Modeling and Coaching:
# *Strategies of Excellence*

for

Business and Entrepreneurship

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NLPU 300
Modeling and Coaching:
Strategies of Excellence for Business and Entrepreneurship

NLPU 300—Modeling and Coaching Booklet:
Strategies of Excellence for Business and Entrepreneurship

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NLP University 'Ground Rules'

In general, be *responsible, respectful, creative and flexible.*

Seminar Etiquette:

- Wear your name tag every day (new trainers will not know who you are).
- Bring your training manual every day.
- Everyone is expected to participate in all activities and be present at all sessions. If you intend to go for certification you are required to participate in all activities and be present at all sessions.
- If, for whatever reason, you have to miss a session, be late to a session or leave a session early, contact one of the trainers either directly or by a written message.
- Please, no smoking in the seminar room. Check for designated smoking areas outside the training rooms.
- Please ask fellow participants about smoking during exercises.

Be Responsible for Yourself

- Be in charge of your own internal state. (Don't wait for someone else to put you in a learning/ resource state.)
- Pace yourself. When you are in an unfamiliar place for a long period of time, it can sometimes be destabilizing. Take actions (e.g., rituals, routines, etc.) that promote health and stability. There will be plenty of activities relating directly to NLP University studies. Avoid taking on too many extra activities (e.g., new diets, practices, etc.) that may distract you from your primary purpose of learning NLP in an ecological fashion.
- If you feel emotionally upset or unsettled, seek advice from the trainers or resource people—but remember, trainers and resource people are here to support the training goals, not to be therapists.

Interacting with Fellow Participants

Enjoy the Diversity. Respect the Differences.

- Remember, there are a lot of different models of the world, backgrounds, expectations and cultures represented at this seminar. If you have a concern or disagreement during the program, first try to work it out using NLP—i.e., rapport, meta position, spatial sorting, etc. Manifest NLP presuppositions.
- Pace first and then lead. Acknowledge the other person's model & positive intent, then state your first position, owning your own model, intent, feelings, etc. (*"From my own perspective, I feel...."*).
- Respect confidentiality. Ask fellow participants for permission before you discuss content details of their experiences in class.
- Be respectful of the need for stability in others. Don't push people to try things that may jeopardize their balance or ecology (either during or outside of seminar hours).
- Watch out for one another. Be attentive to signs of instability in fellow participants (e.g., not sleeping or eating properly). If you are concerned about the physical or mental well-being of a fellow participant, or the behavior of a fellow participant, report it to one of the resource people or trainers.
- Participants in an extended residential course often form very strong and intimate relationships with one another. Because of the instability that can surround such situations, however, we recommend that you wait until the program is over before pursuing romantic relationships with fellow participants.

Community Responsibilities

A core criterion for systemic NLP is *'ecology'*. Please demonstrate respect for all elements of the system, including the University of California, students, staff and other conference groups. For example, picking up your coffee cups and putting your chairs in order at the end of the day is a way of taking responsibility for the training environment.

University Policies

Our contract with the University of California requires that everyone to be responsible for their *own* food and lodging. Please respect these expectations. Use your own meal card. Empty beds or rooms may be reserved for other participants. The cleaning staff notices and reports if extra beds or rooms are being used.

Public alcohol consumption is not permitted by the University. There are many underaged and impressionable young people attending other programs during the Summer. Drinking is allowed in the privacy of your apartments.

Interacting with University of California Staff

NLP University is being sponsored by the Dynamic Learning Center and is only using the facilities at the University of California campus. The people on the University of California staff are employed by the University of California not the Dynamic Learning Center/NLP University. Most of them are college students working for the Summer. They have very little organizational experience, knowledge or responsibility (remember, this is *not* a hotel). Young people are often very sensitive and impressionable and the University of California has very strict policies regarding sexual harassment. Please use maximum rapport skills.

Copyrights

Please honor the copyrights on printed materials. It is a way of demonstrating integrity and showing respect for other people's work. We understand your desire for as much information as possible, but it is important to get it in an ecological way that doesn't infringe upon the rights of others. We will provide you with our policies regarding duplicating or reusing copyrighted materials. Please don't put your fellow participants in an awkward position by asking for copies of their materials.

We will be recording each training session. Audio tapes will be made available to the members of each course. Personal audio or video taping is not feasible during the training. Taking photographs during training sessions can disturb the trainers and other participants, and interfere with the continuity of the program. Therefore, we ask that you be respectful and reserve taking photographs for special occasions and appropriate times. Also, remember that not everyone is comfortable having their photograph taken.

Interacting with Teresa

When in doubt, ask Teresa. Teresa's goal is to make you as comfortable as possible during your stay at this program.

Teresa handles all organizational questions—i.e., scheduling, housing, meals, places to go, purchasing books and materials, payments, receipts and all other financial matters.

Teresa is generally available in the mornings before the seminar starts, in the evenings immediately following the afternoon session. Please be mindful that she has many others to attend to in addition to you.

When in doubt, write it down.

Exercise Protocol

Stay within the defined training area to do exercises (do not go to private rooms or out of sight of the training building). Keep all passageways and walkways clear (do not draw on them, or leave things on them—chairs, papers, stones, etc.).

NLPU exercises involve a combination of skill development and personal development. However, our primary focus is on skill development. Therefore, we highly recommend that you practice the steps of the various exercises and procedures as they have been given before making adaptations or variations. If you have a question or confusion about an exercise, a model, a technique, etc.:

- Ask one of the trainers or resource people
- Bring it up during an 'open frame' or study group
- Write it on a piece of paper and hand it to one of the trainers.

When in doubt, write it down.

Interacting with the Trainers

The trainers want to be as open and available to all participants as possible. However, they will all be *very busy!* **The trainers have no time available for individual client work.** They have very limited time for meetings with individual participants. If you feel you have something important to talk about that cannot be handled by other Dynamic Learning Center staff then make a written proposal including the following information:

1. Topic:
2. Goal or Expected Outcomes
   a. For Yourself:
   b. For the Trainer(s):
3. Which Trainer(s):
4. How Long Do You Expect To Need To Meet:

The trainers and resource people will not have any time available for private consultations or therapy. We would be happy to make referrals to local therapists.

Many of the trainers are also authors, and we understand that you will want books signed. Because this can be distracting during the training period, please give any books that you want signed to Teresa and she will make the appropriate arrangements and return them to you.

Break Etiquette

Remember, *everyone needs a break.* Generally, trainers and resource people will need to meet ('huddle') at the beginning of each break. Be respectful of their needs.

When in doubt, write it down.

Emergency Information:

Dominican Hospital

1555 Soquel Drive	Emergency Room:	462-7710
Santa Cruz, CA 95060	Mental Health Unit:	462-7719

UCSC
Santa Cruz, CA 95064

Health Center:	459-2211
Campus Police:	459-2231
Emergency:	459-2345
Marc Lehrer, PhD (Local Licensed Psychologist):	426-3321

July 24 – July 31

Day 1—*July 24* [Robert]
    Overview of the Modeling Process
    Three Phases of Modeling
    The Coaching-Modeling Loop
    Generating Possibilities

Day 2—*July 25* [Suzi]
    Making Choices
    Managing Time
    Basic Modeling Strategies
    T.O.T.E. Modeling Questionnaire
    Basic Modeling Exercises

Day 3—*July 26* [Judy]
    Setting Expectations (self/other)
    Pattern Detection
    Mill's Methods—Contrastive Analysis

Day 4—*July 27* [Robert and Suzi]
    Communicating Clearly
    Implicit Modeling
    Strategy for Genius

Day 5—*July 28* [Judy]
    Improving Working Relationships
    Multiple Positions in Modeling
    Co-Modeling

Day 6—*July 29* [Robert]
    Learning from Past Mistakes
    Managing up/down
    Multi-Level Modeling

Day 7—*July 30* [Robert and Judy]
    Solving Problems
    Applied Modeling

Day 8—*July 31* [Judy]
    Balancing Personal and Professional
    Archetypal Modeling

The Coaching-Modeling Loop

Coaching involves drawing out best performance from others through feedback and encouragement. The focus of coaching is on *what* a person is doing and needs to do in order to perform effectively. (Mentoring is a higher level form of coaching that involves drawing out people's best qualities).

Modeling involves identifying and analyzing examples of successful performances (a type of combination of benchmarking and success analysis); sometimes by making comparisons to unsuccessful performances. The focus of modeling is on how people perform

The 'coaching-modeling' loop is an example of *double loop learning*. There is an old adage which states that "if you give a person a fish, you have fed him for a day; but if you teach a person how to fish, you have fed him for the rest of his life." "Double loop learning" would involve helping a person to catch a fish, and in doing so, teaching the person how to fish at the same time. Thus, it involves achieving two simultaneous outcomes—learning what to do and, at the same time, how to do it.
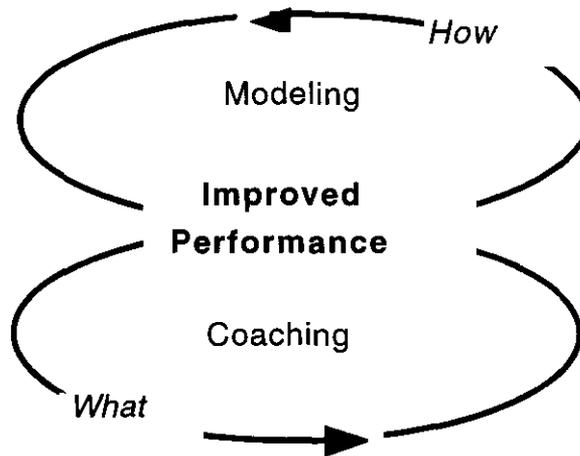
Double Loop Learning Involves Two Simultaneous Levels of Learning

In a sense, double loop learning involves getting "two for the price of one." In a double loop creative process for example, a person would be coached to come up with an important and innovative idea or solution, and at the same time learn a strategy or "recipe" for generating other creative ideas that could be applied in other situations later on.

Another classic example of double loop learning is modeling. In a company or organization, the process of an individual or group that does something effectively can be modeled, so that the structure of their process can be made explicit and taught to other individuals and groups. At the same time, that group can learn the process of *how to model*. So, not only do they receive the benefit of the results of the modeling project, they learn how to model on their own, at the same time.

Because it provides more value and saves time, more and more learning processes in the future will have this "double loop" characteristic.

Modeling

Webster's Dictionary defines a model as "a simplified description of a complex entity or process"—such as a "computer model" of the circulatory and respiratory systems. The term comes from the Latin root *modus*, which means "a manner of doing or being; a method, form, fashion, custom, way, or style." More specifically, the word "model" is derived from the Latin *modulus*, which essentially means a "small" version of the original mode. A "model" of an object, for example, is typically a miniature version or representation of that object. A "working model" (such as that of a machine) is something which can do on a small scale the work which the machine itself does, or expected to do.

The notion of a "model" has also come to mean "a description or analogy used to help visualize something (as an atom) that cannot be directly observed." It can also be used to indicate "a system of postulates, data, and inferences presented as a formal description of an entity or state of affairs."

Thus, a miniature train, a map of the location of key train stations, or a train schedule, are all examples of different possible types of models of a railway system. Their purpose is to emulate some aspect of the actual railway system and provide useful information to better manage interactions with respect to that system. A miniature train set, for instance, may be used to assess the performance of a train under certain physical conditions; a map of key train stations can help to plan the most effective itinerary to reach a particular city; a train schedule may be used to determine the timing required for a particular journey. From this perspective, the fundamental value of any type of model is its *usefulness*.

Overview of Modeling in NLP

Behavior modeling involves observing and mapping the successful processes which underlie an exceptional performance of some type. It is the process of taking a complex event or series of events and breaking it into small enough chunks so that it can be recapitulated in some way. The purpose of behavior modeling is to create a pragmatic map or 'model' of that behavior which can be used to reproduce or simulate some aspect of that performance by anyone who is motivated to do so. The goal of the behavior modeling process is to identify the essential elements of thought and action required to produce the desired response or outcome. As opposed to providing purely correlative or statistical data, a 'model' of a particular behavior must provide a description of what is necessary to actually achieve a similar result.

The field of Neuro-Linguistic Programming has developed out of the modeling of human behaviors and thinking processes. NLP modeling procedures involve finding out about how the brain ("Neuro") is operating, by analyzing language patterns ("Linguistic") and non-verbal communication. The results of this analysis are then put into step-by-step strategies or programs ("Programming") that may be used to transfer the skill to other people and content areas.

In fact, NLP began when Richard Bandler and John Grinder modeled patterns of language and behavior from the works of Fritz Perls (the founder of Gestalt therapy), Virginia Satir (a founder of family therapy and systemic therapy) and Milton H. Erickson, M.D. (founder of the American Society of Clinical Hypnosis). The first 'techniques' of NLP were derived from key verbal and non-verbal patterns Grinder and Bandler observed in the behavior of these exceptional therapists. The implication of the title of their first book, *The Structure of Magic* (1975), was that what seemed magical and unexplainable often had a deeper structure that, when illuminated, could be understood, communicated and put into practice by people other than the few exceptional 'wizards' who had initially performed the 'magic'. NLP is the process by which the relevant pieces of these people's behavior was discovered and then organized into a working model.

NLP has developed techniques and distinctions with which to identify and describe patterns of people's verbal and non-verbal behavior—that is, key aspects of what people say and what they do. The basic objectives of NLP are to model special or exceptional abilities and help make them transferable to others. The purpose of this kind of modeling is to put what has been observed and described into action in a way that is productive and enriching.

The modeling tools of NLP allow us to identify specific, reproducible patterns in the language and behavior of effective role models. While most NLP analysis is done by actually watching and listening to the role model in action, much valuable information can be gleaned from written records as well.

The objective of the NLP modeling process is not to end up with the one 'right' or 'true' description of a particular person's thinking process, but rather to make an *instrumental map* that

allows us to apply the strategies that we have modeled in some useful way. An 'instrumental map' is one that allows us to act more effectively—the 'accuracy' or 'reality' of the map is less important than its 'usefulness'. Thus, the instrumental application of the behaviors or cognitive strategies modeled from a particular individual or group of individuals involves putting them into structures that allow us to use them for some practical purpose. This purpose may be similar to or different from that for which the model initially used them.

For instance, some common applications of modeling include:

1. Understanding something better by developing more 'meta-cognition' about the processes which underlie it—in order to be able to teach about it, for example, or use it as a type of "benchmarking."

2. Repeating or refining a performance (such as in a sport or a managerial situation) by specifying the steps followed by expert performers or during optimal examples of the activity. This is the essence of the 'business process reengineering' movement in organizations.

3. Achieving a specific result (such as effective spelling or the treatment of phobias or allergies). Rather than modeling a single individual, this is often accomplished by developing 'techniques' based on modeling a number of different successful examples or cases.

4. Extracting and/or formalizing a process in order to apply it to a different content or context. For example, an effective strategy for managing a sports team may be applied to managing a business, and vice versa. In a way the development of the 'scientific method' has come from this type of process, where strategies of observation and analysis that were developed for one area of study (such as physics) have been applied to other areas (such as biology).

5. Deriving an inspiration for something which is loosely based on the actual process of the model. Sir Arthur Conan Doyle's portrayal of Sherlock Holmes which was based on the diagnostic methods of his medical school professor Joseph Bell is a good example of this.

Deep Structure and Surface Structure

NLP draws many of its principles and distinctions from the field of transformational grammar (Chomsky 1957, 1965) as a means to create models of people's verbal behavior. One of the essential principles of transformational grammar is that tangible behaviors, expressions, and reactions are 'surface structures' which are the result of bringing 'deeper structures' into reality.

This is another way of saying that the models we make of the world around us with our brains and our language are not the world itself but representations of it. One important implication of the principles of transformational grammar is that there are multiple levels of successively deeper structures in the structure and organization within any coding system. An important implication of this, with respect to modeling, is that it may be necessary to explore various levels of deep structure, behind a particular performance, in order to produce an effective model of it. Furthermore, different surface structures may be reflections of common deep structures. For effective modeling, it is frequently important to examine multiple examples of surface structures in order to better know or identify the deeper structure which produces it.

Another way to think about the relationship between deep structure and surface structure is the distinction between "process" and "product." Products are the surface level expressions of the deeper and less tangible generative processes which are their source. Thus, "deep structures" are latent potentials that become manifest in concrete surface structures as a result of a set of transformations. This process includes the selective destruction as well as the selective construction of data.

In this regard, one of the fundamental challenges of modeling comes from the fact that the movement between deep structure and surface structure is subject to the processes of generalization, deletion and distortion. That is, some information is necessarily lost or distorted in the transformation from deep structure to surface structure. In language, for example, these processes occur during the translation of deep structure (the mental images, sounds, feelings and other sensory representations that are stored in our nervous systems) to surface structure (the words, signs and symbols we choose to describe or represent our primary sensory experience). No verbal description is able to completely or accurately represent the idea it is attempting to express.

The aspects of deep structure which become manifest, are those for which enough missing links

(deletions, generalizations, distortions) have been filled in that the potential latent at the level of deep structure is able to complete the series of transformations necessary to become manifest as surface structure. One of the goals of the modeling process is to identify a complete enough set of transforms so that an appropriate and useful expression of the deep structure may be attained.

Levels of Modeling

Creating an effective of model of a particular behavior or performance involves more than imitation. Depending on one's purpose for modeling, there may be several different levels of information required in order to achieve the desired performance or application.

In modeling an individual, for example, there are a number of different aspects, or levels, of the various systems and sub-systems in which that person operates that we may explore. We can look at the historical and geographical *environment* in which the individual lives—i.e., *when* and *where* the person operates. We can examine the individual's specific *behaviors* and actions—i.e., *what* the person does in that environment. We may also look at the intellectual and cognitive strategies and *capabilities* by which the individual selects and guides his or her actions in the environment—i.e., *how* the person generates these behaviors in that context. We could further explore the beliefs and values that motivate and shape the thinking strategies and capabilities that the individual has developed to accomplish his or her behavioral goals in the environment—i.e., *why* the person does things the way he or she does them in those times and places. We could look deeper to investigate the individual's perception of the self or identity he or she is manifesting through that set of beliefs, capabilities and actions in that environment—i.e., the *who* behind the why, how, what, where and when.

We might also want to examine the way in which that identity manifests itself in relationship to the individual's family, colleagues, and contemporaries, Western Society and Culture, the planet, God—i.e., who the person is in relation to *who else*. In other words, how do the behaviors, abilities, beliefs, values and identity of the individual influence and interact with larger systems of which he or she is a part in a personal, social and ultimately *spiritual* way?

One way to visualize the relationships between these elements is as a network of generative systems that focus or converge on the identity of the individual as the core of the modeling process.

Network of Logical Levels
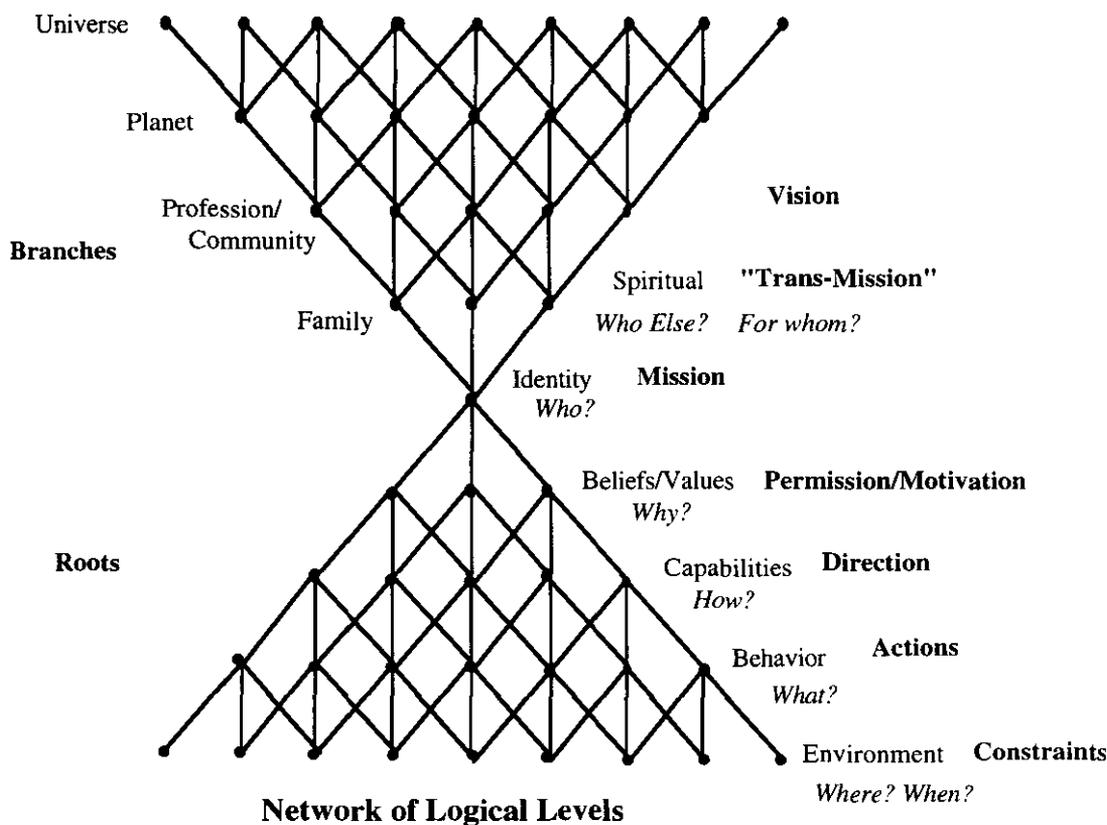
In summary, modeling may involve exploring the interactions of a number of different levels of experience, including:

Spiritual	Vision & Purpose
A. *Who I Am* —Identity	Mission
B. *My Belief System*—Values, Meta Programs	Permission & Motivation
C. *My Capabilities*—States, Strategies	Direction
D. *What I Do* —Specific Behaviors	Actions
E. *My Environment*—External Context	Reactions

- Environment determines the external opportunities or constraints to which a person must react. It involves the *where* and *when* of a particular skill or ability.
- Behaviors are the specific actions or reactions made by a person within the environment. It involves the *what* of a particular skill or ability.
- Capabilities guide and give direction to behavioral actions through a mental map, plan or strategy. It involves the *how* of a particular skill or ability.
- Beliefs and values provide the reinforcement (motivation and permission) that supports or inhibits capabilities. It involves the *why* of a particular skill or ability.
- Identity relates to a person's role, mission and/or sense of self. It involves the *who* of a particular skill or ability.
- Spiritual relates to the larger system of which one is a part. It involves the *who else and what else* of a particular skill or ability.

Modeling Capabilities

The focus of most NLP modeling processes is at the level of capabilities, the *how to* level. Capabilities connect beliefs and values to specific behaviors. Without the *how*, knowing what one is supposed to do, and even why to do it, is largely ineffective. Capabilities and skills provide the links and leverage to manifest our identity, values and beliefs as actions in a particular environment.

The fact that NLP modeling procedures tend to focus on capabilities, by the way, does not mean they only consider that level of information. Often, a gestalt of beliefs, values, sense of self, and specific behaviors are essential to produce the desired capability. NLP maintains that, by focusing on developing capabilities, the most practical and useful combinations of "deep structure" and "surface structure" will be produced.

It is important to keep in mind that capabilities are a deeper structure than specific tasks or procedures. Procedures are typically a sequence of actions or steps that lead to the accomplishment of a particular task. Skills and capabilities, however, are frequently "non-linear" in their application. A particular skill or capability (such as the ability to think creatively, or to communicate effectively) may serve as a support for many different kinds of tasks, situations and contexts. Capabilities must be able to be "randomly accessed," in that the individual must be able to immediately call upon different skills at different times in a particular task, situation or context. Instead of a linear sequence of steps, skills are thus organized around a T.O.T.E.—a feedback loop between a) goals b) the choice of means used to accomplish those goals and c) the evidence used to assess progress towards the goals.

The T.O.T.E.: Minimum Requirements For Modeling Effective Skills and Behaviors

The essential modeling framework employed by NLP is that of the goal oriented feedback loop described by the T.O.T.E. (Miller, et al, 1960). The letters T.O.T.E. stand for Test-Operate-Test-Exit. The T.O.T.E. concept maintains that all mental and behavioral programs revolve around having a fixed goal and a variable means to achieve that goal.

This model indicates that, as we think, we set goals in our mind (consciously or unconsciously) and develop a TEST for when that goal has been achieved. If that goal is not achieved we OPERATE to change something or do something to get closer to our goal. When our TEST criteria have been satisfied we then EXIT on to the next step. So the function of any particular part of a behavioral program could be to (T)est information from the senses in order to check progress towards the goal or to (O)perate to change some part of the ongoing experience so that it can satisfy the (T)est and (E)xit on to the next part of the program.

A TEST for effective "leadership," for example, might be that a particular project is 'profitable'. If

the project is not profitable enough, the leader will need to OPERATE or go through procedures to attempt to make the project more profitable, or to come up with a more appropriate project.

Often, there are different ways to TEST for something like "profitability" based on different maps and assumptions about what it means to be 'profitable'. For instance, 'profitability' may be determined on the basis of:

a) physical possession of cash or other assets
b) comparisons made to other projects
c) what is seen as being the longer term benefits of the project
d) additional opportunities generated as the result of the project

These variations in evidences may make a significant difference in the kind of results produced by the project and in the people who are likely to be attracted to it. It is these types of sometimes subtle differences in tests and operations that can make the difference between effective and ineffective "leadership."

Thus, according to NLP, in order to effectively model a particular skill or performance we must identify each of the key elements of the T.O.T.E. related to that skill or performance:

1) The performer's goals.
2) The evidence and evidence procedures used by the performer(s) to determine progress toward the goal.
3) The sets of choices used by the performer(s) to get to the goal and the specific behaviors used to implement these choices.
4) The way the performer(s) respond(s) if the goal is not initially achieved.

What types of evidence and evidence procedures does the model use assess progress toward his or her goals?

Test

What types of goals is the model attempting to achieve?

How are those goals represented?

What types of input does the model attend to? Input | Goals & Evidences | Exit

What range of choices does the model have available to deal with challenges and achieve the goal, and on what levels?

Actions & Responses to Problems

What specific cognitive and behavioral steps does the model go through in order to implement choices and reach the goal?

Operations

Modeling Involves Defining the Various Elements of the Performer's T.O.T.E.

Levels of Complexity of Skills and Capabilities

It should be kept in mind that capabilities themselves are of different natures and levels of complexity. Some skills and capabilities are, in fact, made up of other skills and capabilities. The ability to "write a book" is made up the abilities relating to the vocabulary, grammar, and spelling of the language in which one is writing, as well as knowledge relating to the subject one is writing the book about. These are often referred to as "nested T.O.T.E.s," "sub-loops," or "sub-skills," because they relate to the smaller chunks out of which more sophisticated or complex skills are built. The capability of "leadership," for example, is made up of many sub-skills, such as those relating to effective communication, establishing rapport, problem solving, systemic thinking, and so on.

Thus, the modeling process itself may be directed toward different levels of complexity with

respect to a particular skills and capabilities.

1. *Simple Behavioral* skills would involve specific, concrete, easily observable actions that take place within short periods of time (seconds to minutes). Examples of simple behavioral skills would include: making a particular dance move, getting into a special state, shooting a basket, aiming a rifle, etc.

2. *Simple Cognitive* skills would be specific, easily identifiable and testable mental processes which occur within a short period of time (seconds to minutes). Examples of simple cognitive skills would be: remembering names, spelling, acquiring simple vocabulary, creating a mental image, etc. These types of thinking skills produce easily observable behavioral results that can be measured, and provide immediate feedback.

3. *Simple Linguistic* skills would involve the recognition and use of specific key words, phrases and questions, such as: asking specific questions, recognizing and responding to key words, reviewing or 'backtracking' key phrases, etc. Again, the performance of these skills is easily observable and measurable.

4. *Complex Behavioral* (or Interactive) skills involve the construction and coordination of sequences or combinations of simple behavioral actions. Abilities such as juggling, learning a martial art technique, successfully executing a play in a particular sport, making a presentation, acting a part in a film or play, etc., would be examples of complex behavioral skills.

5. *Complex Cognitive* skills are those which require a synthesis or sequence of other simple thinking skills. Creating a story, diagnosing a problem, solving an algebra problem, composing a song, planning a project, etc., would be examples of capabilities involving complex cognitive skills.

6. *Complex Linguistic* skills would involve the interactive use of language in highly dynamic (an often spontaneous) situations. Abilities such as persuasion, negotiation, verbal reframing, using humor, storytelling, doing a hypnotic induction, etc., would be examples of capabilities involving complex linguistic skills.

Clearly, each level of skill needs to include and incorporate the abilities, or T.O.T.E.s, employed by the levels preceding it. Thus, it is typically more challenging and involved to model complex skills than simple ones; and it is easier to learn modeling by beginning with simple behavioral and cognitive skills before moving to more complex tasks. Often, however, complex skills can be "chunked down" into a group or sequence of simpler ones.

One key consideration in modeling, then, is determining at which level, or "chunk size," of skill one will be focusing. The distinctions and procedures which are successful for modeling one level of skill may not be as effective in modeling another level. For example, simple imitation, or "mirroring" may be a successful strategy for modeling simple behavioral skills, but be an ineffective means to model complex cognitive or linguistic skills. Likewise, a simple questionnaire or verbal interview may enough to model a simple cognitive skill, but be inadequate to create an effective model for a complex, or even simple, behavioral skill.

Goals for the Modeling Process

In conclusion, the overall goal of modeling is to create a practical map of a particular capability or skill by breaking it into "chunks" and identifying the relevant features and steps that are necessary in order to apply that capability in some way. The purpose of applying a particular model, or doing a particular modeling activity may be to either:

a) Learn about difference
b) Do something differently
c) Do something better
d) Do something new
e) Have more choices
f) Transform perception

Modeling Methodology

One of the pivotal parts of the modeling process is the methodology used to gather information and identify relevant features and patterns relating to the T.O.T.E.s of the person(s) being modeled. While standard forms of information gathering, such as questionnaires and interviews, can access some information, they often fall short of identifying the unconscious or intuitive operations used by a human expert. They also often assume or delete important information regarding context.

