# Anchor Point

Vol.6 No.6 (June 1992) The International Magazine for Effective Neuro-Linguistic Communication $5.00



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***Musical Metaphors***
***Mystery Voices***
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# *NLP Hits the Dictionary*

Well it has happened. Not only is NLP a field, but NLP is now an officially defined term as well. Jon Lonergan a subscriber from down under, was kind enough to let us know of this event. He said the MacQuarie Dictionary is to Australia what the Webster is to America.The *MacQuarie Dictionary of New Words* listed the entry this way:

> "neuro-linguistic programming *n.* a method of modelling and reproducing behaviors and states, used mainly in education, psychotherapy and communications, based on the eliciting of the internal states and physiology of the person begin modelled in well-defined sensory terms. Also, neurolinguistic programming."

Now there is an official definition that you can share with all your friends, family and the countless many that alway say "What is NLP." Now if someone could only do something about the often used term, "NLPer."

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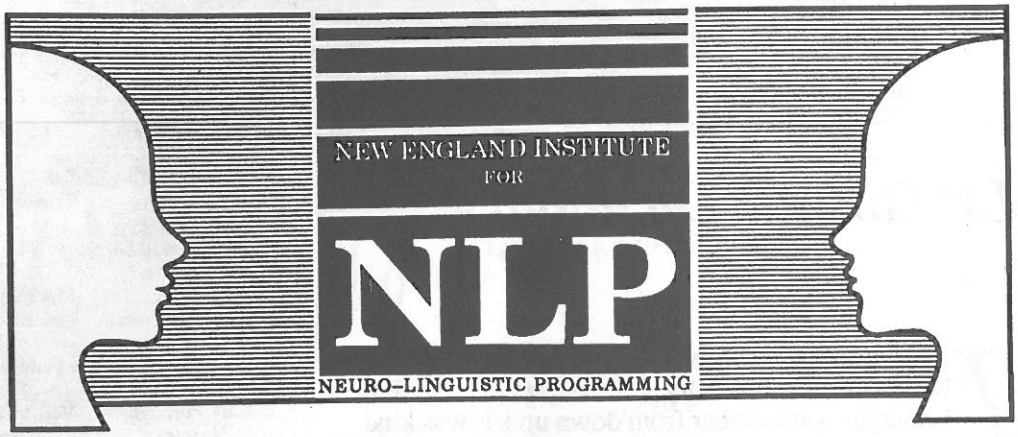
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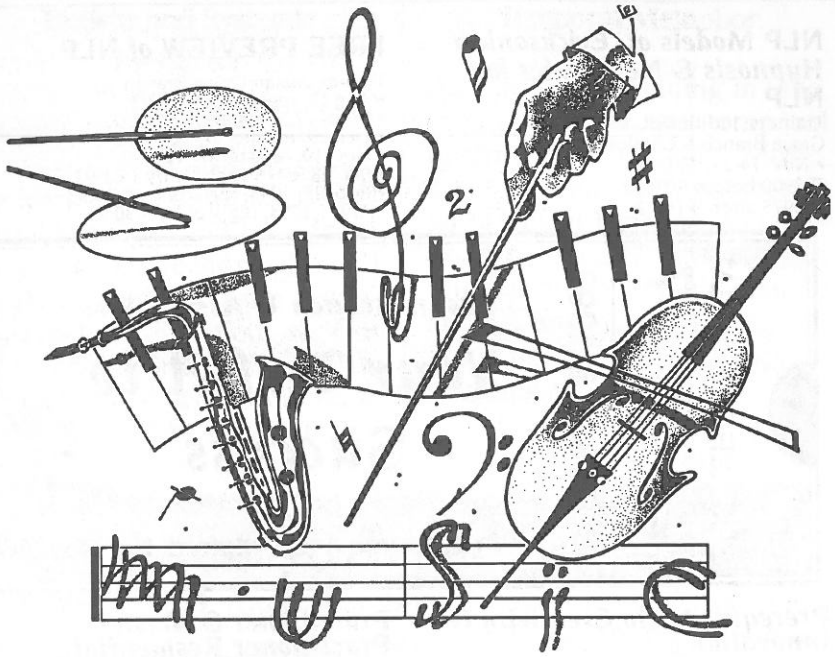
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# *The Internal Structure of a Musical Metaphor*



**By Piet Koornhof**

Music harbors many mysteries. One of the age-old perplexities about music has been its power to enchant and "move" people. Similarly, the skill (or art) of bringing music alive in a performance in ways that are virtuosic and aesthetically transcendental has eluded adequate definition. Many theories, from the simplistic to the highly complex, pertaining to different aspects of music and musical performance have been advanced, but have for the most part failed to be totally convincing.

And maybe it is just as well, because music functions on so many levels simultaneously that any one coherent definition of its power, having to be grasped by our conscious, analytical minds will necessarily exclude vital information about the totality of musical experience. Perhaps, as Gregory Bateson has so convincingly argued in anthropology, biology and psychology (Bateson, 1985), a metaphorical approach can greatly contribute to our understanding of multi-dimensional complexities in art, especially music. And perhaps, as John Grinder, Ed and Maryann Reese and others have argued in other contexts, thinking about skill in terms of the ability to make distinctions and build synesthesias may lead to useful insights into the internal processes underlying great musical performance.

What is attempted here, in an introductory fashion to understand and utilize music's power, is an analysis of four interrelated concepts, i.e. metaphor, distinctions, synesthesia and mental practice. The underlying questions are:

- √ What constitutes music's unique power?
- √ How can it be deliberately applied?
- √ What is fundamental to skill in musical performance?
- √ What are the mental processes by which the relevant information for musical achievement is organized into a working model?
- √ How can it be taught?

Thinking about music as metaphor could lead to a better understanding of how it elicits strong and varied emotions. The power of a metaphor stems from the fact that the **relationship** of its elements to each other is the same as or similar to that of which it is metaphorical. The mind, grasping the relationship amongst the elements of the metaphor, searches internally for possibilities of similar relationship(s) which then become part of the person's

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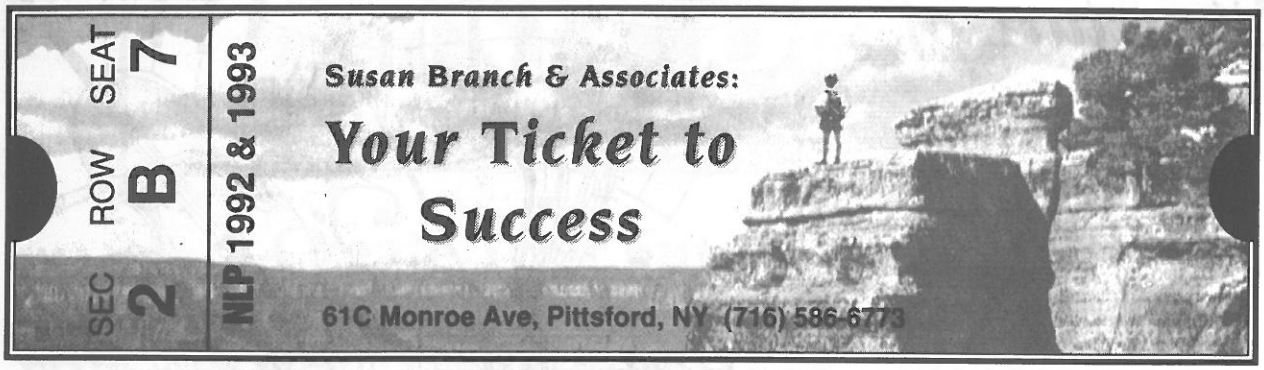
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ongoing experience, often containing new insight and emotion. Metaphor can thus be thought of as a process of providing meaning. It poses one set of relationships as being similar to another set, making it possible to recognize meaning by proposing in effect that "This is like That."

Music, as a coherent set of relationships among the elements of sound, functions as a metaphor by providing the mind with a model of relationships for recognizing and even creating meaning in internal experience. As a metaphor without the semantic strictures of language (words) music allows the mind to find meaning (relationship) irrespective of content, opening the vast terrain of the subconscious mind for immediate experience. It can simultaneously be metaphorical of many different human experiences, from the universal to the particular, drawing together similarities of relationship for powerful emotional impact. That would explain the aesthetic and emotional power of music as well as its therapeutic potential.

**"Nothing worse could happen to one than to be completely understood."**

**- Carl Jung**

Music can be metaphorical in the following ways:

### Epistemological Metaphor

People learn to understand something by investigating it from different perspectives:

√ By searching for its basic constituent elements (down-chunking);

√ By trying to make it a component in a larger system (up-chunking);

√ By experiencing it in different contexts;

√ By investigating its development (history) and extrapolating to predict its future (different time-frames), etc.

Composers use similar techniques to organize and develop musical motifs:

√ Inversion and retrogression of material (different perspectives);

√ Exposing basic constituent elements (down-chunking);

√ Combining into larger systems (up-chunking);

√ Changing the accompaniment or the harmony supporting a motif or melody, or changing its orchestration (context-change);

√ Using different tempi and durations (time-frames);

√ developing material in a way that is consistent with its "history" in the composition, thus creating future expectations; etc.

Perhaps one of the main reasons for music's power is its epistemological character: it reflects the ways in which human beings learn.

### Development Metaphor

Repetition and development is central to all music. Without repetition there is no sense of coherence, and without development there is no sense of movement and progression which is so essential in a temporal art form. Composers use many different techniques for developing musical material and constantly search for unique and individual ways of doing so.

### Communication Metaphor

Like language, music has phrases or "sentences" which need to be punctuated with timing and inflection. Some phrases are short and complete, ending with "full-stops" or "exclamation-marks." Others are incomplete and part of longer, complex phrases with "commas," "colons," "semi-colons" and "question-marks." Inflections include changing loudness, timbre, accents, being flexible with time (rubato), using more or less vibrato, portamento (sliding in or out of a note), etc.

### Holistic and Systemic Metaphor

Ideally, all material constituting a musical composition should be interrelated to form a coherent whole. The great masterworks are those where all material is derived from and related to a seminal motif(s). Our Western diatonic system of harmony, where a chosen scale with its constant intervallic relationships serves as a central frame of reference for a composition, itself is holistic and systemic in nature.

***"In order to send the appropriate messages to the muscles, the brain must have a complete internal model of what is required in performance, which means that all relevant sensory systems (modalities) must be involved."***

### Formal Metaphor

As the great musicologist F. Blume said: "Keine form, keine musik" (without form there is no music). A composer's main challenge is to give aesthetically meaningful form to his musical ideas or motifs. Form determines relationship, and relationship determines meaning. In a very basic sense then, form is meaning in music.

### Temporal Metaphor

As a process unfolding in time, music reflects the temporal qualities of life itself. Music, like life, is an event, not merely an object: it happens, and cannot be repeated exactly. A musical composition's identity and its impact are directly related to its unique temporal qualities.

### Cyclic Metaphor

Musical forms like Rondo, Passacaglia, Theme and Variations and Sonata are cyclic in nature, periodically repeating a motif or melody and returning to starting points. Our Western diatonic system of harmony ("tonal harmony") itself is cyclic, in that a return to the starting tonality is usually at the end of a composition.

### Sexual Metaphor

Music contains many sexual elements: male and female voices and cadences; pulse and rhythm; fusion of divergent material; tension and resolution; climaxes. And it often follows the same intensity-curve as sexual experience.

