where is the picture located? "(so also here the trainer asks for the submodality location).

    "Now it is easy for you to recognize the location…"

    Go with your attention even more inward, deepen your trance.

    " If you are ready, in the meanwhile you remember the locations of "
    "l am ... (see 4)" and "l was ... (see 3) "

8. Take one of the three major things you want to remove... (see 1) Do you have a picture of something that you want to remove ?

    On which place or where in the environment/nature, could that what you want to remove fulfill a suitable function ? You might name it, for instance, your museum .

    Navigate to the location of "l was ..., (see step 6)" and make the picture using an imaginary knob or switch quite clear in that location until it is completely white.

Put the image that you want to lose at that location in the white light, and leave it there for a moment.
Now make the image less bright so that the contours are visible again. "

"Visualize below the picture a very powerful vacuum cleaner. Switch the machine on and let the image be sucked up by the vacuum cleaner.

Imagine that the image slips away ... in a little cloud and see it going to a suitable place in nature or in the museum. Look at it lovingly for a moment. You can always remember it if you need it. Say goodbye to it. Maybe it was useful in the past and now you let it go.

Short break state

9. "Do you have somehting that could enrich your life, how you would like to be? (see 2) What picture do you have of this ?

   Navigate to the location of "l am ... (4)" Make the image brighter until it is completely white. Now put your new image (picture) of what you want to be in the white light, leave it there for a moment and bring the image back until it stands in front of you in the most attractive appearance ...... "

Short break state

10. Thank your unconscious what it has done for you (you can repeat this process regularly to yourself).

11. Good riddance!!!

The voice, an expression of your identity

To Alex Boon: www.rondomjestem.com

Every sound that escapes from the body is a result of a certain internal representation with a corresponding mood and the physiology of that moment. This internal representation you can observe, feel, recognize, maintain, modify and / or reproduce.

We approach sound from 3 different perspectives :

1. **Body:** the role, position, characteristics and influence of the material: muscles, nerves,. bones, cavities, intestines, connections and joints.
2. **Dynamics:** Strength, posture, breath, motor skills (speed, direction, coordination, tempo, rhythm)
3. **Identity:** Story, experience, needs, drives, adjustments, emotion, motivation

Median glossoepiglottic fold
Vallecula
Epiglottis
Tubercle of epiglottis
Vocal fold
Ventricular fold
Aryepiglottic fold
Cuneiform cartilage
Corniculate cartilage
Trachea
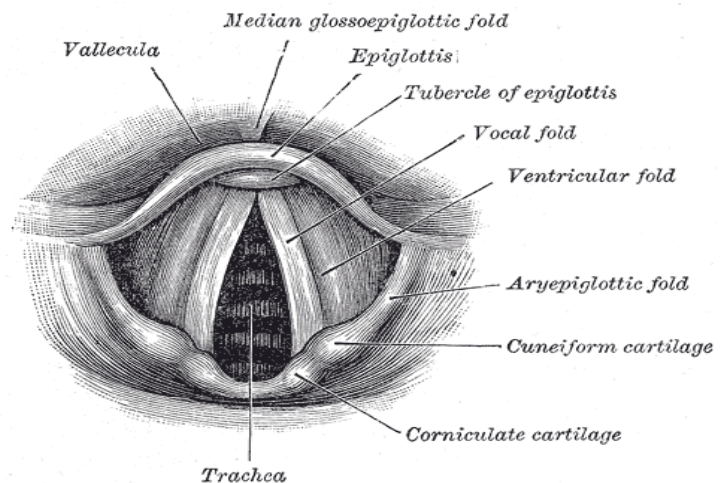
1. Body

The perception of the body (global or sense-organ specific) is intensively promoted via direct stimulation with sound or the renewed use of feeling, hearing and sight using sound.
 Your physiology had a direct and concrete influence on the origin of sound . Using sound we can work in different ways with the body. The body can be approached while lying down, sitting, walking , bent, obstructed or cooperated, lifted or moved, stretched, pushed and pulled.

You can stand up straight or bent, you can look up or down. Changes in your physiology on many parts of the body either powerful or subtle can prove their effect on the voice. In this way the body is placed in the context of time and space All the sounds created in this way should be listened to and recognized again.

In this way new material arises as well as a new perception. There is a strong appeal to dynamic and personal principles.

Work with the body always delivers new experiences; it is especially the experiment that counts, not the target.

Brain: Ideas.
Motivation.
Language.
Regulation

Upper Vocal
Tract:
Articulation.
Resonance

Vocal Folds:
Vibration

Respiratory
System:
Activation
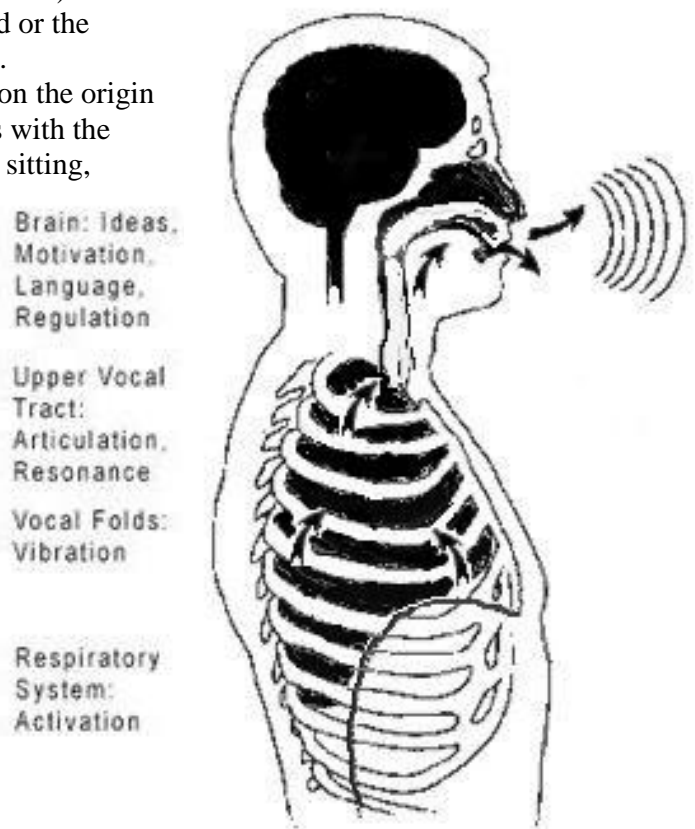
2. Dynamics

The sounds are being further elaborated and the range of sounds is becoming more and more extensive. Thereby the person becomes increasingly aware of the resulting movement of the breath and this can be used.The voice is faced with space, material (objects, walls and people) and gets more and more context.

While doing voice work there is an appeal to explore your contexts and your' way of interpreting the context. Working with sound forces you to change habits when it comes to using or not using force ; to speed up or slow down; to intervene or to ' let go '; the observing, ; to take concrete actions or to associate, to fantasize, to chose intuitively; to approve or to disapprove; to stay where you are (to linger) or take a new direction. This is not only one side of the opposing sides, but to the extent to which one tends to go one direction.

Dynamic voice and sound work always delivers new combinations and movements, new knowledge and capabilities; It is especially the quest that counts, not the rule.

3. Personality

"How is it possible that my breath is so long and powerful and my voice sounds so loud or strange, ugly or beautiful, bright or ……?". "How is posible that I'm so calm or energetic, bright, new, sensitive, aggressive, with a feeling of abandonment or with a feeling of being supported?

A person is being confronted with disappeared , concealed, censored sounds and learns to listen to the sounds again , despite the norms or the judgements which were given for this sound.

Right or wrong gives way to subjective appreciation. Individual properties become visible , usable and emotions become palpable and manageable. Everything that obstructs the sound of our voice and everything what develops our voice becomes relevant and will be made a conscious choice to work with.

> Don't make your voice loud
> to make others listen to you……
>
> Make your personality so loud
> that others beg to listen to you.

29. Exercise: Making a group sound

In a circle. Listen to each other and produce a sound which fits in the group sound, let the group sound support you!

7. NLP and Conflict Resolution

What is a conflict?

Everyone lives in the same world, so why would we fight about the way the world works or how it was created?
The answer is: because we all make our own model of the world. Two people look at the same event and hear the same words, but they give very different meanings to what they see and hear.
From these models emerge a rich diversity of opinions, beliefs, religions, interests and motives. In contrast to what people might think , conflict is not a bad thing. It actually is a very healthy expression of the uniqueness of every individual's free will and the restrictions to this.
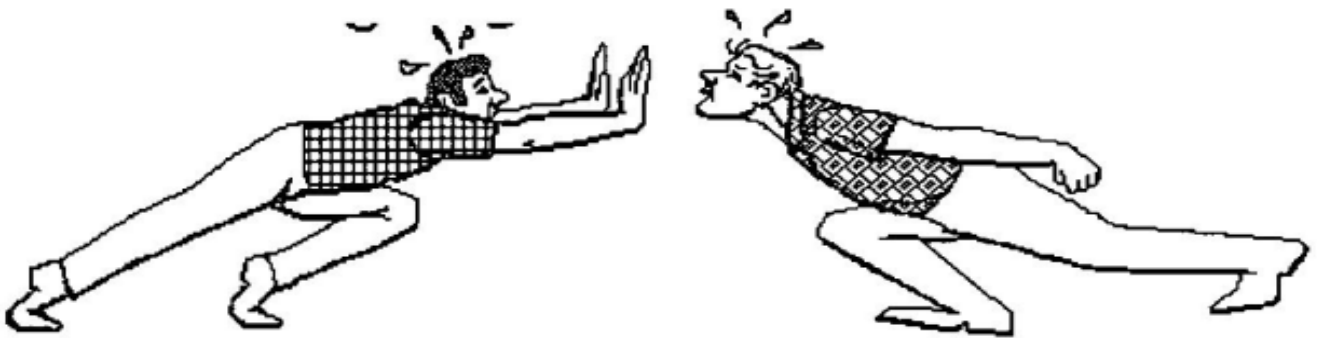
Furthermore, conflicts help us to learn and to grow.

Remember that, in contrast to popular belief, happiness is not the absence of conflicts.
Happiness is the skill to handle a conflict in such a way that a useful solution is found for each party, where everyone feels heard and included and where the solution is sufficiently supported by the participants.

Conflict can be prevented by clear, functional communication. Rapport and the NLP-model play an essential part in this.

Conflicts are as old as the world. Fights are a natural aspect of human decision making and relations. Conflict can work destructive. However, by uncovering the mental systems that are hidden behind conflicts, you can make conflicts work positively. In these mental systems clues can be found that will help you handle the conflict, or even transform it into a powerful synthesis.