In addition to questionnaires and interviews, it is often useful and necessary to incorporate more active methods for gathering information such as role plays, simulations, and the 'real life' observation of the expert in context. While NLP modeling methodology does employ interviews and questionnaires, the primary form of modeling in NLP is done by interactively engaging the individual(s) to be modeled in multiple examples of the skill or performance to be studied. This provides the "highest quality" information, and creates the best chance to "capture" the most practical patterns (in the same way that having a living model is generally much more desirable for an artist to work from than a verbal description).

Three Basic Perspectives in Modeling

Modeling often requires that we make a "double" or "triple" description of the process or phenomenon we are attempting to recreate. NLP describes three fundamental perceptual positions from which information can be gathered and interpreted: first position (associated in one's own perspective), second position (perceiving the situation from the standpoint of another person), and third position (viewing the situation as an uninvolved observer). All three of these perspectives are essential for effective behavioral modeling.

1st Position	**2nd Position**	**3rd Position**
Own Point of View	Other's Point of View	Outside Observer

3rd Position

1st Position   2nd Position
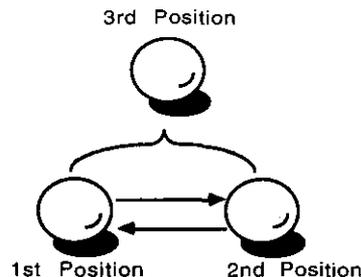
Effective Modeling Involves Exploring a Particular Phenomenon or Performance from Multiple Perspectives

There is also a fourth perceptual position, which involves perceiving a situation from the perspective of the whole system, or the "relational field," involved in the situation.

Because NLP presupposes that "the map is not the territory," that "everyone forms their own individual map of a situation," and that there is no single "right" map of any particular experience or event, taking multiple perspectives is and essential skill in order to effectively model a particular performance or activity. Perceiving a situation or experience from multiple perspectives allows a person to gain broader insight and understanding with respect to the event.

Modeling from 'first position' would involve trying something out ourselves, and exploring the way that "we" do it. We see hear and feel from our own perspective. 'Second position' modeling involves standing "in the shoes" of the person to be modeled, attempting to think and act as much like other person as possible. This can provide important intuitions about significant but unconscious aspects of the thoughts and actions of the person being modeled. Modeling from 'third position' would involve standing back and observing the person to be modeled interacting

with other people (including ourselves) as an uninvolved witness. In third position, we suspend our personal judgments and notice only what our senses perceive, as scientist might objectively examine a particular phenomenon through a telescope or microscope. 'Fourth position' would involve a type of intuitive synthesis of all of these perspectives, in order to get a sense for the entire 'gestalt'.

Implicit and Explicit Modeling

Skilled performance can be described as a function of two fundamental dimensions: *consciousness* (knowing) and *competence* (doing). It is possible to know or understand some activity, but be unable to do it (conscious incompetence). It is also possible to be able to do a particular activity well, but not know how one does it (unconscious competence). Mastery of a skill involves both the ability to "do what you know," and to "know what you are doing."

One of the biggest challenges in modeling human experts comes from the fact that many of the critical behavioral and psychological elements which allow them to excel are largely unconscious and intuitive to them. As a result, they are unable to provide a direct description of the processes responsible for their own exceptional capabilities. In fact, many experts purposefully avoid thinking about what they doing, and how they are doing it, for fear it will actually interfere with their intuitions. This is another reason it is important to be able to model from different perceptual positions.

One of the goals of modeling is to draw out and identify people's *unconscious competences* and bring them to awareness in order to better understand, enhance and transfer them. For example, an individual's unconscious strategy, or T.O.T.E., for "knowing which questions to ask," "coming up with creative suggestions," or "adapting the non-verbal aspects of one's leadership style," can be modeled, and then transferred as a conscious skill or competence.

Knowing
Consciousness   *Doing What*
                        You Know

Explicit

	Conscious Incompetence	*Conscious Competence*	

Knowing
What You
Are Doing

Implicit

	Unconscious Incompetence	*Unconscious Competence*	
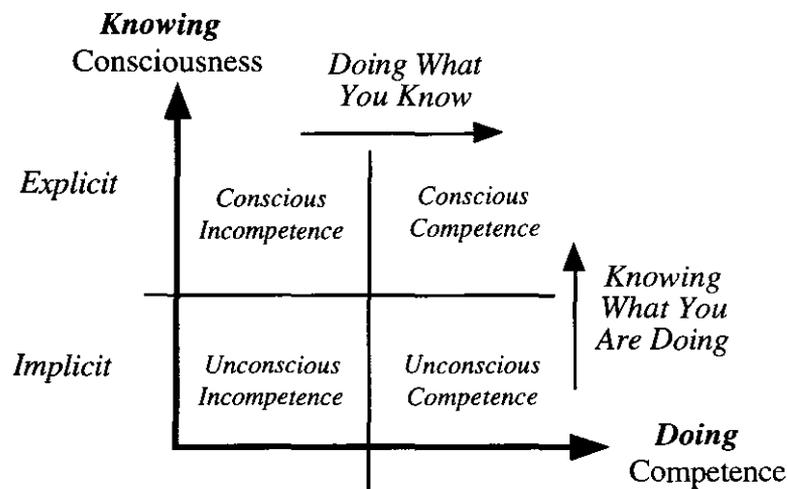
Doing
Competence

One of the Purposes of Modeling is to Help People to 'Do What They Know' and to 'Know What They Are Doing'

Cognitive and behavioral competences may be modeled either 'implicitly' or 'explicitly'. *Implicit modeling* involves primarily moving to 'second position' with the modeling subject in order to build personal intuitions about that individual's subjective experience. *Explicit modeling* involves moving to a 'third position' to describe the explicit structure of the modeling subject's experience so that it may be transferred to others. The table below lists some of the key differences between the two types of modeling processes:

Implicit:	**Explicit**:
Experience—>Intuition—>Self Use	Intuition—>Structure—>Transfer to Others
(Build Subjective Experience from	(Define the Structure of Subjective Experience
Second Position)	from *Third Position*)

IMPLICIT

Unconscious
"Right Brain"
General—Whole
Synthetic
State
Associated
Inductive
Intuitive
Analog
Child
External-->Internal
Territory

EXPLICIT

Conscious
"Left Brain"
Specific—Parts
Sequential
Strategy
Disassociated
Deductive
Cognitive
Digital
Adult
Internal-->External
Map

Comparison of Implicit and Explicit Modeling

Implicit modeling is primarily an inductive process by which we take in and perceive patterns in the world around us. Explicit modeling is essentially a deductive process by which we describe and put those perceptions into practice. Both processes are necessary for effective modeling. Without the "implicit" phase, there is no effective intuition base from which to build an "explicit" model. As NLP co-founder John Grinder pointed out, "It is impossible to make a description of the grammar of a language about which you have no intuition." On the other hand, without the "explicit" phase, the information that has been modeled cannot be built into techniques or tools and transferred to others. Implicit modeling by itself will help a person to develop personal, unconscious competence with the desired behavior (the way that young children typically learn). Creating a technique, procedure or skill set that can be taught or transferred to others beyond oneself, however, requires some degree of explicit modeling. It is one thing, for example, to learn to spell well, or develop and effective golf swing for oneself; it is another thing to teach other people how to do what you have learned.

NLP, in fact, was born from the union of implicit and explicit modeling. Richard Bandler had been intuitively "implicitly" modeling the linguistic skills of Fritz Perls and Virginia Satir through video tapes and direct experience. Bandler was able to reproduce many of the therapeutic results of Perls and Satir by asking questions and using language in a similar manner as they did. Grinder, who was a linguist, observed Bandler working one day, and was impressed by Bandler's ability to influence others with his use of language. Grinder could sense that Bandler was doing something systematic, but was unable to explicitly define what it was. Bandler was also unable to explicitly describe or explain exactly what he was doing and how he was doing it. He only knew that he had somehow "modeled" it from Perls and Satir. Both men were intrigued and curious to have a more explicit understanding of these abilities that Bandler had implicitly modeled from these exceptional therapists—an understanding that would allow them to transfer it as a 'conscious competence' to others. At this point Grinder made the offer to Bandler, "If you teach me to do what you are doing, then I will tell you what you are doing."

In a very real way, Grinder's historic invitation marks the beginning of NLP. Grinder's words encapsulate the essence of the NLP modeling process: "If you teach me to do what you are doing" (if you help me to develop the implicit intuitions, or 'unconscious competence', that you possess so that I too can accomplish similar results), "then I will tell you what you are doing" (then I can make an explicit description of the patterns and processes we are both using). Notice that Grinder did *not* say, "If you let me objectively observe and statistically analyze what you are doing, then I will tell you what you are doing." Grinder said, "Teach *me* to *do* what you are doing." Modeling arises from the practical and instrumental intuitions that come from "leading with experience."

Grinder and Bandler were able to work together to create the Meta Model (1975) by synthesizing (a) their shared intuitions about the verbal capabilities of Perls and Satir, (b) direct observations (either in life or through video tape) of Perls and Satir as they worked, and (c) Grinder's explicit knowledge of linguistics (in particular, transformational grammar).

Behaviors of
Perls and Satir ⟶ Desired Performance
and Therapeutic Results

Intuitions and Behaviors ⟶ +
of Bandler ⟶ Grinder's Explicit Knowledge
of Linguistic Distinctions
(Transformational Grammar)

Intuitions and Behaviors ⟶
of Grinder

The 'Meta Model':
An Explicit Description
of the Intuitions and
Behaviors Necessary to
Ask Similar Questions
and Achieve Similar
Therapeutic Results
(in Certain Areas)
as Perls and Satir

The Meta Model Arose from the Combination of Bandler and Grinder's Intuitions, the observable behavior of Perls and Satir, and Grinder's Explicit Knowledge of Linguistics

Bandler and Grinder next collaborated to apply a similar process in order to model some of the Hypnotic language patterns of Milton H. Erickson; this time with Grinder also participating in the initial "implicit" modeling of Erickson's behavior. They, and other NLP developers, have since used this process of modeling to create innumerable strategies, techniques and procedures in practically every area of human competence.

The Basic Phases of Modeling

The basic phases of the typical NLP modeling process reflect the movement from implicit to explicit modeling encapsulated by Grinder's historic invitation to Bandler. These phases include:

Preparation

Preparation for modeling involves selecting a person who has the capability you wish to model, and determining:

        a) the context in which you will do the modeling
        b) where and when you will have access to the person to be modeled
        c) what relationship you want with the person to be modeled
        d) what state you will be in while doing the modeling

It also includes establishing the appropriate conditions, anchors, and 'life lines', that will allow you to fully commit to the project.

Phase 1—Unconscious Uptake

The first phase of the modeling process involves engaging the person to be modeled in an example of the desired performance or capability within the appropriate context. You begin "modeling" by going to 'second position' in order to build intuitions about the skills that the person is demonstrating. This is done without observing for any specific patterns. Instead, simply take on the posture and physiology of the model and attempt to identify yourself with him or her internally. It is sometimes best to take on the micro muscle movements of the individual rather than mirror the obvious actions of the person. The overt behavior of the model is the 'surface structure'. Micro muscle movements and second position shifts will enable you to get to more of the deep structure behind it. (Also, sometimes overt mirroring can be distracting to the individual you are modeling.)

This is the phase of "unconscious uptake." Do not try to consciously understand what the model is

doing (yet). Setting up filters may cause you to lose important information. You do not yet know what is important and what is not. At this phase, it is often useful to begin from a state of "not knowing." This is a state in which all previous mental maps and assumptions are put aside with reference to one's ongoing experience. (This is sometimes humorously referred to as a "Nerk-Nerk" state, named after a fictitious space alien invented by NLP trainer and developer Todd Epstein. "Nerk-Nerk" can see, hear and feel everything that we can, but does not have any of our assumptions or interpretations about what he is experiencing.) When a person enters a state of "not knowing," he or she attempts to drop any pre-existing assumptions, and get a fresh and unbiased view of a particular situation or experience.

Once you feel that you have developed a good set of intuitions from being in 'second position' with the person you are modeling, arrange for a context where you can use the skill that you have been exploring. Begin to try out the skill within that context "as if" you were the person you have been modeling. Then, attempt to achieve the same result just being "yourself." This will give you what is known as a "double description" of the particular skill you are modeling. When the responses you get are roughly the same as those that the model gets, then the first phase of modeling is complete.

Phase 2—The Subtraction Process

The next step in the modeling process is to sort out what is essential in the model's behavior from what is extraneous. (A person does not need to sit in a wheelchair and wear purple pajamas, like Milton Erickson did, for example, in order to be able achieve similar therapeutic results using hypnosis.) At this stage, you start to be explicit about the strategies and behaviors you have modeled. Since you are able to get similar responses to the person you have modeled, you will want to use your own 'first position' behavior as a reference as well. (That is, enacting the skill "as yourself" rather than "as if" you were the individual you have been modeling.)

Your objective is to clarify and define the specific cognitive and behavioral steps that are required to produce the desired results in the chosen context(s). At this stage, you will also want to begin to systematically leave out pieces of any of the behaviors or strategies you have identified, in order to see what makes a difference. Anything you leave out that makes no difference to the responses you get is not essential to the model. When you leave out something that makes a difference to the results you get, you have identified a crucial part of the model. This is called the "subtraction process." It's purpose is to reduce the steps you have modeled to their simplest and most elegant form, and separate the essential from "superstition."

When you have completed this stage, you will have your current 'minimum model' of how you replicate the model's capabilities in yourself (i.e., from your 'first position'). You will also have your 'second position' intuitions of the model's capabilities that you have developed from placing yourself in his or her "shoes." In addition, you will have a 'third position', perspective from which you can notice the difference between the way you replicate the model's capability and how that person manifested the capability in his or her original way. This is known in NLP as a "triple description."

Phase 3—Design

The final phase of modeling involves designing a context and procedure which enables others to learn the skills you have modeled, and thus be able to get the results that the person who served as the model has been able to achieve. To produce the design, you will want to synthesize the information that you have gained from all three perceptual positions. Rather than simply mimic or imitate the specific steps followed by the person you have modeled, for instance, it is generally most effective to create the appropriate reference experiences for the students that will help them to discover and develop the particular "circuits" that they will need perform the skill effectively. It is not necessary to force them to go through the same modeling process that you went through to gain the skill.

Different students will have differing conscious and unconscious competences as their "starting states." This is important to factor into your design. If a particular procedure that you have modeled requires visualization, for instance, some students may already be able to do this quite effectively, while for others, it may a completely novel idea. Thus, some students may be able to combine multiple steps in the procedure together into single step, while others will have to break a particular step into smaller sub-skills.

Again, the guiding principle is the "usefulness" of your design for the students for which the model is intended.

Summary of the Steps in the Modeling Process

We can summarize the basic phases of the NLP modeling process in the following sequence of steps:

1. Determine the human experts to be modeled, and the contexts in which they apply the capability to be modeled.
2. Set up and carry out the appropriate information gathering procedure in the appropriate contexts, from different perceptual positions. Start by building intuitions from 'second position', then try to reproduce the results from your own 'first position'. Take a 'third position' and notice any difference between your way, and that of the person you have modeled.
3. Filter the results of the information gathering procedure for relevant cognitive and behavioral patterns.
4. Organize the patterns into a logical, coherent structure or "model."
5. Test the effectiveness/usefulness of the model you have constructed by trying out in various contexts and situations, and making sure you are able to achieve the desired results.
6. Reduce the model to the simplest and most elegant form that will still produce the desired results.
7. Identify the best procedures to transfer, or "install," the explicit skills identified by the modeling process.
8. Determine the most appropriate instruments to measure the results of the model, and find the limits or the 'edge' of the model's validity.

Information Gathering Phase

Application Phase
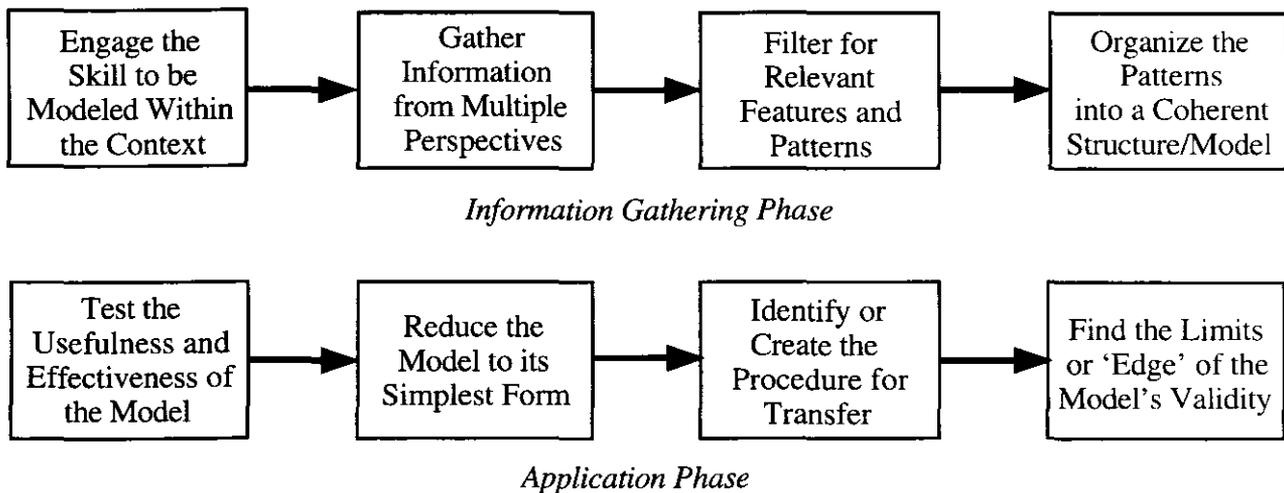
Flow Chart of the Basic Steps of the Modeling Process

Patterning

According to Merriam-Webster's Dictionary, a *pattern* is "a reliable sample of traits, acts, tendencies, or other observable characteristics of a person, group, or institution." The term "pattern" implies repetition and consistency. Merriam-Webster's Dictionary points out that the word is also used to describe "a frequent or widespread incidence." Patterns help us to categorize and make predictions about particular phenomena and events, and thus give meaning to the broad diversity of our life experiences. In the words of anthropologist and systems theorist Gregory Bateson, a "pattern" is "an aggregate of events or objects which will permit in some degree (better than random) guesses when the entire aggregate is not available for inspection." *(Ecology of Mind, p. 407.)*

Patterns form through the relationships of elements to each other. They result from an intended, natural or chance configuration, such as a frost pattern or a pattern of events. Our world, our cultures and our realities are constructed from patterns. Patterns of movement are called "dance;" patterns of sound are called "words" or "music;" patterns of visual stimulation are called "images," "shapes," or "pictures."

There are also patterns between patterns. "Self-similarity across scale" is the term used to denote a similarity of one pattern with another; for instance, when a person notices the resemblance between the canyons created by the erosion caused by rain on the desert and the "canyons" created in a sand box when a sprinkler is set close by. According to Gregory Bateson, there is a "pattern which connects" all things together as a kind of "larger Mind" of which we as individuals are a subsystem.

From an NLP perspective, a pattern is essentially the recognition of the deeper structure behind a collection of surface structures. Linguistic and behavioral patterns, for instance, reveal deeper and more pervasive processes which organize surface results.

Finding patterns is a core activity of NLP modeling and intervention procedures. Patterns of eye movements, predicates, posture, cognitive sequences, etc., form the basis of technology and methodology of NLP. All NLP models and interventions are based on the discovery and utilization of key patterns.

Pattern Detection

The word "pattern" is used to describe a range of phenomena, from a form or model proposed for imitation (as in a 'pattern' for a dress), to a natural or chance configuration (such as a 'pattern' of rainfall), to the intended route to be run during a football play. At the most fundamental level, a pattern is a "redundancy," something that holds constant while other variables change. In the ongoing dance between stability and change, the ability to create consistency in the world by detecting patterns is essential to the survival of all living organisms.

From an NLP perspective, our ability discover patterns by understanding the consistency and repetition in the world frees up our attention to notice other information. The essence of the NLP modeling process is to discover important and useful patterns that can be replicated by others. In fact, NLP was created as a result of pattern detection, and the willingness to act 'as if' the patterns were true. One reason that NLP co-founders Grinder and Bandler were so successful in their ability to create useful models was that one of the first patterns they employed was the Meta Model. John Grinder has said that NLP grew from the answer to one of the Meta Model questions: "How do you know?" (It is interesting to wonder what would happen if you took another of the Meta Model questions and pushed it to the edge.)

By using the Meta Model on their own internal dialogue, Bandler and Grinder became quiet enough inside to detect other patterns that started the process now called "NLP." Grinder and Bandler knew that they did not know, and so were able to go about pattern detection in a state of 'not-knowing'. This allowed them to discover new patterns from an unbiased perspective.

One of the interesting things about discovering patterns is that, depending on how we frame the world, or on the perspective from which we view a situation, different relationships emerge. Setting a specific intent to search for a pattern is based on a perceived need to discover what makes something happen the way it happens. It is different to "intend" to find a pattern than it is to seek to validate a particular hypothesis or conclusion.

In the process of modeling, we can recombine the NLP patterns in multiple forms and applications, and we can also use pure pattern detection skills to enable us to perceive and absorb new uncoded patterns. Both are necessary and useful in order to create effective models of excellence.

The following sequence of tasks, makes up a natural learning path for the mastery and application of pattern detection:

  a) Practicing "meaningless" pattern detection drills for the sake of the exercise.

  b) Using 'Shaping' (non-verbally encouraging certain behaviors) to mark the pattern out as a means of keeping your attention on the pattern (and learning Shaping itself—a useful pattern).

  c) Becoming masterful at detecting the patterns already coded by NLP (eye movements, predicates, meta programs, etc.), so that you can trust your circuitry to detect 'unknown' patterns.

  d) Setting your filters for any, as of yet, uncoded patterns.

  e) Modeling excellence by finding patterns in the language or behavior of someone who excels at a particular task or skill.

Pattern Detection Variables

In order to detect patterns, there are a number of important variables that need to be kept in mind. These include:

  1) <u>Number of Points</u>.
  The number of steps/points in the pattern.
  Examples:
  Raised eye-brow (one point).
  Eye movement and visual predicate (two points).

  2) <u>Simultaneous or sequential?</u>
  Are the points/steps simultaneous or sequential
  Examples:
  Eye movement followed by predicate (sequential).
  Eye movement at the same lime as the predicate (simultaneous)

  3) <u>Channel</u>
  What are the representational systems used? Are the patterns offered in one representational system or more? The way that the pattern is offered to the world (the output channels), may be different to the way the pattern is received by the other people in the interaction (input channels). The pattern may have its external portion, (what you see on the outside), and its internal portion, (what the pattern maker experiences on the inside). For example: if a person makes an eye movement, we may guess, or check with calibration, that there is a visual image, (output internal). As observers, we see the eye movement, (visual input).

  4) <u>Source</u>
  Who or what? Is the pattern contained in one person or distributed between several? Does the pattern includes the observer (pattern detector), or not?
  For example: Watching two people interact, we observe that one person taps his foot regularly (single source). However, if he is matching the other person in the interaction, the source is 'distributed' between them.
    If you are part of the pattern you are observing, the strange grin that recurs every two or three minutes may not be a step in the other person's strategy of excellence, but simply a reflection of you yourself. The new physics shows that there can be no objective observer...the patterns you observe always change as a result of your observation...so watch out!

Practicing Pattern Detection

The following drills will help you to "warm up" your pattern detection circuits.

Pattern Detection Drill 1—Exercise for two, A and B

1. A and B agree on a context for the exercise (e.g.: travel agent, lesson, NLP seminar, shop, business meeting, etc.)
2. (Optional) Agree on construction procedure for pattern (e.g.: two steps, different channel, simultaneous, single source—see pattern detection variables handout—matching predicates to eye accessing cues)
3. A produces pattern until B can duplicate it in her own behavior without naming it. The pattern may then be named. A can offer feedback to B by telling her when she is close.

Pattern Detection Drill 2

1. A and B collude, and A coaches B in the pattern so they can offer it as a puzzle for others.
2. A and B join with another group of two (C & D) and B produces the pattern for them until they can reproduce it.

3. C and D need to be in a clear state without internal dialogue and will use second and third position shifts to identify the pattern. They can 'tag' in and out of the pattern identifying position.

4. A acts as coach for B. making sure B plays the pattern fully and cleanly each time

5. A also helps C and D succeed in identifying the pattern, and he will offer feedback to them accordingly.

Advanced Pattern Detection Drills

The following table can be used to select a sequence of actions that produce a progressively more complex set of patterns, involving different perceptual positions and chunk sizes.

	Action 1	Action 2
	Person A Specific Movement	Person A Specific Movement
	Person A Specific Movement	Person B Specific Movement
	Person C Specific Movement	Person A Specific Movement
	Person A Specific Word	Person B Specific Movement
	Person A Specific Word	Person B Specific Word
	Person C Language Category	Person A Specific Word
	Person A Specific Word	Person B Class of Movement
	Person A Language Category	Person B Language Category
	Person A Class of Movement	Person B Class of Movement
	Person A Language Category	Person B Class of Movement
	Person C Language Category	Person A Language Category

Table for Creating Different Types of Patterns to be Detected by Person C

For this exercise, person A is the designated subject. Person B is a second individual interacting with the subject. Person C is the pattern finder.

A *'Specific Movement'* should be an obvious, repeatable physical movement like rubbing one's eye, nodding one's head, etc. A *'Specific Word'* could be any single common word like "I," "you," "how," etc. A *'Language Category'* is a class of words like visual predicates, modal operators, unspecified nouns, etc. A *'Class of Movement'* is a general type or quality of movement like asymmetry, moving one side of the body only, tension, etc.

Person C should be out of the area while A and B design the pattern to be used. At first, persons A and B may tell person C what the parameters of the two actions will be. Later, C may be challenged by being told nothing of the pattern to be planned.

Other types of patterns may be created by substituting voice tone and tempo changes in place of words or movements or by combining words and movements together into single actions.

Contrastive Analysis

One of the simplest and most profound ways of finding relevant cognitive patterns and behavioral cues is through what is called "contrastive analysis". Contrastive analysis refers to the process of comparing different states, representations, maps, performances or descriptions, for the purpose of discovering the "differences that make a difference." By comparing and contrasting, a person can discover information that allows that person to have a better understanding of the structure of the experience. For example, if a person has an experience of creativity in one context, and an experience of being uncreative in another these two experiences can be analytically contrasted with respect to the differences involved. The person can notice how the feelings, body language, focus of attention, beliefs and values, thinking strategies, and environmental cues differ. From gaining knowledge of these cues and areas of difference, strategies of learning can be applied for changing portions of the experiences. Contrastive analysis is at the basis of most NLP "utilization" processes.

[Contrastive analysis is essentially the same process as John Stewart Mill's 'Joint Method of Agreement and Difference'.]

Mill's Methods

John Stuart Mill, one of the most influential British social and political thinkers of the mid-Victorian period, left a permanent imprint on philosophy through his restatements of the principles underlying philosophical empiricism and utilitarianism. A child prodigy, Mill had mastered Greek by the age of 7 and studied economics at the age of 13. As a defender of individual liberty against state interference, and as an early advocate of women's equality, Mill's ideas continue to be of major significance. Mill's earliest important philosophical work, the *System of Logic* (1843), contains a valuable discussion of the epistemological principles underlying empiricism. In it, Mill defines the five primary strategies or methods in which scientists identify patterns through 'inductive' reasoning. These processes are known as "Mill's Methods".

Mill's method of Agreement involves observing a series of examples in which a particular result has been achieved, and sorting for which factors or features are the same across all of the instances. Noticing that a group of positive memories all share the quality of having bright and colorful internal images would be an example of "agreement."

In the method of *Difference* one would seek a particular element or feature that has not normally been a part of a situation or phenomenon but is suddenly present in an instance in which a particular result has been achieved. Noticing that, in a series of examples of memories of creative performances, the one that stands out as being "most creative" is different from the others in that the internal image associated with it has the most movement, would be an example of "difference."

The *Joint Method of Agreement and Difference* (known in NLP as "contrastive analysis") involves observing for which features are always present when a particular result is achieved and is always absent when the result is not achieved. For instance, a person may notice that when he or she is able to successfully achieve a creative state, it is always accompanied by constructed visual images and positive internal dialog. When he or she is unable to reach the state, there are no such images and there is the presence of a critical internal voice.

Mill's fourth method is that of *Concomitant Variation*. This involves noticing features which vary in direct (or inverse) relationship with the degree of success with which the desired result has been achieved. As an example, recognizing that if one increases the vividness of color of one's internal images one feels more creative, but feels less creative if the colors become dull, is applying the method of concomitant variation.

The final Mill's method is that of *Residues* (otherwise known as "the process of elimination"). If a particular feature of a complex phenomenon is observed in association with a particular part of the desired result, then we can assume that the remaining parts of the result will be associated with the remaining features of the phenomenon. Thus, if a person finds a colorful, bright image both creative and motivating, and the "vividness of the colors" is found to be connected to the degree to which the image is experienced as "creative," it is probable that the remaining feature (the "brightness" of the image) will be associated the feeling of motivation.

Finding counter examples is a common means of applying the method of 'residues'.

Summary of "Mill's Methods"

1. **AGREEMENT**—Observe which feature(s) is present in a series of examples in which the desired result has been achieved.

