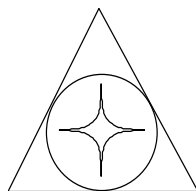


# General Processing Modules

Supplement to  
Facilitator Training Manual #2



Transformational Processing Institute



# About this manual

This manual does not pretend to provide the complete steps required to get to any particular state. It doesn't. Don't expect it either to contain all the modules that it would be appropriate to address. It doesn't. This is simply a compilation of different areas, different techniques, different subjects, different questions, different viewpoints, that might be useful starting points in working with clients. They are organized into modules in this manual. Some of the modules here are very comprehensive, others are very sketchy. That is not supposed to say anything about the area addressed.

Please don't just do everything in this manual rotely from one end to the other. Well, it will probably do somebody some good, but it is not its purpose. You need to take responsibility for what you do yourself, and you need to deal with the actual person in front of you. The materials here are meant to give you some hints along the way if neither you nor your client has anything better in mind at the moment.

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# Table of Contents

About this manual .....	3
Table of Contents .....	5
Types of Actions .....	7
Section: Clearing Modules.....	9
Drug History Clearing .....	11
Co-Dependence .....	13
Problems.....	15
Problems Module Introduction .....	17
Problems Module.....	20
Upsets .....	28
Lost Power.....	31
Fixed Ideas .....	34
Clarifying Meaning.....	40
Section: Expansion Modules .....	45
Improvement.....	47
Communication Module .....	50
Relationships .....	58
Specific Relationship .....	63
Sensory Acuity.....	68
Health .....	73
Creativity.....	77
Change .....	81
Life Organization.....	88
Money/Abundance.....	91
Time/Efficiency .....	94
Emotion.....	97
Action Module .....	100
Section: Gestalt Modules.....	105
Thought Forms .....	107
Connection Clearing .....	111
Mind Machinery .....	117



# Types of Actions

These modules consist of a framework of actions, things that are done. There are three distinctly different types of actions that take place here: semantic processes, training exercises, and life tasks. Each one has a distinctly different type of focus, even though some of the actions taking place might be similar. The types of actions are mixed throughout the modules, but some modules have more of one kind than the others. Each action type is labeled with a different symbol to make it easy to get an overview.

## ¥ Semantic Processes

The focus for semantic processes is the mind, i.e. the person's perceptions, thoughts, feelings, memories, desires, etc. We work on things by applying techniques that find and resolve blocks, and that explore different viewpoints. The central idea here is that if one changes one's mind about something, and frees up one's choices, things will work better out in life. The external life is a reflection of the internal reality, and in semantic processes we work with the internal reality.

## △ Training Exercises

The focus of training exercises is an observable skill. We are training the person in doing something, and it is the externally observable ability that counts. We will carry the person through gradually more challenging steps towards mastering a certain skill. We will spend more attention on actually doing it than on the reasons why one shouldn't. The idea is that if one can demonstrably do something as an exercise the ability will also become available when one needs it in life.

## ◇ Life Tasks

The focus of life tasks is specific outcomes in life. We are putting the attention outside the person, on her environment and what she needs to accomplish. We organize or expedite the accomplishment of those external tasks. We will worry less about skills and internal perceptions and will simply manipulate things into a more workable arrangement. The emphasis is on actually getting something done. This will tend to align the person's reality in the direction of getting somewhere. Facing the external situations can be rewarding and motivating.

We can switch back and forth as necessary. E.g. in doing an exercise you might find a semantic reaction that is blocking the skill being exercised. You can then switch to semantic processing and resolve the reaction. And then go back to the exercise. However, the three types are markedly different, so don't mix them up in themselves. You can switch between them, but always be clear on what you are focusing on.





# Section: Clearing Modules

The clearing modules address things mostly from the angle of what is unwanted that needs to be handled. There is something there that is undesirable that we need to fix or change.

Some people will be more interested in clearing undesirable aspects of their lives and others will be more interested in expanding their abilities. Different people might be most inspired by either a negative or a positive approach at different times. Usually the more negative approaches makes most sense at first and then the client gets more and more interested in positive directions.

These are some of the possible clearing modules:

- Drug history
- Co-dependence
- Problems
- Upsets
- Lost power
- Fixed ideas



# Drug History Clearing

This module is for alleviating the effects of prior drug use of any kind. It deals with unwanted after effects, desirable secondary gains, and reasons for the drug use in the first place. By discovering and processing the use of these drugs, it becomes more a matter of choice, something one isn't addicted to or affected by any longer.