Arguments could be advanced for music being Integrative-, Transcendental- and Spatial metaphors as well, but the extent of music's metaphorical power should already be clear.
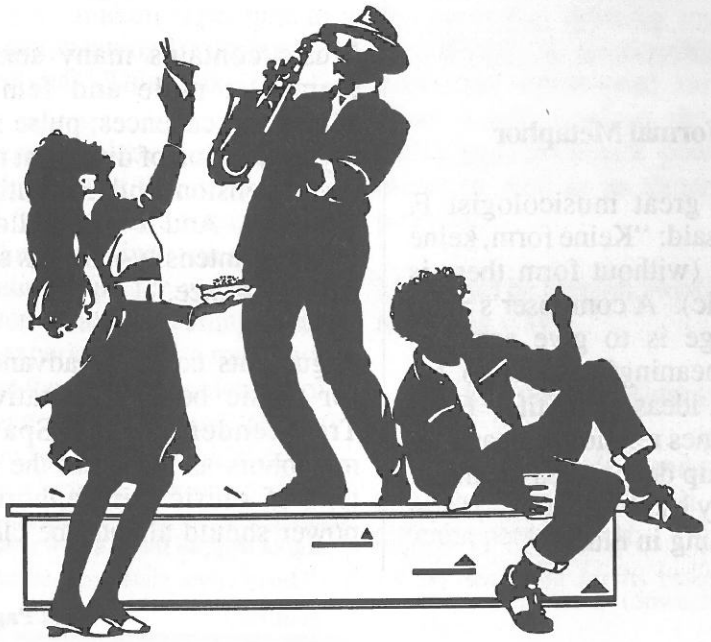
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The devision of metaphors offered here is somewhat arbitrary with overlaps and other possibilities being quite obvious.

By allowing meaning to be drawn together from at least these types of experiences simultaneously on many different levels (conscious, as well as or especially sub-conscious) music involves the total person in ways that are unique and highly complex, and defies simplistic definition in terms of content. It is its metaphorical nature, in terms of relationship (structure) and process, that gives it its magical power. The structure of music is metaphorical of the basic structure of thinking in human beings (see section below concerning TOTES).

As with music's power to enchant and move, the skill of musical performance has eluded adequate definition -- adequate in the sense of providing a model for transference to others. "Talent" has been regarded as a somewhat mysterious given, possessed by the blessed few and envied by the rest.

Musical performance itself can be thought of as metaphor. Its meaning is determined by its relationship to the composition, the relationships among its elements and its relationship to its audience. In a way, a performance is a metaphor of a metaphor (the composition), and as such must satisfy certain conditions, the most important of which is to transmit meaning(s), or allow for meaning(s) compatible with the composition. As with the composition as metaphor, it must pace (reflect, be in line with) experience, it must contain coherent aesthetic meaning, it must lead to some kind of conclusion, it must have impact on more levels than what is conscious. That implies that it can be systematically built, given the right information, or in the terminology of Neuro-Linguistic Programming (NLP), an adequate internal representation of the musical metaphor. The performer must know and understand the composition as metaphor, and structure his performance as metaphor accordingly. He must also know how to realize it on a musical instrument (technique). All of which requires an acute ability to make distinctions.



John Grinder once defined a skill as the ability to focus and make very fine distinctions (*Turtles All The Way Down,* 1987). Likewise, making distinctions is at the center of the Sun Model developed by the Reeses for structuring, integrating and utilizing NLP (*Anchor Point*, November 1989, January 1990). The Sun Model organizes the many different NLP techniques into 3 main categories, namely Rapport, Outcomes and Change, with Distinctions as the central prerequisite for doing useful work in any category.

Human beings think by making internal visual, auditory, kinesthetic, olfactory, and gustatory representations of stimuli received through sense organs. Making distinctions means the ability to discriminate between different sensory representations and to organize it into useful sequences and combinations.

Thinking about skill in terms of the ability to make distinctions allows for very precise description and definition as well as for

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systematic transfer to other people, given adequate information about the essential distinctions and about the processes by which they are made.

Musicians make very fine distinctions indeed. It can be stated categorically that the number and quality of distinctions a musician can make defines his professional level of skill. Becoming more skilled as a musician fundamentally means learning to make more distinctions.

Distinctions need to be made on many different levels and about all facets of the total metaphor. A performer needs to be concerned with at least the following:

- √ The structure of the composition (from macro to micro to macro levels);
- √ Musical time and movement (since music is a temporal art);
- √ Sound qualities (those demanded by the composition as well as those offered by the instrument and the surrounding Acoustics including pitch, duration, loudness, timbre);
- √ The interplay of tension and resolution;
- √ Interpretation of ambiguous musical symbols;
- √ Aesthetic meaning;
- √ The required information for embodying the composition on an instrument (including distances, pressures, vibrations, textures, tensions, movement, speed, balance, weight, direction); and
- √ Rapport with an audience; musical rapport with other performers in an ensemble.

### Submodalities of Music

Several musicians were interviewed to determine how these distinctions are made. It seems that each of these facets of a musical performance constitutes a cluster of distinctions with its own spatial location. All musicians interviewed had unique spatial locations for different compositions. The question "Where do you experience this [given] piece of music when you think about the meaning or the essence of it?" elicited a very particular spatial location which was different for different composers and even different for other compositions by the same composer. For some compositions the location

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was outside the musicians' bodies (distance varying greatly) while other compositions were experienced inside the musicians' bodies (places varying). Several musicians experienced compositions by J.S. Bach above their heads and slightly to the front and to the left (heights and distances varying). One performer experienced a composition by F. Mendelssohn at throat-height adjacent to his body. Another had compositions by Dvorak inside his head at the back, flat against his skull. Mozart was experienced by yet another musician precisely inside his solar plexus.

The question "Where do you experience the type of sound that is appropriate to this composition?" again elicited unique and very particular spatial locations which often differed from the locations for the meaning of the compositions in question. The same was true for the other facets mentioned above. Ease of technical execution ("Where are your thoughts when you are playing well and comfortably technically?"), rapport with an audience, as well as rapport with other performers in a ensemble each had its own unique spatial location for every performer.

### Musical Timelines

Performers also have a code (mostly unconscious) for the qualities of time inherent in each composition. These codes are usually in the form of a time-line in space indicating a continuity from past through present to future. The time-line for a composition may or may not be congruent with a performer's personal time-line, thus having a direct bearing on the performer's involvement with the music in a uniquely personal way. The ability to make a composition's inherent time qualities the pervading reality for the duration of a performance is a critical component of transcendental performance, and seems to be directly related to the relationship between the performer's time-line for a composition and his/her personal time-line. Congruence of the two lines appears to be a prerequisite for effective performance.

These sorting-locations have different sizes and shapes and sometimes have color and/or textural qualities as well. One composer described a purple-colored spatial location for composing well (when asked to think of a time when he was composing well), and a different location, shape and color for composing badly. Changing any aspect of these "codes" changes the person's experience of the music quite radically, like speeding up or slowing down the music as the subject thinks about it in different locations, or with a different size, shape, color or texture.

### Putting Music in Its Place

Changes in pitch, timbre, tempo and emotional impact were also reported, and one subject even experienced memory loss of a particular melody when he changed its location. (When it was returned to its original loca-

tion complete recall was restored quite suddenly!) Another subject reported the disconcerting results of an attempt to experience a well-rehearsed concerto onstage in a sorting-location that had been associated with a different composition: physical discomfort, unusual technical mistakes, inability to produce the appropriate sound quality and sudden loss of aesthetic and emotional involvement. The music became unfamiliar and unusually difficult to perform. Other examples of changes in experience resulting from changes in sorting-location included a headache which disappeared when the music was returned to its "proper" place.



## TOTEs

Each cluster of distinctions serves as a TOTE and attention moves from cluster to cluster as soon as the test phase of each TOTE is satisfied. TOTE stands for Test-Operate-Test-Exit, denoting the structural sequence of events within each mental strategy that a person uses to realize outcomes (Pribram; Dilts). In the Test-phase a comparison is made between a present situation or "state" and a desired outcome or goal, and the process either cycles back to the Operate phase (when the desired outcome has not been reached) for additional maneuvers or Exits to a next TOTE (when the desired outcome has been achieved).

The processes of a TOTE is analogous to a violinist becoming aware of a string on his instrument being out of tune (first Test), trying to correct it by manipulating the tuning pegs (Operate phase), and then sounding the string again together with other strings to determine whether his retuning operation has been successful (second Test). The information provided by the second Test determines whether to recycle back to the Operate phase for additional tuning maneuvers or to move on to other activities, like practicing a scale or a melody, or performing a composition, all of which similarly involve TOTES.

Most tasks require a series of TOTES (smaller outcomes) to be completed, and sometimes parallel and nested TOTES (within each other) as well. A musician thus passes from one set of distinctions to another as soon as his criteria for the number and qualities of those distinctions have been met. There is a continuous recycling of the process in the course of a performance.

## Personal Codes

Performers can be made conscious of their uniquely personal codes so that they can be assisted in changing their codes should it be deemed appropriate. They can also be helped to get the requisite clusters of distinctions in place by posing questions that have them search for and organize the necessary information. In addition to the questions mentioned above, the following could be useful:

- "What kind of movement goes with the music?"
- "What does the music feel like?"
- "Where in your body do you feel it?"
- "What energy levels does it have?"
- "What body weight goes with playing it appropriately?"
- "How do you know when a performance is really beautiful?"
- "How should this piece sound to be beautiful to you?"
- "How will you play it to be that beautiful?"
- "What shape or contour does the music have?"
- "How would you play it for your most intimate friends?"
- "Where are the high-points of expression in the music?"
- "How can you punctuate the music effectively?"
- "What would you look like when playing the music in a way that sounds and feels appropriate?"
- "Where is each phrase/melody/section movement going?"

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Since musical performance involves several senses simultaneously (visual, auditory and kinesthetic) it is imperative that a performer develop appropriate synesthesias. To see musical symbols and simultaneously feel how to play it and know how it will sound, or other combinations of sensory information and imagination, ensure that enough information is available to the nervous system for executing highly complex maneuvers and contribute to congruency of performance. Whether it does in fact happen simultaneously, or whether it is sequenced so rapidly on a subconscious level that it only appears to be simultaneous on a conscious level is not quite clear. For practical purposes information from different senses must be experienced as simultaneous, given the speed of musical events and the actions required to produce them.

Skill in musical performance thus involves making a wide range of very fine distinctions and combining those distinctions into appropriate synesthesias in order to have a metaphor of a composition which in itself must be understood as a metaphor of human experience, most fundamentally the structure of thought processes. Or to rephrase it, musical skill consists of understanding the metaphorical aspects of composition and of performance and being able to make the appropriate distinctions and combinations of distinctions to communicate it to an audience.

### Practice, Practice, Practice

The process of preparing to communicate a musical metaphor to an audience is called practice. Unfortunately, practice for many performers simply means the physical repetition of the music and of technical exercises on an instrument, with the hope that the brain will somehow automatically process sensory information in the most useful way. And often it is thought that if a certain number of repetitions doesn't produce the desired results, more of the same will eventually lead to success. In fact, most of the time more of the same produces more of the same. But because music has been bogged down in so many perplexities and mysteries and attendant nominalizations, the processes of making distinctions, building synesthesias and coding information have gone largely undetected and have worked rather haphazardly.