	FEATURES		*DESIRED RESULT*
e.g.	❋ ❐ ▲	⟶	**present**
	▲ ✖ ⊗	⟶	**present**
	❋ ▲ ✖	⟶	**present**
	❐ ▲ ✖	⟶	**present**

2. **DIFFERENCE**—Observe a particular feature(s) that has not normally been there but is suddenly present in an instance in which the desired result has been achieved.

e.g.   *FEATURES*   *DESIRED RESULT*

         ❋ ❑ ⊗ ⟶   *absent*

         ✖ ⊗ ✳ ⟶   *absent*

         ❋ ❑ ▲ ⟶   *absent*

         ⊗ ✳ ✓ ⟶   **present**

3. **JOINT METHOD OF AGREEMENT AND DIFFERENCE (CONTRAST)**—Observe which features are always present when the desired result is achieved and always absent when the result is not achieved.

e.g.   *FEATURES*   *DESIRED RESULT*

         ❋ ❑ ▲ ⟶   **present**

         ❑ ✖ ⊗ ⟶   **present**

         ❋ ⊗ ▲ ⟶   *absent*

         ✖ ❋ ❑ ⟶   **present**

         ▲ ✖ ⊗ ⟶   *absent*

         ✖ ❋ ▲ ⟶   *absent*

4. **CONCOMITANT VARIATION**—Observe features which vary in direct (or inverse) relationship with the <u>degree</u> of success which the desired result has been achieved.

e.g.   *FEATURES*   *DESIRED RESULT*

         f —> F ⟶   r —> R

         F —> f ⟶   R —> r

5. **RESIDUES (PROCESS OF ELIMINATION)**—If a particular feature of a complex phenomenon is observed in association with a particular part of the desired result, then we can assume that the remaining parts of the result will be associated with the remaining features of the phenomenon.

e.g.   *FEATURES*   *DESIRED RESULT*

         ❋ ❑ ▲   **X Y Z**

If   ❋ ⟶   **X**

Then   ❑ ▲ ⟶   **Y Z**

Modeling with Mill's Methods

Mill's Methods constitute the basic pattern finding processes in NLP modeling procedures, and is the conceptual framework behind NLP strategies and techniques such as Contrastive Analysis, Submodality utilization, Mapping Across, Meta Model III and State Management. To get a sense for how Mill's Methods are applied to modeling, try out the following simple examples of pattern finding using the various Mill's Methods. (Some possible answers are provided at the end of the exercise.)

1. **Agreement:** A person is asked to make a decision regarding four different financial investments. The drawings below show the posture taken by the individual as he or she makes each decision. What is the *same* about each posture?

Decision 1   *Decision 2*   *Decision 3*   *Decision 4*
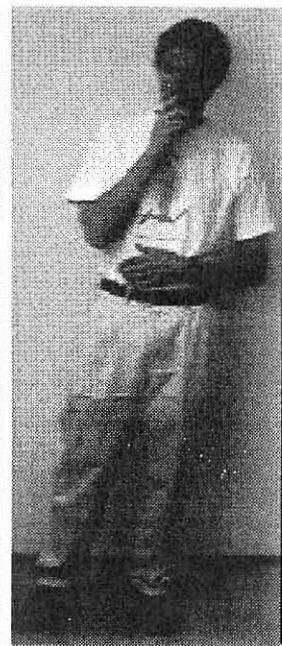
Mill's Method of Agreement Involves Identifying What Is Similar About a Number of Examples

2. **Difference:** A person is asked to recall a particular detail from a complicated visual pattern. The person tries several times to remember, but struggles and is unsuccessful. Finally, on the fourth attempt, the person is able to successfully recall the detail. The following drawings depict the posture of the person during each attempt. What is *different* about the posture during the fourth attempt?
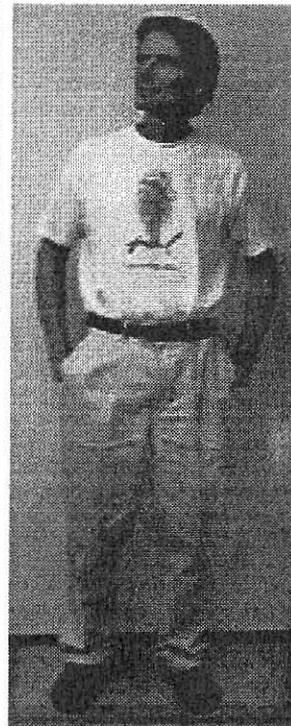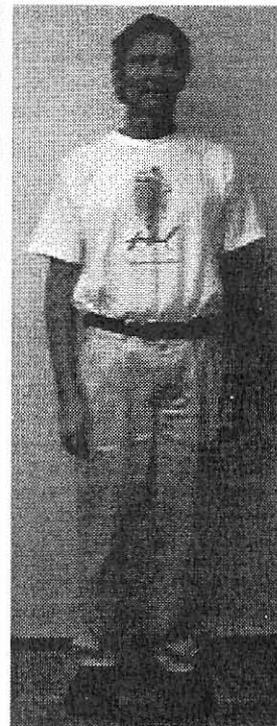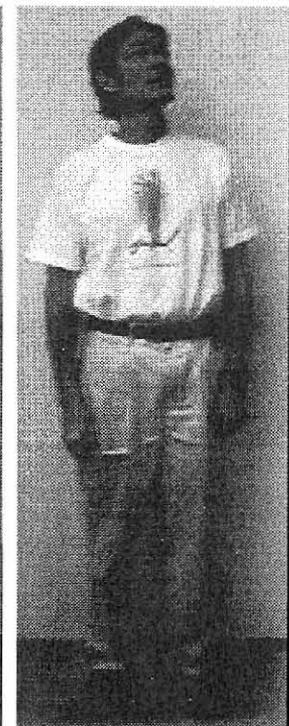
Attempt 1:   *Attempt 2:*   *Attempt 3:*   **Attempt 4:**
Unable to Recall   *Unable to Recall*   *Unable to Recall*   **Able to Recall**

Mill's Method of Difference Involves Identifying What Is Different About a Successful Example

3. **Joint Method of Agreement and Difference:** A person is asked to recall and reexperience various instances in which the person was either "stuck" or "creative." The following drawings illustrate the posture of the person as he or she was reexperiencing each instance. What is the *same* about the creative states? How is the physiology associated with the stuck state *different* from the creative state?

| *Stuck* | **Creative** | *Stuck* | **Creative** | **Creative** | *Stuck* |
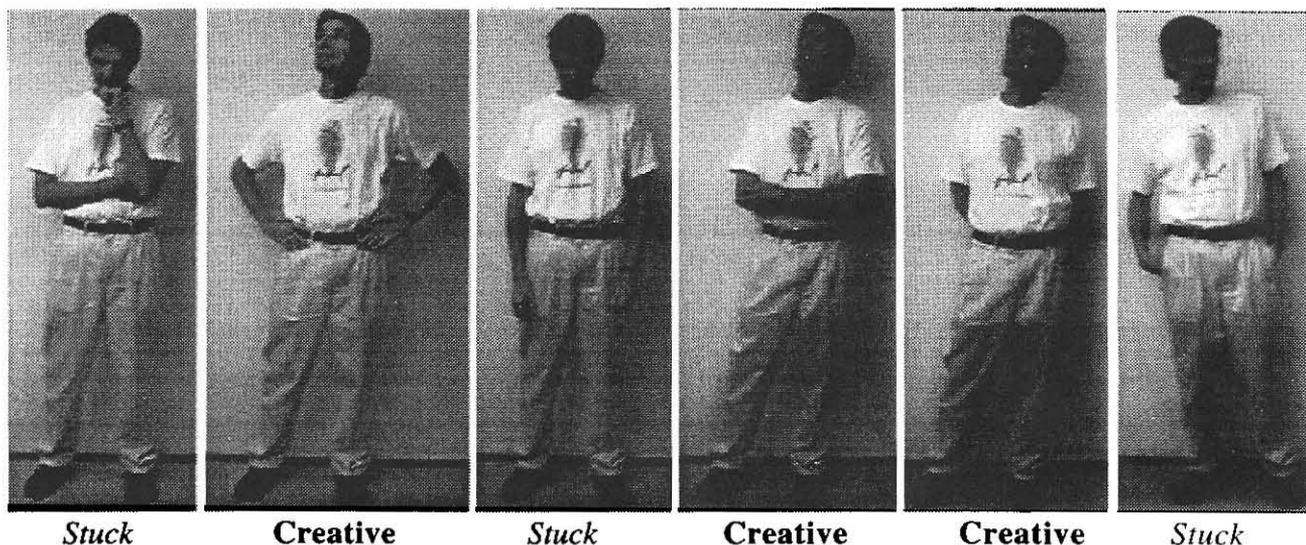
Mill's Joint Method of Agreement and Difference Involves Identifying What Is the Same and Different About Examples Associated with Different Results

4. **Concomitant Variation:** A person is asked to concentrate on a verbal recall task. The person is given various groups of words to remember, which the person must then repeat. Some sets are made up of easy words that rhyme with one another; other sets have more complicated words; and some sets are made up of words from a language that the person is unfamiliar with. The person reports that it requires more concentration to recall and repeat the words from the unfamiliar language, and less concentration to remember the simple word sets. It is observed that the person's posture shifts slightly as he or she is listening to the various word sets, as shown in the following drawings. What feature of the person's posture *varies* with his or her degree of concentration?

| More Concentration | Normal Concentration | Less Concentrated |
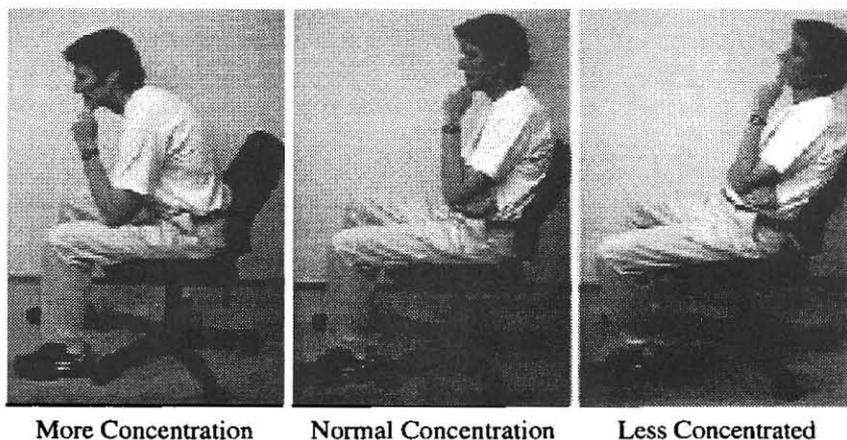
Mill's Method of Concomitant Variation Involves Identifying What Features Change as the Result Varies

5. **Residues:** A person enters a "Dreamer" state, and displays the physical position shown in the drawing below. The person describes the state as being "relaxed, balanced and involving visual imagination." Through questioning and observation it is determined the person's head and eye position (looking up) are associated with his or her visualizing ability. What other aspects of the state might be associated with the *remaining* physical features; such as, the person's body posture (leaning back), and the position of the person's arms and legs (symmetrical)? How could you check your hypothesis?

Head Position ⟶ Visualization

Body Posture ⟶ ?

Position of Arms & Legs ⟶ ?
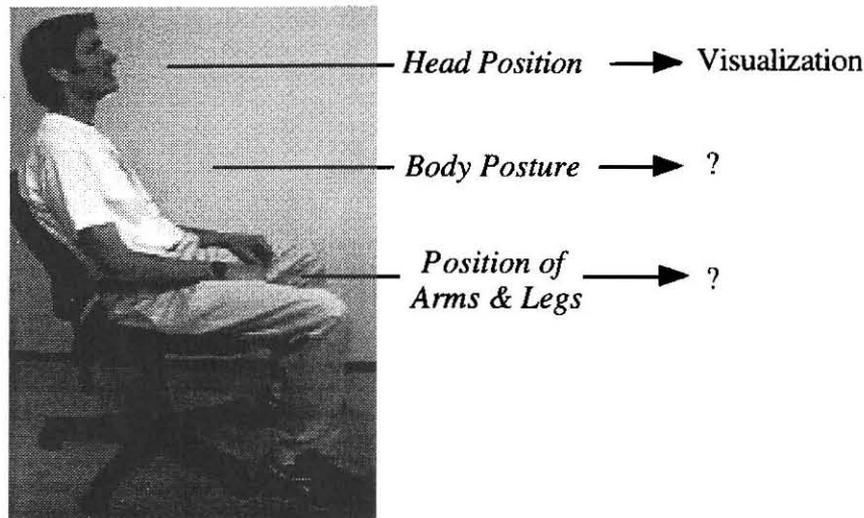
"Dreamer" State:
Relaxed, Balanced, Use of Visualization

According to Mill's Method of Residue, Different Aspects of a Complex Result Come From Different Patterns in the System that Produced the Result

Some possible answers to the exercise questions are:

1. *Agreement:* The position of the person's legs and pelvis are the same in each example (i.e., symmetrical and stable); and the upper part of the person's body (the torso) is tilted to the person's right.
2. *Difference:* The person's head is tilted up and to his or her left; and the posture appears to be slightly more erect.
3. *Joint Method of Agreement and Difference:* In all of the "creative" states, the person's head is tilted up and to his or her right; and the person's weight appears to be placed slightly more on the left leg. The physiology of the "stuck" states differ from the "creative" state physiology in that the head is always in a different position; and the weight of the body appears to be shifted onto the right leg.
4. *Concomitant Variation:* The position of the person's upper body (torso) varies with the degree of concentration; i.e., the person leans more forward when concentrating more intently, and leans backward when requiring less concentration.
5. *Residues:* The person's body posture (leaning back) is possibly related to the feeling of "being relaxed"; and the symmetry of the person's arms and legs may be associated with the sense of "balance." To test this hypothesis, the person could be asked to cross one of his or her legs or arms over the other (producing a physical asymmetry) while maintaining an elevated head position and continuing to lean back (as in the following drawing). The person could then be asked what has shifted with respect to the state. If the person reports feeling less "balanced," with one arm crossed over the other, for instance, then it can be assumed that there is a relation between the symmetry of the person's arm position and the person's sense of "balance."
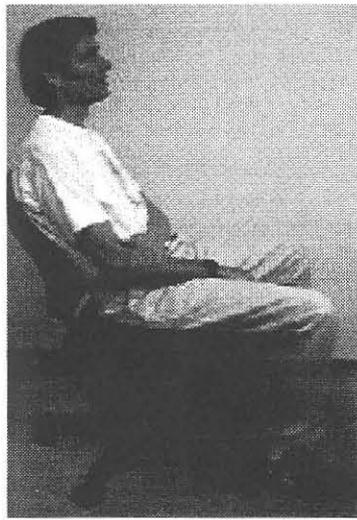
Shifting One Feature, While Holding the Others Constant, Helps to Determine What Impact That Feature Has On the Results

Possible Fallacies in the Mill's Methods

When modeling, it is important to always keep in mind that no single pattern finding method is foolproof. Mill's methods are ways to identify potential patterns. Each method is subject to "fallacies" if taken as a "proof" on its own. Mill's method of agreement, for instance, can produce the type of errors exemplified by the "logical drinker." The logical drinker claims, "I had five whiskey and sodas on Monday and woke up with a terrible hangover. So the next night I switched and had five Scotch and sodas, but I still woke up the next morning with a terrible hangover. So I switched again the next night and had five bourbon and sodas, but I was just as sick the next morning. Tonight I'm going to just take my whiskey straight. That darn soda is causing me too many hangovers."

The Mill's method of difference, if applied exclusively, can produce the type of thinking that creates superstitions. For instance, let's say a person has purchased many lottery tickets without winning. Then, one day the person gets the lucky numbers. The person notes that, on that day, he or she happened to be wearing a new pair of green socks, and thinks, "Wow, I'm going to put on these socks and go to Las Vegas to go gambling. They will help me to win a pile of money." While the green socks may have been a definite difference that accompanied the result of winning the lottery, it is not necessarily causally related. The fear of bad luck resulting from breaking a mirror, a black cat crossing one's path, walking under a ladder, or Friday the 13th, etc., are other examples of superstitions that can get started as a result of using Mill's Method of difference without any other form of testing or verification.

Similarly, the fact that a contrastive analysis (the joint method of agreement and difference) can demonstrate that the main works of genius in the past several centuries can be definitely associated with Caucasian males of European descent does not mean that women or non-Europeans are incapable of genius. Other factors such as cultural support, gender roles, and even definitions of "genius" (what Aristotle would call "formal causes"), may create biases and filters that influence who is recognized as a genius, and who is given the necessary opportunities and encouragement.

Other fallacies can occur in relation to concomitant variation. Statisticians, for example, report a correlation between the amount of ice cream people eat and the incidence of drowning. To assume a causal relationship between the two, however, may be jumping to conclusions. Both the amount of ice cream that is eaten and the number of people that go swimming increase during the Summer because the weather is warmer, not necessarily because there is any direct connection between eating ice cream and drowning per se.

The method of residues (process of elimination) is also subject to fallacies. Consider the doctor who says to his or her patient, "Well, there is good news and bad news. The bad news is, nine out of ten patients die from the treatment I am going to recommend. The good news is, my last nine patients died from my treatment, so you must be the lucky tenth person who will survive."

Pattern verification procedures, such as seeking counter examples, applying George Polya's Patterns of Plausible Inference, and perceiving causal relationships from a more systemic perspective, are necessary to prevent the types of fallacies described above.

Learning to Model

Learning to model in a controlled contest is like studying the wave action on a pond on a very still, windless day. If a person dropped a pebble in the pond it would be pretty easy to see the pattern of the waves set up by the impact of the pebble. Modeling in life in the natural contexts in which we interact is more like dropping the pebble in the pond on a very windy, stormy day. The pattern of waves produced in this situation would be more difficult to subtract from all the waves set up by the wind or by objects being blown or falling into the water. NLP has sustained the importance for special states of attention as being key in the modeling process for attending to the particular wave pattern being modeled. The following is a series of processes that allow a person to model, for example, another culture, although not restricted to that content.

Modeling our Personal Organization or Personal Culture
Sauvignon stated that attitude (overall feeling towards what you are learning) is more important than aptitude (capability to learn). This idea relates easily to the modeling process. In NLP, modeling or assessment of our personal culture for hidden beliefs and assumptions that may undermine or support our progress is of key importance. However in NLP both the attitude and the aptitude are seen as equally important to being successful modelers and learners. Basic and advanced NLP techniques address this preparation stage for modeling.

Developing "Invisibility" for the Modeling Process
Creating special states for modeling has been associated with NLP from the earliest days. The Up time state, and the 'Nerk-Nerk' state, are two examples which support a person in directing and sustaining attention to the pattern which is being modeled. The structure of the state is to support the focus of attention to the outside, and to loosen the restrictive filters that our maps of reality impose. We come to our senses in a very real way. The idea of invisibility has to do with entering and exiting modeling contexts with the least amount of disturbance to the context.

Modeling Dance—Getting it "in the muscle"
Movement, postures, gestures and the meanings of these physical cues change from culture to culture, and context to context. Modeling movement and dance is primarily accomplished by utilizing the second position modeling process. This process is a demonstration that by using the body and kinesthetic modality a person can unconsciously learn movement and dance as a way to gain access to the deeper structures that create a different cultural model. Dance is an explicate sets of postures and gestures that have been encoded as a high valued set of movements. Dance is a series of movements which hold in their entirety a structure of knowledge including values, beliefs and assumptions about the world. This cultural information is coded through time and passed on as important. In a sense many myths are expressed through dance. These myths are cultural dreams that carry stories of moral value and knowledge of important principles. Most dance comes from the everyday world of movement and through time becomes a "book" of important physical syntax. Edward Hall stated that by understanding the rhythm of a culture, or having a feeling for the rhythm may give us access to the deepest assumptions of another culture. Rhythm is the body's way of keeping time in a natural way.

Modeling our Relationship to Space and Time
Modeling and understanding different relationships to time and space in different cultures, like modeling dance, gives access to assumptions and beliefs about the world. The most useful NLP tools for modeling time and space are second position modeling for up taking the information, and meta programs as a conceptual frame for organizing the cultural data. Most people driving through the southwestern part of the united states notice that some native American groups live in pueblos and others live in individual hogans very isolated from any neighbors. These different relationships to space are cues that can alert us to the differences of these two groups of people.

Not Knowing

The state of "not knowing" is a special state used for modeling and information gathering in NLP. When a person enters a state of "not knowing," he or she attempts to drop any pre-existing assumptions, and get a fresh and unbiased view of a particular situation or experience. That is, he or she attempts to "not know" anything about the particular person or situation being explored or examined in order to avoid any preconceptions that may color his or her experience.

The state of "not knowing" can be characterized by the following anecdote:

> *An NLP Practitioner, Master Practitioner and a Modeler went for the first time on a walk in the redwood forest in Santa Cruz. On the path in front of them they saw a yellow banana slug. "Oh look," said the Practitioner, "The slugs in Santa Cruz are yellow."*
>
> *The Master Practitioner replied, "Not necessarily. All we really know is that some slugs in Santa Cruz are yellow."*
>
> *The Modeler retorted, "Well, to be precise, there is at least one path in Santa Cruz, with at least one slug on it which is yellow—at least on one side."*

The state of "not knowing" is a strategy that has been used by many exceptional people to produce innovations and new perspectives. Albert Einstein, for instance claimed that many of the ideas forming the theory of relativity emerged because he asked himself questions about space and time without any preconceptions, as a child would wonder about it.

The famous hypnotherapist Milton Erickson claimed that he always put aside all of his presuppositions when he worked with a client, and checked his assumptions. Did the client have two eyes (he or she could have a glass eye)? Did the client have two hands (if he or she is wearing gloves, the client may have a prosthetic hand)? Did the client have all of his or her hair (the person could be wearing a wig)? And so on.

World renowned healer and teacher Moshe Feldenkrais maintained, *"I start each case as if it were my first, and ask myself more questions than any of my assistants or critics ever do."* By entering a state of "not knowing," and starting each case as if it were his first, Feldenkrais, like Erickson, was able to be more aware, more creative, have more contact with his patients, and did not fall prey to limiting presuppositions that may in the end not have been valid. As a result, people like Einstein, Erickson and Feldenkrais, were able to make breakthroughs in areas where others were held back by the presuppositions and assumptions of the time. As Feldenkrais pointed out, *"This mode of thinking is often successful in situations were specialists with greater knowledge than mine have failed."*

Nerk-Nerk

"Nerk-Nerk" is a term introduced to NLP by Todd Epstein, which refers to entering a state of "not knowing" in which all previous mental maps and assumptions are put aside with reference to one's ongoing experience. "Nerk-Nerk" is the name of a fictitious space alien who has the exact same nervous system and physical characteristics of human beings, but none of the perceptual, linguistic or cultural assumptions. Nerk-Nerk has studied and is familiar with all forms of human language, but is incapable of making the deletions, generalizations and distortions that most human beings do habitually while communicating verbally with one another. Nerk-Nerk is only able to understand and respond to fully specified sensory based descriptions and instructions.

In systemic NLP, the character of Nerk-Nerk is used symbolically to facilitate the processes of information gathering and modeling. When an NLP practitioner enters a "Nerk-Nerk" state, he or she attempts to drop and challenge pre-existing assumptions, and get a fresh and unbiased view of a particular situation or experience. Another use of Nerk-Nerk involves acting "as if" one is describing or explaining something to him in such a way that he would be able understand it. Such an exercise forces one to be more precise and sensorially grounded.

'As If' Frame

The *as if frame* is process by which an individual or group acts 'as if' the desired goal or outcome has already been achieved, or by which individual or group pretends to be some other person or entity. The 'as if' frame is a powerful way to help people identify and enrich their perception of the world, and or their future desired states. It is also a useful way to help people overcome resistances and limitations within their current map of the world.

The 'as if' frame is often used to challenge modal operators of necessity and universal quantifiers, by creating counter examples or alternatives. For example, if a person says, "I can't do X" or "It is impossible to do X," the 'as if' frame would be applied by asking, "What would happen if you could do X?" or "Act as if you could do X. What would it be like?" or "If you were (already) able to do X, what would you be doing?"

Acting 'as if' allows people to drop their current perception of the constraints of reality and use their imagination more fully. It utilizes our innate ability to imagine and pretend. It also allows us to drop the boundaries of our personal history, belief systems, and 'ego'. In fact, it helps to recognize and utilize the notion of "I" as a function, instead of a rigid nominalization.

Many NLP processes and techniques apply the 'as if' frame. In the process of creating goals, outcomes, and dreams, for instance, we first act "as if" they are possibilities. We create pictures of them visually in our minds eyes, and give those pictures the qualities we desire. We then begin to bring them to life by acting "as if" we were experiencing the feelings and practicing the specific behaviors that fit those dreams and goals.

The 'as if' frame is very important in creating a space in which we can begin to stimulate the neurology that can support attaining our goals. Milton Erickson said many times, "You can pretend anything and master it."

Acting 'as if' is also an important skill of modeling in NLP. On of the first steps of modeling another person, for example, is to put yourself into that person's perceptual position and act 'as if' you were that person. This helps you to develop intuitions about that person's thoughts and behaviors.

Once you feel that you have developed a good set of intuitions from being in 'second position' with the person you are modeling, arrange for a context where you can use the skill that you have been exploring. Again, try out the skill within that context 'as if' you were the person you have been modeling. When the responses you get are roughly the same as those that the model gets, then you have completed the first phase of modeling.

Life Lines or Safety Lines

One important support skill for being able to commit to acting 'as if' is the establishment of "life lines." Life lines, or safety lines, are sets of internal signals which cue us to pay attention to certain aspects of our environment which might call into question our mental, physical or spiritual well being. Life lines allow us to commit more fully and creatively to a process or state. For instance, when committing to deep trance it is important to have an ending cue, or a way back to external, consensual reality: like buying a round trip ticket when one goes on holiday.

Life lines allow us to commit a larger portion of our attention, fully to a process or state. A rock climber using a safety rope can test out more moves, be more creative and stretch further knowing that his safety is taken care of by the safety line, climbing harness and pinion pin carefully set into the rock.

Life lines allow us to commit for a set period of time: much like an actor who has contextual markers, such as the curtain at the end of the performance. The curtain serves as a contextual marker to remind the actor that it is time to let go of the role he is playing and recover his or her own persona.

As an exercise, combine acting 'as if' with the establishment of a 'life line' or 'safety line' to explore some examples of the "realities" created by different epistemologies.

1. Get together with a partner and establish a 'safety line'. Choose an internal signal that will let you know if you need to 'break state' and attend to another part of your environment.

2. Act "as if" you are living in a world in which:
   (a) all objects must be either "male" or "female;"
   (b) nothing is "inanimate," everything is alive
   (c) there is only "present" tense
   (d) you are some other species of creature

Some Beginning Modeling Drills and Exercises

The purpose of the following exercises is to provide some experience with the basic processes and procedures of modeling. They primarily focus on the information gathering phase of the modeling process, and cover a range modeling skills, including "implicit" and "explicit" modeling formats, and the use of multiple perceptual positions to gather different types and levels of information about a particular performance.

## "Implicit" Modeling from Second Position

This exercise is to be done with four persons: (1) the Person to be modeled, (2) a Subject to interact with the individual being modeled, (3) a Modeler, and (4) an Observer

1. The Subject and the Person to be modeled engage in a conversation (for approximately 5 minutes) about a topic, chosen by the Person being modeled. The Modeler "implicitly" models the Person by going to 'second position' with the person, and focusing the on the micro muscle movements of the individual.
2. The Modeler then 'stands in' for Person he or she has been modeling—i.e., the Modeler continues the conversation with the Subject "as if" he or she were that Person.
3. The Modeler is to receive explicit feedback and coaching by the Person being modeled and the Observer about how accurately he or she is acting like the Person being modeled. (If the Modeler experiences difficulty, you can repeat steps 1 & 2 another time.)
4. The Modeler is then sent out of the room, and the Subject and the Person being modeled converse about a different topic (5 min.), chosen by the Subject this time.
5. When the Modeler returns, he or she is to once again "stand in" for the Person being modeled, and converse with the Subject about the new topic "as if" he or she were that Person. (The Subject should try to replicate the order of the questions and interaction of the conversation as much as possible.)
6. After about 5 minutes, the Subject, Observer and the Person who has been modeled are to give the Modeler feedback as to how accurately his or her performance matched that of the Person being modeled.

Building Double and Triple Descriptions Through 'Co-Modeling'

The process of Co-Modeling involves the participation of two people in the modeling process to build a "double-description" and "triple-description" of the process to be modeled. Co-Modeling allows for the immediate intertwining of both the explicit and implicit modeling processes. In much the same way that our two eyes see depth by giving us a 'double-description' of the visual world around us, Co-Modeling gives depth to the modeling process by providing multiple simultaneous perspectives of the same subject.

These exercise are to be done in groups of three (**A, B & C**): A = Person to be Modeled; **B & C** = Modelers.

Co-Modelers

Person to be Modeled
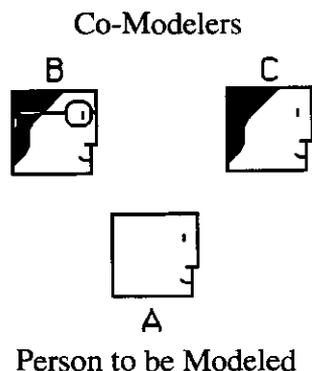
Exercise 1:   Building Intuitions Using Second Position

1. Person A demonstrates a simple behavioral skill to be modeled (e.g., a dance step, a culturally related gesture or greeting, entering a particular resource state, etc.).
2. Persons B & C go into a state of "not knowing," and enter into 'second position' with A for a few minutes.
3. B & C then write down explicitly what they think is going on in A based on their implicit experience gained from 'second position'.
4. B & C compare their models, identifying similarities and differences between their two descriptions.
5. A, B & C then work together to create a "triple description" of the key elements of the behavioral skill demonstrated by A.

Exercise 2: "Explicit   Modeling" Using Third Position

1. Person A demonstrates a simple behavioral skill to be modeled.
2. Staying in a 'third position', or 'observer' position, persons B & C have 10 minutes to elicit verbal information and behavioral demonstrations from A, in order to get explicit information about the skill being modeled.
   (Note: B & C may ask about any level of information— i.e., physiology, representational systems, language patterns, T.O.T.E., meta programs, beliefs, etc. They can explore any level of information they think will provide the most useful information about the skill being modeled.)
3. B & C then write down explicitly what they think is going on inside A, based on their observations and the information that they have elicited.
4. B & C compare their models, identifying similarities and differences between the two descriptions.
5. Again, persons A, B & C work together to create a third description of the key elements of the behavioral skill demonstrated by A.