## 1. Inventory ¥

Write down a list of the types of drugs, alcohol and medicine the client has taken. Make it a thorough list. Like, if there are different significances to different types of alcohol, list them separately, even the different brands and so forth. Make the client do a complete assessment of the extent of the use of artificial substances, get the time periods, briefly the associated circumstances and so forth. Like, one might have gotten anesthesia for an operation.

## 2. Process each drug ¥

Take up one drug at a time from the list in the order of the most used or most severe drugs first. Then apply as many of the following techniques to it as necessary. How much is done about each depends on how extensive its use was, how much the person is affected and how significant it is to her. Notice that as always it is the present time residual of any past situation that we are after. Extensive drug use or severe past incidents are in themselves not reason enough to process them, except to the extent that they are being re-created in the present.

## 3. Re-Experiencing ¥

Re-experience the major incidents of drug use, or the whole period of use. This is only to the extent that it is a loaded subject. If she has any kind of attention on it, or the use has been extensive, go back and let her go through it. Notice if there are any hang-ups in the experiences. If it is clear and completed, just finish off quickly. If it is mysterious, there are negative feelings about it, reactions to it and so forth, re-experience it thoroughly.

## 4. Missing Parts ¥

Find out if any parts of the person left during the drug incidents and didn't come back. If so, bring back the missing parts with soul retrieval. This particularly applies if there is any kind of unconsciousness, like during an operation. Did something leave that didn't come back? The drug might have driven away a part that was perceived as unwanted, but was a needed part of the person. Like, a pain killer might drive away a bodily feeling that was really trying to tell you something. And then the part that keeps track of what is going on might be missing. One might get rid of a sensitive part because it hurt, but thereby one loses one's sensitivity.

## 5. Acquired Parts ¥

Find out if there are any abilities, awarenesses, or parts the person got through the drug experience that she doesn't have without the drug. Discover their perceptual qualities or whereabouts. Work on making them available if they are desirable. At least get a direction set of recovering them.

## 6. Residual Reactions ¥

Check if any unwanted body reactions remain from the drug experiences in the present. Handle them with re-experiencing. Clear the reactions.

## 7. Life Changes ¥

Did something change after or during the drug experiences. Handle with the appropriate techniques if undesirable. Soul retrieval, re-experiencing, polarity integration.

## 8. Solutions ¥

Find out the drug was a solution to something or an escape from something, e.g. unwanted feelings or reactions. If so, work on the unwanted situation with whatever technique is appropriate.

Apply any of these steps to each drug on the inventory list as necessary.

# Co-Dependence

Some people will come at life decidedly from the position of being effect. They will be involved in relationships and work situations that they are certain are harming them, but that they feel they can't do anything about. They will have addictive relations to people and situations around them. They have to have that which is harming them, or they must do that which harms them. That is what is called Co-Dependence.

We might specifically take that up as a module if the person is very aware of it and it is the major area to handle, and the simple awareness of it doesn't make much difference for her.

## 1. Effect ¥

Elicit ways that the person thinks or feels she is effect. The idea is to approach it in a manner that makes sense to her and to pace her. When we get a chance we will move effect towards cause and negativity towards positivity. However, don't do it too soon. If a person has a very solid pattern of being effect or co-dependent, it often needs to be recognized and validated as such. That is, she might not go along with any clever little positive reframes before you have thoroughly understood and acknowledged that she is doing really poorly and there is nothing she can do about it. So, take it easy and grant the client that attention. You can ask in various ways to try to approximate the way she looks at it. Don't overdo this, it is only to get into rapport.

- "Is somebody out to get you?"
- "Have you been unlucky?"
- "Did somebody stop you from succeeding?"
- "Has anybody screwed up your life?"
- "Are there hidden influences in your life?"
- "Are you mysteriously failing?"
- "Does something seem to keep you down?"
- "How has your upbringing affected you?"
- "Did you get too few opportunities?"
- "Is somebody sabotaging you?"

## 2. Good & Bad People Δ

Have the client note during the week which people she interacts with in her life who make her feel good and which make her feel bad. She should carry around a notebook with her or something like that. When ever she finds herself feeling limited or put down or depressed in somebody's presence, she should write down who it is and the circumstances. Also when she feels uplifted and in a good mood in somebody's presence, she should note down who it was and the circumstances. This exercise first of all gets her into the frame of mind that there are specific reasons for feeling bad or limited, it isn't just a general thing. She can look for specifically what it is. Even if she doesn't find a whole lot, looking for it is the start of positive change. If she does find something, we will examine it further. What is the difference between the people or situations where she feels good and the ones where she feels bad? Isolate what is going on. Do any necessary processing on what comes up. Or, as a short term solution, discuss how she can organize her life to minimize the negativity. Like, avoid a certain person, or avoid being in certain situations.