### Internal Practice

Doing mental (silent) practice away from the instrument has many advantages. Given the fact that playing an instrument involves control over such factors as distances, speeds, pressures and balances, and presupposing that any normal person has, in the course of daily activities such as walking, running, climbing stairs, eating and writing stored billions of bits of information about such factors, it is obvious that knowing how to deliberately make distinctions about and organize such information is essential for

optimal results when practicing. Adding and repeating information without knowing how to organize it into an appropriate model can be very time consuming and very frustrating. In order to send the appropriate messages to the muscles, the brain must have a complete internal model of what is required in performance, which means that all relevant sensory systems (modalities) must be involved.

By having a complete internal model (or representation) in all sensory systems, the brain knows what information to retrieve and how to organize it in order to send the correct impulses to the muscles. It then also has an internal context for organizing incoming information into the appropriate patterns. By practicing mentally (silently), the brain can turn all of its available attention span internally to manipulate stored information for constructing the correct model, without having to focus on incoming information which might be inappropriate or redundant.

Since the mind can attend to no more than seven plus-or-minus two bits of information at a given moment (Miller, 1956), and since there is an inverse relationship between what can be attended to inside the mind(internal sensing and imagination) and outside the mind(external sensory awareness), it follows that internal practice away from an instrument, entailing intense concentration and the chaining of synesthesias, is a trance state which allows for greater access to stored information, finer distinctions and more complex synesthesias.

Experiments in sports have shown conclusively that internal practice has physical effects. The neural pathways used when imagining a physical action is the same as when the action is actually performed. Electrochemical discharges can be detected in the muscles involved in an imaginary experience (Pelletier, 1979). Internal practice is therefore also a way of developing coordination among muscles.

Another advantage of internal practice is that the speed of internal events can be much quicker than the physical playing of which it is a model. Internal, psychological time has its own rules which are very different from external timeframes and constraints. Many events can "flash by in an instant before the mind's eyes," as people have reported about their reactions in some crisis situations.

Internal practice then provides a rich neurological context for:

- √ Testing for smooth access to distinctions;
- √ Testing for adequacy of distinctions;
- √ Fine-tuning distinctions;
- √ Fixing discrepancies between distinctions; and
- √ Chaining distinctions and sets of distinctions into appropriate sequences (synesthesias).

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Many aspects of music and musical performance have been shrouded in mystery and nominalized with words like "talent," "intuition," "flair" and "projection." Fortunately now with concepts like metaphor, distinctions, , and internal practice being applied via the technology of NLP, the subjective structure of excellent performers' experience can be systematically (modeled) and transferred (taught) to others. By understanding the metaphorical nature of music and the processes by which distinctions are coded, performers can systematically structure their internal experience in order to communicate their musical metaphor in the most appropriate way to an audience.

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**Piet Koornhof is a concert violinist who lectures in violin and teaching methodology at Potchefstroom University. He also manages The Chamber Music Society which draws together professional performers from all over South Africa for regular chamber music concerts. Piet and his partner Armand Kruger (Performance Launching Network) present NLP workshops for music teachers.**

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# *The Door With Many Locks*

**By Jack Heggie**

There exists, according to certain old tales, a very ancient door, behind which lies a great treasure. The door itself is reputed to lie deep inside a mountain cave which is in turn hidden in a large forest.

Although the door is difficult enough to find, it is deemed almost impossible to pass through, for it has not one, but a very large number of locks.

Several of the locks take keys, each of which is different. Others require some kind of combination. Still others are hidden, but easily opened once they are discovered. Others are difficult to even describe.

Rumors of the great treasure hidden behind the door drove many men to seek it out, and to try to penetrate it.

One man would open one or two of the locks but fail with the others, and then return with a story of his exploits. Another would then journey to the door, slip a few more of the locks and then return in his turn.

Once or twice, a man would arrived at the door after many others had unlocked all of the locks but one, and then succeed almost by accident in penetrating the last lock and going beyond the door.

These men returned to their homeland with some portion of the treasure, and spun marvelous tales of how they had cleverly penetrated the door by defeating the lock, which they erroneously assumed was the only lock.

Because of their possession of the treasure, many other men were inclined to believe their tales, and they formed societies and mounted expeditions to the door. These were almost invariably unsuccessful, since they only had the means to open one of the many locks.

Finally, after countless millennia, a man arrived in this country who began to collect all the many tales of those who had managed to penetrate the door.

After many years of study, he felt that he knew the secret of each and every lock.

He journeyed to the door, and, after a fairly short period of time, managed to open it.

He picked out several items of the treasure that lay behind the door, and returned to his country.

However, so much time had passed that the inhabitants had decided that the door and the treasure were only legends, and, although they were impressed by the treasure, decided that the man discovered them accidentally.

A very few professed to believe the man, who by now was very old, and asked him to explain how to penetrate the door.

The old man tried to explain, but the few listeners found his explanations tiresome. They remembered the stories of those who had chanced upon the door when only one lock was left secured, and declared that the old man was trying to deceive them for his own purposes.

Surely, they said, the door could not be so difficult to penetrate.

The old man continued to insist on his complex explanation of the locks, however, and finally even the few who had professed to believe deserted him, and went on to other pursuits.

Not much later, the old man died, taking his secret with him. And from that day to this, no one has fully understood the secret of the door with many locks.

**Jack Heggie maintains a private practice in the Feldenkrais Method in Boulder, Colorado. He is the author of the book *Running with the Whole Body*. You can write to him at 2888 Bluff, #134 - Boulder, CO 80301. Phone: (303) 449-8100.**

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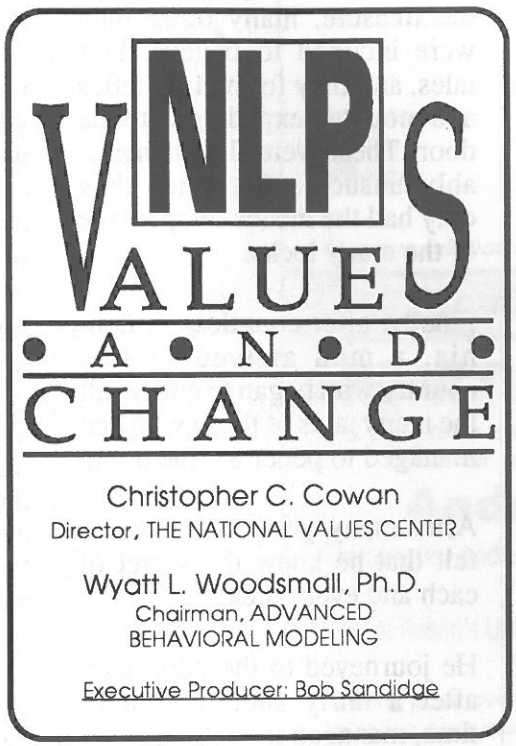
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# The REALbusinessperson As Entrepreneur

**By Pat Wagner**

What kind of entrepreneur are you? This month I want to share with you information about the rarest bird in my aviary of business types: the REALBUSINESSPERSON.

Studies keep showing that a depressing number of people fail financially in business every year and that these failures make up a majority of the business start-ups. Conventional wisdom blames the lack of sufficient capital in the beginning of a business' life, a lack that suffocates the enterprise when it starts to grow. However, I disagree. I believe there is a more fundamental cause: my proof is that I see many people fail with more than enough cash to meet the requirements of their plan.



In the beginning of this series, I mentioned that if you knew the prime reason you were going into business as a trainer, therapist, consultant, etc., you could predict with some accuracy your financial success. You ARTISTS might experience the thrill of creation. You HEALERS would have those wonderful relationships with clients and employees. And you EXPLORERS would learn and grow. But would you have a business that worked financially? Maybe, if you were lucky and found yourself selling real estate in Denver in the late seventies, it wouldn't matter what your motivations were, you would succeed despite yourself. But there should be a better way to make a decent living than counting on dumb luck and a runaway housing market.

Did you say that you want to make money and create profits for your company? Congratulations; you are a REALBUSINESSPERSON: the person who can afford to make better projects, treat employees and customers well, and explore new opportunities because there is money in the bank to pay for these wonderful ideas.

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## Why Aren't There More of You?

One reason is that those of us who received education in the helping professions often also received a big dose of "Business is E-ville." Some of my favorite NLP practitioners still believe that only crooks get rich and that profit is bad. It is interesting to watch (yep, I am a strong visual) someone who espouses the innate corruptness of the marketplace try (in the same breath) to sell their services. Is it any wonder so many smart, talented and hard-working NLPers are unable to apply themselves to the task of making a living? I believe many of these folks really believe that they are committing a moral crime when they are prosperous!

Another reason there are not more successful smart people is that the art of building and inspiring a team that can grow the business beyond the entrepreneur's fingertips is not taught in most schools. Particularly for the ARTIST, giving up control through delegation and the sharing of responsibility and power is very difficult. When an intelligent and skilled person comes to me and says that their business is not succeeding, the first thing I ask them relates to their team. Good team-builders can solve problems of low cash reserves, bad economies, poor luck, stiff competition, and uninterested customers. Without a team, these challenges become more formidable.

## The Bottomline is the Bottomline

Finally the REALBUSINESSPERSON is very good at focusing on the task at hand and solving problems BEFORE moving on to create new ones. Unlike the EXPLORER, he or she is able to stick to one thing and make it succeed. Unlike the HEALER, the REALBUSINESSPERSON is concerned with **profit** and **value** and makes decisions based on these two criteria. This means sometimes not hiring the person who needs the job, but rather hiring the person who can do the best job for the money. As a result, as a prosperous business owner, the REALBUSINESSPERSON can often do more for their community than the person who only devotes themselves to "good works."

Is this a biased report? It sure is. And, as an ARTIST, I can say it is my view of the business world, particularly as it applies to my talented friends who are trying to make a living as NLP practitioners.

Without the focus on making money, and without some awareness of how other needs drive your actions, it is too easy to be another sincere and clueless consultant or therapist asking "If I am so smart, how come I ain't rich?"

**Pat Wagner and her partner Leif Smith own Pattern Research, an information systems design company in Denver. She is a columnist and contributing editor for the Bloomsbury Review. She is also a trainer, speaker, and conducts workshops in communication theory and practice.**

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# How Do I Explain This... To My 6-Year Old?

By Lisa Marshall

As I write this Los Angeles is burning. How could those jurors in Simi Valley watch that videotape and not think they were seeing something horribly wrong? How could one juror, as reported in the Washington Post, claim that if you watched the videotape closely, you could see that "Rodney King was not being abused. Rodney King was directing the action. He was the one that determined how long it took to put him in handcuffs because as long as he fought the patrolman, the policemen had to continue to try to maintain him, to keep him from having more erratic felonious actions..."

Perception is a wonderful thing. We - NLP-ers - claim to know something about how it works. In fact, we claim to know more about it than just about anyone else around. So then I wonder, where have we been hiding for the last 10 or so years? (I'm not saying 20 years because before that we weren't much more than a cult. Maybe we still aren't.) Why do we keep just doing therapy for nice, white middle-class patients, or sales training, or training each other in ever decreasing circles of exquisitely and elegantly concentric effectiveness, which we then never seem to apply anywhere?