Notice the different dynamics and quality of information that comes from the two exercises.

Exercise 3: Modeling States of Excellence Combining Second and Third Position

1. Person A selects and demonstrates an example of a personal resource state, or "state of excellence."
2. Person B models A implicitly, using 2nd position.
3. Person C models A explicitly, from 3rd position. C asks 'why' questions which address beliefs, values, meta programs, meta-outcomes; and 'how' questions which address goals, evidences and operations (the T.O.T.E. distinctions).

Co-Modelers

B   C

Implicitly Models   Explicitly Models
from Second   from Third
Position   Position

Person to
be Modeled

A

State of Excellence   Stuck State
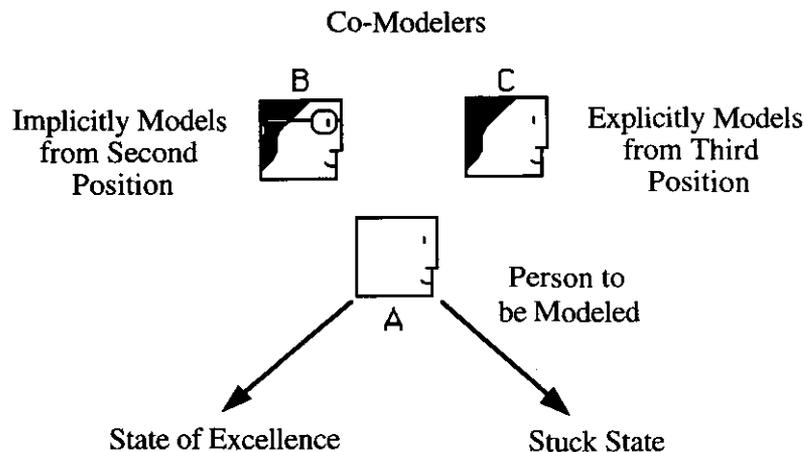
4. Person A now chooses an experience which is opposite to the first example (i.e., a "stuck state").
5. B & C repeat steps 2 and 3 above.
6. B & C compare and contrast their own models of A's examples of excellence and its opposite, and explore what is similar and what is different about their descriptions.

Group Modeling

The process of co-modeling can be generalized to an entire group. The following is an exercise that allows a whole group to get involved in the modeling process, and form a "triple description."

1. The group selects a skill from a trainer, or from another person (from outside group), that the group is interested in learning or knowing more about.
2. The group divides into two teams A & B. Team A uses 2nd position, and team B uses 3rd position, to develop descriptions of the skill to me modeled.
3. The person to be modeled demonstrates several examples of the skill, and each team generates a description, using the position they have been assigned. Members of the 3rd position team (B) may choose to focus on different levels of distinctions (physiology, language patterns, cognitive strategies, beliefs, etc.) in order to form their descriptions.
4. Team delegates then summarize the findings and descriptions of their teams to the rest of the group, and the whole group synthesizes the descriptions into a common model.

Finding Relevant Patterns

To go into more depth in the application phase of the modeling process, in which you design, test, and refine your explicit model, and then make it transferable to others, it is helpful to have some additional distinctions. A particular capability, regardless of its level of sophistication or complexity, is made up of several dimensions relating to the functions defined by the T.O.T.E. A successful performance of any type, for instance, require the capacities to conceptualize, analyze, observe, follow procedures, interact with others, and manage relationships, to some degree.

Tests

```
                  Conceptualize
  ┌──────────┐
  │  Goals   │───▶  Analyze
─▶│    &     │
  │ Evidences│      Observe
  └──────────┘
     │    ▲
     ▼    │
  ┌──────────┐    Follow Procedures
  │ Actions &│
  │ Responses│    Interact with Others
  │to Problems│
  └──────────┘    Manage Relationships
```

Operations
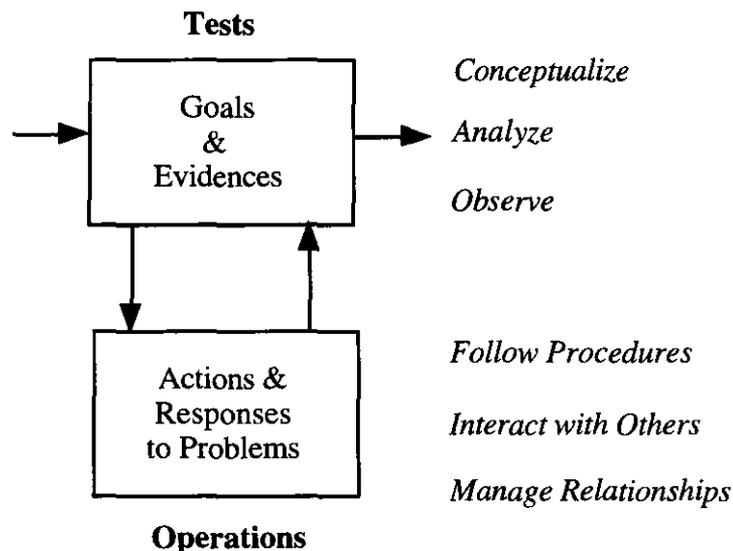
**There are Various Dimensions of Any Capability
Relating to the Functions of the T.O.T.E.**

Conceptualization, analysis and observation, are necessary to make effective "Tests." They relate to establishing goals and determining evidences for success. Following procedures, interacting with others and managing relationships, are aspects of the "Operations" necessary to effectively reach the goals and satisfy the evidences that make up the "Test" phase of a particular T.O.T.E. To have a 'complete' model of a particular capability would involve defining each of these various dimensions of the skill to be studied:

a. **Conceptualization**—the ability to conceptualize the whole and relate or fit something into that larger framework. Modeling the *conceptual* dimension of a particular skill or capability relates to answering the questions:

   What is the purpose of the skill or ability?
   When would you use it? In which circumstances?
   How does it fit with other competencies?

b. **Analysis**—the ability to break something into its component pieces; to categorize its elements. Modeling the *analytical* dimension of a particular skill or capability relates to answering the questions:

   What distinctions are the most relevant to successfully perform this skill?
   What do those distinctions indicate?

c. **Observation**—the ability to gather relevant information in "real time" (often in the form of non-verbal signs). Modeling the *observational* dimension of a particular skill or capability relates to answering the questions:

   What is most relevant to observe for in order to successfully perform this skill?
   What, specifically, do you need to be able to observe? What cues (or patterns of cues) are most

important?
When is it most important to observe for those patterns of cues?

d. **Following Procedures**—the ability to recall and enact a sequential set of steps that lead to an objective. Modeling the *procedural* dimension of a particular skill or capability relates to answering the questions:

What are the key sequences of actions necessary in order to successfully perform this skill? At what level or 'chunk size' are they? i.e., If you were to chunk the ability into a sequence of steps, what would they be?
When and where is it important to follow the sequence precisely? When and where is it important to be flexible?
To what degree do particular steps rely on specific observation?

e. **Interacting with Others**—the ability to systematically elicit and react to the ongoing behavioral responses in others. Modeling the *interactive* dimension of a particular skill or capability relates to answering the questions:

Which possible reactions (on your own part) go with which actions initiated by others? What is the intended result of those reactions?
What particular actions (on your own part) are intended to elicit particular reactions from others? What is the desired result of those reactions?
What cues let you know when it is time to act, react or change actions?

f. **Managing Relationships**—the ability to recognize and select appropriate behavior in relation to role, norms, context, etc. Modeling the *relational* dimension of a particular skill or capability relates to answering the questions:

Under which conditions (contextual, cultural, relational, personal, etc.) is it important to vary the pattern of interaction?
How does the internal state, of either yourself or the others, influence or alter what you do or how you do it?
What desired state(s), within both yourself and others, is the intended result of the procedure or interaction?

	Skill Dimensions					
Types of Skills	**Conceptual** *When, where and why do you use it?*	**Analytical** *What distinctions are important?*	**Observational** *What cues are necessary to attend to?*	**Procedural** *What sequence of steps must be followed?*	**Interactive** *What actions, reactions and results are most important?*	**Relational** *In what circumstances and situations should you vary your actions?*
Simple Behavioral						
Simple Cognitive						
Simple Linguistic						
Complex Behavioral						
Complex Cognitive						
Complex Linguistic						

A 'complete' model of a particular capability would involve defining all of these various dimensions needed to successfully perform the skill.

Getting the answers to these questions also helps you to determine what will need to be taught or provided in order to transfer the capability to others, and what will be the evidence that the capability has been successfully transferred.

Capability to be Modeled	Skill Dimensions					
	Conceptual *When, where and why do you use it?*	Analytical *What distinctions are important?*	Observational *What cues are necessary to attend to?*	Procedural *What sequence of steps must be followed?*	Interactive *What actions, reactions and results are most important?*	Relational *In what circumstances and situations should you vary your actions?*

It is not always possible to obtain the answers to these questions, of course, by simply asking them to the person being modeled and waiting for his or her conscious response. Usually, the best answers are obtained by using the steps of the modeling methodology described earlier (or through the various Modeling Strategies described in the next entry). One of the greatest challenges in this process, however, occurs at the phase in which you are trying to make an explicit description of the patterns you have discovered. Finding relevant patterns involves two key processes: (a) feature detection and (b) pattern recognition.

A. Feature Detection

Features are the specific qualities or characteristics that we decide to filter for as we are modeling. In NLP, this would include characteristics such as the sensory representational system someone uses (vision, hearing, feeling, etc.), subtle physical reactions such as eye movements or other accessing cues, linguistic patterns (sensory predicates, Meta Model patterns, etc.), and so on.

The features we choose to look for, of course, determine the kind of patterns we will find. Thus, they will determine to a large degree what we will discover, and how effective our finished model will be. In exploring different types of capabilities we can consider features and characteristics that occur on many different levels.

To effectively model complex human patterns we must keep in mind that not only are there important characteristics in someone's environment and physical behavior, but also in the mental maps that one makes to guide his or her behavior in that environment. These mental maps form the basis for the cognitive strategies by which we select particular behaviors to engage in. At another level, our beliefs and values reinforce and select particular mental capabilities. At a higher level still our identities consolidate our beliefs into a belief system. We will rule out certain beliefs and priorities, for example, because of our cultural or personal identity.

The most common 'features' or distinctions attended to in the NLP modeling process include:

1. **Physiology**—*Observing for physical build, postural patterns, gestures, symmetry and quality of movement, eye movements and other accessing cues, including non-verbal patterns such as*

voice tone and tempo. (The B.A.G.E.L. Model)

2. **Cognitive Strategies**—*Observing for any emphasis on particular sensory representational systems, submodality patterns, and habitual cognitive sequences. (The R.O.L.E. Model)*
3. **Meta-Program Patterns**—*Observing for general organizational patterns such as time perception and management, relationships to significant others, orientations towards goals, etc.*
4. **Belief and Value Systems**—*Observing for any stated values, rules, attitudes or presuppositions about the behavior or skill to be modeled.*
5. **Meta-Patterns**—*Observing the interaction between the individual being modeled and the other people that individual is involved with in the situation you are modeling. Note any patterns in the way the individual being modeled communicates or relates to the others involved in the situation.*

Of course, some of these distinctions will be more relevant to modeling certain types of capabilities than others. Simple behavioral modeling, for instance, will most likely involve an emphasis on specific patterns of physiology. Modeling simple cognitive capabilities, on the other hand, generally involves an emphasis on representational systems and submodalities. The modeling of a complex behavioral capability would require more emphasis on interactive 'meta patterns', and so on. The following is a list of the types of NLP distinctions most commonly related to the level of capability that is the focus of a particular modeling project:

a) Simple Behavioral—*Specific physical cues and actions (the B.A.G.E.L. Model)*
b) Simple Cognitive—*Representational Systems and Submodalities (the R.O.L.E. Model)*
c) Simple Linguistic—*Meta Model Patterns and Predicates*
d) Complex Behavioral—*S.C.O.R.E. Model Distinctions and Perceptual Positions*
e) Complex Cognitive—*SOAR Model Distinctions, Meta Program Patterns and Logical Levels*
f) Complex Linguistic—*Communication Matrix Distinctions and Sleight of Mouth Patterns*

B. Pattern Recognition

The ability to recognize patterns is one of the most important skills for the NLP modeling process. Pattern recognition involves processes or procedures (such as the 'Mill's Methods') used to identify which of a particular set of features or characteristics are the most important for achieving a particular goal or result.

A primary method to accomplish this in the NLP modeling process is to find a group of individuals who are already able to accomplish the chosen phenomenon and find the similarities and differences between them regarding the features of characteristics one has chosen to explore. The goal of pattern recognition in modeling is not to find the 'average' behavior of these models, but rather to determine what specific features at which levels they all have in common, and which features vary.

To accomplish this requires the observation of several examples or instances of the phenomenon or performance being examined. In fact, a minimum number of examples is important in order to be able to definitely identify a pattern. From an NLP perspective, that minimum number is three. A feature that appears in one example of a successful performance forms the basis, along with many other possibilities, of a potential pattern. A feature that reoccurs in two examples of successful performances suggests that a particular pattern may, in fact, be present. A feature that is present in three examples begins to become convincing evidence that pattern does indeed exist.

The ultimate criterion for identifying patterns in the NLP modeling process, however, is that, when you apply the feature, you are able to achieve the result. A "pattern" cannot truly be tested or evaluated until it is put to use.

Modeling Strategies

Modeling involves creating a description of a phenomenon or process, that accounts for its "known or inferred properties," and can be used and refined in order to create a final product or service based on that description. The NLP modeling process consists of applying various strategies for examining the mental and physical processes which underlie a particular performance or the achievement of a particular result, and then creating some type of explicit map or description of those processes which can be applied for some practical purpose. Various modeling strategies delineate different sequences of steps and types of distinctions through which relevant patterns may discovered and formed into descriptions.

It should be pointed out that modeling strategies are sub-processes within the overall NLP modeling methodology. The general modeling methodology of NLP involves first developing an intuition base about a particular behavior or capability by "implicitly" modeling (primarily through "second position") the persons who possess the necessary skills, until one can achieve the desired results. The second phase involves "explicitly" identifying and defining which characteristics and patterns are most relevant for achieving those desired results. The final phase of modeling involves designing the procedures and tools through which those patterns and characteristics can best be transferred to others. Modeling strategies are primarily applied during the "explicit" modeling phase and to facilitate the design of transfer procedures.

Modeling strategies involve both inductive and deductive processes. *Inductive* processes are those through which we perceive patterns in the world around us. *Deductive* processes are those through which we describe and act on our perceptions. It is a different process, for example, to be able to understand a language than to speak it. In modeling, the distinction between inductive and deductive strategies relates to the distinction between the "uptake" or information gathering phase and the application phase of the overall modeling process.

While all NLP modeling processes share common features, certain modeling strategies can be more efficient or useful than others, depending on the type of capability or performance to be modeled, the level of complexity involved in that capability or performance, and the stage one is at in the modeling process. The following is a summary of some of the basic modeling strategies used to elicit, organize and apply relevant patterns from an individual or group of individuals who are able to demonstrate some capability or perform effectively.

I. **Micro Modeling Strategies** involve modeling the pieces of a specific skill (i.e., a simple behavioral, simple cognitive or simple linguistic ability; such as a particular presentation skill).

    1. Identify the skill you want to find out about.

    2. Have the person to be modeled demonstrate an example of that skill in a specific context.

    3. Elicit the person's T.O.T.E. for applying the skill in that context.
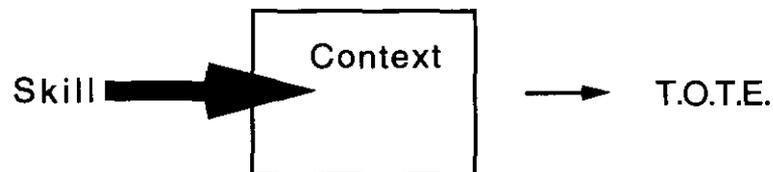
'Micro Modeling' Involves Eliciting the T.O.T.E. Structure of a Particular Performance

T.O.T.E. Modeling Questions

1. What is a context in which you commonly use the skill to be modeled?

2. What are the goals or objectives that guide your actions as you apply the skill in this context? (List them in short sentences or key words.)

3. What do you use as evidence to know that you were accomplishing those goals?

4. What do you do to get to the goals—what are some specific steps and activities that you use to achieve your goals in this context?

5. When you experience unexpected problems or difficulties in achieving your goals in this context, what specific activities or steps do you take to correct them?

Example: Modeling Presentation Skills

1. A Presenter (the person to be modeled) makes a short presentation (3-5 minutes) to a group of three, on a topic of his or her choice.
2. Each group member identifies and states a specific, simple behavioral pattern they would like to model with respect to the Presenter's performance.
3. The group elicit's the Presenter's T.O.T.E. for the presentation (i.e., his or her goals, evidence and operations) to give a context to the behavior pattern.
4. Each group member has 20 minutes to model the desired behavior pattern, using a modeling procedure of his or her choice.
5. After the behavior has been successfully modeled and demonstrated by a particular group member, the group member is to explore the questions: "How does this pattern affect me on other levels beyond the specific behavior?" "What seem to be the assumptions and presuppositions behind this behavior?"

II. Macro Modeling Strategies involve identifying the component skills of a more complex or involved ability (i.e., complex behavioral, complex cognitive or complex linguistic), such as "Leadership."

1. Engage the person(s) to be modeled in a context which requires the ability.

2. Identify specific behavioral examples and demonstrations of the ability to be modeled.

3. Starting with the behavior elicit the various levels of processes (how, why and who) that support the behavior.

Context → Skill → What? How? Why? Who?
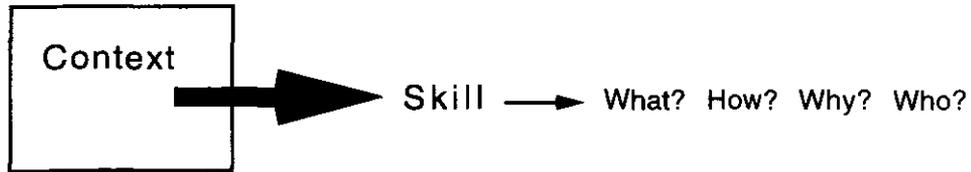
'Macro Modeling' Involves Chunking a Complex Ability into the Various Levels of Process that are Necessary to Produce It

Multi-Level Modeling Questions

With a partner or group, identify the behavior pattern to be modeled. Starting at the level of behavior, elicit the rest of the supporting logical levels associated with that behavior.

1. "What is the context or *environment* in you are exploring?"

   "*When* and *where* does the capability or activity to be modeled occur?"

   The context in which the capability occurs is _____

2. "What are the specific *behavior* associated with the capability that you are exploring? What aspects of the behavior are particularly significant in order to achieve the desired result?

   "*What*, specific behaviors are essential to the process to be modeled?"

   (Create or simulate an example of the context in which the behavior occurs in order to get an ongoing demonstration of the ability to be modeled. This is necessary in order to ground or anchor the following questions in something concrete, and prevent the answers from being simply "theorizing.")

3. "What internal thoughts and *capabilities* are associated with that behavior?"

   "*How* do you think when you are acting in that way? What cognitive processes are behind or presupposed by the behavior you defined and demonstrated during step 2?"

   The thoughts and capabilities I associate with the behavior are _____

   _____

4. "What *beliefs* and *values* are expressed by or validated by the thoughts and actions you have defined?"

   "What values are expressed by your behavior and capabilities?"

   I value _____

"Why do those particular thoughts and behaviors express your values? What beliefs provide the motivation your thoughts and activity?"

I believe _____

5. "What is your perception of *identity* or role with respect to your thoughts and actions and the beliefs and values associated with them?" (It is often useful to use a metaphor here as well as a literal description.)

   "Who are you if you engage those particular beliefs, values, capabilities and behaviors?"

   I am (or am like) _____

   "What is your mission?" "Who else are you serving with this activity?"

   My mission is to _____

6. "What is your sense of the *larger system* in which you are operating?"

   "What is your *vision* of the larger system in which you are pursuing that mission?"

   This mission is in the service of the larger vision to _____

   _____

Example 'Macro Modeling' Exercise

1. Locate a space representing the context in which the person to be modeled manifests "X" (i.e., leadership, creativity, learning, etc.). Have the person enter this space and, from 1st position, experience the process of scanning and monitoring an environment in which he or she is able to do "X". Find the beliefs and values which guide the person in this context.

2. Locate another space for a context in which the person is not able to manifest "X". Find the beliefs and values which are different in this context.

3. Have the person return to each of these positions and, from each one, move to action, or see the next steps he or she would take, as well as the longer term consequences related to those actions and steps.

4. Establish a new location for a 3rd position in which the person to modeled can view both the effective and ineffective contexts. From this perspective, evaluate the similarities and the differences between the first and second contexts with respect to the beliefs, values, an anticipated consequences.

5. Add a 4th position, from which to consider all three of the other perspectives. From here, evaluate the presuppositions operating in the evaluations that were made in the third position space. Are they appropriate? How did you select what constituted a creativity, learning or leadership context? What did you presuppose about the beliefs and values in those contexts? etc.

III. **Applied Modeling Strategies** involve (a) identifying the key capabilities possessed by individuals who are able to achieve a particular result or outcome, (b) specifying the particular individuals who may benefit from being able to learn those capabilities and achieve those results, and (c) defining which of those capabilities are most needed by the individuals who require the skill or desire to achieve the results. A common approach to applied modeling is to first identify a need or problem to be addressed, and then to find or select individuals who possess the capabilities or resources necessary to effectively deal with the need or problem. Another approach would first involve identifying the capabilities possessed by individuals who are able to achieve a particular outcome, and then to identify the group of individuals who could most benefit from those capabilities.

Applied modeling also involves putting the identified capabilities into a form such that they can be developed and internalized by the people who need them (such as a Spelling Strategy, an Allergy Technique, Tools for Weight Management, a Leadership Seminar, an Addiction Treatment Plan, etc.).

In many ways, applied modeling involves putting the information gathered from the other modeling strategies into practice. This involves structuring the information gathering process in a "Present State – Desired State" format known as the S.C.O.R.E. Model. The S.C.O.R.E. distinctions define the essential features of a particular "problem space": the *symptoms* associated with the Present (or Problem) State; the *causes* of those symptoms; the desired *outcome* which would replace the symptoms; the longer term *effects* of achieving the outcome; and the *resources* necessary to transform the symptoms and their causes, and to achieve the desired outcome and effects. Typically, with respect to modeling, the symptoms and causes (the Present State) are embodied by the individuals who need or desire the capability to be modeled. The outcome, effects and resources are embodied by the individuals to be modeled. It is possible, however, for all of the aspects of the S.C.O.R.E. to be present in the same individual (as in the case of a person who has had a problem or illness, but has been able to overcome it on his or her own).

A basic applied modeling strategy would involve:

1. Identify the full S.C.O.R.E. defining the problem space to be addressed by the modeling project.

2. Elicit:
   a. A Multi-level description of the problem state of the individual(s) who need the resource being modeled.
   b. A Multi-level description of the capabilities of the individuals who possesses the resources necessary to reach the desired state.

3. Transfer the relevant level(s) of the resource possessed by the successful individuals to the individual(s) needing those abilities. (Depending on the level and type of resource, this may involve anchoring, behavioral practice, rehearsal of a particular cognitive sequence or strategy, a set of steps forming a procedure, etc.)

Structure of
the Present State
or Problem State
to be Addressed

Levels of Processes
that are Involved in Producing
the Present/Problem State

Persons who need
the capability
to be modeled

Symptom

Where
When
What
How
Why
Who
Who Else

Cause

> **Model of the Capability
> to be Transferred to
> the Persons who Need It**

Persons who possess
the capability
to be modeled

Outcome

Resources

Where
When
What
How
Why
Who
Who Else

Effect

Structure of
the Desired State
to be Achieved

Levels of Processes
that are Involved in Producing
the Desired State

**Applied Modeling Involves Defining the Capabilities to be Modeled and Transferred
to the Individuals Who Need Them**

Applied Modeling Questions

1. *Symptoms:* What are the specific, observable or measurable symptoms to be addressed by the modeling project.

2. *Causes:* What are the causes of those symptoms?

3. *Outcomes:* What is the outcome or desired state to be reached, that the individual(s) to be modeled is (are) able to demonstrate consistently?

4. *Effects:* What are the longer term positive effects that will be achieved by reaching this outcome?

5. *Resources:* What resources do(es) the person(s) being modeled have that allow him/her/them to: (a) consistently reach the desired outcome, (b) deal effectively with the symptoms, (c) address and transform the causes of the symptom, and (d) move in the direction of the longer term positive effects?

Identify the resources which are needed by the individuals who are to benefit from the modeling project, and which are possessed by the individual(s) to be modeled, by gathering information at the following levels:

To Be Elicited From the Individuals Who Need the Resource

a. *Environment*: Are there any contextual or environmental constraints with which the individuals who need the capability must contend?

b. *Behavior*: What specific behaviors do the individuals who need the capability currently engage in? i.e., What are the problem behaviors?

b. *Cognitive Capabilities*: What specific capabilities or cognitive strategies do the individuals who need the capability lack, or have that causes them trouble?

d. *Beliefs*: What beliefs do the individuals who need the capability have which either limit or disempower them?

e. *Values*: What values, or hierarchy of values, are the individuals who need the capability operating from?

f. *Sense of Identity*: How do the individuals who need the capability perceive themselves? What is their "self concept?"

g. *Mission and Vision*: Do the individuals who need the capability have any sense of mission or vision with which to organize their activity?

To Be Elicited From the Individuals Who Possess the Resource

a. *Environment*: Are there any contextual or environmental opportunities that the person(s) being modeled have?

b. *Behavior*: What specific observable behaviors are demonstrated by the person(s) being modeled, that are different from that of the individuals who need the capability?

c. *Cognitive Capabilities*: What specific mental capabilities or cognitive strategies are employed by the person(s) being modeled?

d. *Beliefs*: What beliefs do the person(s) being modeled have that allow them to cope more effectively?

e. *Values*: What values, or hierarchy of values, do the person(s) being modeled operate from?

f. *Sense of Identity*: How do the person(s) being modeled perceive themselves?

g. *Mission and Vision*: What type of vision and mission do the person(s) being modeled use to organize their activity?

Multi-Level S.C.O.R.E. Card

Person(s) Who Need the Resource   **Person(s) Who Have the Resource**

CAUSE	SYMPTOM	RESOURCE	OUTCOME	EFFECTS
Where? When?	Where? When?	Where? When?	Where? When?	Where? When?
What?	What?	What?	What?	What?
How?	How?	How?	How?	How?
Why?	Why?	Why?	Why?	Why?
Who?	Who?	Who?	Who?	Who?
Who Else?	Who Else?	Who Else?	Who Else?	Who Else?

Strategies

Strategies relate to the "programming" part of Neuro-Linguistic Programming. People do not act effectively in the world through random, haphazard associations or reflexes. Effective people develop consistent step-by-step procedures for solving problems, making decisions, creating plans, etc. These specific sequences of mental steps are called a '*strategy*' in NLP.

In modeling, a strategy is the particular mental map used by an individual in order to orchestrate or organize his or her activities to accomplish an effective result. I is a set of explicit mental and behavioral steps used to achieve a specific outcome. In NLP, the most important aspect of a strategy is considered to be the representational systems used to carry out the specific steps.

NLP provides a set of tools and distinctions that can be used to map out cognitive processes underlying the works of creative and exceptional people. Rather than focus on the content of the work of the particular individual to be modeled, NLP looks for the deeper structures that produced those results. In particular, NLP searches for the way in which someone uses such basic *neurological* processes as the senses (i.e., *seeing, hearing, feeling, smelling and tasting),* how these processes are shaped and reflected by *language,* and how the two combine to produce a particular *program* or strategy. According the NLP model it is the way in which we organize our sensory and linguistic functions into a programmed sequence of mental activity that determines to a large degree how we will perceive and respond to the world around us.

Historically, Neuro-Linguistic Programming was brought into existence in California at the same time another important technological and social revolution was being born – the personal computer. As has been true in other periods in history, developments in our understanding of the mind mirror developments in technology (and vice versa). Much of the NLP approach to the mind is based on viewing the brain as functioning similar to a computer in some ways. In fact, much of the NLP terminology (and the name itself) incorporates the language of computer science.

A strategy is like a program in a computer. It tells you what to do with the information you are getting, and like a computer program, you can use the same strategy to process a lot of different kinds of information. A computer program might tell the computer to take this piece of data and take that piece of data, to add them together and put the answer in a particular place in memory. The program is independent of the content being processed through it. It doesn't care what content is being put together and moved. Some programs are more efficient than others; some allow you to do more with the information than others; some are designed to take a lot of information and reduce it to very tightly chunked information. Other computer programs are designed to take some information and make projections with it. Some programs are designed to find patterns and features within information.

The same thing is going to be true of human strategies. As an analogy, cognitive strategies are the mental software used by the bio-computer of the brain. In a way, the most powerful personal computer in the world is the one that sits up between your ears. The problem with it is that it didn't come with the user's manual, and sometimes the software isn't very "user friendly". The goal of psychology, and in particular NLP, is to discover the "programming language" of the brain so we can get ours and others' to do what we want them to more elegantly, effectively and ecologically. We can be 'software wizards' and encode in a new language some of the software used people who have learned to operate that computer very well.

Like a computer program, a strategy defines a process that is independent of the data or content being processed. For instance, the sequence of sensory functions used in a memory strategy may be applied to remember things of many different contents (phone numbers, names, spellings, faces, etc.). Likewise, the sequence of mental steps used in a decision making strategy may be applied to decisions of many different types.

The way each mental step is linked to the step that comes before it and the one that comes after it is an important feature of thought and learning. Using the exact same elements in a different sequence can completely change the resulting meaning. For example, the two phrases *"The cat chased the rat,"* and *"The rat chased the cat,"* use the same words but the sequence makes their meanings quite different. The same holds true for the sensory sequences involved in thought.