## 3. More Cause ¥

Dialogue to establish something, anything, that the person can be cause over, at least a little bit, in the area(s) where she has been effect. The idea is to set a direction. If she can just succeed in controlling a tiny element of the situation into the tiniest glimpse of a positive direction, that is great. We don't expect to have it all evaporate

instantly. Get the person out of any idea that it is all or nothing. Create a small positive change in anything, by getting her to do something a little differently in life. Not just a mental change at this point, but something she will do differently. Like, maybe just one thing she can say differently the next time she has an argument with her boyfriend. Or, one thing she can do to avoid a confrontation with the boss. And then, deflate any idea of that "it all doesn't matter" because everything isn't changed. Reframe such ideas. Big changes are accomplished a little at a time. It is the direction that counts. Traveling in a positive direction is what will work. And it is the direction of cause we are after, the direction of taking charge and actually changing conditions.

## 4. Secondary Gains ¥

Get the person to find something positive in the negative situations she is involved in. Help her with any kind of reframes or silly suggestions you can think of. Move the situation from black/white, good/bad towards gradients and mixes. No situation is totally bad, or totally good for that matter. Get her to find something good in the bad situation, or if necessary to demonstrate the point, to find something bad in the ideal, positive dreams she has. Like, "if just bla, bla, bla, then EVERYTHING would be PERFECT". Don't leave her with black and white thinking like that. So, get her to look at how she is actually getting something out of the situations that she labels totally bad. Like, OK, Joe is beating her, but at least he pays the rent. Not having to worry about the rent is a positive thing. But it is part of an overall package that has some serious problems associated with it. But she should start differentiating what is useful and what isn't.

## 5. Negative Feelings ¥

Address feelings involved in the current effect situation. Track them back to (past) incidents that can be re-experienced. The advantage of doing that is that we get the issue out of the present environment where it might seem unsolvable. It might be easier to sort out a childhood situation than dealing with something now she is sure she can't deal with. But if we get the limiting feelings changed, then the situation now WILL change.

## 6. Problems ¥

Deal with the current situation as a problem and free it up in various ways. Compare it with other problems, find out what makes it a problem etc.

"Can you think of a bigger problem?"

"Can you think of a smaller problem?"

"Can you think of a similar problem?"

"What are the opposing forces that make this a problem?"

"What part of the problem has something to do with you?"

"How have you tried to solve that problem?"

"What would \_\_\_ be a solution to?"

"Who would have a problem like that?"

# Problems

A problem is when one intends two mutually exclusive outcomes at the same time. One wants A but one doesn't want A.

Nothing is inherently a problem in the physical universe. Problems are a product of the mind. It is only when we add thoughts and opinions and feelings to a situation that it can become a problem. If we just experience and accept the situation the way it is, there is no problem. A problem is a failure to see what is actually there. Instead of dealing what is there, one replaces it with two self-contradictory ideas. And then one experiences the unpleasantness of that impossible situation.

Everybody is free to choose what their life will be. Lack of choice is generally a phenomenon of the mind, not an objectively observable phenomenon.

Mostly choice is limited by preconceived ideas about things HAVING to be a certain way. You MUST behave in a certain way, you MUST uphold right ideas, you MUST respond correctly to events, things MUST be in a certain order, etc.

If I drive down the street with the fixed idea that one MUST always drive in the right side, and another fellow comes the opposite way with the fixed idea that he MUST drive in the left side, then we will get a problem. The road might be deserted and have a lot of extra space, but if each of us have only one correct way we must behave, and we insist that others follow it too, then we are in trouble. In the physical universe there is no problem, any of us could probably drive around each other and get on with our business. Only by having fixed ideas in our minds can we make a problem.

People often don't realize that they themselves control both sides of any problem. The appearance is often that the problem is being controlled by some external agency. One has to agree to the sides of the problem to make it a problem.

Let's say I have promised Joe to go to the movies with him tonight. But then my sister comes by and needs somebody to talk to, and I've promised earlier to always be there for her. But I also have the rule that I never break my appointments. So, I have a problem.