Eventually, conflicts will prove to be the doorway to new opportunities, personal growth and the delivery of great performances.
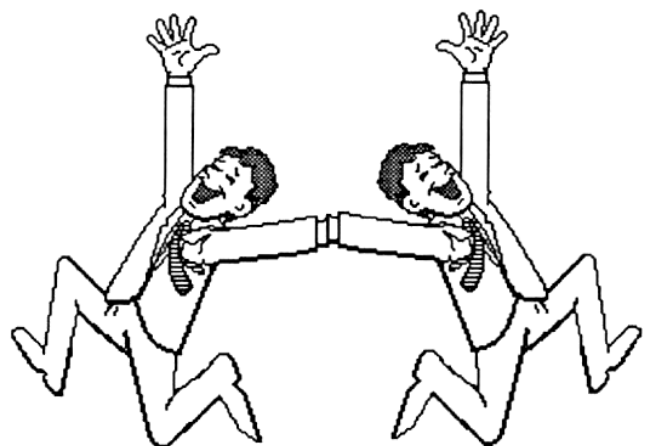
30. Exercise: Conflict and the worldmodel

Take a (small) conflict from your own life in which you and at least one other person were involved. Describe the world model, beliefs and values of the other person in the left column and your own in the right column. Work from bottom to top.

Step 1

Neurological level	World Model of A	World Model of B
Mission		
Identity		
Values/ Beliefs		
Skills		
Behavior		
Environment		

Step 2

Take one of the following presuppositions and consider what you could change in the model of the world that you describe of the other person and of yourself, in order to get a different perspective on the conflict.

The most applicable presuppositions:

1. Respect for someone else's model of the world.
2. The words we use are NOT the event or the thing they represent. (The map is not the territory).
3. Behavior is changeable and the current behavior is the best choice there is.
4. Assume that all behavior has a positive intention.
5. A person is not the same as his or her behavior. (Accept the person, change the behavior).
6. Resistance in someone you communicate with is a sign of a lack of "rapport".
7. It is as it is. Accept that the situation is the way it is.

Conflict styles

A conflict usually consists of several different phases. It often starts with a small irritation or with a difference in opinion, but if nothing is done about it, it can grow. It quickly occurs that two people get emotionally involved in the conflict and cannot see a way out. It is important to prevent a negative spiral, where the conflict gets worse and worse. To do this, we must think about different ways to deal with a conflict.

No one likes conflicts. Everyone tries to avoid or solve conflicts, but we all do this in a different way. The way in which most of us deal with a conflict has, unfortunately, little to do with what is most desirable in a situation. It is important to know how you usually act in a conflict, because this enables you to think about whether your style of acting contributes to a good solution for the conflict.

Broadly speaking, the different styles of handling conflicts are separated into five categories. It is important to remember that no style is by definition positive or negative. The question is always: 'which style is best in this situation?'. We will therefore discuss the arguments pro and against each of these styles (the benefits and the drawbacks).

In each conflict we choose (sometimes without knowing it) between our own interests or principles and those of someone else. It is important to be aware of this. See the diagram on page ...

The difference between these stylse lies in the way in which is dealt with the two elements of a conflict: the content or the issue the conflict is about or what you want to reach (care for own interests) and the relation with the other person (care for the other's interests).

You can take a test to discover your score and even get suggestions what to do become more flexible in using different styles: http://www.selectpro.net/index.php/ScrInfoIBA.html…

It is important to note that there isn't one best style. All styles are good, they only depend on the situation that you are in. It becomes a problem when you can't alternate between styles and tend to always pick the same style.

Give in: you choose for this when you find the relationship you have with the other person more important than the issue. If you adjust yourself, you move your own principles aside. Adjusting is a good strategy when you realize you are wrong or when you have a conflict with someone you don't know very well. Benefit: you get some 'social credit' and you keep the peace. Drawback: adjusting your opinion or position is sometimes less desirable: you accept something you are actually against. People who are sub-assertive, usually choose for giving in as a strategy. In short: you lose, the other wins

Force/Press: if you find the issue more important than the relationship you choose for this strategy. With this you put your own interests first. You can choose this strategy in emergency situations or to defend your own rights, for matters that are very important (only if you are sure that you're right) and to defend yourself against abuse. Benefit: you have a great chance to win your conflict and you hold on to your own principles. Drawback: fighting is not a useful strategy if you want to work together at some point. Moreover, you can only use this strategy if you are the one with the most resources of power. In short: you win, the other loses

Avoid: you choose to avoid a conflict when the issue as well as the relationship are not important to you. You don't respond and avoid the other person. Benefit: you don't put energy into it. Drawback: avoiding is not a good strategy when you have to deal privately or professionally with the other person after the conflict as well. The conflict remains and can arise again at any given moment. In short: you lose and the other loses.

Solve the problem/ Co-operate: when you find both the relationship and the issue important, you look, through co-operation, for a solution that serves both parties. Both parties let go of their own interests and search for the joint interest. By listening to each other and looking at each other's opinions and the underlying interests, you search for a solution together. Working together is a good strategy if you want to learn or form a relationship. It only works if the other party is open to it: if they are fighting, avoiding or adjusting, this strategy won't work. Benefit: it helps learning and bonding. Drawback: it costs a lot of time. In short: you win and the other wins. Looking together for even better solutions.

Searching for a compromise: with this strategy you pay attention to both the issue and the relationship. Negotiating means sharing the difference. Both parties have to make concessions to come to a suitable and mutually acceptable solution. The difference with working together is that you still hold on to your own beliefs and goals, and from there you take steps towards each other. Negotiating is a good strategy when both parties are equally strong and when the goals are mutually exclusive. It can also help with complex issues or when there is a limited amount of time. Moreover, people resort to negotiating when working together or fighting has failed. Benefit: it is faster than co-operating. Drawback: you don't always come to a perfect solution, it is a compromise. In short: you give in a bit and the other gives in a bit.

Assertiveness: Caring for own interests

	Force	**Co-operate**
	Compromise	
	Avoid	**Accommodate**

Co-operation: Caring for other people's interests

Or more in detail:

Degree of Assertiveness ---> (Importance of Issue)

Dominant

Competition
• Low Relationship
• High Issue
• Goal is "Win"

Collaboration
• High Relationship
• High Issue
• Goal "Win/ Win"

Compromise
• Goal is to find the "Middle Ground"

• Low Relationship
• Low Issue
• Goal is "Delay"
Avoidance

• High Relationship
• Low Issue
• Goal is "Yield"
Accommodation

Submissive

Non-supportive <--- Degree of Cooperation ---> Supportive
(Importance of Relationship)

31. *Exercise: Recognize the conflictstyle*

A tells B about a conflict he/she had. Together they decide which conflictstyle A used. Is A satisfied with this conflict style? Or would you rather chose an other style? What could you do in this conflict according to this style?

A and B swap.

NLP-Methods to deal better with conflicts:

1. The map is not the territory.

2. Respect for other people's model of the world.

3. Making a difference between behavior and person.

4. I-messages.

5. Choose happiness instead of wanting to be right.

6. Make Rapport.

7. The three observational positions.

8. Pacing and Leading.

9. Upchunking to a mutual value or mission.

10. Acknowledging the needs of the other person (and your own).

11. Getting out of the box (see picture).

12. Reframing.

13. "A street with a dead end".

14. The steps of the giraffe, nonviolent communication.

How do you get out of the box?

In conflicts, it is very important to get out of the box, before you can even think about a good solution. To get out of the box everyone has his or her own strategies, be aware of what helps you to get out of the box.

Reframe (3rd person)
Focus on respect
Positive intention
Ask meta model questions
Anchor the coming out of your emotions
Build strengthening beliefs
Stand on the side of the cause
Time (sleep on it)
Talk, Therapy, Discharge, Pray, Dissociate
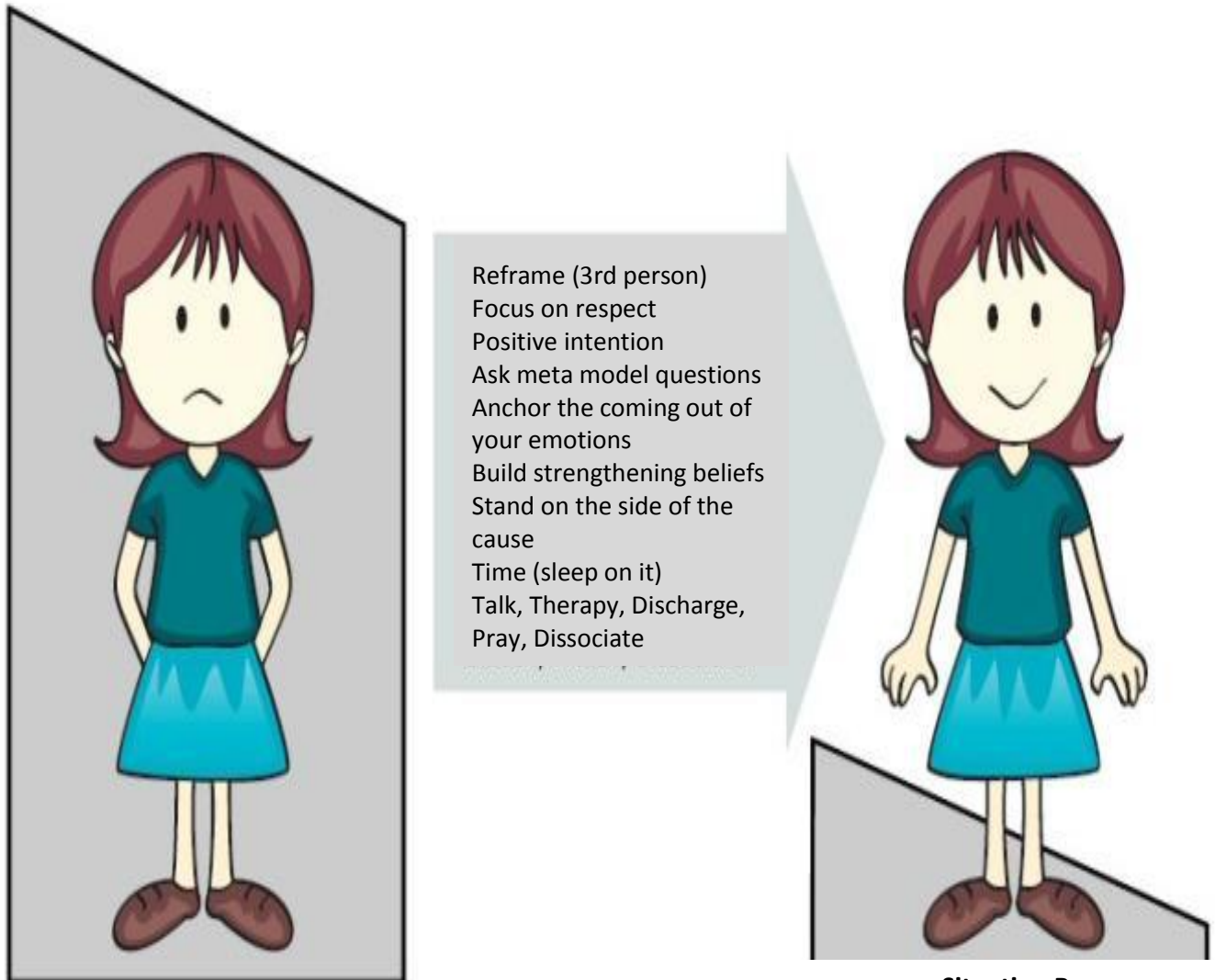
Situation A:
You are trapped in the first person in your fear, anger or sorrow.
On identity level:
You are afraid, sad, angry.
You see nothing but your emotion.
You see, hear, feel nothing else.