In the course of our lives, our representational systems, synesthesia patterns and language processes become organized together into the consistent sequences or strategies that make up our capabilities and personality. Even though we all start with basically the same potential in our brains, these potentials are shaped into different combinations and sequences. Strategy sequences are generally organized in a way that reflects the feedback loop through which information typically flows through a system. Information is (1) *input* to the system through (2) some *interface* mechanism that (3) passes

information to the core of the system. Information is *organized* and *processed* and then (4) *transformed* into (5) the system's *output*. This output effects the environment around the system in a way that produces (6) *feedback* which reenters the system as new input.
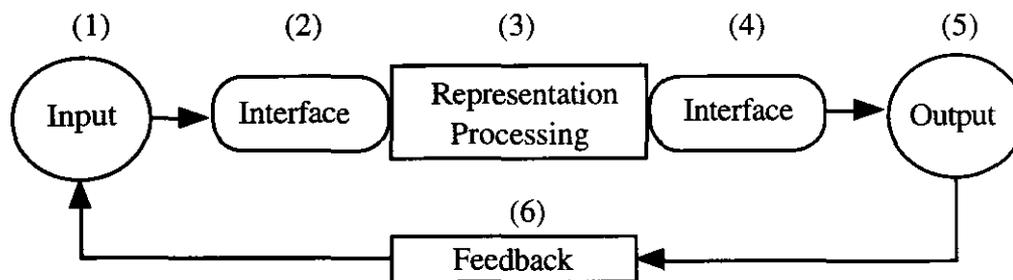
According to NLP, the great minds and leaders of history have achieved their greatness because they have managed to form particularly elegant and compelling strategies for operating effectively in the world.

Strategy Elicitation

Strategy Elicitation refers to the process of drawing out and defining the particular steps of an individual's cognitive program or *strategy* for some activity or mental ability. Strategy elicitation is considered one of the fundamental skills of Neuro-Linguistic Programming. The process of drawing out a strategy may involve activities including: asking questions, helping an individual to reaccess memories of specific situations and events, engaging a person in a predesigned task or activity, or enacting a role play that has particular features.

The most commonly used NLP elicitation methods involve either (1) recalling and reliving a specific experience, or (2) carrying out a task which presupposes or triggers a particular strategy. To elicit a person's creativity strategy, for instance, the person could be asked to either recall and relive a time when he or she was particularly creative, or to do something creative on the spot.

Once a particular strategy has been activated, the specific steps of the strategy sequence need to be identified and mapped. This requires the ability to recognize and 'read' eye accessing cues and sensory specific language patterns.

Strategy Elicitation Procedures and Principles

The overall process of eliciting a strategy can be likened to that of making a drawing: You make a general sketch **first**, then you add the details. To elicit a creativity strategy, for example, you might start by simply asking, "What do you consider to be the specific steps in your own creative process? What, specifically, do you see, hear or feel in your mind and in what order?" The answer to these questions will give you a "first approximation" of the person's creative process.

Another way to get a general sketch is to do what is called a **contrastive analysis.** It is often much more difficult for someone to answer a question like *"How are you creative?"* than a question like *"Think of a time when you were really creative and then think of a time when you couldn't be but wanted to be. What's the **difference** between those two situations? What went on differently in your mind when you were able to be creative versus when you were not?"*

By giving someone something to compare with, you get a much higher quality answer. The *major differences* will pop out, i.e., what is different about them; and that's really what you're after. What you want to know is: *What was the difference that made the difference?*

Another general principle for effective strategy elicitation is that of *similarities and differences of content.* On the one hand, you want to try to get examples of very similar content areas that match each other in all aspects but the outcome of the strategy. This way you can be sure the difference was due to the **strategy** alone and not the content. For example, asking somebody to contrast a time when he or she was able to be extremely creative in answering an essay question with a time when he or she got stuck answering an essay question, may give you more information about the *essence* of that person's creativity strategy than if you contrasted getting stuck on an essay question with a time when he or she got stuck cooking or driving. This is because a good deal of *"noise"* and other variations are

introduced by the differences in the content of the strategy if the subjects are very different.

Similarly, you may get higher quality information about the essence of a person's creativity strategy if you can find a contrast between essay questions on the same test (same day, same teacher, same subject, etc.) where the only difference was the person's ability to be creative. The less influences that are brought to bear by the differences in the content of the strategy the more you can be sure your focus is on the difference in the actual strategy alone.

On the other hand, contrasting examples of creativity that involve very different content areas and noticing what is the **same** about the strategies can also give you a great deal of information about the essence of creativity for that person. That is, if the person uses the **same** strategy to be creative when he or she is cooking that he or she uses when coming up with a creative solution to a business problem, then we know it is a significant strategy.

Another important principle of elicitation is that a *behavioral example* of the strategy you are after will give you higher quality information than *talking about* an example. It's much easier to give a person a test and ask, *"Which questions were easy for you and which ones were hard?"* than it is to say *"Think of a test you took three years ago. What, specifically, did you do in your mind as you were answering those questions?"* That's more like 'Neuro-Linguistic Archeology!' The information is going to be too coded in with all kinds of other "noise," introduced by the memories of the past three years. You want to get the highest signal and the least noise.

You will get higher quality information by **watching the person engaging in the activity** of writing an essay question than by asking about one that is already written. If you want to find out about somebody's strategy for a certain academic subject, give the person some test questions, sit down and watch how the person answers them. You will be able to **see the strategy as it happens**. Then right afterwards say, *"Contrast for me now: which one was the easiest for you and which one was the most difficult? What's the difference between those?"* Then ask, *"As you were answering the one that was easiest for you, what did you go through in your mind? What were you aware of?"*

What the person might do at that point is to **look up and left** and say something like, *"Gee, I don't know."* In other words, the person says, "I don't know," but has just **behaviorally demonstrated** his or her thought process for you. If you say to somebody *"Think of a test you took three years ago,"* and that person looks up and left and says, *"I can't remember,"* then you can't be sure you are not just getting a part of his or her memory strategy. But if you said *"Now you just went through this. What did you do in your mind?"* it's going to be a lot less memory strategy and more recapitulation of what he or she just went through.

So, optimally, you want to set up something that can be done right there—high quality. Then you contrast with: *"Which of these was most difficult?"* That makes the differences start to pop out. Then you might just ask, *"What specifically did you go through in your mind?"* and watch what he or she does again to make sure you see a repetition of the general pattern you think you have been observing.

Of course, it is not always possible to get ongoing behavioral examples. You should also keep in mind, however, that very often *people do what they are talking about.* That is, people will often reiterate what they did in a situation while they are telling you about it because they begin to reaccess the strategy as well as the memory. For instance, it is common for people to become angry again as they tell you about a person whom they got into a fight with. So be sure to keep your eye out for patterns at all times.

If you have to rely on the memory of the person you're interviewing then you ask them to think of at least three different instances of the process relating to the strategy you want to elicit. This allows you to find the pattern that emerges. In this case you will be less concerned with the immediate details of the person's thinking strategy than with the elements that are the same in all three examples.

Once you complete these initial steps, you should have a basic idea, or sketch, of what that person's strategy is. With just a couple of simple questions, you can get a good idea of what the physiological and representational differences are between a successful and unsuccessful strategy. For instance, you might quickly discover that when the person is creative he or she *leans back, moves both hands, looks up and right and is aware of making internal images.* In contrast, when the person is stuck, he or she *tightens his or her shoulders, stops breathing, shifts his or her eyes between down left and down right and is aware of vague critical internal voices.*

In order to get the details of the strategy you would explore the structure of the process a little bit more. To find the decision point you might ask, *"When you've **got** the answer, when you have been successfully creative, how, **specifically**, do you know it?"* It should be a lot easier for the person to

answer that question after you've done the general sketch than if you started out with it. Now that the person has thought about it, and you've had him or her go through it a few times, you ask, *"How do you know when you have the answer?"* That is probably one of the most important parts of the strategy, since it will identify that individual's criteria for success.

It is critical to remember that what the person **says** and what actually happened may be very different. A person may *look up, take a deep breath* and say, *"I saw that it was right."* What he or she saw may have indicated it was right **or** it may have been a *feeling* that is so habitual that it seems more like "reality" than a feeling.

In general it always a better idea to *give more credence to the non-verbal response.* If someone takes a deep breath and leans back it indicates he or she probably made some sort of shift in internal state. The person may have felt or got some other physiological indication that let him or her know the answer. Perhaps feeling a shift from tension to relaxation. And that's how he or she **knew**, *"OK, that fits in there."* Whenever you ask an elicitation question, the primary issue for success is to know when to watch for the answer.

If you read the question off of a piece of paper and then look up at your subject, there's a good chance you may have already missed all of the important information already. *It's the unconscious, immediate reaction that is going to carry more information.* All the subject can do at a verbal level is to *interpret* his or her reactions *consciously.* That is, the person you ask the question of is going to go through the answer, and then try to put it in some words that he or she thinks **you** want to hear. For successful elicitation, however, you don't really care what the person has to **say about** it. You just want to know what he or she actually **did.** So the timing of your observations are very important. As soon as you ask the question, for about *three or four seconds*—that's what you want to watch. You don't want to sit there and, as the person goes through scores of eye movements, try to keep track of them all. You want to get the ones that happen right at the critical time.

Too often, researchers get someone's conscious opinion about his or her thought processes, and pay no attention to the person's accessing cues.

Once again, the closer that you can get to an actual behavioral example, the better. That will save you from a lot of guess work. If you absolutely can't find a way to engage the person in the activity then pick the most recent experiences that you can, because those are going to be the ones that will elicit the information that you want with the least amount of noise from memory and interpretation.

So, to review, get a **behavioral demonstration** of the strategy or pick your example as near to the present as possible. **Contrast** this example with as **similar** an example you can find but where the **outcome was the opposite.** After you do the contrast and have the subject oriented ask, *"What did you do with the one that was successful? What, specifically, did you just go through in your mind?"* You may also want to **contrast** the strategy with as **different** an example as you can find but where the **strategy was the same.**

These are all basic orientation questions that will give you a chance to watch the strategy go by a number of times. Remember, if it happens fast and you miss it the first time, don't panic. If it is really their strategy it will happen over and over and over again. It is the patterns that repeat that you are the most interested in anyway. By the time you've oriented your subject you are probably going to have seen the strategy go by two or three times, and you will have had a chance to get a general opinion. **Then**, right after you set up the contrast say, *"Well, what did you just do in your mind?"* and watch the person. You're not going to be particularly interested in what the person says about it at this point. Typically, the person is not going to give you the information you're looking for. For instance, you can probably bet he or she is not going to say, *"Well, I pictured this, and then I said this to myself, and I got this feeling with the picture, but it didn't look right yet, so I asked another question..."*

In fact, the purpose of a lot of the elicitation procedures is just to focus the subject down on this actual *fraction-of-a-second experience* that's really the key to the whole thing.

You can use the following Strategy Elicitation Worksheet to help you gather this information.

Strategy Elicitation Worksheet

Question	Eye Movements	Representational System	Body Posture And Gestures
Re-experience a time when you were best able to _____		O Picture(s) O Words O Sounds/Tones O Feelings	
Relive another time you were really able to fully _____		O Picture(s) O Words O Sounds/Tones O Feelings	
Re-experience a time when you wanted to _____ *but got stuck.*		O Picture(s) O Words O Sounds/Tones O Feelings	
Re-experience another time you were unable to _____		O Picture(s) O Words O Sounds/Tones O Feelings	
Pick something easy and try to _____ *right now.*		O Picture(s) O Words O Sounds/Tones O Feelings	
Choose a difficult subject and try to _____ *right now.*		O Picture(s) O Words O Sounds/Tones O Feelings	
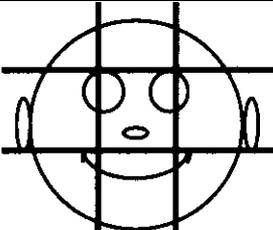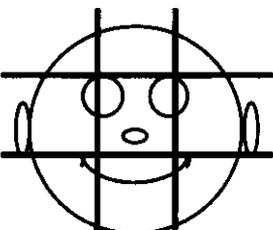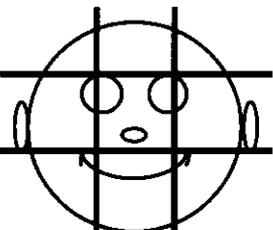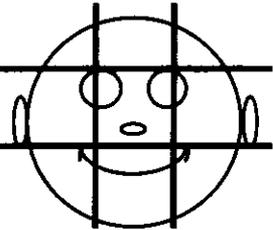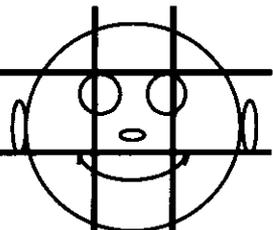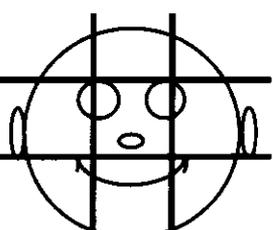
Defining the Details of the Strategy

To start **detailing** the strategy, it is useful to use the guidance of the R.O.L.E. Model. The R.O.L.E. Model describes the four basic NLP elements involved in modeling cognitive strategies. These elements define the critical steps of the mental strategy and the role each step plays in the overall neurological "program." This role is determined by the following four factors which are indicated by the letters which make up name of the **R.O.L.E.** Model—*Representational systems; Orientation; Links; Effect.*

Representational Systems have to do with which of the five senses are most dominant for the particular mental step in the strategy: Visual (sight), Auditory (sound), Kinesthetic (feeling), Olfactory (smell), Gustatory (taste). Each representational system is designed to perceive certain basic qualities of the experiences it senses. These include characteristics such as *color, brightness, tone, loudness, temperature, pressure,* etc. These qualities are called *"submodalities"* in NLP since they are sub-components of each of the representational systems.

Orientation has to do with whether a particular sensory representation is focused (e)xternally toward the outside world or (i)nternally toward either (r)emembered or (c)onstructed experiences. For instance, when you are seeing something, is it in the outside world, in memory or in your imagination?

Links have to do with how a particular step or sensory representation is linked to the other representations. For example, is something seen in the external environment linked to internal feelings, remembered images, words? Is a particular feeling linked to constructed pictures, memories of sounds or other feelings? There are two basic kinds of ways that representations can be linked together: sequentially and simultaneously. Sequential links act as *anchors* or triggers such that one representation follows another in a linear chain of events. Simultaneous links occur as what are called *synesthesias*. Synesthesia links have to do with the ongoing overlap between sensory representations. Certain qualities of feelings may be linked to certain qualities of imagery—for example, visualizing the shape of a sound or hearing a color.

Effect has to do with the result, effect or purpose of each step in the thought process. For instance, the function of the step could be to generate or input a sensory representation, to test or evaluate a particular sensory representation or to operate to change some part of an experience or behavior in relationship to a sensory representation. The kinds of inputs, tests and operations we use will change as we shift thinking strategies.

To define the R.O.L.E. details of a strategy it is sometimes easier to start at the **end** of a strategy than the beginning. If you ask, *"When did you start this thinking process?"* it is typically more difficult to answer than, *"Now that you have finished your strategy, at what point did you know that you were successful?"* So you will want to ask, *"How did you know when you got the result you were after?"* Then you are going to want to know: *was it a picture, sound, feeling?*

Most people don't know where, when and how they started a particular unconscious mental process. Almost everyone, however, can identify when it was **finished**, because there has been some behavioral result. You might be able to trace back influences on the process to years ago. But *the end is usually a definite point.* It's a little easier to pinpoint. When you're done, you know that you're done. Once you've accomplished a result, you know that that has to be the end of the strategy. Now, where it *really* began—that's up to question.

You can use this "rule of thumb"—to start at the end—unless there's some reason to start somewhere else. If you are eliciting the strategy a person used to answer a specific question, for example, then the point at which the question was first asked is usually a good beginning point. But many strategies don't have such a definite beginning point.

Once you are at the end of the strategy you ask, *"What specifically did you see, hear or feel?"* Then you can simply ask, *"And what happened just before that?"* to get the details of the strategy **sequence** and **links**.

To elicit the **effect** of each of the strategy steps, you ask basic T.O.T.E. questions and watch for which of the cues you've observed thus far recur as the person is answering or thinking of the answer. The letters **T.O.T.E.** stand for *Test-Operate-Test-Exit* (Miller, Gallanter and Pribram, 1960). This model indicates that, as we think, we set goals in our mind (consciously or unconsciously) and develop a TEST for when that goal has been achieved. If that goal is not achieved we OPERATE to change something or do something to get closer to our goal. When our TEST criteria have been satisfied we then EXIT on to the next step. From this perspective, the function of any step in a

strategy would be to either (T)est information from the senses in order to check progress towards the goal or to (O)perate to change some part of the ongoing experience so that it can satisfy the (T)est and (E)xit on to the next part of the program.

Thus, according the T.O.T.E. model, effective performance comes from having:

1. a clear representation of the desired goal.
2. the sensory evidence necessary to provide feedback in order to accurately determine your progress toward the goal.
3. a variety of operations to get to your goal, and the behavioral flexibility to implement these choices.

Defining a strategy involves establishing the particular representational systems that a person is using to achieve each of these T.O.T.E. functions with respect to a particular task. A person may represent his or her goal visually, for example, use internal feelings as the evidence for whether that goal is being achieved, and employ language as the primary operation in order to reach that goal. As an illustration, a person involved in a negotiation may hold a very clear mental picture of what he or she wants to get from the negotiation, have a "gut feeling" that indicates whether or not he or she is getting closer to that end result. Depending on whether that feeling is positive or negative, the person will try different verbal negotiation tactics.

The basic T.O.T.E. questions include:

1. What are your *goals* when you are (remembering, making decisions, learning, being creative, motivating yourself, determining what is real, assessing something's validity)?

2. What, specifically, do you use as *evidence* (Tests) to know if you are making progress toward your goals?
   a. What criteria do you use to evaluate results?
      1) How, specifically, do you know when to continue with what you are doing versus try something different? What are your go/no go points?
      2) How do you sort good results from bad ones?
   b. When do you want *feedback*?
      1) What kind?
      2) From whom?

3. What are the typical steps (Operations) you go through in order to (remember, make decisions, learn, be creative, motivate yourself, determine what is real, assess something's validity)?
   a. What parts of your experience or environment do you utilize in order to get to your goal?
   b. What is the necessary sequence of mental activity you need to go through in order to be successful?

4. What *stops you* from or *interferes with* your ability to (remember, make decisions, learn, be creative, motivate yourself, determine what is real, assess something's validity)?
   a. What steps do you take to avoid these disruptions?
   b. How do you respond if you run into these *problems*?
   c. Think of a time you were stuck and were able to break out of it. What did you do?

Eliciting Supporting Beliefs

Cognitive strategies are also typically founded upon several key beliefs, values and assumptions. For a strategy to be maximally effective, a person needs to hold these beliefs strongly. Thus, elicitation also involves identifying relevant beliefs upon which a particular strategy is based.

Modeling these foundational beliefs essentially involves identifying beliefs from the five basic belief categories:

Considering your strategy for (remembering, making decisions, learning, being creative, motivating yourself, determining what is real, assessing something's validity):

What does this strategy presuppose is important and desirable?

It is important and desirable for me to: _____

What does the strategy assume is possible?

It is possible for me to: _____

In order to apply this strategy, what must you believe is appropriate and ecological?

It is appropriate and ecological for me to: _____

What does the strategy presuppose you are capable of doing?

I am capable of: _____

What does the strategy presuppose that you deserve to achieve?

I deserve: _____

The final phase of strategy elicitation is the mapping or *notation* of the strategy sequence. This essentially involves specifying the representational system and orientation of each of the steps of the strategy, and including the important loops or feedback points in the sequence.

Strategy for Genius

In their work Turtles *All The Way Down: Prerequisites for Personal Genius* (1987), Judith DeLozier and John Grinder identified a set of patterns for "personal genius" that overlap Dilts' patterns in several areas. According to DeLozier and Grinder, personal genius is characterized by:

1. *The ability to easily direct attention to sensory experience coming from the external environment* (what is known as "up-time" in NLP). This is in contrast to internally generated or "secondary experience" which arises from mental images, dialogues and feelings, in the form of fantasies, memories, interpretations and emotions (which are more subject to deletions, distortions and generalizations). The capacity to direct attention fluidly requires the ability to (a) track where your attention is in fact focused, (b) know when and how you have lost or shifted attention, and (c) recover and refocus attention to where you want it.

2. *The ability to represent and maintain a well formed outcome.* Since "genius" is generative or creative, it is always going towards something. NLP has defined a number of conditions for "well formed" outcomes, which help to insure that they are both attainable and ecological. Representing such an outcome, however, is only the first step. Genius requires maintaining the outcome with enough persistence to actually achieve it. If it draws too much conscious attention or effort to hold the outcome, however, it becomes distracting. Experiences of genius are characterized by the ability to hold outcomes at a higher more unconscious level (second intention); thus requiring less conscious effort to maintain.

3. *Ability to use multiple perceptual positions.* One of the most commonly agreed upon characteristics of genius is the ability to discover, maintain and synthesize several different perspectives; and the more diverse the perspectives, the richer and more brilliant are the discoveries or creations. Multiple perspectives are also essential for creating robust models of a phenomenon and ensuring ecology.

4. *The constant use of imagination, particularly constructed visual imagery* (V^c). The ability to synthesize different perspectives and make new discoveries requires an active and flexible imagination. As Albert Einstein pointed out, even the most complete knowledge of "what is" does not automatically disclose what "could be." Both the genius and tyrant are committed to their outcomes; but the genius has the flexibility to take many perspectives and use his or her imagination to bring them together in new ways.

5. *The frequent use of the 'As If' frame.* The 'As if' frame involves the ability to step into an imagined scenario and test its validity. It is the 'As If' frame that gives imagined possibilities a basis in reality, creating the bridge between 'dreamer' and 'realist', and turning dreams into "virtual reality." It provides the possibility to check for errors and discrepancies which may not be useful or ecological, and provides the opportunity to manifest imagined possibilities. As Milton Erickson said, "You can pretend anything and master it."

6. *A well developed interface between conscious and unconscious processes.* All geniuses acknowledge the importance of the unconscious in their creative process. People demonstrating mastery or excellence in any area have a high quality relationship between conscious and unconscious processes; or what Carlos Castaneda calls "first attention" and "second attention". They continually find ways to enhance and develop the quality of the relationship between that small piece that we call "consciousness," and the larger whole of the "unconscious". Gregory Bateson pointed out that a genius knows when to use the "tight thinking" of the cognitive conscious mind, and when to use the "loose thinking" of the more creative unconscious mind. Milton Erickson used the metaphor of the horse and the rider, the horse being our unconscious mind and the rider being our conscious mind.

7. *The ability to easily both chunk up and chunk down, and the ability to move between different chunk sizes of information and experience* (e.g., shifting between metaphorical thinking and sensory based details). A genius does not "lose sight of the forest for the trees," or vice versa. Geniuses are able to balance their broader dreams and imagination with the specific actions required to manifest their dreams.

Modeling Your Own Strategy for Personal Genius

Identify your own strategy for personal genius by exploring the following steps with a coach or observer:

1. Select an example of 'personal genius', spatially locate it, step into it, and fully reexperience what it was like. See what you saw, hear what you heard, and feel what you felt at that time.

2. With your coach, explore your answers to the following questions about your experience of the example of genius that you are reliving:

   a. Where is your attention?

   b. How are you making arrangements to hold your well formed outcome?

   c. How are you using multiple perceptual positions?

   d. How are you using imagination and constructed visual imagery?

   e. How are you using the 'As If' frame?

   f. How are you arranging for and managing the interaction between conscious and unconscious processes?

   g. How and when are you 'chunking up' and 'chunking down'?

Advanced Modeling Strategy

Many of the various aspects and phases of NLP modeling process (including both 'feature detection' and 'pattern recognition', and various elements of the micro, macro and applied modeling strategies) are summarized in the following "Advanced Modeling Strategy," developed by Robert Dilts.

1. Identify the desired skill or capability to be modeled, and the individual(s) who possess(es) that capability.

2. Set up a situation or context in which you can elicit at least **three (3) different specific examples** of the person(s) to be modeled performing the desired skill.

   a. Elicit the **critical factors** in each of the examples by applying the following perceptual filters:

   1) *Accessing Cues*
   2) *Language Patterns – Meta Model, Predicates, etc.*
   3) *Physiology*
   4) *Representational Systems, Strategies & Sub-Modalities*
   5) *Meta Program Patterns*
   6) *Beliefs*
   7) *Logical Levels*

   b. Determine which factors are the **same** in all three examples.

3. Find at least one *Counter Example – i.e., another person or other persons (including yourself) who is (are) unable to adequately perform the skill, or situations in which the model was unable to adequately perform the skill.*

   Determine the **critical factors of the Counter-Example(s)**, applying the same filters used in **Step 2a.**

4. **Contrast** the critical factors in the 3 successful examples with the critical factors of the Counter-Example(s).

   Note the **most significant differences.**

5. *Change* all of the significant critical factors of the Counter-Example(s) to *match* the significant critical factors of the successful examples until you are able to attain the desired behavior or results in the individuals or situations making up the Counter-Example(s).

   If changing these factors do not lead to the desired behavior or result, with respect to the individual(s) or situation(s) making up the Counter-Example, then *find other more appropriate or powerful examples to model* and continue to repeat the process from **Step 4** until the desired behavior or results are reached.

6. Now begin to vary the critical factors that have contributed to achieving the desired behavior or results, one at a time.

   a. Find *"the edge"* by identifying how far you can change the factor before it changes the result.
   b. *Elegance principle"* find the minimum number of factors necessary in order to still achieve the desired behavior or results.

Person(s) Who Need the Resource	Person(s) Who Has the Resource
Key Content	**Key Content**
Key Vital Signs: Posture/Gestures Eye Position Predicates Meta Model	**Key Vital Signs:** Posture/Gestures Eye Position Predicates Meta Model
Key Cognitive Patterns Rep. Systems & Submodalities Meta Program Patterns	**Key Cognitive Patterns** Rep. Systems & Submodalities Meta Program Patterns
Key SOAR Patterns Level Perceptual Position Time Frame	**Key SOAR Patterns** Level Perceptual Position Time Frame

Modeling Contrast Template

Key Patterns Report

Please record any key patterns that you have discovered so far in relation to your modeling project. (You may use additional sheets to record any other comments, patterns or discoveries.)

Physical Cues (eye movements, body postures, gestures, vocal qualities, etc.):

Language Patterns – Meta Model, Predicates, etc.:

Representational Systems, Synesthesias or Sub-Modalities:

Strategy Sequence(s):

Meta Program Patterns:

Beliefs and Values:

Identity or Self Perceptions:

Coaching

The term "coach" comes from the Middle English word *coche*, which meant a wagon or carriage. In fact, the word still carries this meaning today—such as when a person travels "coach" on a railway or airline.

The notion of coaching in the educational sense derived from the concept that the tutor "conveys" or "transports" the student through his or her examinations. An educational coach is defined as "a private tutor," "one who instructs or trains a performer or a team of performers," or "one who instructs players in the fundamentals of a competitive sport and directs team strategy." The process of being a coach is defined as "to train intensively (as by instruction and demonstration)."

Thus, historically, coaching is typically focused toward achieving improvement with respect to a specific performance. An effective coach of this type observes a person's behavior and gives him or her tips and guidance about how to improve in specific contexts and situations. This involves promoting the development of that person's strengths through careful observation and feedback.

In recent years, starting in the 1980's, the notion of coaching has taken a more generalized and expanded meaning. Personal coaching, executive coaching and life coaching provide support on a number of different levels: behaviors, capabilities, beliefs, values and even identity. These new and more general forms of coaching—personal coaching and executive coaching—can be referred to as capital "C" coaching.

Small "c" coaching is more focused at a behavioral level, referring to the process of helping another person to achieve or imporove a particular behavioral performance. Small "c" coaching methods derive primarily from a sports training model, promoting conscious awareness of resources and abilities, and the development of conscious competence.

NLP and Coaching

In general, coaching is the process of helping another person to perform at the peak of his or her abilities. It involves drawing out that person's strengths, helping the person to overcome internal resistances and interferences, and facilitating him or her to function as a part of a team. Thus, effective coaching requires an emphasis on both task and relationship. The skills and tools of NLP are uniquely suited for promoting effective coaching. NLP's focus on well-formed outcomes, its foundation in modeling exceptional performers, and its ability to produce step-by-step processes to promote excellence makes it one of the most important and powerful resources for committed coaches.

Coaching can be contrasted with counseling and consulting. Coaching focuses on a business and sports training model, which promotes conscious awareness of resources and abilities. It emphasizes generative change, concentrating on strengthening identity and values, and bringing dreams and goals into reality. Coaching addresses the development of new strategies for thinking and acting as opposed to resolution of problems past conflicts. Problem solving, or remedial change, is more associated with counseling and therapy.

In contrast with coaches and counselors who work on a more one-to-one basis with their clients, a 'consultant' tends to be in more of a 'meta position', intervening not only with the client but with the larger system in which the client is involved. Consulting addresses both problem solving and generative aspects of change.

When supporting and working with others, some of the beliefs of the coach include:

> *People have the capabilities that they need to perform effectively. These capabilities can be drawn out with the appropriate rewards and input.*
> *People will improve their performance naturally if given the appropriate encouragement and feedback.*
> *Everybody is the best in the world at something. With the appropriate encouragement and feedback from me, this person will become the best he or she can be.*
> *If people know better what they are already doing well, they can easily extend it.*
> *People grow and improve through stretching themselves and getting positive feedback for trying.*

The leadership style of the coach is that of contingent reward. *Contingent reward* is a fairly directive leadership style. It involves contracting an exchange of reward for effort. A good coach tells people what to do if they want to be rewarded. The coach assures people that they can get what they

want in exchange for effort, and gives special commendations and promotions for good work. Coaches also provide specific, ongoing behavioral feedback for how to improve.

In contrast with guides, coaches stimulate people to act on their own and help them to draw upon their own resources.