If we're right about this stuff, if it is the best explanation going

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of how human beings - all of them - take in and process information, make decisions, believe, remember, learn, and all that other good stuff, then why aren't we using it where it counts? Why aren't we teaching these skills in high schools? Why aren't we teaching them to cops? Why aren't we teaching them to mediators and negotiators and community activists? Why aren't we modeling human beings who've transcended racism and figuring out how they did it? Why aren't we teaching people how to perceive human-ness rather than sort for differences? Why are we - and I certainly include myself - part of the problem instead of part of the solutions?

"People like people like themselves." Basic tenant of NLP. And, I suspect, the ultimate explanation of what happened with that Simi Valley jury. How do we teach people to see past skin color and eye shape and hair texture to recognize the likenesses? The fundamental reality is that this world is in desperate need of what NLP has to offer. If LA doesn't move you, how about Bosnia, Armenia, El Salvador, Sri Lanka, South Africa, Yugoslavia, China, Cambodia, Argentina, Brazil...?

Lee Sherman Dreyfus, formerly head of the University of Wisconsin, and Governor of that State as well, tells this story:

> "It's summer, 1992. Opening day of the Olympics. Four BILLION people are watching on their TV's. The teams pour onto the field. The African teams come on, and they all look African. The Asian teams come on and they all look Asian. The European teams come on and they all look European. The American teams come on to the field, and they all look..." He pauses, and lets the audience fill in the wide range of colors, shapes and sizes that is the reality of this nation and the American continents today. Then he continues "The whole world understands this about us and we don't understand it about ourselves. We're the living laboratory. If the races can learn to live together here, then there's a model for the whole planet. And if they can't in this country, with all of its wealth and advantages, then how will the rest of the planet, with so much less to work with?"

***" Why aren't we teaching these skills in high schools? Why aren't we teaching them to cops? Why aren't we teaching them to mediators and negotiators and community activists? Why aren't we modeling human beings who've transcended racism and figuring out how they did it? Why aren't we teaching people how to perceive human-ness rather than sort for differences? "***

I've been working in business for many years now because I came to believe that it was the arena in which I could most effectively contribute to the kind of changes in the world that I cared about, and to making a world my children could and would be excited about growing up in. It seemed to me that the coming global economy created the mechanism by which all peoples came to see their interdependence and need for each other. Whether that's true or not, I don't know. I do know, as of this morning, that it's not enough.

NLP presupposition: "human beings make the best choices given their representational abilities and resources available to them at any given moment in time." Be they jurors or looters. What are we doing to make sure that people have the requisite variety to see beyond the boundaries they're raised with?

NLP presupposition: "people have all the resources necessary to make any change." Where's the equivalent of the SWISH pattern for dissolving our - all human beings - natural tendencies towards racism (people like people like themselves)? Who's developing the tools for dialogue between ethnic groups that hate one another, be they Sri Lankans and Tamils, Croats and Serbs, Kikuyu and Luo, or blacks and whites?

NLP presupposition: "the map is not the territory." Who's teaching white kids and black kids in public school how to bridge from one map to another, the questions to ask, how to listen, how to understand the differences, honor the differences, enjoy the differences and appreciate the richness choice generates?

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And finally: NLP presupposition: "the positive self-worth of the individual is held constant. Intention and behavior are evaluated relative to usefulness and effectiveness in some given context." can say that racism - our fear of people who aren't like us - isn't useful. However, let me share a personal experience. I went to Mississippi in the 60's to do civil rights work - a naive, well-intentioned 19-year old.

Sitting in the "library" of a community center in Mileston, Mississippi with a bunch of kids my age who lived nearby, I joked that maybe the solution was to drain the Mississippi River. "Then maybe the problem that was Mississippi would go away." "Yeah, and maybe they'd find my uncle's body." "And my cousin." "And my..... And my....." Everyone of the 12 young people in that room had a family member who had simply disappeared. With no recourse for their families. No police to call, no way to search for them, nothing.

And I had, at moment, a profound understanding that a great wrong had been done, and was still being done. There was nothing "relative to usefulness and effectiveness in some given context" about it. It was purely, hugely and simply wrong. Looking at the headlines this morning, some twenty-seven years later, I am overcome with sorrow: that wrong is still here.

I was drawn to NLP because I believed it offered tools for fixing just such wrongs. We're not using them. How do I explain this to my 6-year old?

(If we - the NLP community - are, and just not letting anyone know, then bring your light out from under the bushel, please - share that information with me, and I'll write about it.)

**Lisa Marshall is Vice President of Syntax Communications where her specialty is improving effectiveness in technical environments. She is on IANLP's Ethics Committee and co-chairs the Managing Technology SIG of the DC Chapter of ASTD. Write her at Syntax, 1365 Hamilton St., NW - Washington, DC 20011. Phone (202) 829-0795.**



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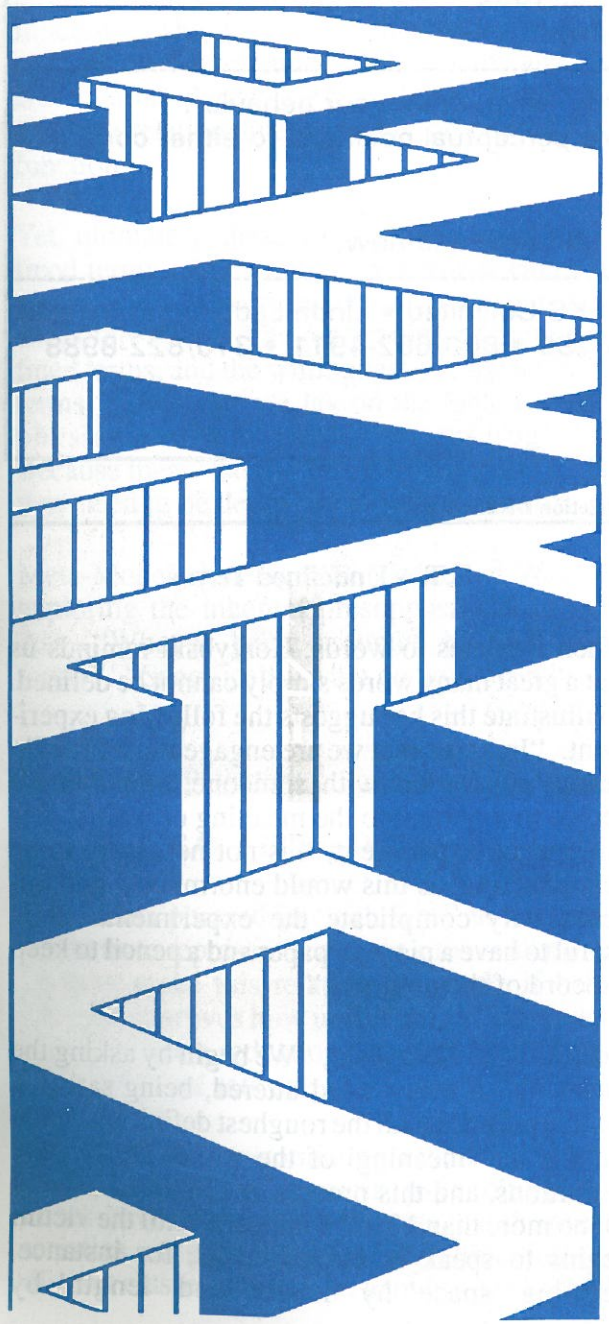
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# The *Missing* Meta-Model Distinctions

**By Michael Hall**



The next time someone asks you, "**When** did NLP begin?" Say "1933." That's the year Alfred Korzybski published *Science and Sanity, An Introduction to Non-Aristotelian Systems and General Semantics*. This classic book deals with "neuro-linguistic mechanisms" and "neuro-linguistic training." He wrote about many facets of "neuro-semantic and neuro-linguistic reactions" which began the field we now call NLP.

Since Korzybski founded the field of General Semantics, it's natural that his emphasis was in **linguistics** ... in how language works, in how the human nervous system uses language (to abstract and create representations abstracted from previous abstractions) and how language itself operates as a psycho-physiological function in our lives.

Accordingly, Korzybski's *Science and Sanity* presents a great many linguistic patterns that make for both unsanity and insanity. Many of these correspond to the Meta-Model distinctions later classified by Bandler and Grinder. Yet many of these are not covered by the Meta-Model. What follows, therefore, are **additional Meta-Model distinctions** I've found in Korzybski's work that can expand your use of the Meta-Model itself.

## Meta-Model Distinctions From 1933

Bandler and Grinder's **Meta-Model Distinctions** refer to those language patterns that indicate the kind of mental maps we carry around in our heads as our programming. These patterns indicate how we have deleted, generalized and distorted information (the three modeling/mapping processes),

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and how we have created our internal representations (maps). These distinctions then show up in our linguistic "Surface Statements" as we talk (our words, terms and phrases). Since they often create all kinds of limitations (impoverishments) in our mental maps they create behavioral limitations in our neurology for our everyday lives.

Bandler and Grinder's **Meta-Model** (as presented in *The Structure of Magic I and II*) identifies the neurological mechanisms of language that program our internal experiences. Their Meta-Model challenges (or responses) provide a way of "meta-modeling" someone, i.e. linking one's language back to the experiences out of which it came.

The following sections identify **additional Meta-Model distinctions** that I've found as I have read and researched Alfred Korzybski's original neuro-linguistic work.

**Deletion Distinction:**

### U.T. -- Undefined Terms

When it comes to words, Korzybski reminds us that a great many words simply cannot be defined. To illustrate this he suggests the following experiment. "Imagine that we are engaged in a friendly serious discussion with someone, and that we decide to inquire into the meaning of words. For this special experiment, it is not necessary to be very exacting, as this would enormously and unnecessarily complicate the experiment. It is useful to have a piece of paper and a pencil to keep a record of the progress."

According to Korzybski, "We begin by asking the 'meaning' of every word uttered, being satisfied for this purpose with the roughest definitions; then we ask the 'meaning' of the words used in the definitions, and this process is continued usually for no more than 10 or 15 minutes, until the victim begins to speak in circles, ... as, for instance, defining 'space' by 'length' and 'length' by

'space.' When this stage is reached, we have come usually to the **undefined** terms of a given individual. If we still press, no matter how gently, for definitions, a most interesting fact occurs. Sooner or later, signs of **affective disturbances** appear. Often the face reddens; there is a bodily restlessness, sweat appears ... Here we have reached the bottom and the foundation of all **non-elementalistic meanings**" (pg. 21).

We need to recognize that because there are different **kinds of words**, words serve different functions. There are words that name, that label, and that describe (name-words; nouns) and there are relation-words (verbs, adverbs, adjectives) that give relational descriptions, propositions and functions.

Yet, ultimately, these will reduce to some undefined terms. At that point, our **words carry our philosophical assumptions** (presuppositions) about the world. The recognition of these undefined terms, and the willingness to state undefined terms, means that we lay on the table our metaphysics and assumed structures (pg. 155). Because these "heavy terms" (pg. liv) are loaded, they need to be described more specifically.

Meta-Model challenge the Undefined Words by exploring the inherent presuppositions in them. Ask, "What is being assumed by this or that term?" "Specifically, what do you mean by...?"

**Generalization Distinction:**

### E.O. -- Either-Or Phrases

Statements phrased in "either-or" terms tend to orient us to represent reality in a two-valued way. "I must make this relationship work; if I don't succeed, it proves how unfit I am." This deletion pattern is often reductionistic in unhealthy ways. It leads to, and sets one up for, more delusions.