Situation B:
You can switch to the second or third position.
You can see further than your fear, anger or sorrow.
On behavior level: You do have the fear, the sorrow, the anger, but you are not the fear, the sorrow and the anger. You are dissociated. You see more than your emotion. You see, hear and feel other things as well.

32. Exercise: Coming out of the box

Which way do you use to come out of the box in emotional situations?

33. Exercise 'street with dead end' (in pairs)

(This is an example of reframing of intention)

You can use this method very well in situations where, for example, someone says something to you or responds to you in such a way that you can't really respond, or says something that is in no way factual. It is often a personal remark.
(As if you are in a street with a dead end and you can't get out.)

Do this exercise in pairs A and B.

One of the pair thinks of a situation in which there was a conflict with another person, this could be an unpleasant conversation. The A plays her or his own role and B responds playing the role of the other person.

A: "I think you are/do just …" (judgmental negative qualification)

B: "But I think you are/do just…" (attacking negative qualification)

You can expand this with several other remarks. This is the dead end street. How do you get out of it? For example, by making a 180° turn and walking away. This is taking a whole new perspective. Or: you walk backwards, out of the dead end street. You do exactly the opposite of what you just did to get there.

B: "So if I understand correctly, you think/say…"
(using the same words)

A: "Yes"

This is the confirmation of what had just been said. Now you have to ask for the positive intention of the other person.

B: "I know you have a positive intention with this, and I don't understand this intention/ it is not yet clear to me.
Could you tell me more about it?"

A: tells you more about it …

B: "So if I understand correctly, this is very important to you?"

A: "Yes"

A feels heard and acknowledged.
B searches for a solution within his reach.

B: "If I could give you/do that, would you be willing to give/do/take care of this?"

A does the same exercise with B

(This is the basic structure)

This presupposition helps with the reframing:

| The fundament of reframing is: |
| Separating INTENTION and BEHAVIOR. |

"All behavior has a positive intention"

Day 4

8. Nonviolent communication

1. Observe Without judgment or interpretation "I see…" "I hear…"	**1. Observe with own judgments** Pasting your own judgment on something "you never do it right!"
2. Feel Recognize your feelings Acknowledge your feelings "This makes me feel …"	**2. Mix feelings with thoughts** Read minds "I see/feel that you don't feel like it"
3. Acknowledge needs Connect your feelings with your needs "I feel … because I need …"	**3. Make the other person responsible for my needs** "I want that you don't make me angry"
4. Options Which different options do you hav meet your needs?	**4. There is one option only** "Only you can …, I can't do anything"
5. Make a request or do something "Could you do … ?" "I am going to do .."	**5. Mix a request with a demand** "I want you to do this now" ""You have to do this now and in my way"

List of feelings

This list can help you to determine and name your feelings. This list is only a start, you can add your own feelings. This is inspired by a list in Marshall Rosenberg's book about nonviolent communication ("Geweldloze Communicatie", New Edition, 2007).

Own feelings
I take responsibility for my own feelings

AFFECTIONATE
compassionate
friendly
loving
open hearted
sympathetic
tender
warm

ENGAGED
absorbed
alert
curious
engrossed
enchanted
entranced
fascinated
interested
intrigued
involved
spellbound
stimulated

HOPEFUL
expectant
encouraged
optimistic

CONFIDENT
empowered
open
proud
safe
secure

EXCITED
amazed
animated
ardent
aroused
astonished
dazzled
eager
energetic
enthusiastic
giddy
invigorated
lively
passionate
surprised
vibrant

GRATEFUL
appreciative
moved
thankful
touched

INSPIRED
amazed
awed
wonder

JOYFUL
amused
delighted
glad
happy
jubilant
pleased
tickled

EXHILARATED
blissful
ecstatic
elated
enthralled
exuberant
radiant
thrilled

PEACEFUL
calm
clear headed
comfortable
centred
content
equanimous
fulfilled
mellow
quiet
relaxed
relieved
satisfied
serene
still
tranquil
trusting

REFRESHED
enlivened
rejuvenated
renewed
rested
restored
revived

Pseudo-feelings

I have the idea that you do this to me

AFRAID
apprehensive
dread
foreboding
frightened
mistrustful
panicked
petrified
scared
suspicious
terrified
wary
worried

ANNOYED
aggravated
dismayed
disgruntled
displeased
exasperated
frustrated
impatient
irritated
irked

ANGRY
enraged
furious
incensed
indignant
irate
livid
outraged
resentful

AVERSION
animosity
appalled
contempt
disgusted
dislike
hate
horrified
hostile
repulsed

CONFUSED
ambivalent
baffled
bewildered
dazed
hesitant
lost
mystified
perplexed
puzzled
torn

DISCONNECTED
alienated
aloof
apathetic
bored
cold
detached
distant
distracted
indifferent
numb
removed
uninterested
withdrawn

DISQUIET
agitated
alarmed
disconcerted
disturbed
perturbed
rattled
restless
shocked
startled
surprised
troubled
turbulent
turmoil
uncomfortable
uneasy
unnerved
unsettled
upset

EMBARRASSED
ashamed
chagrined
flustered
guilty
mortified
self-conscious

FATIGUED
beat
burnt out
depleted
exhausted
lethargic
listless
sleepy
tired
weary
worn out

PAIN
agony
anguished
bereaved
devastated
grief
heartbroken
hurt
lonely
miserable
regretful
remorseful

SAD
depressed
dejected
despair
despondent
disappointed
discouraged
disheartened
forlorn
gloomy
heavy hearted
hopeless
melancholy
unhappy
wretched

TENSE
anxious
cranky
distressed
distraught
edgy
fidgety
frazzled
irritable
jittery
nervous
overwhelmed
restless
stressed out

VULNERABLE
fragile
guarded
helpless
insecure
leery
reserved
sensitive
shaky

YEARNING
envious
jealous
longing
nostalgic
pining
wistful

List of needs:

This list can help you determine and name your needs. This list is also a start, feel free to add your own needs or use your own wordings.

I have needs on a deep level and there are always several options to fulfill them.

CONNECTION	**CONNECTION continued**	**HONESTY**	**MEANING**
acceptance	safety	authenticity	awareness
affection	security	integrity	celebration of life
appreciation	stability	presence	challenge
belonging	support		clarity
cooperation	to know and be	**PLAY**	competence
communication	known	joy	consciousness
closeness	to see and be seen	humor	contribution
community	to understand and		creativity
companionship	be understood	**PEACE**	discovery
compassion	trust	beauty	efficacy
consideration	warmth	communion	effectiveness
consistency		ease	growth
empathy	**PHYSICAL**	equality	hope
inclusion	**WELL-BEING**	harmony	learning
intimacy	air	inspiration	mourning
love	food	order	participation
mutuality	movement/exercise		purpose
nurturing	rest/sleep	**AUTONOMY**	self-expression
respect/self-respect	sexual expression	choice	stimulation
	safety	freedom	to matter
	shelter	independence	understanding
	touch	space	
	water	spontaneity	

Which of these needs do you have?

34. *Exercise: Non-Vilent Communication of yourself*

Look for a situation in which you could not communicate well with yourself or with another person. Use the steps of the giraf and try to find our what your needs were which were not met in that situation and which options there are to fulfill your needs.

What request could you make to another person or which actions could you do yourself?

35. *Exercise: Non-Violent communication if you feel attacked*

Think of a situation in which someone made a remark which you have taken as an attack. What could be the positive intention of the person? What could be the need underneath the "attacking" remark? What did make thatyou heard the remark as an attack, where did you feel hurt?

9. Solution Focused Work

This way of working was started by Steve de Shazer and Insoo Kim Berg.

"It's good to know what doesn't work, but it's really helpful to know what does." - Steve de Shazer

This statement by Steve de Shazer shows the power of Solution Focused Therapy. Instead of trying to understand why something does not work, the focus lies on finding and applying something that does work. It sounds simple and actually, it is just simple. First, we'll tell you something about Steve de Shazer (1940, Milwaukee US – 2005, Vienna). He was a psychotherapist and the founder of Solution Focused Therapy. In 1978, Steve and his wife Insoo Kim Berg founded the Brief Family Therapy Center (BFTC) in Milwaukee, Wisconsin. His books are translated into 14 languages. After a career as a professional saxophone player, Steve started working at the Mental Research Institute, Palo Alto (MRI, where both Paul Watzlawick and John Weakland worked). The latter became his mentor.
On September 11 2005, Steve died suddenly and unexpectedly in Vienna.
His most known books are:
Keys to Solution in Brief Therapy (1985)
Clues: Investigating Solutions in Brief Therapy (1988)
Words Were Originally Magic (1994)