This program explores the skills necessary to be an effective coach at all levels, including project, situational and transitional coaching.

- Project coaching involves the strategic management of a team.

- Situational coaching focuses on the specific enhancement or improvement of performance within a context.

- Transitional, or life coaching, involves helping people move from one job or life phase to another.

The seminar will provide specific skills which help and support a person to develop and excel in order to reach desired outcomesin key areas of business and entrepreneurship including:

Generating Possibilities
Making choices
Setting expectations (self/other)
Communicating clearly
Managing time
Learning from past mistakes
Solving problems
Improving working relationships
Managing up/down
Balancing personal and professional

Participants will learn skills and tools which support effective coaching, such as:

Setting Well-Formed Goals and Outcomes
Modeling Effective Performance
Mapping Across Resources
Feedback and Stretching
Learning to Learn
Managing Relationships —Meta Mapping and the 'Meta Mirror'
Reframing Criticisms and Doubts

Levels of Learning and Change

People often talk about responding to things on different *'levels'*. For instance, someone might say that some experience was negative on one level but positive on another level. In our brain structure, language, and perceptual systems there are natural hierarchies or levels of experience. The effect of each level is to organize and control the information on the level below it. Changing something on an upper level would necessarily change things on the lower levels; changing something on a lower level could but would not necessarily effect the upper levels. Anthropologist Gregory Bateson identified four basic levels of learning and change—each level more abstract than the level below it but each having a greater degree of impact on the individual. These levels roughly correspond to:

Spiritual	Vision & Purpose	Who Else?
A. Who I Am - *Identity*	Mission	Who?
B. My Belief system - *Values and Meanings*	Permission & Motivation	Why?
C. My Capabilities - *Strategies and States*	Maps & Plans	How?
D. What I Do or have Done - *Specific Behaviors*	Actions & Reactions	What?
E. My Environment - *External Constraints*	Constraints & Opportunities	Where? When?

The environment level involves the specific external conditions in which our behavior takes place. Behaviors without any inner map, plan or strategy to guide them, however, are like knee jerk reactions, habits or rituals. At the level of capability we are able to select, alter and adapt a class of behaviors to a wider set of external situations. At the level of beliefs and values we may encourage, inhibit or generalize a particular strategy, plan or way of thinking. Identity, of course, consolidates whole systems of beliefs and values into a sense of self. While each level becomes more abstracted from the specifics of behavior and sensory experience, it actually has more and more widespread effect on our behavior and experience.

* *Environmental factors* determine the external opportunities or constraints a person has to react to. Answer to the questions **where?** and **when?**
* *Behavior* is made up of the specific actions or reactions taken within the environment. Answer to the question **what?**
* *Capabilities* guide and give direction to behavioral actions through a mental map, plan or strategy. Answer to the question **how?**
* *Beliefs* and *values* provide the reinforcement (motivation and permission) that supports or denies capabilities. Answer to the question **why?**
* *Identity* factors determine overall purpose (mission) and shape beliefs and values through our sense of self. Answer to the question **who?**
* *Spiritual* issues relate to the fact that we are a part of a larger system that reaches beyond ourselves as individuals to our family, community and global systems. Answer to the question **who else?**

Our identity is like the trunk of a tree—it is the core of our being. The trunk of a tree unfolds organically from a seed by growing a support network of unseen roots that reach deeply into the ground to provide strength and nourishment. It has another network of "roots" that reach into the light and the air to provide nourishment of a different kind. The roots and branches of a tree both shape and are shaped by the ecology in which they exist. Similarly our identities are supported by internal, invisible "roots" in the form of neural networks which process our perception of our personal values, beliefs and capabilities as well as our physical being and environment. Externally, identity is expressed through our participation in the larger systems in which we participate: our family, professional relationships, community and the global system of which we are a member. Phenomena such as "healing," "joy," "compassion," "commitment" and "love" are "fruits" of the spirit as manifested through our identity and are expressed and strengthened through development, enrichment and growth of these two systems of "roots" - the unseen system of our neurology which grows in the soil of our bodies, and the leaves and branches of the larger family, community and global networks of which we are a part.

Network of Logical Levels
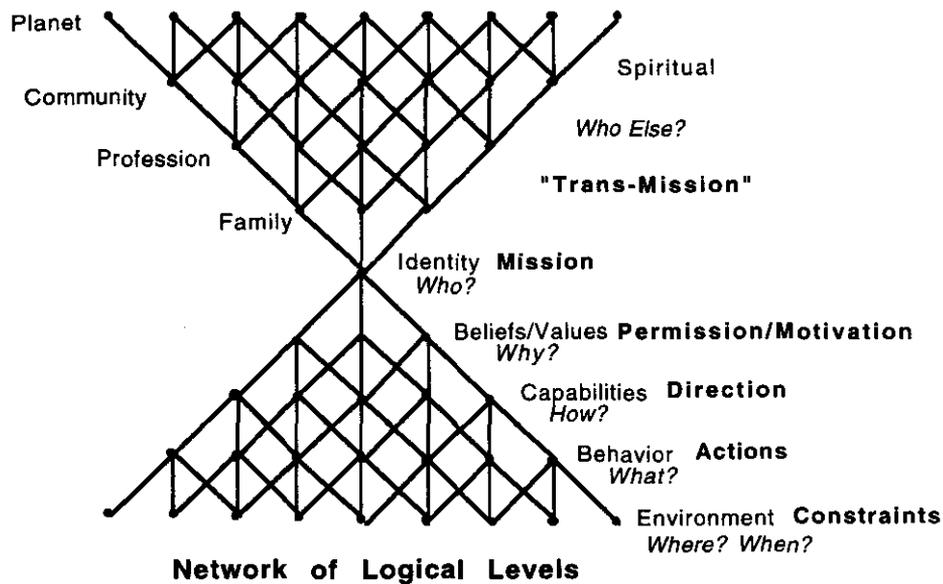
According to NLP, the combinations of these various dimensions of our subjective experience are embodied in the form of neurological circuits which may be activated and mobilized through language patterns, cognitive strategies and accessing cues.

Each level also required its special type of support for learning and change at that level.

Level of Change	Types of Issues to be Addressed	Type of Support Needed	Leadership Style
Environment	*Where and When*	**Guide Caretaker**	Management by Exception
Behavior	*What*	**Coach**	Contingent Reward
Capabilities	*How*	**Teacher**	Intellectual Stimulation
Values and Beliefs	*Why*	**Mentor**	Inspirational
Identity	*Who*	**Sponsor**	Individualized Consideration
Spiritual	*For Whom For What*	**Awakener**	Charismatic Visionary

This program will explore the skills necessary to promote growth and change in oneself and others at all levels. The seminar will provide specific skills which help and support a person to develop and change at each of these levels. Participants will learn skills and tools which facilitate each level of support.

Levels of Support for Learning and Change

There are various types of support and "guardianship" that help people to successfully change, grow and evolve at different levels.

Guiding and Caretaking

Guiding and caretaking have to do with providing support with respect to the environment in which change takes place. Guiding is the process of directing another person along the path leading from some present state to a desired state. It presupposes that the 'guide' has been there before, and knows the best way (or at least a way) to reach the desired state. Being a caretaker, or "custodian," involves providing a safe and supportive environment. It has to do with attending to the external context and making sure that what is needed is available, and that there are no unnecessary distractions or interferences from the outside.

Coaching

Coaching is the process of helping another person to perform at the peak of his or her abilities. Personal coaching methods derive from a sports training model, promoting conscious awareness of resources and abilities, and the development of conscious competence. They involve drawing out another person's strengths through careful observation and feedback, and facilitating him or her to function as a part of a team. An effective coach observes a person's behavior and gives him or her tips and guidance about how to improve in specific contexts and situations. Coaching emphasizes generative change, concentrating on defining and achieving specific goals.

Teaching

Teaching relates to helping a person develop cognitive skills and capabilities. The goal of teaching is generally to assist people to increase competencies and "thinking skills" relevant to an area of learning. Teaching focuses on the acquisition of general cognitive abilities, rather than on particular performances in specific situations. A teacher helps a person to develop new strategies for thinking and acting. The emphasis of teaching is more on new learning than on refining one's previous performance.

Mentoring

Mentoring involves guiding someone to discover his or her own unconscious competencies, and overcome internal resistances and interferences, through believing in the person and validating his or her positive intentions. Mentors help to shape or influence a person's beliefs and values in a positive way by 'resonating' with, releasing, or unveiling that person's inner wisdom, frequently through the mentor's own example. This type of mentoring often becomes internalized as part of a person, so that the external presence of the mentor is no longer necessary. People are able to carry "inner mentors" as counselors and guides for their lives in many situations.

Sponsoring

"Sponsorship" is the process of recognizing and acknowledging ("seeing and blessing") the essence or identity of another person. Sponsorship involves seeking and safeguarding potential within others, focusing on the development of identity and core values. Effective sponsorship results from the commitment to the promotion of something that is already within a person or group, but which is not being manifested to its fullest capacity. This is accomplished through constantly sending messages such as: *You exist. I see you. You are valuable. You are important/special/unique. You are welcome. You belong here. You have something to contribute.* A good "sponsor" creates a context in which others can act, grow and excel. Sponsors provide the conditions, contacts and resources that allow the group or individual being sponsored to focus on, develop and use their own abilities and skills.

Awakening

Awakening goes beyond coaching, teaching, mentoring and sponsorship to include the level of vision, mission and spirit. An awakener supports another person by providing contexts and experiences which bring out the best of that person's understanding of love, self, and spirit. An awakener "awakens" others through his or her own integrity and congruence. An awakener puts other people in touch with their own missions and visions by being in full contact with his or her own vision and mission.

Coaching Toolbox: Establishing Goals

One of the most important skills of coaching is helping people to define and solidify goals. Without a goal, no system of rewards or feedback can be established.

Webster's Dictionary defines a *goal* as "the end toward which effort or ambition is directed," or "a condition or state to be brought about through a course of action." A goal, then, is essentially a person's or group's desired state or outcome. It is the answer to the question, "What do you want?" Goals are the source of motivation, and can stimulate powerful self-organizing processes that mobilize both conscious and unconscious resources.

Goals are a fundamental feature of all NLP techniques, strategies and interventions. They constitute the target and the central focus of all of the activity associated with any particular intervention or strategy. It has been said that "if you do not want anything, then NLP is of no value to you."

Because of their significance, it is important that people are able to establish appropriate and meaningful goals. The following are some common strategies for defining goals.

Strategies for Defining Goals

Goals are most often established *in relation to* a present state or problem state. For example, a person may have a problem state involving a *"fear of public speaking."* The simplest (although often the most problematic) form of goal setting is to define the goal as the *negation of the Problem State*. If the problem state involves the "fear of public speaking," a person may initially define his or her goal as, *"I want to stop being afraid of talking in front of a group."*

While this is certainly a common way to identify goals, and can be a good starting point, the problem with this strategy is that it does not actually answer the question "What do you want?" It is a statement of what the person does *not* want, and thus is no real goal at all. In fact, negative statements such as this often focus people more on the problem state than the desired state (i.e., your goal is to not think of a blue elephant for the next thirty seconds).

A second common goal setting strategy is to define the goal as the *polarity* or *opposite of the problem state.* In the case of "fear of public speaking," the person may say, *"I want to be confident while talking in front of a group."* Again, this is a logical strategy, and certainly helps the person to focus somewhere other than the problem situation; but it can also create inner polarities and conflict. It sets up a constant reference and comparison to the problem state. In the words of Albert Einstein, "You cannot solve a problem with the same level of thinking that is creating the problem." A polarity is defined at the same level of thinking as its' opposite.

A third goal setting process involves using an external reference or model as a means to define the desired state. In organizational planning and development, this is often referred to as "benchmarking." In the example of public speaking, a person might do this by saying, *"I want to talk to a group like Martin Luther King would."* This has certain advantages over simple negation and polarizing. It provides a concrete reference for comparison and helps direct attention away from the problem state. It can also, of course, lead people to build inappropriate expectations, or create the types of incongruence and insincerity that comes from imitation. This can bring out negative comparisons and a sense of failure. There is also the ecological danger of applying a behavior that is appropriate in one context to contexts in which it does not fit.

Another strategy for defining goals involves using key characteristics to define the structure of the desired state. With respect to public speaking, this might involve something like reasoning, *"I want to embody the qualities of mastery when I am talking to a group: such as, flexibility, congruence, integrity, etc..."* This is essentially a deductive approach. It involves manifesting abstract principles within concrete situations. While it opens the door to more flexibility of action and expression, it is also more challenging intellectually, and is more subject to deletions, distortions and generalization than some of the other strategies.

A fifth strategy involves establishing a "generative" outcome. Rather than being defined with respect to a problem state or according to external or abstract references, a generative outcome involves extending existing resourceful qualities. Generative goals are statements of what one wants "more of," and are characterized by the word "more." For example, in a public speaking situation, a person may say, *"I want to be more balanced and creative."* While there are many advantages to generative outcomes, they presuppose that a person is able to identify the appropriate positive qualities, which can sometimes be difficult when the person is struggling with the problem state.

This brings up a final goal setting strategy, that of acting "as if" one had already reached the desired state. It is more difficult to define goals while one is still associated in the problem state. In fact, that is often part of the problem itself; when one is stuck in the problem state, it is much harder to be creative and think of alternatives. With the "as if" strategy, one removes oneself from the problem state and moves in time to the desired state by imagining what it would be like if one had already reached his or her desired state. In relation to public speaking, a person might say, *"If I had already reached my desired state, I would be relaxed and comfortable in front of people right now."*

All of the different strategies for defining goals have their advantages and their difficulties or challenges. In fact, in some ways it is best to use all of them as part of the process of defining goals. Taken together, they form a powerful sequence for exploring and building achievable goals from a number of perspectives. To explore each of them, try the following exercise with a problem that you are currently working with.

Identify your problem state.

    What is the problem state you want to change?

    My problem is that I _____.

Define your goal using each of the goal setting strategies:

    1. Negating the problem state. *What do you want to stop or avoid?*

       I want to stop _____.

    2. Identifying the polarity of the problem state. *What is the opposite of the problem state?*

       I want to _____ instead.

    3. Defining the desired state with respect to an external reference. *Who else is already able to achieve a desired state similar to the one you want?*

       I want to act or be like _____.

    4. Using principles to deductively define the structure of the desired state. *What are some important characteristics (embodied by the role model that you selected in your previous answer) that you would like to manifest in the desired state?*

       I want to embody the characteristics of _____.

    5. Establishing a "generative" outcome – Extending existing resourceful qualities. *What qualities, associated with your desired state, do you already have that you need or would like to have more of?*

       I want to be more _____.

    6. Acting "as if." *If you had already reached your desired state, what would you be doing, or doing more of?*

       If I had already reached my desired state I would be _____.

Once you have defined a goal, it is important to check it to be sure that it is "well-formed." NLP has established a number of "well-formedness conditions" for outcomes, which help to insure that goals are realistic, motivating and achievable.

Coaching Toolbox: Outcome Well-Formedness Conditions

Outcome well-formedness conditions are the set of conditions an outcome must satisfy in order to produce an effective and ecological result. In NLP, a particular goal is considered "well-formed" if:

1. The outcome is stated in positive terms. That is, it states what the person or group wants as opposed to what the person or group does not want.
   Questions: *What do you want? What is possible? What is the payoff?*

2. The outcome can be initiated and maintained by the person or group desiring it.
   Question: *What specifically will you do to achieve this goal?*

3. The outcome is testable in sensory experience.
   Questions: *How, specifically, will you know when you achieve this goal? What are the performance criteria? How will they be tested?*

4. The outcome preserves the positive by-products of the current behavior or activity.
   Questions: *What positive things, in any way, do you get from your present way of doing things? How will you maintain those things in your new goal?*

5. The outcome is appropriately contextualized and ecologically sound.
   Questions: *Under what conditions would you not want to implement this new goal? Who and what else could it effect?*

Well-Formed Outcome Worksheet

1. **Outcome** (Stated in Positive Terms):

2. **Sensory Evidence**—Observable Behavioral Demonstration of the Outcome:

   a. Ongoing (Short term):

   b. Final (Long term):

3. **Contexts**

   a. Contexts in Which the Outcome is Wanted:

   b. Contexts in Which the Outcome is Not Wanted:

4. **Positive 'By-Products'** to be Preserved (Positive Intentions and Secondary Gains of the Problem State):

5. Short Summary of Possible Intervention and Expected Results:

The Hero's Journey

Managing the process of life change can be likened to what Joseph Campbell called the "Hero's Journey" (*The Power of Myth*, 1988). Campbell searched for the connections in the myths and stories of change that cross cultural boundaries. He discovered that certain themes are repeated in many cultures and appear to be deeper threads connecting all of humanity, reflecting the overall path that we take form birth to death regardless of our individual circumstances. Just as we are born the same and die the same, there are other deep patterns held in the collective memory of our species.

Campbell described the commonalities of our overall life path in terms of the steps of the "Hero's Journey" – the sequence of events that seem to be shared in the epic myths of every culture. According to Campbell, these steps include:

1. *Hearing a calling* that relates to our identity, life purpose or mission. We can choose to either accept or ignore the calling.

2. *Accepting the calling* leads us to confront a boundary or threshold in our existing abilities or map of the world.

3. *Crossing a threshold* propels us into some new life "territory" outside of our current comfort zone; a territory that forces us to grow and evolve, and requires us to find support and guidance.

4. *Finding a guardian* or mentor is something that often comes naturally from having the courage to cross a threshold. (As it has been said, "When the student is ready, the teacher appears.")

5. *Facing a challenge (or "demon")* is also a natural result of crossing a threshold. "Demons" are not necessarily evil or bad; they are simply a type of "energy" or "power" that we need to learn to contend with or accept. Often, they are simply a reflection of one of our own inner fears and shadows.

6. *Transforming the "demon"* into a resource or advisor is typically accomplished by either:
   a) *Developing a special skill.*
   b) *Discovering a special resource or tool.*

7. Completing the *task* for which one has been called, and *finding the way* to fulfill the calling is ultimately achieved by creating a *new map of the world* that incorporates the growth and discoveries brought about by the journey.

8. *Finding the way home* as a transformed person, and sharing with others the knowledge and experience gained as a result of the journey.

While the hero's journey is clearly a metaphor, it captures a good deal of the reality facing leaders and managers as they seek to build a path to a successful future and contend with the uncertainties of change. The notion of a "calling," for instance, clearly symbolizes the vision and mission that the leader and his or her team or company is pursuing.

The "threshold" represents the unknown and uncertain elements that we must confront in order to bring the vision into action.

The symbol of the "demon" reflects the challenges of upheaval, competition, internal politics and other obstacles and crises which emerge from circumstances beyond our control.

Our resources are the values, behavioral skills and business practices we are able to put into action in order to deal with complexity, uncertainty and resistance. This is the area where the leader himself or herself must grow in order develop the flexibility and increased requisite variety necessary to successfully navigate the new territory and overcome the obstacles which arise along the way.

"Guardians" are the sponsors and relationships we develop that support us to build skills, believe in ourselves and stay focused on our objectives.

Coaching Toolbox: Mapping the Hero's Journey

While Campbell's description of the journey begins with hearing and accepting a "calling," our real life experiences often call us to the hero's journey by presenting us with the challenge first. The many heroes who emerged as a result of the September 11 terrorist attacks, for instance, were thrown into their journey by a direct confrontation with the "demon." They had to face their threshold and recognize their calling within the crisis they were facing.

This is also frequently the case with business leaders. It is a crisis which presents the calling.

In fact, the very act of exerting leadership is truly a type of hero's journey in and of itself. To explore and prepare yourself for some the key aspects of your own hero's journey, pick a project or initiative that you are currently involved in or planning and consider the following questions:

1. What is the 'demon' (challenge) you (and your team) must face?

2. What is your 'threshold'? What is the unknown territory outside of your comfort zone into which you must step?

3. What are you being 'called' to do or become?

4. What resources do you have and which do you need to develop more fully in order to face the challenge, cross your threshold and accomplish your calling?

5. Who are (will be) your guardians for those resources?

Coaching Toolbox: Contrastive Analysis and 'Mapping Across'

Contrastive analysis refers to the process of comparing different states, representations, maps, performances or descriptions, for the purpose of discovering the "differences that make a difference." By comparing and contrasting, a person can discover information that allows that person to have a better understanding of the structure of the experience. For example, if a person has an experience of creativity in one context, and an experience of being uncreative in another these two experiences can be analytically contrasted with respect to the differences involved. The person can notice how the feelings, body language, focus of attention, beliefs and values, thinking strategies, and environmental cues differ. From gaining knowledge of these cues and areas of difference, strategies of learning can be applied for changing portions of the experiences. Contrastive analysis is at the basis of most NLP "utilization" processes.

Mapping across is a term used in NLP to describe the process of transferring features or elements from one strategy, state or situation to another. In NLP, the process of 'mapping across' is a basic Utilization technique in which certain formal characteristics (as opposed to contents) of one state, strategy or situation (such as a resource state) are transferred to another state or experience (such as a problem state), in order to precipitate change or produce a solution. Mapping across is typically done in conjunction with a Contrastive Analysis, in which processes and features of two experiences or situations are compared for similarities and differences. Certain characteristics of one state or strategy are then transferred to the other through NLP processes such as anchoring, verbal guidance, or by triggering them through the physiological accessing cues associated with them.

Resourceful
Situation or State

Problem
Situation or State
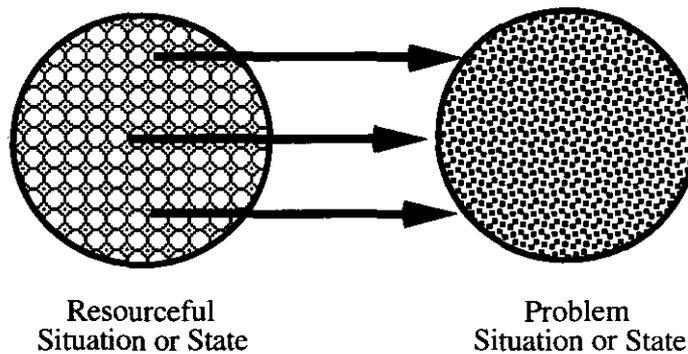
**In "Mapping Across," Features and Elements of One State or Situation
are Transferred to Another, in Order to Create Change or Find a Solution**

Thus, the mapping across process involves several steps:

1. The identification of the states or situations to be contrasted.
2. Experiencing each of the states from an associated position.
3. Comparing and contrasting the experiences in order to elicit and identify key differences in the formal characteristics (i.e., representational systems, submodalities, accessing cues, etc.) of the two states or situations.
4. Alter the characteristics of one of the states or situations (a stuck state, for example) to incorporate key features of the other (resourceful) state or situation. This can be accomplished though verbal suggestion, anchoring, or the use of accessing cues.

While the process can be applied in relation to practically any set of features or distinctions, it is most often used in reference to a problem situation or stuck state, and a resourceful state or experience. In the exercise below, mapping across is used to bring confidence into a situation in which one is experiencing doubt. The purpose of this exercise is to help you change your perception of a particular situation so that you can respond to it more flexibly and resourcefully.

Contrastive Analysis Exercise

This exercise is to be done in a group of three. One person is the "explorer". The explorer is the person who's reliving the different experiences of effective versus stuck states. Person two is an observer of the explorer's physiology. Person three is a coach who will be giving the explorer directions and collaborating the observations of the observer.

The coach is to direct the explorer to think of a time when he or she was able to do something effectively. The explorer is to relive an example of personal excellence as fully as possible. Both the observer and the coach will observe for significant behavioral cues. The coach will then ask the explorer to think of an experience in which he or she was stuck or distracted. Observer and coach are to compare the behavioral cues for the two states.

Observer and coach should then make comments to the explorer on what they have observed. It is important for this exercise to remember the difference between observing and interpreting. Saying, "You looked comfortable," is not an observation, that's an interpretation. The skill here is to actually describe the behavior you observed, such as, "Your head was up;" "Your hand was on your face;" "You were leaning forward;" etc. Otherwise you're going to get into disagreements based on personal interpretations.

1. Think of a time you performed with confidence and competence. Put yourself back into that experience as fully as possible.

2. Contrast that state with a situation in which you were either stuck distracted.

3. Notice which behavioral cues, both obvious and subtle, change between the two states.

4. Transfer the cues from the confident state to the stuck situation.

Coaching Toolbox: Feedback and Stretching

One objective of coaching is to help people develop a wider range of flexibility in their behavior. The following coaching exercise applies a number of principles derived from the Parable of the Porpoise to help encourage and reward effective performance.

1. The performer is to select a context in which to enact the goal(s) and behavior(s) defined in the previous exercises.

2. The performer and other group members enact a simple role play for approximately 5 minutes (simulating the context selected by the performer) in order for the performer to behaviorally practice achieving his or her goals. During the exercise, the coach is to give the performer lots of ongoing positive feedback, both verbally and non verbally, whenever he or she observes the desired behavior(s). e.g., head nods, smiles, "thumbs up", encouraging words and phrases, such as, "That's right," "Good," "Great," "Wonderful," "Excellent," "Yes," "Perfect," "Fantastic," etc.

3. When the performer is through with the role play, each member of the group is to give the performer feedback in the following form:

   What I observed:_____

   What I liked about it: _____

   The feedback may be given either orally or in a written form. Providing written "whistles and fish" allows people to take their feedback home with them and reread it later on.

4. Group members are then to write suggestions of specific behaviors that would challenge 'stretch', or increase the flexibility of the performer in relation to his or her goals; such as:

   Use all visual words
   Move your hands more
   Keep constant eye contact with the other person
   Speak only in metaphor

5. The performer chooses one of the suggestions and continues or repeats the role play for 2-3 more minutes, incorporating it as he or she attempts to achieve the defined goal(s).

6. At the end of 2-3 minutes, the performer stops and again is given feedback by the group, in the form:

   What I observed:_____

   What I liked about it: _____

   The process may be repeated several times with one performer before switching to a new performer and repeating the procedure.
   At the end of his or her turn, the performer may share what he or she has learned with respect to his or her conscious and unconscious competencies.

Basic Perceptual Positions in Communication and Relationships

One way to understand people better when you are interacting with them, and to facilitate 'mutual adjustment', is to "put yourself in their shoes." This serves to shift your "perceptual position" with respect to an interaction. Our perceptions of situations and experiences are greatly influenced by the point of view or perspective from which we consider them. In addition to being in the shoes of another person, there are several basic "perceptual positions" from which an interaction may be viewed. Perceptual positions refer to the fundamental points of view one can take concerning the relationship between oneself and another person:

A "perceptual position" is essentially a particular perspective, or point of view from which one is perceiving a situation or relationship. NLP New Coding defined three basic positions one can take in perceiving a particular experience. *First position* involves experiencing something through our own eyes, associated in a 'first person' point of view. *Second position* involves experiencing something as if we were in 'another person's shoes'. *Third position* involves standing back and perceiving the relationship between ourselves and others from an 'observer' perspective. The notion of *fourth position* was added afterwards as a term to describe the sense of the whole system or 'relational field' (sense of a collective "we") derived from a synthesis of the other three positions.

The basis for the various perceptual positions comes from the fact that relational experiences always involve more than one individual in the communication loop. The ability to understand the communication loop, and the ebb and flow of events that occur within the loop, is a powerful tool enabling people to both improve communication and produce ecological outcomes. Even when the participants within the communication loop do not agree, their relationship is enhanced and the possibility of future cooperation is created when the they are able to shift perceptual positions in relationship to the interaction. This shifting of perceptual positions is referred to as "triple description" because there are, minimally, three different perceptual positions occurring within a communication loop at any time: those of me/myself (first position), the other individual (second position), and the witnessing of the interaction between these two (third position).

Like all other NLP distinctions, perceptual positions are characterized by specific physical, cognitive and linguistic patterns. These patterns are summarized in the following descriptions:

First position is you, standing in your own physical space, in your own habitual body posture. When fully associated in first position, you will use words like "me," "I," and "myself" when referring to your own feelings, perceptions and ideas. In first position, you are going through the experience of the communication from your own perspective: seeing, hearing, feeling, tasting and smelling everything that is going on around you and inside of you in that experience from an associated perspective. If you are truly in first position, you will not see yourself, but will be yourself, looking out at the world through your own eyes, ears, etc. You will be fully associated in your own body and map of the world.

Second position is being able to assume another person's perspective within the interaction. (If there is more than one other person in the interaction, there may be multiple 'second positions'). This a temporary, information gathering position in which you shift to another person's perceptual position, taking on his or her physical posture and world view, as though you were that person. You see, hear, feel, taste, and smell what the communication loop is like from that person's point of view; i.e., "walk a mile in his or her shoes," "sit on the other side of the desk," etc. In second position, you will be experiencing the world through another person's eyes, thoughts, feelings, beliefs, etc. In this position, you will be dissociated from yourself and associated into another person. You will address your 'first position' self as "you" (as opposed to "I" or "me"), using "second person" language. Temporarily assuming another person's position is a wonderful way of evaluating how effective you are on your side of the communication loop. (After you have stepped into another person's perspective, it is important to make sure you return to yourself fully, cleanly, and with the information which will aid you in your communication.)

Third position, or 'observer' position, puts you temporarily outside of the communication loop in order to gather information, as though you were a witness to, and not a participant in, the interaction. Your posture will be symmetrical and relaxed. In this position, you will see, hear, feel, taste, and smell what the communication loop is like from the position of an interested but neutral observer. You will use "third person" language, such as "she" and "he," when referring to the persons you are observing (including the one that looks, sounds and acts like you). You will be disassociated from the interaction, and in a type of "meta" position. This position gives you valuable information about the

balance of behaviors in the loop. The information gathered from this perspective can be taken back to your own first position and use it, along with the information gathered in second position, to assist in enhancing the quality of your state, interaction and relationship within the communication loop.

Fourth position involves a synthesis of the other three perspectives, creating the sense of "being the whole system." It involves an identification with the system or relationship itself, producing the experience of being part of a collective, characterized by language such as "we" (first person plural). Fourth position is essential for producing a "group mind" or "team spirit."