The heredity/environment (nature/nuture; genetic/learning) question in psychology is an either-or orientation. It **assumes** that the characteristics of organisms are divisible into two distinct classes: one due to heredity, the other due to environment. "You're that way because of your genetics."

Either-or statements, structurally, assume a two-valued Cause-Effect method of thinking (pg. 216-7). Frequently this offers an over-generalization resulting from the failure to take into account the many other levels of abstraction, the nature of multi-ordinal terms, and infinite-valued terms.

To Meta-Model challenge this, ask: "Is it truly an either-or situation?" "Is it useful to frame your relational skills in these polar extremes?" "Are there any in-betweens, grays, or other considerations that enter into the picture?"

### AM.B. -- Ambiguous Words

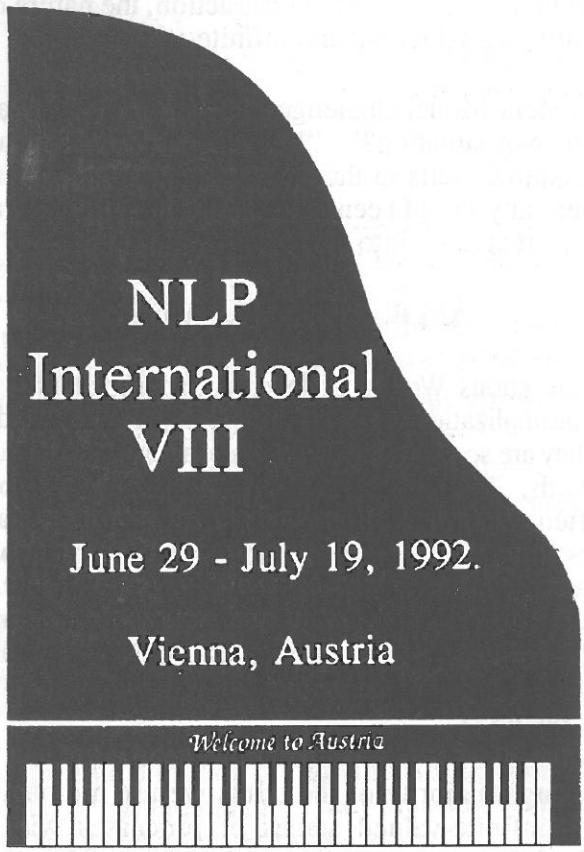
Ambiguous Words, a Deletion Pattern (similar to Nominalizations), are fluff, and super-fluff words. They are so multiordinal that they are infinite-valued words. These are among the terms we deal most often with in life. "Mankind, science, mathematics, man, education, ethics, politics, religion, sanity, insanity, iron, wood, apple, object, etc." Are they all used as one-valued terms for constants of some sort, or do we have terms which are inherently infinite-valued or variable? (pgs. 138-9, pg. 433).

A large majority of the terms we use are names for infinite-valued stages of processes with a **changing content**. They represent infinite-valued variables and in principle, are neither true nor false, but ambiguous. (See other Meta-Model distinctions: Unspecific Nouns, Lacking Referential Index, Unspecified Verbs.)

### They Shift with Historical Context

Ambiguous words are often nominalizations (hidden verbs in a noun form) which need to be de-nominalized (pg. 208). Korzybski says that most terms are over/under defined. They are over-defined (over-limited) by **intention** (verbal definition) because of our belief in our definition of the word. "Are you a democrat?" ("Christian,"

**Next Page >**




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"loser," etc.). Others are under-defined by too much extension (specific facts and details) so that the generalizations become merely hypothetical (pg. 1ii).

People who are maladjusted mainly tend to orient themselves by intention. They evaluate by over-definition because they **believe** in their limited verbalisms. Hence they treat their words as if they are "real." ("She's such a jerk, she never thinks of anyone but herself!") They don't evaluate by extensional facts. If they did then they would be better adjusted.

**Meta-Model** Ambiguous Words by using coordinates to index the specifics. Using specific coordinates will enable you to assign single values to the variable (pg. 139). Identify time coordinates (when) or space coordinates (where) in order to help contextualize the specific referent or meaning. If a word or phrase is ambiguous, then contextualizing the level of abstraction, making the multiordinal word specific. These manuevers prevent the word or phrase from remaining ambiguous.

Also, be sure to chunk down on the over-defined words and chunk up on the under-defined words to get a richer representation of the meaning(s).

**Developing a behavioristic, functional, action set of words and language** further helps to turn ambiguous words into specific referents. Words that describe -- a descriptive language of ordered happenings on the objective level takes the form of *if so and so happens, then so and so happens*, is the prototype of logical and mathematical processes and languages (pg. 64). Such functional words enable us to translate dynamic processes into static and static processes into dynamic. "In science, we have to use an actional, 'behavioristic,' 'functional, 'operational' language, in which we do not say that this and this 'is' so and so, but we describe extensionally what happens in a certain order. We describe how something **behaves**, what something **does**, what we **do** in our research work..." (pg. 39).

Distinguish words that are multi-ordinal in nature. Since these terms operate at many levels of abstraction, specify the level you're at or the context.

### S.W. -- Static Or Signal Words

Static words, a Distortion pattern, arise from our human tendency to make static, definite, and absolutistic one-valued statements (pg.140). These one-valued, static words and statements then give rise to absolute and dogmatic statements that confuse our statements with "eternal verity." This creates a "legislative semantic mood!"

When you ascribe to words a quality and certitude which they do not (and cannot) have, they become emotionally loaded and semantically powerful. The words become to us (in our internal world) the **things** we refer to. Korzybski calls this "the **thinghood** of words;" it results from identity-delusions. We come to believe without question that the words "are" the things they stand for.

Meta-Model Static Words by **Extensionalizing.** Extensionalizing means enumerating individual memory of a collection, whereas definition by intention gives a defining 'property.' This means date-timing the referents. This will de-infinitize the state so that it becomes semantically harmless. By identifying the stages and variables within the static word, the word and its referents becomes dynamic. The extensional attitude is the only one that's in accordance with the survival order and nervous structure (pg. 173).

So if someone says, "Science says that most human behavior is learned," ask: "Specifically what science says that? What scientists within that field say that? When and where did they say that? What was the basis for their statements? etc."

Also, ask the meaning question, "What do you mean by...?" The ability to recognize that words are but vehicles of meaning (effectively or ineffectively transporting meaning) enables one to realize that words are creatures of definition. They are human constructs. At the verbal level, all of our words and sentences are but "forms of representations" that then generate semantic reactions within our skin.

When you begin to realize that the objective level is outside of our skin, then you can appreciate more fully that all events are un-speakable, absolute, and individual. It's inescapably and unavoidably subjective, and hence **REALITY**. Whatever you say about it, is not it. All words are but verbalizations about reality. Static words convey a false-to-facts understanding since they over-evaluate words as things as they ascribe objectivity to words. So ask "What do you mean?" and avoid ascribing our own meanings to another's words.

**Going Meta** enables you to pass to higher levels of abstraction. It is this human capacity for higher abstracting without discernible limits that makes for sanity and prevents the semantic blockage of being stuck at a word.

### Summary

The next article will identify three more Meta-Model distinctions from Korzybski (Delusional Verbal Splits, Identifications, and Pseudo Words). While Korzybski and his followers didn't categorize or build a Meta-Model out of these language distinctions or develop Meta-Model challenges, he did provide insights into the kind of ill-formedness of words that need to be semantically challenged.

As a semantic class of life, we humans have the unique, and "dangerous," capacity to **map out** our world. We do that by means of the representations we generate within and the words and phrases we use to "make sense" of things. Yet in being able to recognize (be conscious of) this mental mapping function, we maintain our sanity. Then we have a deep semantic awareness that whatever we say about anything is not that thing, but just a description of it. To recognize when you are at the verbal level will save you from all of the semantic reactions which otherwise result when you identify your map with the territory. By doing so you will be able to map out a way to function in the world that enhances your experiences rather than mapping out self-imposed limitations.

# The Meta Model

**Patterns/ Distinctions Responses/ Challenges**

## DELETIONS:

### 1. Deletions: Simple

| | |
|---|---|
| "I am uncomfortable." | Uncomfortable in what way?<br>Uncomfortable when? |
| "They don't listen to me." | Who specifically doesn't listen to you? |

### 1. Deletions: Comparative

| | |
|---|---|
| "She's a better person." | Better than whom?<br>Better at what?<br>Compared to whom, what?<br>Given what criteria? |

### 2. Unspecified Verbs:

| | |
|---|---|
| "He rejected me." | How, specifically, did he reject you? |

### 3. Unspecified Nouns or Referential Index:

| | |
|---|---|
| "He said that she was mean." | Who specifically said that?<br>Whom did he say was mean?<br>What did he mean by "mean?" |

### 4. Nominalizations or Hidden Verbs:

| | |
|---|---|
| "Let's improve our communication." | Who's communicating what to whom?<br><br>How would you like to communicate? |

### 5. Lost Performative:

| | |
|---|---|
| "It's bad to be inconsistent." | Who says it is bad?<br>According to what standard?<br>How do you know it's bad? |

### * Undefined Terms:

| | |
|---|---|
| "Your egotism is really getting out of hand." | **Chunk Down:**<br>What are you specifically referring to?<br><br>**Chunk up:**<br>What does this mean to you?<br>What assumptions or presuppositions are in these terms? |

## GENERALIZATIONS:

### 6. Universal Qualifiers:

| | |
|---|---|
| "She never listens to me." | Never?<br>What would happen if she did? |

### 7. Modal Operators:

| | |
|---|---|
| "I have to take care of her."<br>"I can't tell him the truth." | What would happen if you did?<br>What wouldn't happen if you didn't?<br>"...Or what?"<br>What would happen if you did? |

### * Either-Or Phrases:

| | |
|---|---|
| two valued representations<br>"If I don't make this relationship work, I'm done with them." | "Is it truly an either-or situation?"<br>"Are there any in-betweens, grays, or other considerations that enter into the picture?"<br>Have you excluded the middles? |

### * Ambiguous Words:

| | |
|---|---|
| "What state did you wake up in this morning? | Use coordinates to index: Specifically what, when, who, where, which, how, etc.?<br><br>De-nominalize the nominalization to recover the hidden verb.<br><br>Develop a functional/actional language. |

### * Static Words:

| | |
|---|---|
| One valued words<br>"Science says that..." | Extensionalize the word.<br>What science? Science according to whose model, theory, etc.?<br><br>Is there only one "science" that speaks for all sciences? |

## DISTORTIONS:

### 8. Mind Reading:

| | |
|---|---|
| "You don't like me..." | How do you know I don't like you?<br>What is the source or evidence of this information? |

### 9. Cause-Effect:

| | |
|---|---|
| "You make me sad." | How does my behavior cause you to respond with sad feelings?<br><br>Counter Example: Do you always feel sad when I do this?<br><br>How specifically does this work? |

### 10. Complex Equivalence:

| | |
|---|---|
| "She's always yelling at me; she doesn't like me." | How does her yelling mean she she doesn't like you?<br><br>Have you ever yelled at someone you liked? |

### 11. Presuppositions:

| | |
|---|---|
| "If my husband knew how much I suffered, he wouldn't do that." | Presuppositions:<br>1. I am suffering.<br>2. My husband is acting because he doesn't know something.<br>3. My husband would not act if he knew.<br><br>How do you choose to suffer?<br>How is he reacting?<br>How do you know he doesn't know? |