Insoo Kim Berg (1934-2007) is of Korean origin, but became a psychotherapist in the USA. She developed, together with her husband Steve de Shazer, the Solution Focused Therapy, that was later applied to more professional fields. This resulted in the term Solution Focused working. This plays an important role in coaching. Insoo and Steve founded the Brief Family Therapy Center (BFTC) in Milwaukee, America. Insoo published ten very known books. She died 16 months after Steve de Shazer.
 Some of the titles of her books are:
* *Family based services: A solution –Based Approach, 1994. Norton Professional Book*
* *Children's Solution Work by Insoo Kim Berg and Therese Steiner, 2003*
* *Brief coaching for lasting solutions, Insoo Kim Berg and peter Szabó, 2005*
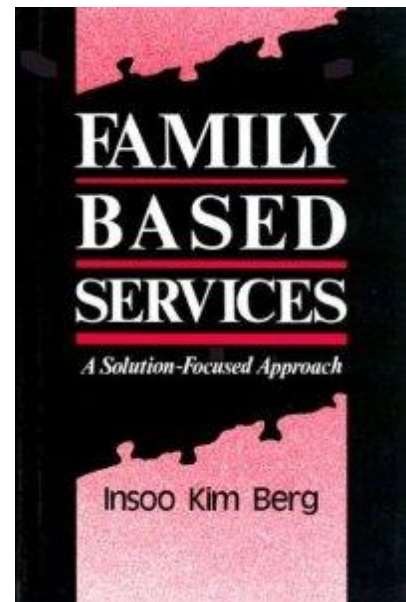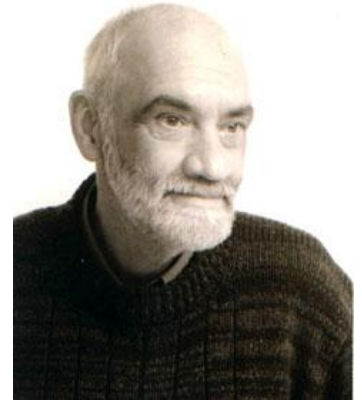
From Solution Focused Therapy to Solution Focused Work

Thirty years ago Steve de Shazer realized that solutions and problems do not necessarily have to be related. This idea was the base of a groundbreaking new form of therapy: Solution Focused Therapy (SFT). Since then, he, his wife Insoo Kim Berg and many international colleagues have developed the Solution Focused approach into a well-used and very effective method.

One of the strengths of SFT is its very practical approach. This lies not only in the concrete and clear applications, but also in the origins of the therapy. Important techniques such as the Miracle Question originated in therapy sessions. *More than Miracles: The State of the Art of Solution-focused Therapy*, the last book by Steve de Shazer and Insoo Kim Berg is written accordingly. After describing the basic presuppositions, they explain the latest developments and ideas using concrete examples. Six of the most important authors, Steve de Shazer, Yvonne Dolan, Harry Korman, Insoo Kim Berg, Terry Trepper en Eric McCollum, discuss each other's work. Because of the integral and vivid writing, readers can almost hear the discussions that are described. It is like joining in surprising psychotherapeutic sessions. It is like listening to the commentary of the authors on these sessions and one learns the basic techniques of SFT. By reading this book one gets a complete idea of contemporary SFT and one can learn how to apply specific interventions, such as the Miracle Question. This wonderful book will, without doubt, grow to be a standard book for everyone who wants to work with SFT. Its clear and surprising design does not only

make it an ideal way to first learn about SFT, but also a treasure for professionals. It contains a lot of information that can be used directly.

Solution Focused working uses the following approaches. It goes directly against Problem thinking, which is often followed:

1. If something works well, don't repair it.
2. If something doesn't work, do something else.
3. If something works well, do it more often.
4. Learn from other and teach others what is working

Solution Focused working follows the following principles:

1. Encouraging hope for change (as-if)
2. Attention with respect and authenticity.
3. Make the worker feel that you understand him/her
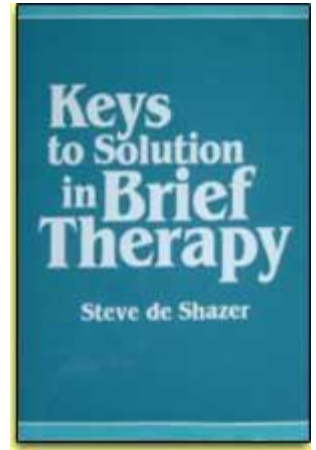
The Solution Focused Model originates in psychotherapy, but has since then also been very successfully applied in the fields of coaching and education. It is a method that is very accessible and easy to apply for people of all ages. We will tell you more about the origins of the model:

SFT works with what is there in the moment. It focuses on a desired future and has the goal to solve problems. It was originally developed as an answer to traditional psychotherapy, where the therapist , as the professional, chooses what the best solution is for the problems of the client. SFT works together with the client, who, of course, understands his or her own situation best. In this way SFT tries to come to a well-working solution, that is pragmatic and realistic and follows the needs of the client. This results in a respectful, short therapy or coaching with workable solutions. The client is responsible for realizing the needed changes.

SFT is a pragmatic approach. The in itself simple theory comes form the Mental Research Institute in Palo Alto (US), the philosophy of Wittgenstein and a Buddhist way of thinking. There are different things that can be seen as the origin of SFT, amongst those are the ways of working of dr. Milton Erickson, Steve de Shazer and Insoo Kim Berg.

The most important principles
1. There is always change: change is unavoidable.
2. We have to identify this change and use it.
3. There is always co-operation.
4. Resistance is not a useful term.
5. A detailed analysis and understanding of the problem is usually of little help for finding solutions.
6. No problem occurs always: we find the key to solutions in the exceptions. The best way is to find out what happens when there is no problem.
7. Cues for the solutions are always right in front of us and in the present. You only have to know how to recognize them.
8. There is no 'right' way to look at things: there are many ways to look at a situation. Different viewpoints may both work well.
9. The client himor herself defines the goal of the therapy or coaching.
10. The client already has the resources that are needed to come to a solution.
11. Small changes in the right direction can be applied with great success. Only a small change is needed.
12. "Don't fix what isn't broken."

The most important Solution Focused tools
SFT has a specific way of thinking and working, that is very different from other models. It is an "intervention model". For these interventions, many Solution Focused tools exist. A great number of these are in the meanwhile used in many different types of coaching and therapy.

The most important ones are :
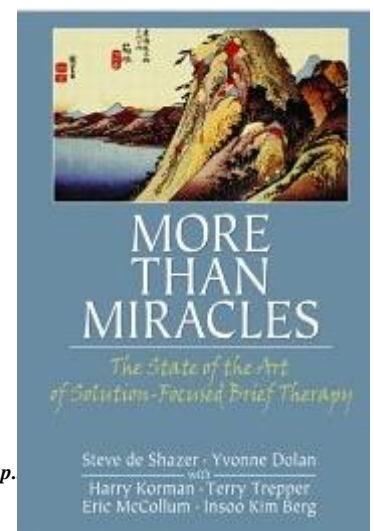
1. Recognizing (of solvable ánd unsolvable problems)
2. Stimulating/ inviting (to speak about solutions)
3. Resources (using what is there in terms of competences, experience, potentials, etc).
4. The desired situation: the ideal future is negotiated and created
5. The solution is not always directly connected to the problem
6. Solution Focused language
7. Asking questions instead of telling the client what to do. Such as:
8. Scaling Questions
9. Miracle Questions
10. Exception Questions
11. Giving Compliments
12. Invitation to do more of what works
13. Negotiation and consensus (for example, about the next step)
14. Simplicity (in language and action)

Some typical Solution Focused interventions
Like all therapeutic models, Solution Focused working has many typical tools that can be used as interventions and as methods of communication. The difference lies in the way in which they are applied. For example, it makes a difference how a response is followed up; the timing in which they are applied; if speaking or silence is desirable and many other techniques. The following techniques are some of the most known and striking Solution Focused 'tools'.

The solution is not always directly connected to the problem
From our traditional beliefs we often tend to analyze problems to find their causes. Removing the cause is often seen as the solution to a problem. With SFT it is not necessary to have a solution that is directly connected to the problem. This is the most 'shocking' tool, as it seems to go against all knowledge and intuition about problems and solutions. According the "problem focused" method, there is a logical and coherent relation between problems and their solutions. However, we can think of many examples from reality where this logic doesn't work and we need to choose a different approach.

Solution Focused language
Solution Focused language is different from the language of solutions. Problem focused language is often negative, speaks about the past in an attempt to analyze the causes of a problem and often suggests that the problem always occurs. Solution Focused language is often much more positive and hopeful. It focuses on the future and suggests a situation that will pass. Because language is the primary method for therapeutic and coaching interventions, all questions are seen as possible interventions. Language is therefore used with great care.

Solution Focused, negotiated goals
All therapeutic actions have a goal. This means that the action is useful and that the therapist and the client negotiate. Therefore, clear, concrete and specifically measurable goals are important for SFT. A clear sight on the possibility of solutions is needed to see when the work is done. A client him or herself decides with the coach or therapist when the problem has been sufficiently solved and the client has enough self-confidence to go on, beyond the problem. Without these criteria, therapy or coaching may take a long time, before the client or helper realizes that successful changes have been achieved already.

Scaling Questions
Placing something on a scale of 1 to 10 is very easy, even a toddler can do it. With some visual help toddlers are able, even on this young age, to make an estimation of their situation on many topics. This may be the most striking Solution Focused tool. It helps to get useful information and to make it easier to negotiate about information that is important to the client and to make this information more accessible. This because it is such a simple method and because both the therapist and the client give information about the condition of this information in a subjective way.

'Miracle Questions'
The Miracle Question is another one of these special interventions. Some clients and organizations find it hard to describe their criteria for success. The Miracle Question can help with this. It helps the client to define the first steps toward solutions and it connects with the desired goal. It does justice to the largeness of the problem, but at the same time invites the client to make small, realistic and concrete steps in the

direction of the desired future. It helps creating an image of what the solution could look like. And, when the client follows this step well, it helps him or her to build on a positive direction by him or herself and to change the problem step by step into manageable and doable actions.

Exception Questions
All problems have exceptions. By paying attention to moments in which the problem does not occur, we can get important information about the road towards the solution. Moreover, the simple fact that there are moments in which the problem does not occur gives hope for improvements and encourages us to analyze these exceptions. In these situations lie the keys to what can be done to solve the problem.

Coping questions
These help to client to think of what she or he does to survive with the problem and to think about his or her resources, which helps to feel the own qualities and skills.
Some examples of coping questions are
- **What keeps you going under such difficult circumstances?**
- **How do you manage to deal with such difficult situations each day?**
- **What helps you to keep going even though things are really hard?**
- **How can you explain to yourself how you have been able to do so well while the circumstances were so hard?**
- **It is admirable how you have been able to keep on going under such difficult circumstances.... how did you do that?**
- **How did you manage to cope before you gave up?**

Compliments
Compliments are a very important part of Solution Focused working. Knowing and recognizing the difficulty of the problem ánd confirming what the client already does in a positive way, encourages and motivates the client to make a change. At the same time, the client feels the involvement and understanding of the coach or therapist. Compliments enlarge those things that are already going well. Thinking about how other people who are involved would compliment the client, bonds the client with the most important people in his or her life outside the room of the coach or therapist.