In summary, perceptual positions refer to the fundamental points of view you can take concerning a relationship between yourself and another person:

1st Position: Associated in your own point of view, beliefs and assumptions, seeing the external world through your own eyes. Use first person language when talking about yourself – "I am seeing," "I feel," etc.

2nd Position: Associated in another person's point of view, beliefs and assumptions, seeing the external world through his or her eyes. Use second person language when talking about your self in first position – "You are," "You look," etc.

3rd Position: Associated in a point of view outside of the relationship between yourself and the other person with the beliefs and assumptions from both 1st and 2nd position. Use third person language when talking about your self in first position or the other person (2nd position) – "He is," "She says," "They are," etc. One common variation of 3rd position is *Observer Position:*, which involves being associated in a 3rd position perspective, but suspending any beliefs and assumptions related to either 1st and 2nd position, as if one was an uninvolved "witness."

4th Position: Associated in the whole system or 'field'. Experiencing the situation with the best interests of the system. Use of 1st person plural language – "We are," "Us," etc.

As the descriptions above indicate, perceptual positions are characterized and expressed by key words – "I," "you," "they," and "we." In a way, these key words are a type of meta message that can help you to recognize and direct the perceptual positions people are assuming during a particular interaction. For instance, someone who frequently uses the word "I" is more likely to be speaking from his or her point of view than a person who is using the word "we" when talking about ideas or suggestions. A person who is stuck in one perspective can be paced and lead to shift perceptual positions through the subtle use of such language cues.

For example, let's say a member of a project team is being overly critical of an idea or plan and says something like, "I don't think this will ever work," indicating a strong 'first position' reaction. The team leader could pace and lead the individual to a more 'systemic' position by saying, "I understand you have some big concerns about this plan. How do you think we can approach it in a way that will work?"

To guide the person to an observer position, the team leader could suggest, "Imagine you were a consultant for this team. What ways would you suggest for them to work together more effectively?" To encourage the critical individual to go to 'second position' the leader could say, "Put yourself in my shoes (or one of the other team members) for a moment. What reactions do you think I would have to your concern?"

Certainly, one of the most important communication and relational skills a leader can develop for himself or herself is the ability to switch points of view and take multiple perspectives of a situation or experience.

Second Position

Taking *second position* involves the ability to step into another person's point of view, or 'perceptual position', within a particular situation or interaction. Second position is one of the three fundamental Perceptual Positions utilized in practically every process developed by Systemic NLP and NLP New Coding. It involves shifting perspectives and viewing the situation as though you were another individual. From second position, you see, hear, feel, taste and smell what the interaction is like from the other person's perspective; to "be in his or her skin," "walk a mile in his or her shoes," "sit on the other side of the desk," etc.

Second position involves being associated in another person's point of view, beliefs and assumptions, and seeing the external world through his or her eyes. In this position, you are disassociated from yourself and associated into the experience of another person. When in second position, you use words such as, "You are," "You look," etc., when you refer to your first position self.

The ability to take second position with others and experience their map of the world is the basis for compassion and empathy. It is the essence of the 'Golden Rule' to "Do unto others as you would have them do unto you." Second position of some kind is also necessary for all effective modeling. Temporarily assuming another person's position is also a wonderful way of evaluating how effective you are on your side of an interaction or communication loop.

There are different levels and degrees of taking second position. Being in someone's home or workplace is a way to get a second position on an environmental level. Imitating a person's actions is taking second position on a behavioral level. Learning about a person's thinking strategies and mental maps is a way to develop second position on a capability level. Taking on a person's values and beliefs is a way of getting a second position at an even deeper level. Identifying with another person and taking on his or her personality would involve second position at a very deep identity level.

The process of taking second position involves committing your sensory experience and mental maps to the perspective of another. This can be done fully or only partially. For instance, if someone says, "If I were you I would . . . ," the person really has no second position at all. The person making this statement is not taking on the world view of the other, but rather projecting his or her own world view into the other's situation.

Saying, "From the perspective of this other person, I see myself standing over there," is also indicative that one is not fully in 'second position'. The reference to "myself standing over there" shows that the speaker is still more identified with his or her own first position. This statement reflects a second position that is more theoretical than felt. To be fully in second position requires that you see, hear, feel and verbalize from the other person's point of view (saying, "I see that other person over there" when talking about yourself).

Thus, it is possible to be in "mixed" or "contaminated" perceptual positions. That is, a person may be seeing and feeling a situation from his or her own first position, but talking to him/herself using second position language (i.e., saying to oneself, "Be careful that *you* don't make a mistake."). Being able to consciously assume a complete second position, or select particular aspects of second position is a skill that can be developed through NLP processes and distinctions.

People who are unable to take second position can become selfish, unempathetic and lacking in compassion. People who constantly sacrifice their own first position and spend too much time in second position can become overly sensitive and seem to have no personality of their own (the basis of "codependence").

Second position is an important skill for many professions. Effective business leaders often talk about the need to put themselves "into the head" of their collaborators, or to "enter the feeling space" of others. In a 1998 interview in *Speak* magazine, criminal lawyer Tony Serra commented:

> *[W]hen you represent the criminal defendant . . . you become him, you feel like him, you walk in his shoes, and you see with his eyes and hear with his ears. You've got to know him completely to know that nature of his behavior. But you have 'the word.' That is, you can translate his feeling, his meaning and his intellect as components that are relevant to his behavior into legalese, into the words of the law, or into persuasive metaphors. You take the clay of a person's behavior and you embellish it, you make a piece of art. And that is the lawyer's creativity.*

Coaching Toolbox: How to Build a 'Second Position' Perspective

Practice building a 'second position' by selecting some person that you would like to model or understand better. Create two physical locations: one for yourself and one for the other person.

Start by grounding yourself in your own 'first position'. Standing in the 'self location', make an inventory of your own experience of your environment, physical being, thoughts, beliefs, values, sense of self, your own sense of vision and purpose. Create an anchor or "life line" to this 'first position' location.

Then begin to enter the perspective of the other person in stages by stepping into the location for the other person and going through the following steps:

1. Imagine being in the environment of the other. *Where and when do you operate?*

2. Imagine being "in the shoes" of the other. *What behaviors and actions do you engage in within that environment?*

3. Imagine being in the mind of the other. *What skills and capabilities do you need to effectively act or operate in that environment?*

4. Imagine being in the belief system and value system of the other. *What priorities and assumptions do you have about your work?*

5. Imagine being in the identity or role of the other. *What is your perception of your mission and yourself as that other person?*

6. Imagine being in the larger system of the other. *Who and what else is critical to your purpose or mission?*

Return to your own first position by stepping out of the location representing the other person, shifting your physiology and inner state, then stepping back into your 'self location' and using your anchor or "life line" to bring you fully back into yourself.

It is often helpful to establish a neutral 'meta position' or 'third position' between the locations for yourself and the other person. You can use this third location as a transition state between yourself and the other individual to help ensure that there is a good separation between the two perceptual positions.

Coaching Toolbox: Meta Mapping

The Meta Map is a process developed by Robert Dilts in the late 1980's as a means to map and effectively intervene in challenging interactions, situations and relationships. The Meta Map is an extension of the Meta Mirror technique (Dilts, 1990, 1992), which was formulated by Dilts as a result of applying the concept of Perceptual Positions (DeLozier & Grinder, 1987) to interpersonal communication. In addition to Perceptual Positions, the Meta Map involves the use of Psychogeography, Characterological Adjectives, Systemic Thinking, and the various distinctions of the Communication Matrix.

The purpose of the Meta Map is to assist a person to identify and then alter characteristics of the communication loops that are producing or maintaining a problematic interaction. Often, when we experience difficulties in communicating with others, we become entrenched in our own point of view. The Meta Map begins by acknowledging that perspective, but then provides us with the opportunity to see the interaction from other points of view. In addition to identifying "invisible" (i.e., internal and non-physical) influences on the situation, the Meta Map allows us to see and modify some of the ways in which we may be contributing to our own difficulties.

A number of the specific steps of the Meta Map were derived from Dilts' modeling of effective leaders in companies and organizations. As part of the modeling process, Dilts would place leaders in challenging, and largely unpredictable, interactive situations. Dilts then questioned the leaders about how they prepared themselves mentally to meet the challenges. A common response was:

> *I would think about the people involved in the situation, and imagine the possible actions they could take that would create problems. I would then look at myself and try to see what I could do in response, and whether I felt comfortable with that. I also tried to see the situation from the other person's perspective, and get a sense of what motives might be behind their actions. I would then view the situation from the company's perspective to see what was going to be the best way to handle the situation for all concerned. Having done my 'homework', I would finally think about what internal state I wanted to be in, and what state would help me respond most creatively and appropriately. I figured that if I was in the wrong state, I wouldn't be able to respond well no matter what happened; but if I was in the right state, the inspiration would be there, even if something happened that I hadn't prepared for.*

The basic steps of the Meta Map include: (a) identifying a difficult or challenging communication situation; (b) mapping the dynamics occurring between oneself, the other person in the interaction, and one's inner observer; (c) taking the perspective of the other person, and viewing the situation from his or her point of view; (d) establishing a "meta position" from which to examine both mental and physical patterns occurring within the interaction that may be contributing to the problem; and (e) exploring possible changes in communication, attitude or assumptions that could make the interaction more comfortable and productive.

In addition to providing a useful strategy for reflecting on or preparing for a difficult meeting or interaction, the Meta Map can be used as a coaching or consulting technique. There are several variations of the Meta Map, depending on the type of situation to which it is being applied. The following is a way to apply the Meta Map to a challenging communication situation.

Making a Meta Map for Communication

Identify a person you have difficulty communicating with and map out the problem space and solution space by going through the following steps:

1. Start by laying out a diagram of a simple loop between yourself and the other person, as shown below:
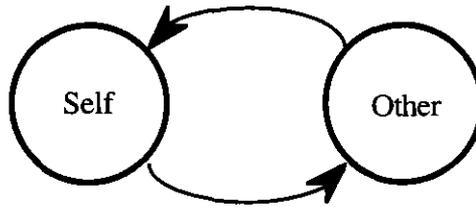
A Basic Communication Loop

2. Associate into your own perspective in the interaction (1st position), and imagine that the person is right now in front of you, interacting with you. Name the trait (the Characterological Adjective) that makes communication with this person so difficult *(e.g. "rigid", "insensitive", "defensive", "sneaky", etc.)*. Write the word underneath the first arrow pointing from the other person to you on the map.
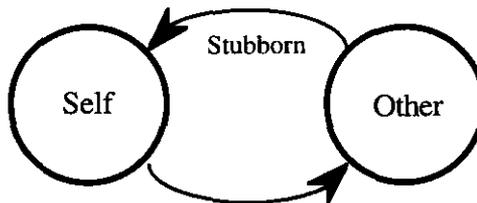
Naming the Problematic Characteristic of the Other

3. Now take a step back and visualize *yourself* in the interaction as if you were viewing the interaction from the point of view of someone outside of the relationship (observer position). Name your own behavior in response to the other person *(e.g. "judgmental", "irritated", "helpful", "scared", etc.)*. Write the word under the returning arrow on the map.
   If there is a typical sequence of responses that form a loop, indicate the sequence on the map using other arrows pointing between you and the other person (see the following diagram).
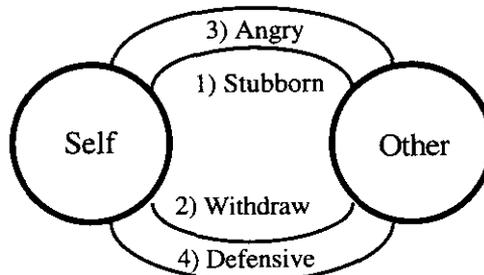

Map of an Escalating Complementary Interaction

Is the relationship symmetrical, complementary or reciprocal? Is it a stable, escalating or deescalating system? Does the way you are acting actually reinforce or trigger the behavior of the other person in the system? (If you were not there, how would the other person act? Could the other person continue his or her responses?)

4. Now take a step to the side and look at how you treat yourself in this interaction (meta position) – *i.e., "pushy", "angry", judgmental", "creative", etc.* How does the you who is involved in the communication respond to the reaction of the 'inner you'?
    How does that effect the total system of communication? If you changed your response to yourself would it effect the interaction?
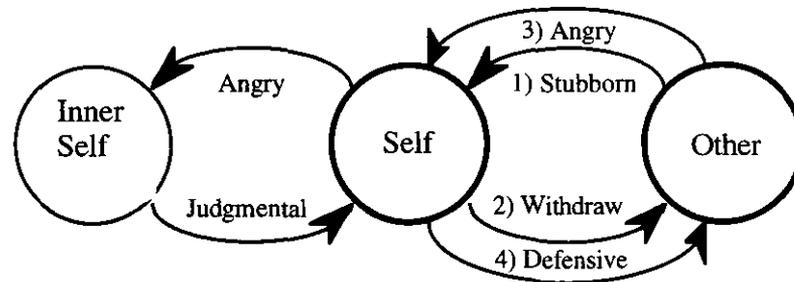
The Way We Treat Ourselves in an Interaction Influences How Effectively We are Able to Deal with the Situation

5. Now put yourself inside the other person (2nd position) and imagine you were "in that person's shoes". How do you experience yourself from that perspective?
    Are there any other influences on this person that you notice and need to add to the map? (Perhaps another individual, such as a boss, is putting pressure on the other person.)
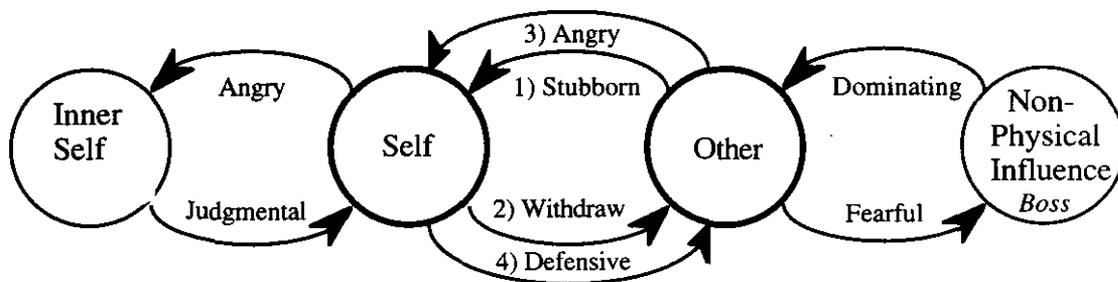
There are "Invisible" Influences on Others that Effect the Way They Interact with Us

6. Broaden your perception of the 'problem space' as much as possible.
  a. Sort out the verbal messages from the non-verbal meta messages in the communication. Are they aligned?
  b. Notice at which logical levels (behavior, capability, belief, identity) the different responses are operating.
  c. What Meta Program patterns are different between yourself and the other person? Consider, for example, how you approach the goal or objective of your interaction. Do you:
    • Approach positives or avoiding negatives?
    • Think in terms of generalities or details?
    • Orient towards past, present or future?
    • Focus on task or relationship?
    • Orient towards vision, logic, action or emotion?
  d. How does your physical location ('psychogeography') influence the way the communication is being interpreted?
  e. Where is the uncertainty in the system? Identity? Role? Policy? Values? Procedures? Path? Goals? Context?

Include any relevant patterns on the map.
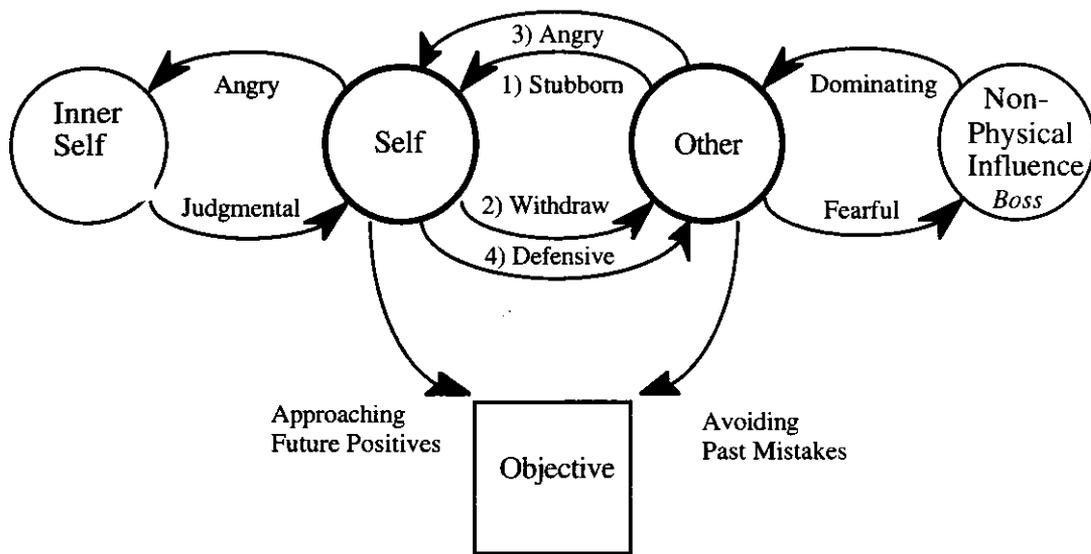
Other Factors, Such as Differences in Meta Program Patterns and Thinking Styles, Also Influence Our Communication with Others

7. Using the map you have created as a guide, explore possible 'solution spaces' by imagining how you might make the appropriate alterations to logical levels, meta programs, physical positioning (psychogeography) in order to clarify, align or balance the interaction. Draw upon past successful experiences or mentors to help you find an answer.

8. Put yourself back into your own first position in the interaction with the other person. Notice how your reactions and point of view have changed.

9. Put yourself into the other person's perspective (second position) and notice what change in response you experience from that viewpoint with respect to the interaction.

10. Keep changing your perceptual position, logical level, meta program patterns and psychogeography within the solution space until you have arrived at and future paced a new solution to the original communication problem.
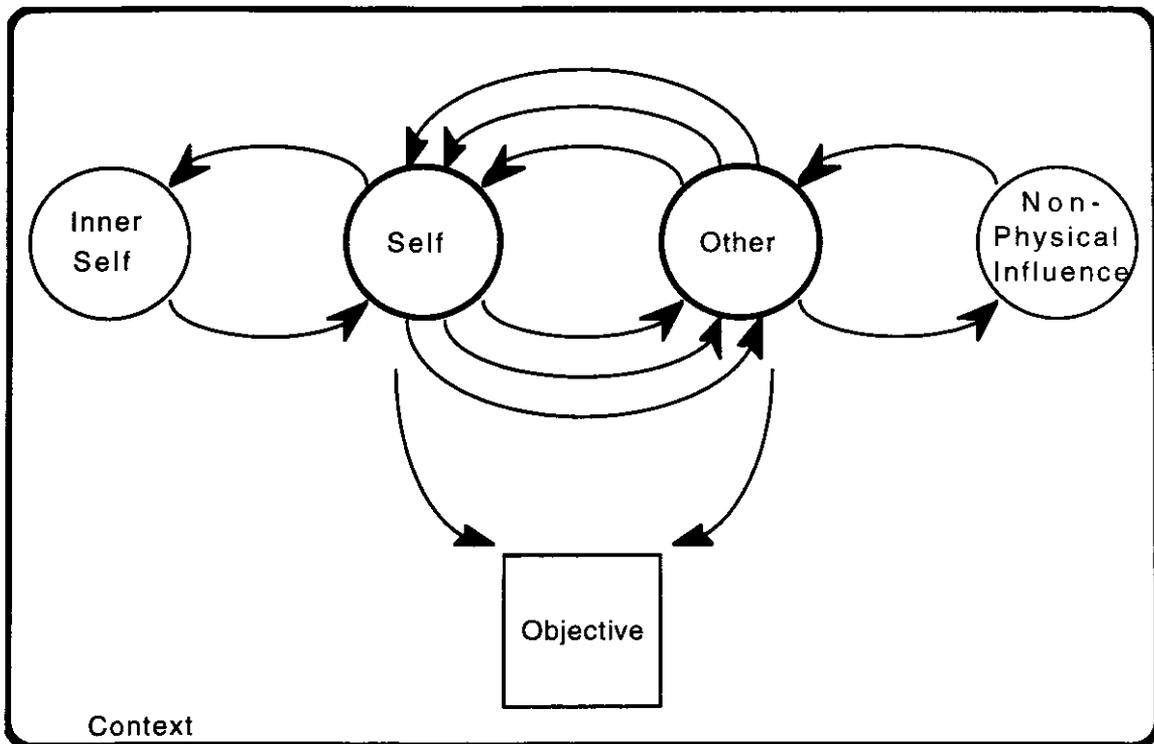
Use the Form Above to Make Your Own 'Meta Map' of a Challenging Interaction

Sponsorship

Change at the level of values and identity does not take place through normal methods of instruction, tutoring, mentoring or even coaching. Changes at the level of identity and values are promoted by sponsorship and practices.

Sponsorship also has to do with *promotion*. An organization that "sponsors" a particular program or research project, "promotes" that program or project by providing needed resources. A group that "sponsors" a seminar or workshop provides the space and promotional effort necessary to create the context for the workshop leader to present his or her ideas and activities, and for others to receive the benefits of these ideas and activities. From this perspective, sponsorship involves creating a context in which others can act, grow and excel.

Sponsorship can be contrasted with "teaching" and "coaching" which focus more on the development of capabilities and behavioral performance. Unlike a teacher, coach or mentor, the skills and resources of the sponsor may be quite different from the person or group that is being sponsored. The sponsor is not necessarily a role model for the individual or group being sponsored. Rather the sponsor provides a context, contacts and resources that allow the group or individual being sponsored to focus on, develop and use their own abilities and skills.

"Sponsorship" involves awakening and safeguarding potential within others. It involves the commitment to the promotion of something that is already within a person or group, but which is not being manifested to its fullest capacity.

The beliefs of the sponsor include:

At the level of identity, everyone is inherently good. People are fundamentally 'innocent'.
It is important to recognize and acknowledge people's fundamental goodness and potential.
Each person is on his or her own "Hero's Journey".
The more light that this person shines, the more light there will be in the world.
My presence and undivided attention, and my ability to 'see' others will help to naturally release their deepest potentials.
The person I am with is precious. He or she is an important and valuable being. He or she is worth my attention and acknowledgment.

Sponsorship Messages

You exist. I see you.
You are valuable.
You are important/special/unique.
You belong here. You are welcome.
You have something important to contribute.

It is possible for you to succeed.
You are capable to succeed.
You deserve to succeed.

Skills of Sponsorship

Stephen Gilligan, Ph.D., (1997) identifies a number of principles and skills of positive or 'therapeutic sponsorship'. From Gilligan's perspective, a sponsor helps others not so much by *doing* anything in particular. Rather, sponsors transform others by first recognizing or seeing something latent in them, and then by *being there* for them as a kind of reference point. According to Gilligan, the outcomes of positive sponsorship are to "awaken awareness of self and of the world, and to introduce skills and traditions to develop 'self-in-world' and 'world-in-self'."

Gilligan defines a number of specific skills associated with 'therapeutic sponsorship'. Some of these skills can be adapted to a more general application of sponsorship than therapy, including:

1. Internal congruence
According to Gilligan , the most important commitment a sponsor has is to him/herself. He contends that, without a connection to him/herself, "a person will tend to be reactive rather than responsive," and end up being more concerned with "dominance" and "submission" than being truly engaged with supporting the other. Personal congruence, alignment and integrity are the source of positive sponsorship. It is not possible to truly make a commitment, for instance, unless one is in

contact with oneself. It is in this way that the sponsor *is* a type of role model for others. If the sponsor is insincere or disconnected from him/herself, he or she cannot sincerely "commit" to anything.

2. **Connecting with the other**

In some African cultures the traditional greeting is not "How are you doing?" "What's happening?" or "How is it going?" as it is in many Western cultures. Rather, the typical greeting is "I see you." This symbolizes a type of contact that is deeper than that which is only on the surface (environmental or behavioral). Sponsorship involves *seeing* and fostering the potential within another person. This requires connecting with something in the other person.

In some traditions, it is contended that until a person is seen and acknowledged or blessed by another person, he or she does not exist. Thus an effective sponsor not only acknowledges, "I see you," but adds, "It is good to see you (again)." Without this type of connection with and acknowledgement of the other, the notion of "I see you," becomes more like, "Big Brother is watching."

3. **Curiosity**

Acknowledgement of others is characterized by curiosity about how they are doing. The purpose of sponsorship is to encourage the internalization of values, not simply demand behavioral compliance. Curiosity is characterized by questions rather than demands, rules or advice. According to Gilligan, the questions of the sponsor would include things like: What's going on? What's the problem? How is it a problem? What do you think you need to resolve the problem or make progress?

4. **Receptivity**

Sponsors can provide the questions, but they cannot really provide the answers to those whom they are sponsoring. In the same way that curiosity involves "asking," receptivity involves "listening". Receptivity involves being comfortable, to a certain degree, with uncertainty. It involves creating and safeguarding the space for the other person to be able to think and find his or her own answers. While suggestions can be offered as a stimulus, they should not be perceived as "the answer" for the other.

5. **Proper naming**

The names we give things determine their meaning to us. The statement, "In the beginning was the word," is especially true with values. Values often begin as names and words that must be given "life" and "flesh." In the case of values and sponsorship, proper naming is not scientific classification or detached labeling. It involves providing or creating words for experiences that are examples or expressions of values. In the same way that a parent helps a child learn to understand and effectively interact in the world by teaching the child the proper names of objects, events and emotions, sponsorship involves giving voice to the type of language that supports the values to be established.

Frequently, proper naming involves finding other words that help individuals connect organizational values to personal values. Sponsorship would involve asking questions such as: What is the value to be established? What is personally important to you? What is the connection between the value and what is personally important to you?

A particular individual, for example, may not be able to personally relate to an abstract term, such as "globalization," and wonder how it relates to his or her day-to-day activities. A sponsor might help by reformulating "globalization" to more common experiences, such as, "understanding and being tolerant of differences" or "being interested in the perspectives of people from another culture."

It should be pointed out, however, that without the other skills of sponsorship—personal congruence, connection with the other, curiosity and receptivity—naming becomes just more "hollow words". A manager, for example, who disrespectfully tells a collaborator that he should be more respectful to others, is not engaged in proper naming or sponsorship.

6. **Identifying and challenging self-negating influences**

The attempt to establish new values can sometimes bring up confusion and conflict associated with change. Limiting beliefs, or "thought viruses," such as, "These values are not really that important or desirable," "It isn't really possible to implement these values," "I am not capable of acting in accordance with these values," or "I am not responsible to make the changes required to express these values," can thwart the establishment and internalization of values.

One of the tasks of sponsorship is to help identify and transform such limiting beliefs. As with proper naming, interferences such as these are typically dealt with through questioning, reformulating

and reframing. Reframing has to do with the fact that our experiences and interpretations of events are influenced by our perspective and context. The fact that it is likely to rain, for example, is a blessing to someone who has been living in drought, a good excuse for someone who has been looking for a reason to stay home from a company picnic, an inconvenience for someone who had planned to go shopping, and a curse for someone who has been planning an outdoor wedding. Sometimes we get stuck looking at only one side of a situation, event or consequence, and become caught in a single point of view. It is important to realize that there are multiple ways to look at anything.

As the English philosopher Bertrand Russell once pointed out, "I am firm; you are obstinate; he is a pig-headed fool." The same value can be looked at from different perspectives. For instance, paraphrasing Russell, one could say, "We are globalizing; you are opportunistic; they are diluting their culture;" or "I am respectful; you are compromising, he is submissive."

Effective sponsorship involves supplying other perspectives that allow people to see the positive side of their values and behavior. This involves helping the other person recognize the needs, intention, consequences and assumptions related to a particular value. To do this a sponsor needs to stay creative and to periodically "stand in the shoes" of the other.

In summary, in order to establish values and identity it is important to remember to, "Find a sponsor, and be a sponsor." Sponsorship cannot be imposed on people. People must seek and accept sponsorship to some degree.

It is also possible to engage in one's own "self-sponsorship." This can be done by establishing personal and professional practices, making the commitment to allocate time to them, and then hold oneself accountable for putting them into action.

Archetypic Energies

According to Stephen Gilligan, there are three fundamental "archetypic energies" required for healing: strength (ferocity), compassion (softness, openness, gentleness) and humor (flexibility, creativity, deviousness). Strength is needed to stay committed and set boundaries. Strength without compassion and humor can become violence and aggression. Compassion is needed to connect with others, have emotional wholeness and to effectively give and receive the nurturing necessary to heal. Compassion and softness without strength and humor can become weakness and dependence. Humor is necessary to find new perspectives, be creative and have fluidity. Humor without strength and compassion, however, can become cynicism and superficial trickery.

According to Gilligan, it is necessary to maintain a balance of these three forces, and to "humanize" them by bringing them into your "center."

Coaching Toolbox: Co-Sponsorship Exercise

Sit together in a pair (A and B) facing each other. Both A and B take the time to "center" themselves coming fully in contact with their internal physical, emotional and spiritual center.

Person A begins by accessing the energy of strength and bringing it into his or her center. When he or she feels the presence of the energy of strength in his or her body, A makes eye contact with B and makes the invitation: *See my strength.*

B maintains eye contact with A, and when he or she is able to authentically see or sense A's strength, B says: *I see your strength.*

A then internally contacts the energy of compassion or softness and bringing it into his or her center. When he or she feels the presence of the energy of softness in his or her body, A makes eye contact with B and makes the invitation: *See my softness.*

Again, maintaining eye contact with A, when B is able to authentically see or sense A's softness, B says: *I see your softness.*

Person A now accesses the energy of humor and brings it into his or her center. When he or she feels the presence of the energy of humor throughout his or her body, A makes eye contact with B and makes the invitation: *See my humor.*

When B is able to authentically see or sense A's humor, B says: *I see your humor.*

Finally, person A focuses his or her attention on the felt sense of his or her center. When he or she feel fully present throughout his or her body, A makes eye contact with B and makes the invitation: *See me.*

When B is able to authentically see or sense the full presence of A, B says: *I see you.*

A and B repeat the exercise, switching roles, so that B makes the invitation to A to see B's strength, softness, humor and presence.