### * Delusional Verbal Splits:

| | |
|---|---|
| "My depression has nothing to do with my body, it's just the way my mind is working these days." | Is this ("mind," "body," etc.) just a verbal split or does it refer to a real distinction that actually exists<br><br>How do you know that it does?<br><br>How does mind operate apart from body? |

### * Identifications:

| | |
|---|---|
| (Complex Equivalences)<br>"He's a loser when it comes to business; he just lacks business sense." | "How is this absolutely the same as that?"<br><br>Extensionalize:<br>In what way/s is he a loser?<br><br>Differentiate:<br>Is being a human being not different from being a "loser?"<br><br>Sub-script: time/ place/ person. |

### * Pseudo-Words:

| | |
|---|---|
| Words that have no true referent | Index the Reference:<br>What specifically are you referring to? |
| "That makes him a failure." | What is "a failure?"<br>Does "failure" have any actual existence or does it only have logical or verbal existence?<br><br>Values of the words. |

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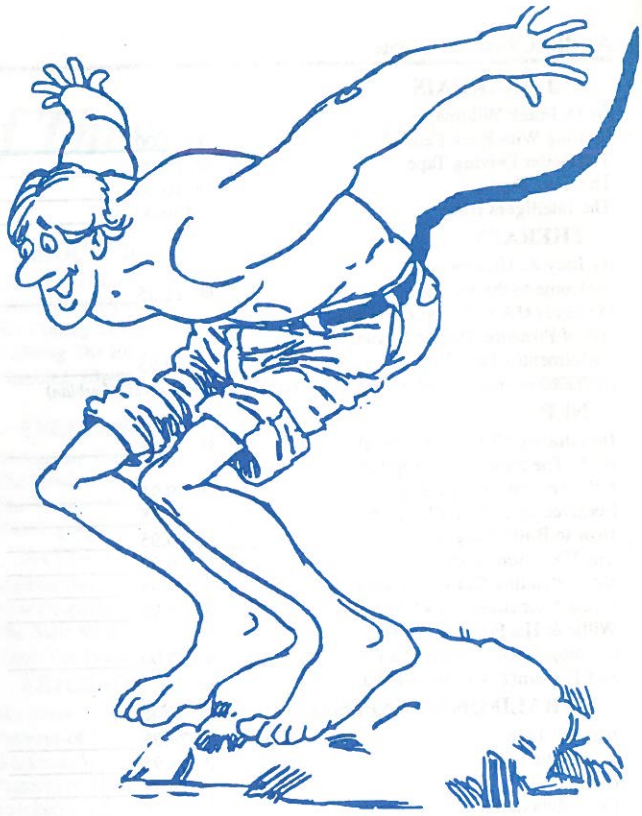
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# Taking A Leap Of Faith



Britt Ewing and Charles Sheppard (NLP Trainers and bungee jumpers) conduct a workshop called *God Talks to Bungee Jumpers*. *Anchor Point* (AP)interviewer, Jan Prince, talked to Mr. Ewing (BE) about their upcoming San Francisco workshop.

**AP: Tell me what "God Talks to Bungee Jumpers" means?**

BE: The entire workshop is devoted to exploring the meaning of the title. We started this when we ran a series of workshops on performance states -- how to step in and out of any kind of a performance state. Charlie was using it mainly as part of his business series. Then we found bungee jumping.

**AP: Did you find it together?**

BE: Yeah, we took our first jump together. Probably almost 4 years ago. And it scared the shit out of us.

**AP: Literally or figuratively? I've always wondered about that.**

BE: Actually you're too scared to shit. Shit or spit.

**AP. That's good to know.**

BE: We were fascinated with the experience, and fascinated by our reactions to it. We realized that it had all the components of a high performance state -- info gathering, contextual markers, a certain set of physiologies, and even a fairly obvious lifeline. So we played around with that. We took the strategies we used to jump well and pulled them to pieces and included what we learned in the next workshop that we did. And we kept on jumping.

People used to say to us, "How could you do that? Doesn't it scare the shit out of you?" and we would say "How could you not?" and "Sometimes."

Those questions, and our answers, didn't mean much to me until someone said "WHY do you do that?" and without even thinking about it, I was able to say "Because God talks to Bungee Jumpers." What I meant by that was that I believe God speaks to people who act with passion. Actually, I think God talks to all of us, all of the time, but I don't think we can hear him because of the incredible amount of static going on inside most of the time. When you act passionatley, all that stuff disappears. When what you're doing is all you're doing, you are in a dialogue with God.

However, John Grinder and Judith DeLozier had already illustrated the notion of Demon States in Prerequisite States to Personal Genius. Charlie and I were dancing around the edges of this, somehow, and we both could feel something in there, but we couldn't get to it. We both kept on jumping.

Charlie did a lot of experimenting. He's flipped backwards off bridges, been flung off bridges, dangled by his toes, climbed out under the Golden Gate Bridge at 1:00 in the morning and flung himself out into the fog, and generally played around a lot with acrobatics. He wanted that in his body, and we took all that information, and pulled it to pieces and wondered what we could do with it and experimented to find out. We asked every single question we could think to ask each other, but there was one glaring omission.

Personally I hadn't really thought about how powerful a tool it could be for me ( and so for a lot of others) until I could take the answer to that question and link it to the metaphor inherent in the Dream People of Borneo falling all the way down for a reason.

(Editor's Note: The Dream People of Borneo have a culture based on interpretation of dreams---planning what they want to dream, analyzing what they have dreamt. If anyone has a bad dream about falling, they are told to go back and dream again, but to fall further and faster than before; that way they're not falling but diving for a present the Gods have designed just for them. When they awaken in the morning, that gift is already integrated into their life.)

The similarities between their Aikido-type strategies in dealing with scary falling dreams and bungee jumping is wonderful. So we wove that in and the notion of having a dream in your life worth dreaming, and we were that much closer to what we were looking for.

**AP: What was the question--What was it you omitted?**

BE: For a long time I didn't hear it. I was so captivated with Bungee Jumping/Dream-People, I forgot the original question--and we were asked it a lot. People said, "How could you do that?" And we had simply said, "How could you not?" I hadn't paid any attention to the layers of meaning in both question and answer. The MEANING implicit in the reply was so deeply ingrained in each

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of us that it was well below the level of consciousness.

I used to think the jump itself was an attitude towards life. In some respects, I feel it is actually a joyous celebration of life. Not many people share that attitude, but that's where we're headed. I actually think a bungee jump is a brief, very intense, opportunity to join the Dream People in Borneo and snag a gift from the Gods.

What we're aiming for is an exploration of the notion of what it MEANS to be a bungee jumper. It's an attitude towards life. It is how well you occupy space. It is the information we gathered when we pulled apart the question, "How could you do that?"

This is not an NLP workshop about performance states and it's not a workshop about jumping off a bridge. The object isn't to be unafraid of jumping; it's a scary thing to do. Your head says the lifeline is secure, but every cell in your body says: "You're going to die!" And you're supposed to do this head first and do this gracefully! It's more about getting to the point where, by jumping off a 250 ft. crane, you have already become more of who you really are; you have already set up a feeling that's so compelling that you can negotiate with that part that wants to just shit itself and say I'll never do that and leave it to one side for a while.

And there is also a dream at the bottom of the fall worth dreaming. There's a dream for your life worth dreaming, and by flinging yourself 250 feet out into the air, you have already made yourself the kind of person who can achieve that dream.

I think we fall somewhere in between *Prerequisites to Personal Genius* (Grinder and DeLozier) and *Tools of the Spirit* (Dilts and McDonald), in both content and style. The relationship Charlie and I have underscores the content. I can't say, "Charlie and I are good friends," that just doesn't get it. I have to say "Me 'n' Charlie are Mates." If the meaning and the attitude in the relationship are to be evoked, that's the only way it can be stated. We are cheerfully irreverent towards each other and towards life in general. We don't take ourselves very seriously, and we take what we are doing very, very seriously. So you end up with something like *Calvin & Hobbes Do Joseph Campbell*, or *The Gospels according to Wayne's World.*

**AP: When you say "God Talks to Bungee Jumpers," what do you mean by "God?"**

BE: Everyone asks that. I'm tempted to say it doesn't matter. Frankly, I don't know.

**AP: What does it mean to you?**

BE: I don't know. I have a cheerful relationship with God, as far as I'm concerned. I can feel the guiding influence of God in my life, and I have no desire to make my definition conscious. It works for me, and I leave it at that. In my world, some things are beyond verbal definition.

**AP: Thinking of jumping off the bridge and God, I think of the "Fall from Grace." But perhaps if he'd been tied to a bungee cord, he'd have been alright!**

BE: He'd have come back again. Actually, only people who have fallen from grace already should take this workshop. It would simply bounce them back up to a state of grace again--their suffering would end and compassion would be felt for all sentient beings. This is the applied version of the Perennial Philosophy.

**AP: And since we've already fallen--by the fact that we are human beings and we're on this earth then maybe that's...**

BE: I don't like that notion of grace. It sounds too much like original sin. Bill Moyer's interviewed an Arabian scientist in a program called *Spirit in Nature*. I can't remember his name, but he was beautiful, -- his appearance, his presence, his passion around his message. He basically said that we fell from grace when we became a Western industrialized society and redefined everything from an logical point of view. We redefined nature, and we left God out of it. And that's when we fell from grace, because we fell away from some of the best parts of ourselves. He concluded with a quotation from the Koran that only those who have fallen from grace, who have left God behind, could take the paradise God gave us and turn it into an inferno. That's what we're doing to our planet.

Rollo May said something similar in *The Cry for Myth*. That in the dogmatic intellectualized industrialized Victorian era, logic became dominant, and mythology became redundant. This was the beginning of confusing logic with wisdom.

**AP: Going from the sublime to the inane, what kind of response are you getting from "the authorities." How nervous are municipalities, bureaucrats, etc. with this bungee jumping concept.**

BE: Well, when Charlie and I first started jumping, it was a totally covert operation, and we'd spend half the time dodging the police. People did get busted.

**AP: And what did it cost them?**

BE: I don't remember. I think that the people who actually get fined are the people that we use to coordinate the jumps.

**AP: The people who organized it?**

BE: Yeah. Unlawful use of state property or private use of some bloody thing. Fear of litigation is all it was. So John and Peter Knockleman, the two brothers who first started it all, God bless them, bought a 250-ft. boom crane and the whole thing is legal, complete with bleachers and popcorn and all that. Authorities are no longer concerned with this outfit.

**AP: How many did you have in your first workshop?**

BE: About 30.

**AP: Out of the 30, how many jumped?**

BE: Twenty-six participants jumped. Four people did not. Three of those four I didn't expect to. Most of them made a good strong decision not to jump. Sometimes I think it's more difficult to say "NO" loudly than it is to grit your teeth and go. I don't think being terrified and doing it because you can't back down teaches you anything, except perhaps that other people's imagined opinion is more important than honoring yourself. I didn't jump once. I couldn't find what I was looking for, so I didn't jump. It was the first time in my life I had done that, and it was incredibly valuable.