An exercise :
"Make your own dialogue for a problem talk with your partner, your child, yourself. Do this together with someone else, so you keep searching for Solution Focused questions. Think again of the question: How can I look at the future or look ahead?"

An example of asking Solution Focused questions in a mediation

Writing down Solution Focused dialogues is a good way to become acquainted with and to learn to apply Solution Focused interventions . Paul Waning as a Mediator (M) in employment situations, has transcribed an interview with an employee (E) who has a conflict with his boss. He wrote a part of a Solution Focused dialogue with this employee.

M: What is it that goes wrong between you and your boss?

E: I don't think anything goes wrong, I don't have a problem with my boss, he has a problem with me.

M: You don't have a problem. What is the problem you think your boss has with you?

E: My boss thinks that I don't work hard enough.

M: That you don't work hard enough. That seems to me to be unpleasant to hear. What kind of disadvantage does it have for you?

E: He wants to fire me because of it. This mediation theatre is only to enable him to do that.

M: Hmmm… mediation theatre, I see, you don't see much benefit in mediation. What would make the mediation useful for you?

E: Well, if it would make the chance that I get fired smaller, then I would find it useful.

M: You would find this useful in that case. Mediation would be useful for you if it would make the

chance smaller that you get fired. How would you see that this chance is smaller?

E: If my boss would discover in the mediation that I actually work hard and that I achieve much for the company, then I think I would trust that he would not fire me.

M: Ok, so your boss has to discover in the mediation that you work hard and achieve much. Have there been moments in which you could convince your boss of this?

E: Yes, two years ago I did a project and then I explained in the end how much the profits were and how many hours I spend on it, and this turned out to make a lot of money for the company. And I showed him how I stayed well within the planning of the project. He was very impressed by this.

M: This sounds good: a lot of money and well within the planning. And he was impressed. How could you use this experience in the mediation?

E: I could make a same kind of presentation for the two project that I am working on now. They are almost done.

M: The two projects you are working on now. And what would this get you?

E: Well, I think that is clear, I convince him that I work hard and achieve much. Then he'll think twice before he fires me.

M: Yes, I understand. And what does this mean for the question if a mediation is useful?

E: If I get the chance to convince my boss in the mediation, then I think the mediation is useful.

M: OK, shall we make an appointment for the first talk right now?

36. *Exercise the Miracle Question:*

Suppose you woke up one morning and by some miracle everything you ever wanted, everything good you could ever imagine for yourself, had actually happened - your life had turned out exactly the way you wanted it. You don't know how this happenend but you know it has happenend.
Think about it now.
- What will you notice around you which lets you know that the miracle had happened?
- What will you see?
- What will you hear?
- What will you feel inside yourself?
- How would you be different?
- How will other people see that the miracle has happenend?

37. *Exercise Solution Focused Work*

Work in pairs A and B
A comes with a personal problem. B asks SF questions and uses SF techniques.
(7 minutes, each)
A and B have a feedback time to discuss which techniques were most useful. Then change roles.
(5 minutes together)

Day 5

10. Language: Detecting the Depth Structure using the Meta-Model

The meta-model is a collection of language patterns with accompanying questions inspired by Virginia Satir. They are meant to get specific information and to help the other person to connect his or her world model again with his or her concrete experiences. We apply the meta-model when the other uses limiting and restrictive language.

Virginia Satir Family therapist

The benefit of the meta-model with all of its language patterns and questions is that it enables you to counter unhelpful statements of the speaker and to get more details about what he or she says to make contact with the core of his experience. This method is of great worth in all aspects of life, not just in therapy. It is very useful for parents, coaches, partners, employers and members of a community to be able to communicate their messages clearly.

The meta-model is powerful because it leads you from general statements to specific statements and from vagueness to detail. Think of your goals in light of the meta-model while you work through this chapter and ask yourself questions that become more and more specific. Ask yourself: 'What do I want specifically?' and 'How specifically will I get that?'

To go from the deep structure of language (with all details as they were perceived by our senses) to the surface structure, we do three things that we are unaware of.

1. **Delete**. We choose only a small part of the information that is at our disposal in the deep structure. We don't pay attention to a great deal of the available information. You only pay attention to some dimensions of your experience and you exclude other dimensions

2. **Distort**. We give a simpler version of the deep structure. By doing this we cannot avoid changing some of the information. You attach false meanings to events or 'read minds' and conclude things that were not really said.

3. **Generalize**. If we would talk about all possible details, conditions and exceptions, the conversation would become long and dull. You think that if a certain specific example of an event is true, that all examples of it are true, such as in 'always' and 'everything' and 'in all cases'.

The meta model occupies itself with this three most important processes of natural communication that are a part of the NLP-communication model. It deals the ways in which you and the people around you delete, generalize and distort things in your everyday language. In this chapter, you will learn how to recognize these three processes in conversations. We will separate them into different categories. You can get more details by asking key questions, and in this way you can clarify what was said. It makes you a 'language detective' who reveals important facts and deciphers every mysterious message.

All of these processes are wonderful language tools. Without these filters you would be browbeaten by an enormous amount of words! Pay attention to these processes and ask for explanations when it is useful to get more details.

Digging into the deep structure

By asking questions the meta-model gives you the opportunity to go deeper than the surface structure of the words the speaker uses, and to get to the deep structure of what the speaker really experiences. In this paragraph we will look more closely at the linguistic processes in action.

In a diagram:

Problem

Meta-model question 1

Meta-model question 2

Meta-model question 3

Decreased problem after 3 metamodel questions
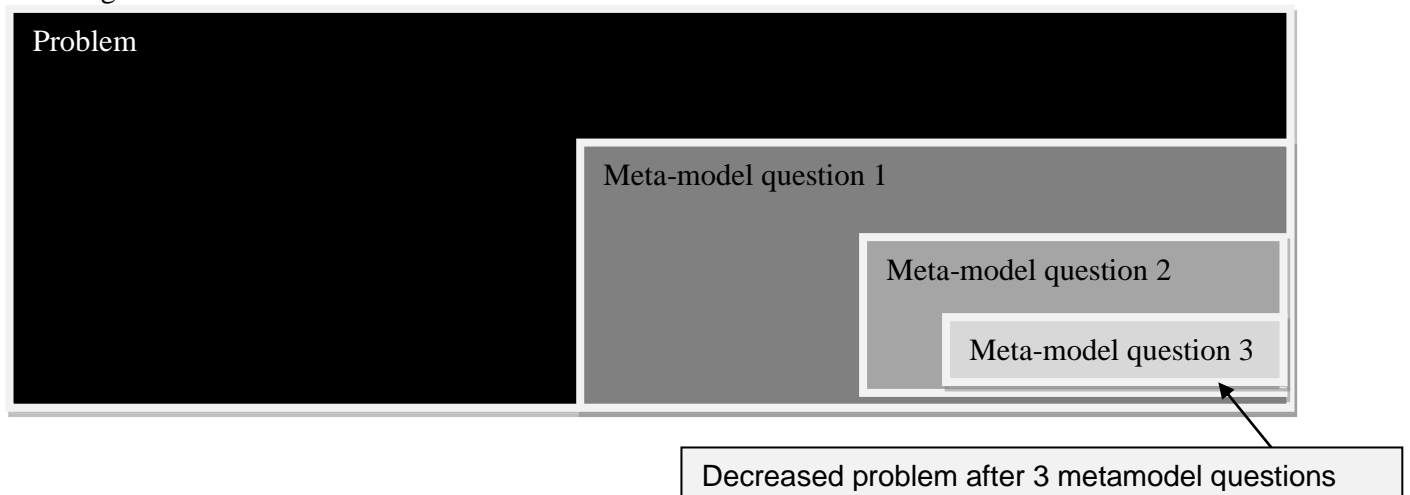
38. *Exercise with meta-model cards*

Work in groups of three
1. A shuffles the deck of cards and takes one out, gives this to B, but makes sure C cannot read the card.
2. B says a sentence to C that is a clear example of the meta-model violation (a variation on statement 1 to 10). He emphasizes the violation in tone and body movements.
3. A nods when he or she agrees that this is a clear example of this type of violation. Otherwise A and B think of a clearer example.
4. C repeats the statement of B with the same tone and body movements.
5. C asks the meta-model question that gives B the most information.
6. There are more meta-model questions possible (see back of the card). C asks all of the questions that correspond with B's statement.
7. C decides which question got the most information.
8. B answers only the questions C asks. B can only show with his or her tone of voice or body movements that he or she feels that the question is relevant or not.
9. A pays attention that C only ask questions that correspond with this type of statement. For example, not 'All?' or 'Always?' questions when B does not make an 'All' or 'Always' statement.
10. When the desired question has been asked, A lies the card down and takes a new card from the deck.

39. *Exercise: What is important in your life (What is your mission)?*

In groups of three, 7 minutes each
1. A tells B what he or she finds important in life in one sentence.
2. B listens and repeats A's statement as precise as possible.
3. B thinks aloud: Which questions come to my mind of thinking of making my mission more concrete? Discuss with C which are the best questions.
4. B asks the first question.
5. C writes A's answer in a few words
6. B asks the next questions
7. C writes down these answers as well
8. A says how the different questions made him or her feel
9. Which question was the most relevant one?

40. Exercise: Giraf Language in Metamodel

Write in the 3rd column the Giraf language how you could communicate in a non-violent way.

Jackal language= Meta language	Meta-question	Giraf language
1. Distortions		
1. Mind reading Knowing how someone thinks about something Example: "you don't want to co-operate."	How do you know that I don't want to co-operate? What makes you think that? *(Identify the source of information)*	What did happen? What is your feeling? What is your need? What could you do?
2. Judge without saying who is judging. Example: "The government is unreliable."	Who says that? According to whom? *(Collect evidence: Find out who is judge)*	What has happenend to you? Do you feel angry because you had the need to be heard?
3. Cause and effect (A>B) When cause is unduly placed outside the speaker Example: "The rain makes me depressive"	How come that the rain makes you feel depressed? Or ask a counterexample ... or How exactly does the rain do that? *(Elicit choice)*	How could you react here as the listener in giraf language? ……………………
4. Comparisons Two experiences are interpreted as being equal. Example: "If he does not look at me he does not love me."	How does the fact that if does not look at you means that he does not love you? Did you ever not look at someone, while you loved him? *Identify equations* *Ask for a counter example)*	………………………
5. Assumptions Example: "If my boss knew how hard I work, he would not do this." Three assumptions: 1. I work hard 2. My boss does not know that I work hard. 3. My boss behaves in an unpredictable way.	1. How do you work? 2. How do you know that he does not know how hard you work? 3. How does he behave? Describe the verbs and the choices. Identify thoughts)	……………………..