Coaching Toolbox: Reframing Critics and Criticism

"Critics" are often considered the most difficult people to handle in an interaction because of their seemingly negative focus and their tendency to find problems with the ideas and suggestions of others. Critics are frequently perceived as "spoilers," because they operate from a "problem frame" or "failure frame." (Dreamers, on the other hand, function from the "'as if' frame," and realists act from the "outcome frame" and "feedback frame.")

A major problem with criticisms, on a linguistic level, is that they are typically asserted in the form of generalized judgments, such as: "This proposal is too costly," "That idea will never work," "That's not a realistic plan," "This project requires too much effort," etc. One problem with such verbal generalizations, is that, given the way they are stated, one can only agree or disagree with them. If a person says, "That idea will never work," or, "It is too expensive," the only way one can respond directly is to say, either "I guess you are right," or "No, you are wrong, the idea will work," or, "No, it is not too expensive." Thus, criticism usually leads to polarization, mismatching and ultimately conflict, if one does not agree with the criticism.

The most challenging problems occur when a Critic doesn't merely criticize a dream or a plan, but begins to criticize the "dreamer" or "realist" on a personal level. This would be the difference between saying, "That *idea* is stupid," and, "*You* are stupid for having that idea." When a Critic attacks a person at the identity level then the Critic is not only a "spoiler," but also a "killer."

It is important to keep in mind, however, that criticism, like all other behavior, is positively intended. The purpose of the 'Critic' is to evaluate the output of the 'dreamer' and 'realist'. An effective Critic makes an analysis of the proposed plan or path in order to find out what could go wrong and what should be avoided. Critics find missing links by logically considering 'what would happen if' problems occur. Good Critics often take the perspective of people not directly involved in the plan or activity being presented, but who may be effected by it, or influence the implementation of the plan or activity (either positively or negatively).

Getting Positive Statements of Positive Intentions

One of the problems with many criticisms is that, in addition to being "negative" judgments, they are stated in negative terms linguistically – that is, they are stated in the form of a verbal negation. "Avoiding stress," and "becoming more relaxed and comfortable," for example, are two ways of verbally describing a similar internal state, even though they use quite different words. One statement ("avoiding stress") describes what is not wanted. The other statement ("becoming more relaxed and comfortable") describes what is wanted.

Similarly, many criticisms are framed in terms of what is not wanted, rather than what is wanted. As an example, the positive intent (or criterion) behind the criticism, "this is a waste of time," is probably the desire to "use available resources wisely and efficiently." This intention is not easy to ascertain from the "surface structure" of the criticism however, because it has been stated in terms of what is to be avoided. Thus, a key linguistic skill in addressing criticisms, and transforming problem frames to outcome frames, is the ability to recognize and elicit positive statements of positive intentions.

This can be challenging at times, because Critics operate so much from a problem frame. For example, if you ask a Critic for the positive intention behind a criticism such as, "This proposal is too expensive," you are likely to get initially a response like, "The intention is to avoid excessive costs." Notice that, while this is a "positive intention," it is linguistically stated or framed negatively—i.e., it states what is to be "avoided" rather than the state to be achieved. The positive statement of this intention would be something like, "To make sure it is affordable" or "To be certain we are within our budget."

To elicit the positive formulations of intentions and criteria, one needs to ask questions such as: "If (stress/expense/failure/waste) is what you do not want, then what is it that you *do* want?" or "What would it get for you (how would you benefit) if you were able to avoid or get rid of what you do not want?"

The following are some examples of positive reformulations of negative statements.

Negative Statement	Positive Reformulation
too expensive	affordable
waste of time	use available resources wisely
fear of failure	desire to succeed
unrealistic	concrete and achievable
too much effort	easy and comfortable
stupid	wise and intelligent

Turning Criticisms Into Questions

Once the positive intention of a criticism has been discovered and stated in positive terms, the criticism can be turned into a question. When a criticism is transformed into a question, the options for responding to it are completely different than if it is stated as a generalization or judgment. Say, for instance, that instead of saying, "It is too expensive," the Critic asked, "How are we going to afford it?" When asked this question, the other person is given the possibility of outlining the details of the plan, rather than having to disagree with, or fight with the Critic. This is true for practically every criticism. The criticism, "That idea will never work," can be transformed into the question: "How are you going to actually implement that idea?" "That's not a realistic plan," can be restated as: "How can you make the steps of your plan more tangible and concrete?" The complaint, "It requires too much effort," can be reformulated to, "How can you make it easier and simpler to put into action?" Typically such questions serve the same purpose as the criticism, but are actually more productive.

Notice that the questions above are all 'how' questions. These types of questions tend to be the most useful. Why questions, for instance, often presuppose other judgments, which can lead back into conflict or disagreement. To ask, "Why is this proposal so expensive?", or "Why can't you be more realistic?" still presuppose a problem frame. The same is true with questions like, "What makes your proposal so expensive?" or "Who is going to pay for it?" In general, 'how' questions are most effective for refocusing on an outcome frame or feedback frame.

Helping Critics to be Advisors

In summary, in order to help someone to be a 'constructive' Critic, or an advisor, it helps to: 1) find the positive purpose behind the criticism, 2) make sure the positive intention is stated (framed) positively, and 3) turn the criticism into a question – and in particular, into a 'how' question.

This can be accomplished by using the following sequence of questions:

1. *What is your criticism or objection?*
    e.g., "What you are proposing is superficial."
2. *What is the criterion or positive intention behind that criticism? What is it that you are attempting to achieve or preserve through your criticism?*
    e.g., "Deep and lasting change."
3. *Given that that's the intention, what is the HOW question that needs to be asked?*
    e.g., "How can you be sure that the proposal will address the key issues that are necessary for deep and lasting change?"

Practice this process by trying it out on yourself. Think of some area in your life in which you are attempting to manifest new values or beliefs, and go into a "Critic" position with respect to yourself. What objections or problems do you find with yourself or what you are doing?

When you have identified some problems or objections, go through the steps defined above, in order to turn your criticisms into questions. Find the positive intention and the how question related to your self-criticism (it sometimes helps to do it with a partner). Once the criticisms have become questions, you can take them to the "dreamer" or "realist" within you in order to formulate appropriate answers.

Ultimately, the objectives of the Critic phase of a project are to make sure an idea or plan is ecologically sound and preserves any positive benefits or by-products of the current way(s) of achieving the goal. When a Critic asks 'how' questions, then he or she shifts from being a "spoiler" or "killer" to being an "advisor."

The S.C.O.R.E. Model
Punctuating Key Elements of a Problem Space

What is a problem? What makes something a problem? What are the important elements to define about a problem space?

First, it is important to realize is that if you have no *outcome*, you have no problem. If you don't want to be anywhere other than where you are, you have no problem. In fact, often the process of establishing a goal actually creates a problem. A "problem" is the difference between your present state and your desired state, and the issues that have to be dealt with in order to get to the desired state.

Questions to elicit outcomes include: *What, specifically is your goal? What do you want more of? If you were able to get what you wanted, what would it be?*

In the process of moving toward a desired state, *symptoms* come up in the form of constraints, resistances and interferences to reaching the outcome. Symptoms are typically the most obvious aspect of a problem. Physical symptoms often emerge as pain, weakness, or lack of mobility. Psychological symptoms occur in the form of inner conflicts and emotional struggles. A typical kind of symptom in a company or business might be a drop in profits, motivation or productivity.

Symptoms may be elicited by asking questions such as: *What is the problem? What is going wrong or giving you trouble? What do you want to change? What stops you from getting what you want, or being the way you want to be?*

Of course, effective problem solving involves finding and resolving the deeper *causes* of a particular symptom or set of symptoms. Treating the symptom alone will only bring temporary relief. Causes are often less obvious, broader and more systemic in nature than the particular symptom that is being manifested at the moment. Physical pain, for instance, may be caused by unseen factors such as lack of appropriate circulation, viral infections or internal wounds. Emotional struggles may be a consequence of limiting beliefs (thought viruses), suppressed memories, or a distortion of mental maps and representations. A drop in profit or productivity may be the result of something related to competition, organization, leadership, change in the market, change in technology, communications channels, or something else. What you identify as the cause determines where you will seek to create the solution.

Aristotle maintained there were four different types of causes. *Antecedent* (historical) causes relate to chains of events, whose roots are in the past. *Constraining* causes are a function of boundaries or opportunities arising in the 'here and now'. *Final* causes relate to anticipated future consequences and goals of present actions. *Formal* causes relate to the way we perceive, chunk and filter ongoing events. In seeking the causes of a symptom, it is important to check several of these areas in order to make a thorough investigation.

Another important type of "cause" for a particular symptom relates to the potential positive purposes or secondary gains served by the symptom. The "cause" for an emotional symptom like anger, for example, might be self-protection or establishing boundaries. Physical symptoms sometimes produce "secondary gains" such as care and attention, or serve as a good "excuse." Lack of motivation may serve as a way to avoid possible stress and failure. This is important area of potential causes that is often overlooked by problem solvers.

In summary, causes my be explored and discovered by asking questions such as: *Where is the symptom coming from? What is triggering or creating the symptom? What was going on just before, or at the time that the symptom started? What is holding the symptom in place? What prevents you from changing the symptom? What is the positive intention behind the symptom – what purpose does it serve? Are there any positive consequences that result or have resulted because of this symptom?*

The desired *effects* of achieving a particular goal or outcome can also a be significant factor in defining a problem space. A specific outcome is generally a step along a path to longer range effects (what are sometimes referred to as "meta outcomes" in NLP). It is important that the solution to a problem is congruent to the longer range desired effects. Sometimes the way in which an outcome is reached can actually interfere with reaching the longer term target; i.e., it is possible to "win the battle but lose the war."

Questions related to effects include: *What would happen if you reached your outcome? What will it do for you to attain your goal? After you have reached your outcome, what will you do, or what will happen next?*

Thus, an overall "problem space" is defined by the relationship between the goal or outcome, the kind of symptoms that are getting in the way of achieving the outcome, the causes of those symptoms

and the longer range desired effects of reaching the outcome. In order to find the *resources* that will produce an effective solution for a particular symptom, it is necessary to know the causes of the symptom, the outcome, and the ultimate desired effect to be reached. Sometimes the resources needed to address the problem state are different from those necessary to reach the outcome (e.g., an aspirin for "aches and pains," and bed rest for "more energy"). Other times, a single resource will effectively address the entire problem situation. It is useful, however, to explore both resources which would (a) help address the symptom and its causes and (b) help to achieve the desired outcome and effects.

Identifying resources involves asking questions such as: *What* (behavior, state, ability, belief, support, etc.) *do you have that will help you to reach your outcome* (solve your problem)*? Have you ever been able to achieve an outcome* (or solve a problem) *like this before? What did you do? Do you know anyone else who has been able to achieve an outcome* (or solve a problem) *like this before? What did that person do? If you had already achieved your outcome* (solved your problem), *and were looking back, what would you see that you had done in order to accomplish it? What other choices do you have that could maintain the positive intent or consequences of the problem yet allow you to reach your desired state?*

Techniques are sequential structures for identifying, accessing and applying particular resources to a particular set of symptoms, causes and outcomes. A technique is not in and of itself a resource. A technique is only effective to the extent that it accesses and applies the resources which are appropriate to address the whole system defined by the other S.C.O.R.E. elements.

Depending upon how specific or general a problem situation is, particular techniques and resources might produce an immediate result or they might only be intermediate steps on the way to reaching a result. Some solutions may require a number of different resources applied over a space of months or years. Defining symptoms, outcomes, causes and potential effects is an ongoing process.

In summary, according to the S.C.O.R.E. Model, effective problem solving ability involves defining the 'problem space' and identifying potential areas of 'solution space' by establishing the relationship between the following elements:

1. **Symptoms** - typically the most noticeable and conscious aspects of a present problem or problem state.
2. **Causes** - the underlying elements responsible for creating and maintaining the symptoms. They are usually less obvious than the symptoms they produce.
3. **Outcomes** - the particular state or behaviors that will take the place of the symptoms.
4. **Resources** - the underlying elements (skills, tools, beliefs, etc.) responsible for removing the causes of the symptoms and for reaching and maintaining the desired outcomes. Techniques, such as Six-Step Reframing, Change History, Anchoring, etc., are structures for applying particular resources.
5. **Effects** - the longer term results of achieving a particular outcome. Specific outcomes are generally stepping stones to get to a longer term effect.
   a. Positive effects are often the reason or motivation for establishing a particular outcome to begin with.
   b. Negative effects can create resistance or ecological problems.

Basic S.C.O.R.E. Questions

The basic questions used to define the S.C.O.R.E. related to a particular problem include the following:

1. What is the *'symptom'* in this problem?

2. What is the *'cause'* of the symptom in this problem?

3. What is the desired *'outcome'* or goal?

4. What would be the longer term *'effect'* of reaching that goal?

5. What *'resource'* would help address the cause?

6. What *'resource'* would help achieve the outcome?

It is interesting to note that the term *score* has several relevant connotations in English. The word derives from the Old Norse word *skor*, which means "notch" or "cut." Merriam-Webster's Dictionary defines a "score" as "a mark used as a starting point or goal" or "a mark used for keeping account." When a score is kept in a game or athletic competition, for instance, its purpose is to track the current status of the interaction (i.e., 'Present State Pirates' – 0, 'Desired State Daredevils' – 4).

Thus, a 'score' is a means of keeping track of the progress of some event or interaction. A "musical score," for instance, refers to the description of the music for a movie or theatrical production. The "score" of a dance is a description of the dance composition, made in special choreographic notation. The term is even used to mean "the stark inescapable facts of a situation." It is said, for instance, that a person "knows the score" when he or she understands all of the relevant issues involved in a particular situation.

Another use of "score" is as the expression of accomplishment (as in a game or test), or excellence (as in quality), either absolutely in points gained or by comparison to a standard. "Score" can even be used to refer to the act of accomplishment itself. A "score," for example, is the term used for a goal. run, or touchdown, in any of various games or contests that gains points. It can even be used to indicate general success in obtaining something desirable.

The NLP S.C.O.R.E. Model incorporates all of these implications to some degree. In fact, the ultimate purpose of gathering information and forming it into a S.C.O.R.E. is to "tell the story" of the path from present state to desired state. Similar to the score of theatrical production, each part of the S.C.O.R.E. for a problem must "hang together" in some type of meaningful whole. Thus, the S.C.O.R.E. model is more than a list of analytical categories. It defines the minimum information necessary to get a sense of the 'story of change' necessary to resolve a particular problem.

Applying the S.C.O.R.E. Model

One effective way to conceptualize and use the S.C.O.R.E. Model distinctions is to organize these elements on a 'time line'. Typically, the symptoms are something you are experiencing now, in the present, or have experienced in the recent past. The causes of those symptoms tend to precede the symptoms. That is, the cause of a symptom comes before symptom in time – either immediately before the symptom, or potentially much earlier. Outcomes occur in the same time frame as the symptom, since the outcome is what you want to replace the symptom with. So if the symptom is in the present, the outcome will also be in the present or in the very near future. Effects are the longer term results of the outcome. They are usually in the short term to long term future. Resources can come from anywhere in time. A resource can be something that just happened to you, happened to you a long time ago, or it could be something you are imagining that could happen in the future. In creative problem solving especially, a majority of resources come from asking "what if?" and acting "as if".
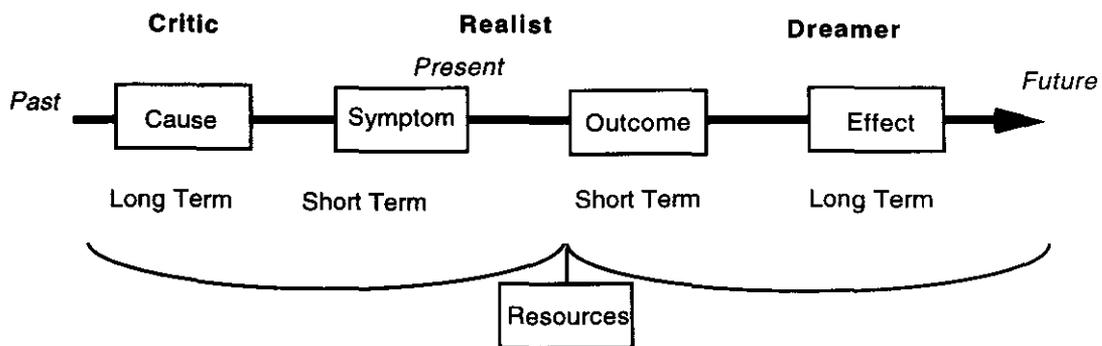
Placing the S.C.O.R.E. Distinctions on a Time line

Effects are the macro goals that shape specific outcomes. We are not always going to know what the effect of some outcome will be, could be, or even should be. Sometimes you have to apply a resource and reach an outcome first, before you can explore its effects. [In the terms of the Disney Imagineering strategy, the short and long term future is the arena of the 'Dreamer'; the ongoing expression of symptoms and outcomes is the field of the 'Realist'; past causes and problems is the space of the 'Critic'.]

Multiple S.C.O.R.E.s

Complex, systemic problems often manifest themselves in terms of more than one symptom; and any particular symptom may have multiple causes. Both projects and problems may involve several different desired outcomes and effects. In gathering information about a particular problem or 'problem space', it is often necessary to identify and synthesize multiple symptoms, outcomes, etc.

For instance, in a complex organization, the problem may present different symptoms to different parts of the organization. That is, the symptoms of a 'quality' problem may show up in terms of "increased costs" to a production manager, but in terms of "reduced sales" to a marketing manager. Effective problem solving in an organization involves the recognition of such symptoms and their interrelationships. Sometimes, in order to successfully diagnose a problem, its causes and potential solutions, it is necessary to look at the relationship between several symptoms.

Another issue with respect to a complex problem or problem space relates to the 'level' at which the symptom, cause, outcome, etc., are occurring. For instance, a symptom may be at the level of 'behavior', such as a decrease in performance or productivity. The cause of such a symptom, however, may be at some other level. There may be environmental influences, for example, that interfere the performance. The cause, however, could also be due to a motivational interference coming from the level beliefs and values; or from a lack of capabilities such as communication skills or leadership skills.

Thus, it can also be necessary to seek symptoms, causes and outcomes, etc., at different levels of process in order to effectively define the whole problem space.

In defining these elements of problem and solution space systemic thinking ability may be used to 1) cluster information into larger or smaller 'chunks', 2) focus on different aspects of the problem space, 3) take different perspectives and perceptual positions and 4) create multiple descriptions of the problem and potential solutions.

The Hero's Journey and the S.C.O.R.E. Model

In the view of Systemic NLP, the 'Hero's Journey'—which forms the foundation for mythology—could be considered a type of fundamental S.C.O.R.E. structure. Our *calling* relates to some kind of longer term desired *effect* or purpose in our lives. Our *task* is the achievement of the *outcome* which will lead to that longer term effect. The *threshold* which we must cross represents our present state, and the *symptoms* which seem to hold us back. Our *guardians*, and the *special skills and tools* which we must discover or develop, are the *resources* we will need upon our journey. The *demons* are the (frequently invisible) *causes* which maintain the symptoms and interfere with our movement toward the desired state.

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         ┌──────────────┐      Hero's Journey              ⟋‾‾‾‾‾⟍
         │   Present    │ ━━━━━━━━━━━━━━━━━━━━▶│  Desired  │
         │  (Problem)   │        Solution              │   State   │
         │    State     │         ⟋ ⟍                  ⟍____⟋
         └──────────────┘        ⟋   ⟍
           ⟋    ⟍           ⟋        ⟍           ⟋      ⟍
          ⟋      ⟍         ⟋          ⟍         ⟋        ⟍
      Symptom   Causes   Resources  Techniques   Outcome   Effect

     Threshold  Demons   Special Skills and Tools  Task    Calling
                         Guardians
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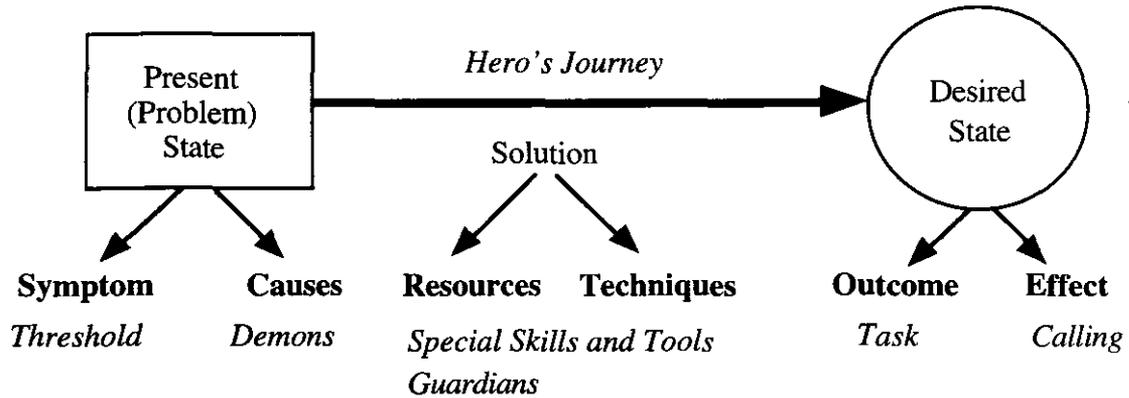
The 'Hero's Journey' Is a Type of Fundamental S.C.O.R.E. Structure

The 'Hero's Journey' involves:

1. Clarifying and committing to the longer term *effects* (hearing and accepting the calling).

2. Establishing one's *resources* (discovering one's guardians and acquiring the necessary skills and tools).

3. Addressing the *symptoms* (crossing the threshold).

4. Identifying and resolving the *causes* of symptoms and interferences to reaching the outcome (facing and transforming the demons).

5. Achieving the desired *outcome* (accomplishing the task – returning home).

Archetypes of Transformation

Archetypes of transformation are those which symbolize various forms and methods of change. A struggle or battle between forces of good and evil, for example, is a common archetype of transformation. A struggle between polarities in which one side wins is only one type of change, however. Other forms of transformation include rebirth, a journey, metamorphosis and transcendence. These different modes of change are symbolized in stories such as Saint Paul on the road to Damascus, a caterpillar emerging from a cocoon as a butterfly, the phoenix rising from its ashes, the Exodus of the Israelites on their way to the promised land, the Odyssey, etc.

The emphasis of evolutionary change is more on these 'process' archetypes than on those related to content or personality. Rather than focus on 'characters' such as the 'mother', 'warrior' or 'magician', evolutionary change involves shifting the level of focus to the process of change presupposed by such character archetypes. A 'mother', for instance, presupposes the process of 'birth'; a 'warrior' is meaningless without 'war'; a 'magician' implies change or transformation as a result of 'magic'. Each type of change is quite different, and carries with it a whole set of dynamics that are distinct from one another. From the NLP perspective, it would be the 'meta' process (or process archetype) that a person is presupposing in relation to change, that would be more significant than the content related to a particular character.

In a way, all techniques and interventions could be viewed as a form of ritual, expressing a particular archetype of transformation. The NLP technique of Reframing, for example, embodies a different archetype of change than the Swish Pattern or Collapsing Anchors. Different archetypes of transformation allow us to achieve and experience different types of change. The metamorphosis of an egg to a tadpole to a frog is an example of the transformation of identity. Symbols such as battles and journeys would tend to relate more changes of behaviors and capabilities. When the egg turns into a frog, it is no longer an egg and cannot become one again. If the 'force of good' wins battle over 'evil', it has triumphed in that case; but the 'force of evil' still exists and, while it may be diminished, it is essentially unchanged.

Sometimes people, groups or even cultures fixate on one particular archetype of transformation which defines their approach to change. For instance, Western medicine tends to emphasize a battle or war as the fundamental archetype of change. The body is spoken of as "battling" illness through "killer cells" that "attack foreign invaders." Chemical weapons are developed to help destroy the enemy in a life long struggle which we eventually lose. While this archetype has helped to develop effective treatments for many diseases, it is ineffective for others. As Albert Einstein pointed out, "Our thinking creates problems that the same type of thinking cannot solve." It is useful to be able to apply and explore several different archetypes of transformation to extend our understanding and ability to manage the various challenges and issues of our lives.

Coaching Toolbox: Tracking Transitions

The following exercise applies the Systemic NLP processes of spatial sorting, somatic syntax, and the concept of characterological adjectives to some common archetypes, drawn from the work of Carol Pearson (1992) by Judith DeLozier, as a way to examine key stages in our development. It can be used to help track and manage the cycles of transition which make up our lives. It is organized around the archetype of the "dragon," which represents something huge, largely unknown and potentially dangerous. Some common "dragons" in the life path of our species would include issues such as death, adolescence, old age, menopause, career change, retirement, loss, and other major life transitions. The other archetypes involved in the process symbolize the various stages of our relationship with the mysterious and dangerous "dragon."

1. Define the Dragon. Identify the life transition issue you are confronting. This can include key elements of the context or environment relating to the transition, such as the reactions of significant others or problematic details concerning the circumstances surrounding the transition.

2. Create a spatial anchor for the "dragon" and spatially sort the following archetypes around the "dragon" in a circle:

   a. The Innocent (doesn't know the dragon exists)
   b. The Orphan (overwhelmed or consumed by the dragon)
   c. The Martyr (persecuted by the dragon)
   d. The Wanderer (avoids the dragon)
   e. The Warrior (fights the dragon)
   f. The sorcerer (accepts the dragon)

Meta Position

f. the Sorcerer (accepts the dragon)

e. the Warrior (fights the dragon)

the Dragon (the problem)

a. the Innocent (doesn't know the dragon exists)

b. the Orphan (overwhelmed or consumed by the dragon)

c. the Martyr (persecuted by the dragon)

d. the Wanderer (avoids the dragon)
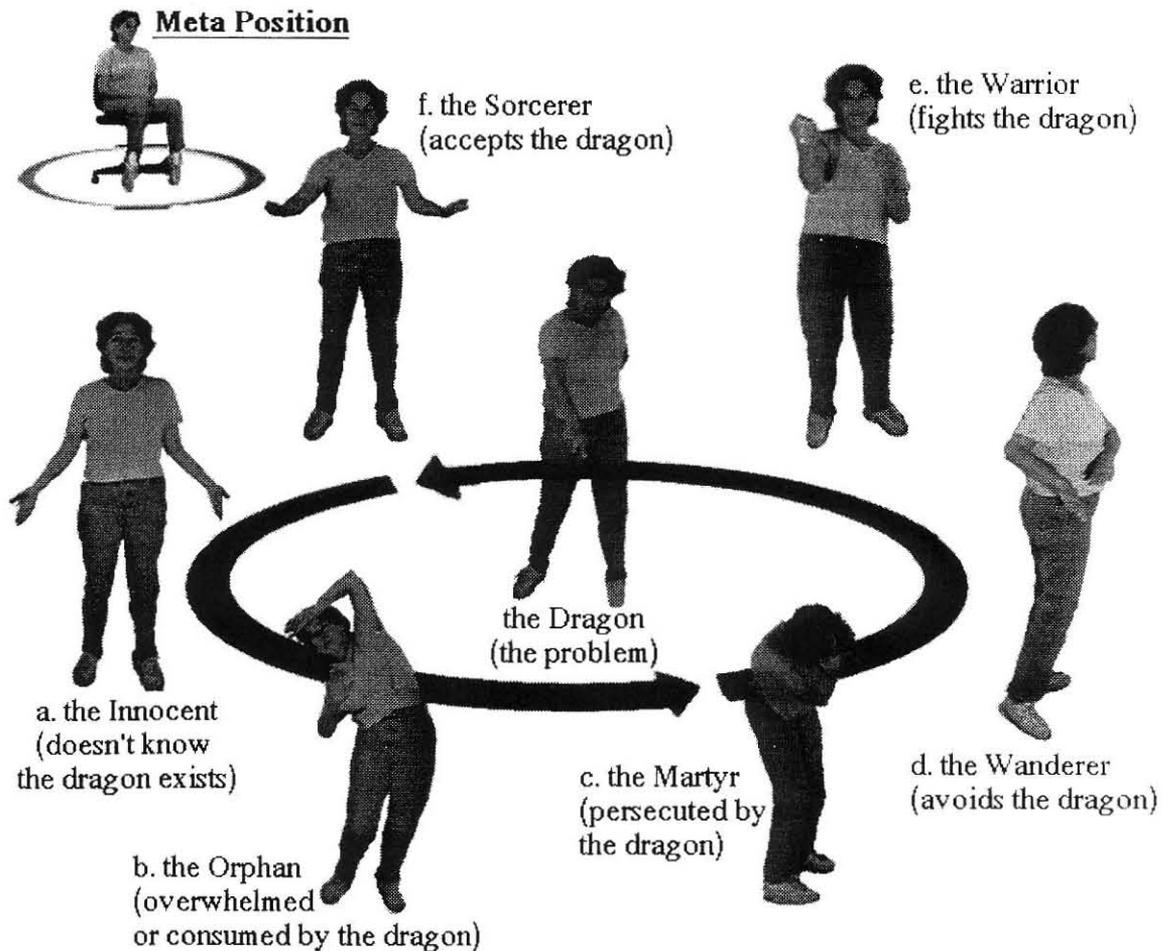
Landscape for Archetypes of Transition

3. From a state of objectivity (meta position) notice which archetype of transition you currently occupy in relationship to the dragon (orphan, warrior, etc.), remembering that in some cultures the dragon represents good luck.

4. Associate into the location representing that archetype and explore the body posture and movements (i.e., Somatic Syntax) associated with that space.

5. Begin to move through each of the remaining positions in the cycle toward the Sorcerer space (acceptance). For each space, explore the body posture and movements (i.e., Somatic Syntax) associated with that archetype. End the process at the space which feels most appropriate for you to be in at this time in relationship to the "dragon." Notice that you can do this having full knowledge of the next steps in your cycle of transition.

6. Return to meta position and reflect on what you have discovered and learned.

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