***Sometimes I think it's more difficult to say "NO" loudly than it is to grit your teeth and go. I don't think being terrified and doing it because you can't back down teaches you anything, except perhaps that other people's imagined opinion is more important than honoring yourself.***

Now in this workshop, I would like everyone to jump. And if somebody doesn't, I have enormous respect for their courage,

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**AP: Now, a little bit about logistics. Is the bungee cord tied to both legs or one leg?**

BE: No, for the first jump we use a harness, a mountaineering harness that goes around your shoulders, and another goes around your waist, they are karabined together right in your midriff, and then the bungee is attached to that.

**AP: So you fall with your legs and feet in the air above you?**

BE: No, you do a swan dive out as far as you can, and that automatically curls you under, so you do end up "on your back" with the rope coming straight up towards the crane. If you drop straight down, you will still turn under, but it's more of a sudden flip, and it's quite disorienting.

One of the fun things about bungee jumping is you get to fall upwards very quickly.

**AP: So after the first jump, then what?**

BE: You can experiment. An ankle jump if you like.

**AP: Do you tie to one ankle or both.**

BE: Both ankles.

**AP: And then how do you get back out? Once you've bounced around for a while.**

BE: With a crane--or balloon-they can lower you back down to the ground. When we used bridges they lower a rope and they'd pull you back up. It took a lot more time.

**AP: So what for you personally, has been most valuable about bungee jumping?**

BE: It's an incredible pattern interrupt. The most useful thing about bungee jumping for me is that there's this moment of absolute quiet, when people have counted you down--five, four, three, two, one--and its up to you to decide whether to jump or not. And there's this absolute, perfect moment, the last 1/2 a second if you jump--longer if you don't, where you feel yourself completely, and you know your fears, and you

know you can feel your body, --the world stops, the rest of the world no longer exists.

**AP: There's just the moment?**

BE: There's just the moment. And you have to be there in order to take the next step, which is to fling yourself out there into space. And when you come back up onto the bridge again or come back down to earth again, the world is not the same place.

My first jump broke my routine Big-time. I knew at the time I was stuck and had been for awhile. It felt like I was poised on the edge of something I couldn't get to. It felt like all the strategies I'd developed in life had enabled me to get to that point, but would somehow ensure I should get no further.

It wasn't a question of learning more, it was more that I needed to change HOW I was, who I was--Kenneth Wilber articulated it for me in "Grace and Grit." Basically, he stated that personal development is a path that must include psychology and spirituality. Some people (me) work on themselves psychologically, and their behavior changes, but there's no enlightenment.

Others become enlightened, and can heal, etc., but are incredibly neurotic. Either way there's incompletion. Sooner or later it seems you must make a leap into a different system. Sooner or later you must go where you cannot.

**AP: Is there anything else you want to say to the readers about what you are doing?**

BE: Yes. When Dennis Kimbro re-wrote Napoleon Hill's *Think and Grow Rich* for black people, he wrote it to get them out of the ghetto physically by getting them out of the ghetto mentally. We all have been defined by our own limiting beliefs. Kimbro interviewed a randomly chosen sample of 3000 people. 94% stated they had no aim in life. Kimbro outlined a clear and concise plan for breaking free. He said it depends on the right attitude. That's me and Charlie--we're an attitude.

If there's a crane or a hot air balloon anywhere near you, invite us out.

**Jan Prince is a certified NLP Practitioner with over 6 years experience working with individuals and groups. In addition to a private practice, Jan is a mediator and communication consultant for business.**

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# Talking with Voices

By Veli-Matti Toivonen

It is not easy to get good results with psychotic clients. In communal mental health clinics however, they comprise 50% or more of the client population. My guess is that many NLP users try NLP ideas and methods with these clients. I don't think NLP is a big breakthrough in treating psychotic clients, but it can certainly be of great help. Often with psychotic symptoms, both the therapist and client are totally helpless. The experience of clients who have suffered for a long time is often that nobody can do anything to help them. This is quite scary. There are the mental institutes which can protect the client when he is psychotic but he can't stay in institutes forever. There is the medication which may help, but it often has harmful side-effects. Even though it might not be possible to cure schizophrenia, NLP gives you many possibilities to work with these people. Here is one example.

I had a client (a man) who was haunted by a torturing voice. The voice put the man in charge of political affairs in Finland, of international conflicts, and sometimes of the fate of the whole world. According to the voice, the man was to make his choice about something which would in turn led to the victory of one party and to the fall of another party. My client felt his responsibility very heavy and that it was unjust: why on earth had he been chosen to make decisions on these matters? He didn't have the knowledge and skill to make the decisions. Because the voice was very demanding, very loud, and prevented him from sleeping, the man was absolutely terrified. He had some help from medication but didn't want to use it.

## Epistemological Experiments

We did some experiments. During our first meetings, he complained that his thoughts made things happen: if he thought of something or had some kind of opinion, then those things would happen. Because this was his reality, it didn't pay to disagree or explain what is possible and what is not.

As an experiment, I stood a pencil on it's end and asked if he thought he could overturn it with his thoughts alone. He said he could and I asked him to try. I was a little bit worried that

he really could do it! But he couldn't and he relaxed a bit. He also thought that he could read other people's minds. So I thought about an animal, wrote its name on a paper (an antelope or something) and asked him to read my mind. He couldn't do that either. He looked even more relaxed and thought maybe this place was safer than the outside world.

During a governmental crises in Finland, he felt that it was his thoughts which would determine who would be chosen to be cabinet ministers. I asked him to experiment with his powers by taking some ministers to the cabinet. "This is safe," I said to him, "because if you really can do this, you can also take them out of the cabinet." This made sense to him and he tried. He was almost happy when his cabinet maneuvers didn't materialize (actually the cabinet crises took a completely different course).

Note: There are some risks involved in planning experiments like these: you have to be quite sure that your experiment will not be spoiled by some innocent coincidence. This had to be taken into consideration when I was planning the next experiment.

My client was about to return to work, but felt that his boss could read his thoughts, and he wasn't quite sure whether his mates could do the same. So we devised two experiments for him to try when he returned to work. The first one was to order, by thinking alone, all the people to stand up and sing the Finnish national anthem. He was to do this immediately when he arrived there. If they stood up and started to sing, he would back off to continue his retirement, but if they didn't, he could safely go to work.

At this point, he understood very well what I was after and used these ideas independently at home. He told me that whenever he thought of something, his wife would say it immediately, but when he thought about the same thing immediately again, it didn't work.

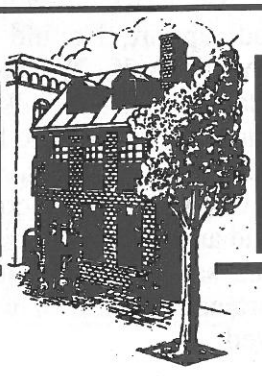
I now had a good working relationship with this client. Next, we devised the second experiment about how to test whether his boss could read his mind or not. We needed some way to know for sure if the other person is reading his mind or not. Something that no coincidence would ruin. What kind of epistemological experiment would you plan, my reader? The experiment I planned with my client, was as follows:

When his boss would come to him, he was to **think very clearly** and strongly (without any gestures): "Hey, the zipper of your trousers is open, close it!" Before telling him what the experiment would be, I demonstrated it with him: I said the sentence, and without thinking it, he looked down. So he understood that it would work. He used these tests and was able to return to his work.

### Addressing the Voice

Later on this man returned to therapy. Things had gotten worse at work and the voice had started to torture him again. By that time, I was more into NLP,


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and, since we already had a good rapport, I could address the voice itself. We had a conversation, where I talked with the torturing voice and he was a mediator between us. I asked the voice whether it could talk to me and the man said that the voice said "yes." Here is a shortened version of what followed:

Therapist (to the voice):I thank you that you are willing to talk to me. Can you tell me what is your positive intention for this man? What positive things are you trying to do for him?

Voice:(the man is telling me what he hears the voice say): My positive intention is the killing of this man!

Therapist:And what is the positive intention behind that, what is the positive intention behind killing this man?

Voice: To keep this man under a control.

Therapist:And what is the positive intention behind that?

Voice:(there's a long pause) ... Oh hell, this is so difficult.

Therapist:Don't you know what the positive intention is or don't you want to tell me?

Voice:I don't know.

Therapist:How old are you, how many years ago were you born?

Voice:I'm 7-years old - I was born 7 years ago.

Therapist:Go back to where you were born and check what it was that you were born for - and then come back to tell us.

There was a long silence where the client doesn't hear anything. Then suddenly he says: "Now the voice came back and it is saying:"

Voice:I apologize, I'm so sorry, it's all a big mistake, I'm so sorry!!

## Results

We ended the conversation here. I don't know what the mistake was because I was too surprised to ask. The client's comment was: "I've been in hospitals and clinics for almost 10 years now, why didn't anybody ever talk to me like that before." I saw the man after 2 days and the voice was almost gone. I saw him again in a week and he told me that the voice disappeared after 2 days. It seemed that the most important thing was the change of relationship between the client and his "voice." Until now, he had been a completely helpless victim of the "voice," but now the relationship turned over: for example, he realized that he could give it tasks.

The voice was away for 8 months and came back for a short time when there were difficulties at work again. He decided to resign from work and his wife got very angry about that. His wife clearly felt that you are nothing if you are not working. There were some very

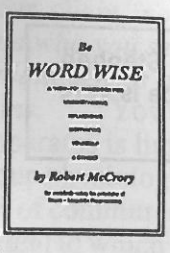
difficult months but the voice and other psychotic symptoms didn't come back. Then his wife got used to the situation and he felt fine except that he was bored because he had nothing to do. I saw him accidentally a while ago, almost 2 years after the conversation with the voice, and he said he feels fine except that he is still bored because of nothing to do.

### Comments

I've talked to other voices, too. Basically they are all very polite. You cannot fool or order them, but they are interested in being listened to. Sometimes the voices are "psychotic" and it is difficult to communicate with them. There was a voice who always said: "I'm the hell in your hays - and now I go away." When I asked it to return, it always came, but I couldn't get any other reaction from it.

I'm sure many *Anchor Point* readers who are treating psychotic clients are using NLP methods as part of their treatment. Even if those methods don't produce miracle cures or immediate successes, I think it would be interesting to read about them. So please let us know, in treating psychotic clients we need all possible options - and NLP has some!

**Veli-Matti Toivonen is a psychologist, NLP Associate Trainer, associate editor for the journal of Finnish Psykological Association "PSYKOLOGIA" and editor for the Finnish NLP Journal "VAK: NLP Kommunikaatio Muutos." His address is Vehkatie 25 as. 23, 04400 Järvenpää, Finland; Telephone: (land code to Finland+) 02919834.**




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**By Jean McLendon**

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When you look outward toward your client, *you process what and who you see with your own unique lenses and filtering systems.* Your perceiving apparatus is limited not only by your physiology and the physics of communication but by the extent to which you are aware of what you are overlaying onto the outside picture. These overlays come from six key "storage bins" that are often full of significant, though sometimes irrelevant, information that can seep into your perceptual field and block you from getting a true *fix on who your client really is.* They are your *stereotypes, hats, outdated information, motivations, fantasies,* and *self-esteem.* When you are aware of what these "bins" contain, you can make choices about how to reduce their contamination of your perceptions of the client and the kind of relationship you can have with your client.

**Stereotyping** your client is simple, easy, and common. The result is that your client fades into the background and the meaning you give to something about the client becomes foreground in your mind. You, therefore, inadvertently distance yourself from your client. For example, if you believe that men with beards tend to be intelligent, and if your client is bearded, you will likely overlay his behavior with your stereotype of men with beards and react accordingly. In this case, you may fail to extend yourself as you would normally do because of your stereotypic assumption.