Jackal language= Meta language	Meta-question	Giraf language
2. Generalizations		
1. General truths All, every, never, everybody, nobody, etc Example: "I never do anything good	Never? What would happen if you would do something good? (Identify a counter example, causes and effects)	………………………..
2. General assumptions a. Need, ought not, have to, must not, it is necessary Example: "I cannot tell what is really the case!" b. Possibility or impossibility (can / cannot, will / will not maybe / maybe not, perhaps impossible). Example: "I cannot relax from my work."	a. What would happen if you did it or what would happen if you did not do it?) Or you simply ask: "Or", "Because?" (Identify effects outcome / result) b. What stops you? (What would happen if you would do it?) (Identify causes)	…………………………
Jackal language= Meta language	**Meta-question**	**Giraf language**

3. Deletions		
1. Deleting a verb Process words, verbs made into a noun Example: "They need to show us their respect."	How would you like to be respected? Who need to respect us? (Turn them back into a process. *Identify the deletion and specify the verb.)*	………………………..
2. Unspecified verbs Example: "She has rejected me	How exactly did she reject you? *Specify the verb*	………………………….
3. Simple deletions a. Simple deletions Example: "I do not feel at ease." b. Not indicated about whom we are talking. Example: "They don't listen to me." (No specific person or thing indicated.). c. Comparative deletions Example: "He is much worse." (Good, better, best, less, most, least worse, worst).	a. About whom , about what? *(Identify the deletion)* b. Who exactly does not listen to you? *(Find out who is concerned)* c. Worse than who, what? Compared to whom?. What? *(Identify the deletions)*	………………………..

41. Exercise: Giraf Language

Write in the third column how you would react on the meta-model expression with giraflanguage. Think of asking for feelings and needs.

The Mini-Meta model

(Inspired by the mini-meta model of the IEP)

In 1976 Bandler and Grinder published the meta-model, which was based on the modeling of Virginia Satir, in the "Structure of Magic '.
After that the 'Precision' model was developed by Grinder and McMasters in 1980.
Finally, Grinder developed a 'Short Version' of the meta-model in 1997.
Even though there are differences that occur in the original meta-model which are lacking in this mini-model, according to John Grinder the mini-model gives the same results.

1. **Must/ Should:** 'What happens when you don't do what you must/should do?'

    Apply this to all 'musts/shoulds' (expression of necessity)
    Example: 'You must keep your children safe'. → ''What happens when you don't keep them safe?'

2. **Cannot: 'What keeps you from doing that thing you cannot do?'**

    Apply this to all 'cannots' (expression of impossibility)
    Example: 'You cannot leave your children alone'. → 'What keeps you from leaving them alone?'

3. **Vague Noun: 'Noun': 'Which people, children exactly?'**
    Apply this to all vague nouns.
    Example: 'Children are spontaneous' -> 'Which children exactly?'
    Other questions:
    'Which children do you mean?'
    'Of which children are you speaking?'
    'Of which children are you thinking?'

4. **Vague Verb: 'Do, how exactly?'**

Apply this to all vague verbs.
Example 'Children grow up' -> 'How much do they grow exactly?'
Other questions:
'What exactly do you mean by 'growing up'?'

42. Exercise: Listening for keywords

Listen to a statement of your partner about something that bothers him or her.
What are the keywords?

How to use the mini model

1 .Challenge the expressions of 'having to' or 'cannot' as soon as you hear them.
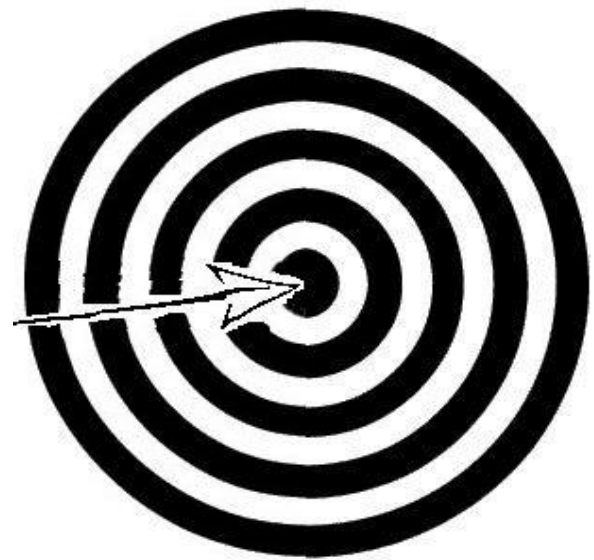('What happens when you don't do it?')
('What keeps you from doing it?')

2. Specify all nouns
('Which children exactly?')

3. Specify all verbs
('How much do they grow exactly?')

11.   Working with unconscious PARTS

Everyone has a conscious and an unconscious mind. The conscious is the part of us that is aware of something at this moment. For example, at the moment you are aware of reading this text. The conscious has a limited capacity. Our unconscious regulates everything that we do automatically, and that is a lot. You were unaware of the feeling of your right small toe, but now you read this you might start to be aware of it. Also, your phone number, for example, is saved in your unconscious mind, but you don't think of it all day.

Within NLP we often work with parts. Parts are, as it were, portions of the personality that cause inner conflicts. An inner conflict exists if within one person two motivation flows (parts) want to carry out two actions that cannot work together as a reaction to the same stimulus. Such as being silent and talking, hating and loving, walking away and approaching. Actually, the term 'parts' is a useful metaphor to change effectively. We don't really know if there are 'parts'. We do know that 'something' in a person causes inner conflicts. The most extreme form of parts are the different personalities someone may have as a result of a psychiatric illness, where the different personalities stand apart form each other. They both have an own identity and enable one person to manifest himself or herself as several people. These different personalities seem to have power over the person and his or her behavior. Within NLP we work with parts where the person may associate himself or herself with and can connect to. Parts cause certain bad connections within the person as they keep up inner conflicts.

Parts can exist on all neurological levels and often we are confronted with them on the level of behavior. This takes the form of 'on one hand I want to do this but .. on the other hand I want to do that' or 'I actually don't want to do x but every time it seems to happen by itself'. Or you could say: some one wants something, but at the same time, something in the person is holding him or her back, for example, fear, embarrassment, insecurity, doubt, etc.

43. Exercise: working with parts

In pairs:
Search for opposite parts that you recognize in yourself and write these down. You can use the neurological levels for this and see which opposite you find on the different levels. Take 5 minutes per person to look at this. This is an exercise that will get you ready for the next step.

Presuppositions about parts
To make working with parts easier and to solve inner conflicts, it is useful to make some assumptions or be aware of presuppositions about parts:
- The two opposing parts will always have the best intentions. Inner conflicts manifest themselves on the level of behavior. Within NLP we assume that a positive intention lies behind each behavior and that if we upchunk both parts, they will turn out to have the same highest intention. This is often a goal like Happiness, Peace, Love, Freedom.
- The parts cannot work together because of the difference between intention and behavior. Even though they both have the highest intention, we are confronted at the level of behavior with different behaviors. Fighting and surrendering, leaving and staying, going on or stopping.

- At some point they were part of a bigger whole. Parts unable us to be 'one and whole with ourselves'. In our personal development, there has been a time in which we functioned without parts, we were one with ourselves, without embarrassment or doubt etc. Parts are a result of Significant Emotional Events (SEE).
- In the process of personal development, people look again for the feeling of being one and whole with yourself. If you can bring together the parts that don't work together, this gives a feeling of unity and being more oneself. This is presupposition no. 16 of NLP, which you can find in your reader of the basic course and in the first follow up course..

To summarize: parts are….

1. Parts of the unconscious.
2. Parts have an intention and a behavior.
3. Parts are functionally separated from the rest of the nerve system (not integrated).
4. Parts sometimes act as smaller lower personalities. They are most likely the significant others (modeled, imprinted).
5. Parts can have own values and belief systems.
6. Parts are responsible for maintaining the system. (They have a lot of influence on the internal imagination and the thought patterns).
7. Parts emerge from Significant Emotional Events (SEE).
8. Parts protect and continue not-integrated behavior.
9. Parts are a source of a feeling of incongruency within the individual.
10. Parts are incongruent in themselves.
11. The parts cannot work together because of the difference between intention and behavior.
12. A part usually has an opposite or alter-ego. (The nerve system has to maintain its balance.)
13. These two parts always (usually) have the same highest intention.
14. In the past they have been part of a bigger whole
15. Based on this, reintegration of parts is possible.

What is the goal of working with parts?

1. collecting information
2. searching for resources
3. exploring resistance and counteracting and taking it seriously
4. solving inner conflicts

Which steps do you take when working with parts?

1. name a part
2. greet a part
3. thank the parts for their reaction (no reaction is a reaction as well)
4. communicate with the part
5. ask the part what you want to ask
6. respect each answer
7. thank the part every time
8. summarize the key points
9. say goodbye to the part

How do you communicate with parts?

- Parts are like people, you can talk with them and listen to them, they will answer you.
- Parts can also communicate with each other.

Presuppositions to communicate with parts

A part ….

- is intelligent and has positive intentions
- is responsible for a certain kind of behavior
- is always there, even when it's not active
- acts upon the best choice it can make
- has to be able to stay (and not be sent away)

- has to be treated with respect and...
- is only then approachable
- can communicate with (an) other part(s)
- is there as soon as there is a goal

Communicating with parts is useful when:

1. you talk about something you want, but you keep not doing it
2. you talk about something you don't want, but you keep doing it
3. there is resistance or counteracting while working with NLP
4. you dissociate yourself severely – for example because of psycho somatic issues
5. you want to discover why you do, feel or think certain things
6. you want to do something even better than you already can

44. Exercise: VISUAL SQUASH – Integrating parts

This is a famous NLP exercise of Richard Bandler, which you can do when you discover that you make things hard for yourself. For example: on one hand you want to eat healthier, on the other hand you really like unhealthy food . This exercise helps when you experience inner conflicts or if you feel that a part of you is asking a lot of energy. It is nice to do this exercise with someone else who helps you.

Step 1.
Section: letting the parts out in a visual metaphor.