One can keep ideas fixed because they don't necessarily relate to the real world. One can make an idea separate from its context and pretend that it is an absolute truth. I could decide "I will always talk with my sister when she needs me to". That might sound very nice and noble of me. But it is just an abstract idea as long as I don't decide which context I am talking about. An absolute statement is almost always wrong. Of course there will be situations where something else will be more important than talking with my sister. If I have decided "I will always keep my appointments" then there will for sure be situations where I will have to break appointments because of what comes up.

You don't have to make more than a couple of fixed absolute ideas before they start colliding with each other and with the real world. Anything with an "always", "never", "must", or "can't" in it will invariably collide with any evidence to the contrary. Likewise, but to a lesser extent, with any categorical belief that something IS a certain way, or any belief that some things are inherently "good" or "bad".

When two ideas collide, the person gets an internal conflict, a dilemma. They are both supposed to be true, but at the same time they can't be. Instead of looking at the real world and adjusting the ideas to be more practical, a person might just keep the colliding ideas in suspension. Instead of solving the dilemma it is kept frozen. An unsolved dilemma becomes a problem. The person will often think that there is nothing she can do about it, she is not cause. The opposing ideas will accumulate stuck energy and confusion around themselves, and will demand a lot of attention.

Essentially, what the person is doing is that she is trying to stop external forces with ideas in her mind. That is not a very good idea, and it doesn't work very well.

In the physical universe two things or events can't occupy the exact same location in space-time. The mind doesn't have such a limitation, so a person might make several ideas cover the same area. She might not notice it before the external situations, that the ideas are supposed to represent, suddenly appear to be in conflict. And often the person will wrongly assume that the conflict is happening in the outside world, and not in her mind.

Let's say a slick salesman gets me to buy a new leather sofa group for my living room that will be delivered the next day. I walk home to surprise my wife and I say "Honey, how would you like to have new leather couches?", and she says "No way, I am going to paint the whole place purple, and we will be getting my brother's antique straw furniture. The painters are coming tomorrow." Let's say that I just say "Oh" and sit down to think things over. I have a problem. I might sit and sweat over it and start feeling worse and worse about it. If I keep ignoring it, both the couches and the painters will arrive the next day. The more I think about the problem the more I would probably feel heavy and get a headache.

Now, the error is in assuming something without actually perceiving it, and in not communicating what needs to be communicated. Instead of checking with my wife before I bought a major item for the home, I just thought "She'll like it". In other words I replace actual perceptions with an idea. Secondly, when I found that there were other plans contrary to mine, I didn't communicate what I knew. Lastly, I then assume that I can just sit down and sort that out by thinking about it. However, physical forces are already in motion. The delivery people will come with the couches and the painters will come to paint and your brother-in-law will deliver his straw furniture, and somebody is going to get mad..

If you superficially assume a responsibility for several flows of activity that are in conflict, and you do nothing to redirect or align their flow, but you just attempt to stop the flows in your mind, well, then you have a problem.

One of my clients yesterday had had a lousy week and was feeling really bad because of a problem at work. The company was low on money and could not pay for shipments they had to arrange for their customers, so therefore shipments that should take 1 day now took 5 days. However customers were calling in continuously and asking how long their shipments would take. She felt that she had to lie and tell the customers that it would only take 1 day, in order to protect the company. Otherwise the customers wouldn't make any more orders, and would change to another transport company. But that made her feel very bad, because the customers would be misled. So, she either had to betray the customers or the company. Damned if you do, damned if you don't.

However, that is only a problem of ideas. It wasn't really her problem at all. It is the company that is low on funds, and there is nothing she can do about it. It is the customer that might or might not like a shipment time of 5 days. But she takes both of those issues on to herself, and try to resolve the conflict within herself. That is not where it belongs. She makes herself a buffer zone for those different flows. She is squeezed between two forces. But only because she assumes herself to be responsible for them, but without having any ability to influence them.

What she CAN do is to pass on the information and not make herself the conflict point. Let each party handle the part that they are cause over, and then she doesn't have to worry about it. Tell the customer that it takes 5 days. It is up to them to decide what to do about that. Let the company management work out how to get financing, that is their problem.

If you let the flows and the information and the activities flow, then there won't be a problem. At least it won't be your problem. Somebody else might make a problem, but you don't have to feel bad about that. If nobody tries to stop or distort the flow of events then there will be no problems.

You always have a choice about what you do. Any choice you make is what you choose. Making a choice is not a problem. Problems come from not making choices, or from taking on choices that one doesn't have.