Stereotypes can be based on what your client looks like, sounds like, smells like, etc. The best way to be attentive to your stereotyping is to be aware of what stands out to you about your client. We have usually attached special meaning to those things that "jump out at us." If you feel yourself drawn or repelled to a certain concrete thing about your client, ask yourself what meaning you attribute to it. You will usually be able to realize that you have taken one specific characteristic and generalized a pattern or stereotype.

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**Hat hanging** is another way consultants interfere with developing effective working relationships with their clients. This is also a simple thing to do; however, it usually happens more subtly. This hat hanging process starts when the consultant senses a familiarity with his/her client even though they may never have met before. Cues that you have "hung the *hat*" of someone else on your client are hearing yourself saying something like: "it seems like we have met before," or "you remind me of someone I have known." Another sign is having a reaction to your client that feels more intense than the relationship or topic of conversation warrants.

Should you find yourself transferring old feelings about someone else onto your client, you can usually clear this kind of perceptual filter by temporarily giving special attention to the differences between your client and the person that you are reminded of.

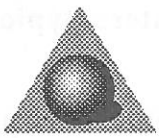
You can also share with your client the similarities you have experienced. Discussing them with the other person tends to diffuse the old and helps make space for "here and now" impressions about your client. When you have reflective time it will also help to imagine both individuals and note their similarities and differences. If you remain in the grip of strong feelings from your past, you run the risk of acting toward your clients as though they are someone else.

**Outdated information** about your client can serve to keep you from experiencing fully who your client is in the present. We store information for long periods of time even though we may have very little conscious use for it. Stored information about experiences we have had or experiences others have had with our client can bias how successfully we are able to be in the present with our client. This is an obvious inhibitor to developing a quality working relationship.

If you have had previous experiences or have third party information about your client, cue yourself immediately that you need to go into a discovery mode to add relevant updated information. Checking rumors out and asking your client for updates on his/her recent experiences will give you a chance to move from who *you think* your client has been to who your client is.

**Motivations** of the consultant determine many of the consultant's feelings about the client. Although consultants do need personal satisfaction, money, challenges, learning, etc. from their relationships with their clients, these motivations can become a felt but unspoken burden for the client. If your needs outweigh those of your clients, then your helping relationship is apt to be jeopardized.

Should you find yourself feeling angry and disappointed with your client's behavior, check yourself to see what you are wanting and not getting. Elicit-

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ing the needs and motivations of a client is something most consultants are good at doing. Consultants should also take time to reflect on what they hope can happen for themselves in working with a particular client. Sharing these hopes can be a useful way of underscoring the mutuality of the relationship.

Consultants operate on their own **fantasies** when they attempt to read the minds of their clients. It is not uncommon for the consultant to develop a self-generated fantasy about what the clients think and feel about their consultant.

If you want to know what some of your fantasies are, list three things you believe one of your clients thinks and/or feels about you. Not let yourself know what feelings you have about yours fantasies.

The more safety that you develop between your client and yourself, the more likely you will each be able to seek clarification and feedback about those feelings and fantasies. Sharing your interest in knowing how someone is responding to you can be a strong connecting bridge between client and consultant.

The consultant's **self-esteem** is the most significant internal variable to contend with when it comes to "really knowing who your client is" and being able to develop a synergistic relationship. Low self-worth impairs the sensory system and can leave consultants seeing what they would like to see or think they ought to see instead of what is there to be seen. Consultants with low self-esteem may hear their own internal negative messages so loudly that they do not hear their client's more neutral or positive messages.

Knowing what one is feeling is an essential part of being able to detect when a relationship is going awry in terms of trust, safety, creativity, and energy. Detecting when your esteem is low is simple, knowing what to do about it is more difficult.

As a rule of thumb, any low esteem first aid kit should include at least one person who you can share your vulnerabilities with, at least one physical activity which you enjoy, and at least one place that is easily accessible and offers you an experience of beauty and awe. In general, a good knowledge of self-care is both good treatment and prevention for low self-esteem.


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**Jean McLendon, M.S.W., A.C.S.W., is a psychotherapist, clinical supervisor and partner in the management consulting firm of Kiel, McLendon, Thomas & Woodward in Chapel Hill, NC. She is the Director of Training for the Satir Institute of the Southeast and is guest faculty for The Union Institute and the Whole System Design Program at Antioch University. She has taught at the University of North Carolina at Chapel Hill and NIMH's staff college. With two Avanta colleagues, she developed and presents The Change-Shop: Congruence and the More Fully Human Organization, a highly successful international Satir system leadership program. Jean may be contacted at (919) 967-2520 or 150 Dixie Drive, Chapel Hill, NC 27514.**

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Jul. 11 NLP Practitioner Training Begins (Zurich, Switzerland)
Aug.2 Practitioner Residential Training Begin
Aug.24-31 Ericksonian Hypnosis Certification Training

**THE ADVANCED TRAINING INSTITUTE**
1215 21st St B - Sacramento, CA 95814 (800) 257-7779

Jul 6-19 Accelerated Intensive NLP Master Practitioner Trainin
Aug. 3-9 Integrative Behavioral Patterning Training

**AVANTA NETWORK**
139 Forest Avenue - Palo Alto, CA 94301 (413) 327-1424

Jul 5-10 Chemical Dependency/Addictions
Jul 12-17 Family Reconstruction
Jul. 19 Family Therapy - The Satir Philosophy & Process Begins

**CHANGEWORKS**
P.O. Box 5909 - Bend, OR 97708 (503) 382-1894

Jul 1-5 Styles of Working with the Enneagram Residential

**CHANGING PARADIGMS**
5329 S. Sheridan - Tulsa, OK 74145 (918) 622-0525 or (800) 484-1048 ext. 0749

Aug. 21 PhotoReading Begins

**DYNAMIC LEARNING CENTER**
P.O. Box 1112 - Ben Lomond, CA 95005 (408) 336-3457

Aug. 1 NLP University Semister 2 Begins

**LEAD CONSULTANTS, INC.**
P.O. Box 664 - Reynoldsburg, OH 43068 (614) 864-0156

Jul. 7-10 NLP Level 3/Metaphor, Milton Model
Jul. 13-16 NLP Level 4/Advanced Skills and Structures

**THE LEARNER'S EDGE, INC.**
12830 Hillcrest Rd., Ste 111, Dallas, TX 75230 (214) 471-1668 or (800) 234-4853 or
725 Twin Brooks Court, Marietta, GA 30067

Aug. 10-14 Train the Trainer (Dallas)

**LEARNING STRATEGIES CORPORATION**
900 East Wayzata Blvd., Wayzata, MN 55391 (612) 475-2250

Jul. 10 PhotoReading Intro (Des Moines, IA)
Jul. 11 PhotoReading Begins (Detroit, MI)
Aug. 7-21 PhotoReading Instructor Training
Aug. 9 PhotoReading Begins (Des Moines, IA)
Aug. 14 PhotoReading Intro (Cincinnati, OH)

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Jul. 10-12 Personal Evolution with John Grinder

**METAMORPHOSIS**
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Jul. 14 Strategies Workshop Begins
Aug. 25 Intro to NLP (free)

**THE MIDWEST INSTITUTE OF NLP**
702 West Colfax, South Bend, IN 46628 (219) 232-9636 or (800) 235-7210

Jun. 15-19 Peter Kline

**NEW YORK TRAINING INSTITUTE FOR NLP**
155 Prince Street - New York, NY 10012 (212) 473-2852

Jul. 14 Practitioner Residential Begins
Jul. 17 Master Practitioner Residential Begins
Jul. 24 Residential Ericksonian Hypnosis Certification Begins
Jul 27 Residential Mas. Practitioner Hypnosis Certification Begins

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Jul. 18 NLP Master Practitioner Training Begins
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Jun. 12 NLP Practitioner Training Begins

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Jul 25 Basic Intro to NLP

**NLP CENTER OF TEXAS**
1408 Milford - Houston, TX 77006 (713) 529-6681

Jun. 7-13 The Management Edge (A week intensive)

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P.O. Box 7818 - Santa Cruz, CA 95061 (408) 425-3614

Aug. 1-15 Master Pracititioner Residential Training (Bad Aibling, Rosennheim, Bavaria)

**NLP of Southern California - Los Angeles (213) 254-3841**

Jul. 10 Free NLP Introductory

**NLP INSTITUTE OF BERLIN**
20 Althoffstr. 1000 Berlin 41, Germany Phone: 01149 30 792 08 05; Fax: 01149 30 793 11 33

Jul. 4-5 Negotiation and Mediation techniques
Aug. 22-23 The construction of reality in children
Aug. 29-30 Presentation skills III

**NLP INSTITUTE OF CHICAGO, INC.**
P.O. Box 25184 - Chicago, IL 60625 (312) 271-9578

Jul. 9 Trance-Formations Begins
Jul. 10 Free NLP Intro. Evening
Jul. 11 NLP Day Camp
Jul. 15 Free NLP Intro. Evening
Aug. 13 Free NLP Intro. Evening
Aug. 22-23 Introduction to NLP

**NLP OF OKLAHOMA/SUCCESS SKILLS**
5400 N.W. Grand, Ste. 100 - Oklahoma City, OK 73112
(405) 942-4371

Aug. 1 Basic Level NLP Practitioner Training Begins

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Jul. 10 Master Practitioner Training Begins

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Oct. 9 NLP for People in Business Begins

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Aug. 13 Free Evening Preview

## CONFERENCES

### The Chaos Network Annual Conference

June 24-26, 1992 - Santa Cruz, CA
For information:
People Technologies
P.O. Box 4100
Urbana, IL 61801
(217) 328-0032

### NLP: The Wind Beneath Your Wings

Sept. 18-20, 1992 Denver, CO
For information:
NLP Comprehensive
2897 Valmont Rd.
Boulder, CO 80301
(303) 442-1102

### The Dynamics of Change
### IANLP Midwest Regional Conference

Sept 12-13, 1992 - Michigan
For information:
Jo Erickson, Director
Life Learning Center
1610 Bonnie View
Royal Oak, MI 48073
Phone: (313) 545-5878

### Encouraging Healthy Systems: NLP with Heart

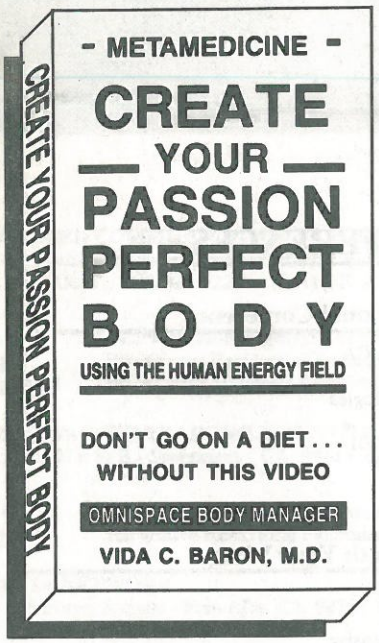
Oct. 2-4, 1992 - Winnipeg, Manitoba, Canada

For information:
NLP Manitoba
179 Lipton Street
Winnipeg, MB R3G 2G8 CANADA
(204) 775-9607

### 1993 Southeast Region IANLP Conference

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