1. *"Determine what your internal conflict is and which parts of your personality are involved with it. Limit yourself to two parts"*

2. *"Ask for permission from your unconscious."*

3. *"Identify the first part and let this come out."*

(Note for the helper which you don't have to read aloud:
Separate intention and behavior, reframe each part of a personality using upchunking, so they both realize that they have the same intention and actually both want to achieve the same positive goal for you).

4. *"Take time to go into yourself. If you are ready, please tell me. "* When ready:

5. *"Make contact with the part in you that stands for ………………………"*

6. *"Put your hands relaxed on your upper legs"*

7. *"Let that part come out and sit on your right or left hand. It doesn't matter which one."*
       (As soon as the part sits on one hand, the helper asks for the submodalities:)

8. *"Tell me, what does the part look like (color, shape, size) "*

9. *"How does the part feel? What is the temperature, how heavy is it, how does it feel?"*

10. *"Thank the part that it agrees to communicate".*

11. *"What is the opposite or flip site of this part?. Let this part come out too and let it sit on the other hand. (discover its submodalities)."*

Step 2

Section: Separating intention and behavior

1. Start with the second part: *"What is the positive intention of this second part?*
   "To achieve what?
   "To get where??
   "What does it bring you?"
   "What does the part tell you then?"
   (Chunk up until highest positive intention) .
2. *"Then go to the first part".*
   "What is the positive intention of this part?"
   "To achieve what?"
   "To get where?
   "What does it bring you?"
   (Chunk up until the highest positive intention)
3. When both parts have arrived at their highest intention:
   " Now that both parts discover that they have the same intention, could it be that both of you were part of a whole? And now you know this, would it be ok to go back to where you once came from?"
4. *"Let your hands come together".* (usually the hand come together on their own. If not, you can suggest this).
5. *"Note that both parts melt together and integrate. Bring the integrated part back inside of you, back to where it once came from, and do this in your own way."*
6. *"Note the integrated image."*
   Thank all parts for communicating with you and for being there.
7. *"Think of a situation in the future that you used to find troublesome or difficult. How do you respond differently to that now?"*
8. *"Come back to here and now, move your hands and feet, and if you feel ready, open your eyes."*

First part   second part1
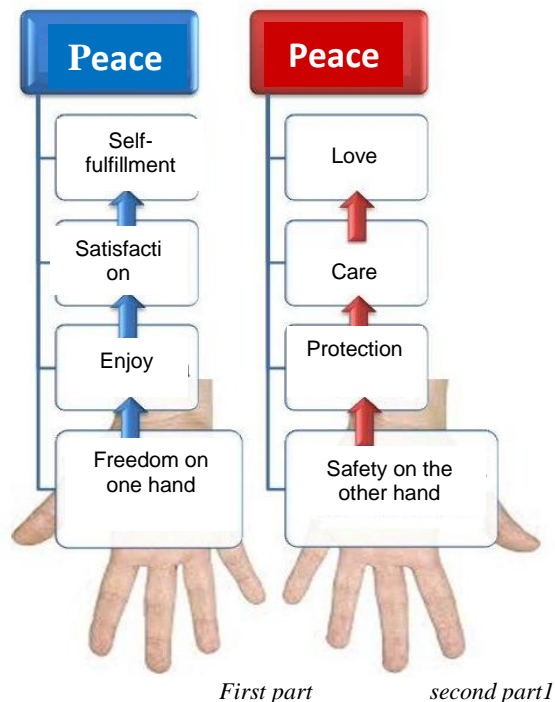
Other applications of the Visual Squash

The Visual Squash can also be used to prepare you for a hard task you have to do. Visualize on each hand the characteristics you still need, make them even more powerful and take them inside of you by placing your hands on your chest. Maybe you can think of other applications yourself. As long as it works for you!

Day 6
12.   Collapsing Anchors

Sources:
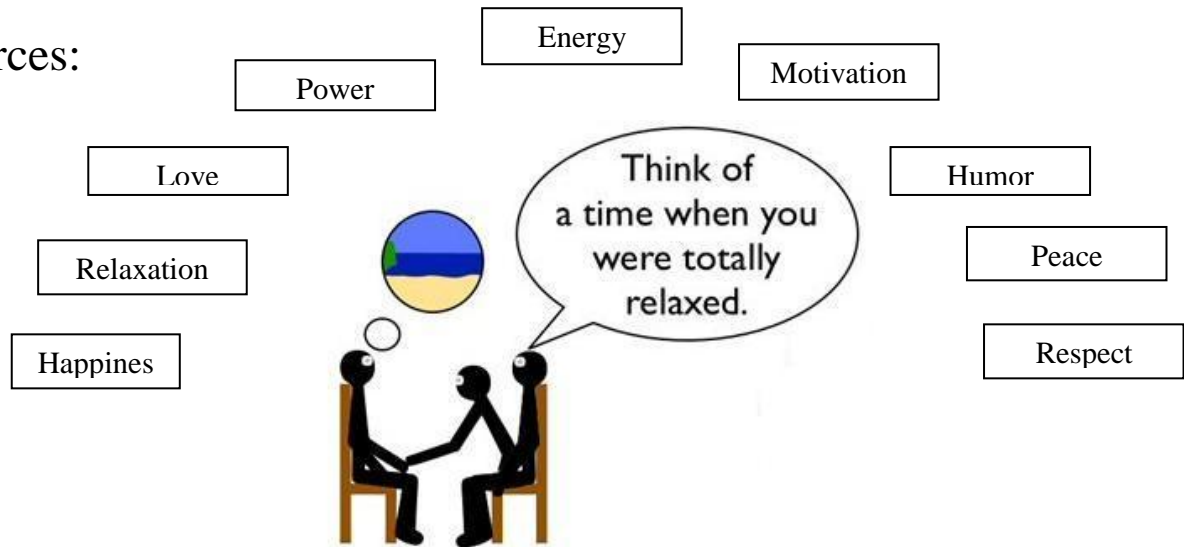
Anchoring is used in NLP to quickly use a source of help when needed. For example, before an interview to get some self-confidence. In commercials, anchoring is used as a marketing technique. Think of "Delightful Delicious…". Once it has been made, an anchor functions as a button to directly call up a certain mood. Think of the smell of apple pie. What happens?

The starting point of anchoring is that when you reach the top of a certain mood and place an anchor at the right moment, by using a touch, a word etc, the two get connected. When you repeat the anchor, the same mood is called up again without the original experience actually happening.

Like we said before, an anchor can be formed by a touch, a movement or a word. An anchor has to be unique and has to be made at the highest moment of a certain mood to be successful. An anchor on the inside of your hand is not a good placement, as you use the inside of your hands to shake hands of other people, hold your pen etc.
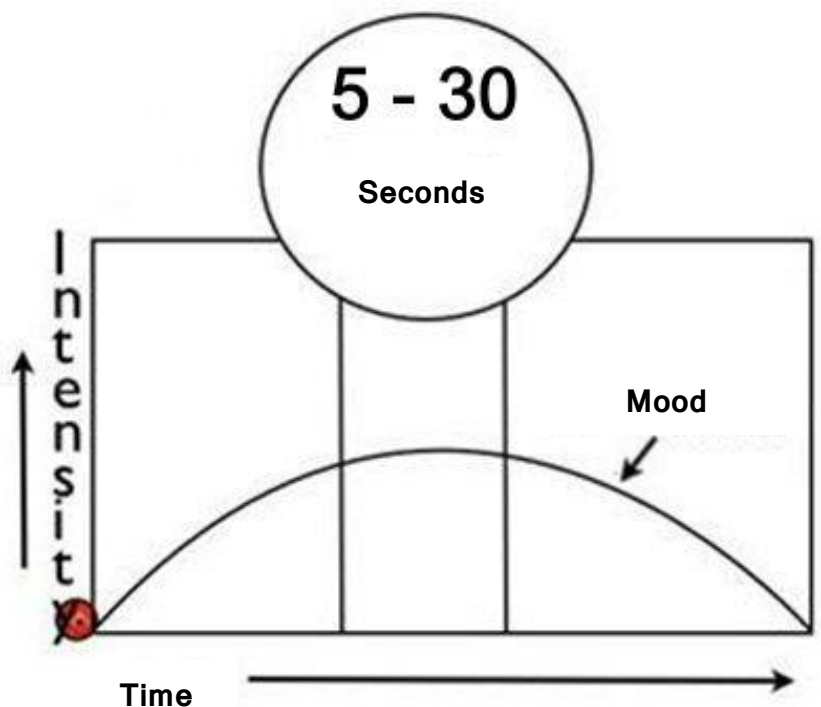
In NLP we use anchors to connect "High Performance States" that come from the memory of the worker, to situations that the worker comes across in the future and where this mood may be specially welcome or desired. When Bandler and Grinder were researching and writing the talents of Virginia Satir and Milton Erickson down, they discovered that these people used word-anchors a lot. This helped their clients to make changes. .

When someone experiences an intense mood and a certain stimulus is offered (repeatedly) at the top of that mood, then the stimulus and the mood get a neurological connection. Each time after this when the stimulus is offered, the intense mood (response) will follow automatically.
Anchors work so very fast that sometimes we are aware of them and sometimes we are not. In any case, anchors influence us unconsciously. They have great strength because they can summon powerful moods in an instance. This is what happens when you, for example, smell a certain smell, or hear a certain piece of music that is connected to a powerful memory. We all have many unconscious anchors. Each form of a created association of thoughts, ideas, feelings or moods, with a stimulus or external impulse is an anchor.

Not all anchors are positive associations. Unpleasant anchors often seem to strike us most and make the deepest impression. A painful experience can create a very clear image in our minds or leave a tone that comes back when an event resembles the painful situation you have been in. You are, as it were, trained to connect that emotion you felt then with the situation of now. Fears and scares are an example of this. Beside all of these (positive and negative) anchors that we install and have installed unconsciously in our **lives, we can also consciously install positive anchors in ourselves and in others. Anchors that bring us in a a highly potential mood, so we can get desired effects.**
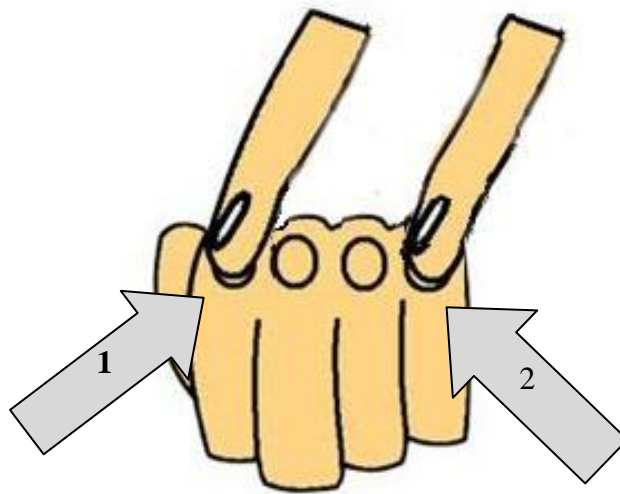
Collapsing Anchors

We also have negative anchors that bother us. How wonderful would it be if we could neutralize those? This is what a collaps anchor does. We neutralize the negative anchor.

What can we do with them?
You can change or direct your internal process with it.
It neutralizes your negative feelings.

You can have more control over your mood by collapsing the positive and the negative anchor. The negative feeling that is called for by the trigger is neutralized or changed into a positive feeling.

45. Exercise Collapse Anchoring, The process:

You can do this in pairs.

1. " I am going to do a process with you that is called collapsing anchors. By means of this a negative anchor is neutralized by a positive anchor. Therefore, it is necessary that I touch you. Is that ok?

2. "Name the negative mood that you want to let go (not in detail)." Look for a place for the negative anchor. For example the knuckle of your index finger on your right hand. See **1** in the picture.

3. "Name the opposite positive feeling. What do you need in that situation? And what else? Look for a place for the positive anchor. For example, the knuckle of your pink on your right hand. See **2** in the picture.

4. Check the ecology: "Is there a problem for your environment when the negative anchor is no longer there?"

5. Anchor the positive mood: "Close your eyes, sit comfortably, focus on your breathing and relax. Think of a moment in the past when you felt very (…) (=Resource). Imagine you're fully in that moment. Tell me what you saw, heard, felt. What did you say to yourself? Make the feeling very strong, very intense.".

6. Install the anchor by touching the knuckle (see **2** in the picture) for 5 to 30 seconds.

7. Break state (eyes open) ask for example. "What did you eat for breakfast?".
8. Anchor the negative mood by pressing **1** (see picture) for 5 to 30 seconds. "See what you saw, hear what your heard.." etc.

9. Break state (eyes open) ask, for example, about their vacation plans.

10. Fire both anchors at the same time. Touch both anchors at the same time, until they reach their top and they become entirely neurologically integrated. Let go of the negative anchor and hold the positive anchor for about 5 seconds more. Repeat this.

11. Test: Think again of the moment of the negative mood. Observe what you feel.

13. Finding the source of your resources

(Inspired by Robert Dilts, Coaching from a diverse perspective)
All coaching skills call upon the ability of the coach to be centered and internally congruent. Being internally congruent comes from feeling a contact between you and your 'center'. Feeling your center is a powerful resource.

Think of moments where you found yourself in very challenging situations and you succeeded in staying in a resourceful state. Your mood at those moments is most likely to have been internally centered and felt clearly, even though the situation was probably hard and confusing on the outside.

Now think of moments where you weren't centered, or where you had the feeling that you lost the contact with your center. It was in these moments probably harder to find or hold your resources, also in situations that were not very challenging from the outside.

When you are centered, you are, as it were, in contact with the 'source' of your resources. It is interesting to note that the English term 'resource' implies that we are, when we are capable of it and in a resourceful situation, in some way in contact with our source again (re-). There are many processes and inner states that we call 'resources': 'focus', 'flexibility', 'commitment', 'creativity', 'openness', 'boundaries', 'flow' etc. In terms of their content, many of these terms are exact opposites.

So why do we use the same name to categorize all of these terms? It might be the factor they share or the fact that they, when they function as a resource, do all of that by bringing us in contact again with our inner center or our source.

The following process applies the different levels of learning and change to get in touch with the 'source' of your resources. This is a very useful strategy that sponsors or coaches can use to prepare themselves for sponsoring others. It is also a process where coaches can lead their clients through to help them to get more centered and to get (more) in touch with their own resources.

46. Visualization in the group.

1. Sit in a 'neutral' position or 'rest position', with your feet on the ground and your hands comfortably folded in your lap. 'Center' yourself so you feel internally relaxed and calm and you are aware of the physical center of your body. You may close your eyes.

2. Become aware of your external <u>environment</u>. Think of other environments (home, work, social environments) that help you to feel how wealthy you are with your resources. For example: Light, warmth, oxygen, contact. These environments can seem to be a source of your resources in many ways. Note, however, that there are also environments that are challenging and in which you need to find your resources from another source.. Know that there is a 'source' of your resources that something that is deeper than your environment. When you are aware of the existence of a source of your resources that is deeper than something that exists in your external environment, place your hands with their palms facing down on your upper legs or tights. After that you can place your hands in the 'neutral' position or 'rest position' in your lap again.

3. Let your attention go to your <u>physical body and behavior</u>. Pay attention to your eyes, your ears, your hands, your feet, your breathing and the subtle movements you make to stay balanced. Think of some resources that you associate with your physical body, for example: power and energy. Your physical body is a source of your resources in many ways. Note, however, that you often had to be resourceful in moments when your felt physically weak, tired or ill. Be aware of the 'source' of your resources that exists at those moments and that is deeper than your physical body and physical actions. Let your

hands go up and touch the lower part of your belly, just below your belly button, to show that you recognize that there is a source of your resources that comes from something deeper than your physical being. After that you can place your hands in the 'neutral' position or 'rest position' in your lap again.

4. Become aware of your mind and your thoughts. Become aware of your inner voice, your memories, your fantasies and your feelings. Think of some of the resources that you associate most with your mind and mental capacities. For example: positive thoughts, inspiring images, happy melodies and feeling confident. Your mind can be a powerful source of your resources in many ways. Note, however, that you also need resources when you are mentally confused, insecure or empty. You can also be aware that there are thoughts and mental processes that can make it hard to feel resourceful. Know that the 'source' of your resources in these moments is something that reaches further than your mind and mental capacities. Let your hands go up and touch your diaphragm, just below your sternum, where your ribs come together, to express that you recognize the fact that there is a source of your resources that comes from something deeper than your mind and mental processes. After that you may place your hands in the 'neutral' position or 'rest position' in your lap again.

5. Focus on your beliefs, values and your belief system. Identify a few of the key values and key beliefs that strengthen you. For example: I can enjoy my life, I can be here, I take up my space. Your beliefs and values can be a very important source of your resources. Note, however, that you may have some beliefs and values that challenge your ability to be resourceful and that you had to be resourceful in times of doubt or conflict. Know that in these moments, the 'source' of your resources lies deeper than your system of beliefs and your system of values. Let your hands go up and touch the area of your heart, in the middle of your chest, to show that you recognize the fact that there is a source of your resources that comes from something that is deeper than your beliefs and values. After that you may place your hands in the 'neutral' position or 'rest position' in your lap again.

6. Guide your attention towards your identity and your self-consciousness. Become aware of the many different parts of you. Note what kind of positive image and concept of yourself you have. For example: I am a loving person, I am cheerful. These different parts and aspects of yourself are a source for many of your resources. Note, however, that you may have struggled with a bad image of yourself and a negative concept of self that challenged your ability to be resourceful. There may have been moments where you had to find your resources while you had self-doubt or did not know who you were. Know that in these moments the 'source' of your resources is something deeper than your perceptions of identity and you self-consciousness. Let your hands go up and touch the base of your throat softly. Let this touch express your acknowledgement of the fact that there is a source of your resources, that goes further than your image of self and your personality. After that you may place your hands in the 'neutral' position or 'rest position' in your lap again.

7. Once you are aware of the difference between yourself and the other levels of experience, observe what is left that is 'You' on the deepest level, your mission or spirituality. Many people experience this as a 'space', a 'soul', an 'essence', or an 'energy'. Observe what this experience is for you. If you have a feeling or awareness of your deepest self, your 'essence' or your 'source', let you hands go up and touch the middle of your forehead. Allow this touch to form an 'anchor' for this experience of your deepest self, your 'essence', or your 'source'. After that you may place your hands in the 'neutral' position or 'rest position' in your lap again.

8. Look upwards and take a deep breath, lift your hands above your hands above your head and open your arms to open yourself for a system that is bigger than yourself (for example, the 'universal spirit', 'soul', 'collective consciousness', or any other word that feels right for you). Note that your 'essence' or 'energy' is not alone. It is a part of a bigger 'field' of consciousness, energy or 'spirit'. Imagine feeling a connection or contact with the 'energy' of that field and place your hands on the crown of your head. Allow your touch to express your connection with something that reaches further than yourself.

9. We will now go back, step by step, whereby your hands go slowly towards each level of your being and whereby you bring this feeling of the 'field' into all aspects of your identity.

1. Move your hands downwards and touch the middle of your forehead. While you do this, you connect the feeling of the field you experienced with your experience of your 'soul', 'essence' or 'center'. Look, listen and feel if any insights or inspiration comes to you.

2. Touch the base of your throat. Connect the feeling of the field you experienced and the feeling of your center with your image and concept of self. Look, listen and feel if any insights or inspiration comes to you.

3. Next, touch your heart and imagine that the field connects your throat with your heart, your values and your beliefs, whereby you feel a deep feeling of congruence. Look, listen and feel if any insights or inspiration comes to you.

4. Touch your sternum while you imagine that the field moves through your soul, your heart and your mind and comes into the center of your body. Look, listen and feel if any insights or inspiration comes to you.

5. Touch your lower belly and imagine that the field fills every cell of your body and your physical being. Look, listen and feel if any insights or inspiration comes to you.

6. Lastly, place your hands with the palms down on your upper tights. Feel how the field or the collective energy that you have experienced fills every spot of you rbody, that it flows through your entire body and flows into your environment via your feet. Look, listen and feel if any insights or inspiration comes to you.

10 When you are done, you may place your hands in the 'neutral or 'rest position' in your lap again. Take some time to feel and acknowledge this feeling of centeredness, wholeness and integration. Imagine that this state could be a 'holographic' resource for you – a resource in which all other resources are combined. If you can lead yourself into this state, this becomes a portal to all of your other resources. Create a symbol that stands for this state and that you can use as an anchor to return to this state quickly and easily.

Take some time to make a drawing of your symbol.

47. Compare: the neurological levels and the chakra's:

Goal, Mission	**crown of head** formless supreme light — All
Identity,	**between the eyebrows** intellect — All
Convictions, beliefs, values,	**throat** spiritual drive — Ether
Capabilities and, Skills.	**right of the physical heart** love-compassion drive Respiration — Air
Behavior, tasks, activities	**navel** seat of the will power power drive digestion — Fire
	above/behind genitals sensual drive reproduction — Water
Environment	**just above anus** material drive elimination — Earth

elements