If you are the right person to make a choice, then make it. If you don't make it, things will start piling up and look problematic. If you are not the right person to make a choice, then don't pretend that you are. Pass the information on to the people who will make the choice. Don't loose sleep over anything you don't have a choice about.



# Problems Module Introduction

The Problems Module is intended for anybody who perceives life as kind of hard and filled with problems. The person who has attention on many things outside herself that she is not in control of, but that she has to deal with.

Problems will keep the person sort of struggling along through life, being busy and stressed with all the things she has to attend to. And since she perceives the source of the problems as being outside herself, she feels that there is not much she can do about it, except for working harder at dealing with the problems.

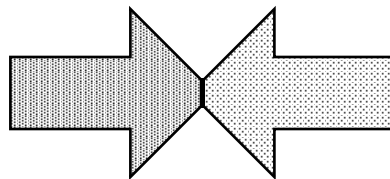
The client might use various words about this, and might not call it problems. The main point is that it is things outside herself, that tend to persist in a less than optimum state. She has attention on these things and will readily talk at great length about how problematic they are.

What we will aim at in this module is to make the person cause over problems in general. In short, what we would like her to learn is that problems are only a matter of perception. They are problems only because she perceives them as such. And if we look closely at it, she isn't really forced to deal with them at all.

We don't just tell her that. We will need to work over problems both specifically and generally to have her make her own realizations. She needs to experience that problems change into no-problems just based on how she changes her mind. And if we do that enough in a variety of ways, she will hopefully develop her own ability to have or not have problems at will.

The first thing we would like to do is probably to reframe a problem from being just "an annoying difficulty" to being the result of several forces held in equilibrium. See, what people call problems are very often dilemmas. A dilemma consists of two choices one doesn't know how to choose between. That can be considered a step up from just a vague blob of "problem". A dilemma at least has choices.

We can look at it like this:



There are two forces that are of equal magnitude, but they are opposite, or at least they are mutually exclusive. None of them are apparently stronger than the other one, so they will stay in suspension, pressing against each other. In their focal point develops the so-called problem, and that is usually where attention gets stuck.

If I made the date to go to the movies with Annabel at 4 o'clock, but I had forgotten that I promised Mrs. Jones that I would for sure mow her lawn at that time, well, then I have a problem. Or rather, I have a dilemma. I can't do both at the same time. I'd really like to watch the movie with Annabel, but on the other hand I don't break the promises I make, and Mrs. Jones would get really mad. And Annabel would get mad if I broke the movie date, and she would never go out with me again. So, I am damned if I do and damned if I don't.

If the forces of the dilemma are of equal strength it will appear to be an unsolvable problem. If they did not appear to be of equal strength I would simply choose the lesser of two evils, or the better of two opportunities, whichever way I want to look at it.

The truth of the matter is that no matter how unsolvable the dilemma is, it is always a matter of a choice. No matter which way I go, there won't be a dilemma any more. If I go to the movies I will have a good time, but Mrs. Jones might be mad at me. If I mow her lawn then Mrs. Jones will be happy, but Annabel might be mad. Each of those possibilities might include an element of discomfort, but as long as I do something, there would be no dilemma.

Dilemmas are solved by choosing something. It doesn't have to be the perfect choice, but any choice is better than no choice. A dilemma persists when one isn't choosing.

So, we would like to bring up the person's ability to choose. We do that by examining various kinds of problems and realizing that there is a choice about them.

Of course, a general ability to communicate well makes everything run more smoothly. In the situation above, a few explanations and apologies and a minor negotiation might have sorted it out so that everybody got what they wanted. In which case it would of course no longer be a problem. So, the person's inability or unwillingness to communicate would be part of the equation also. It would be yet another force that keeps the situation stuck.

We will also be working towards the realization that a problem is only a matter of perception. We can do that by taking specific problems and switching them back and forth between being problems or not being problems. We can also work on what the perceptions are that will identify a problem. Is it a feeling, a picture, etc.

We will use a variety of methods of freeing up the thinking around problems. Changing them from frozen unsolvable situations into a more dynamic view of what is going on.

One tool we will use is to compare problems. We can look for bigger problems, smaller problems, or problems of the same size. That will more put the idea there that problems are not just universal and general, they have a specific context and magnitude.

Problems and solutions form some interesting phenomena that need to be explored. The thing is that they are actually two sides of the same thing. A problem is a stuck situation. If instead of loosening up the stuckness, one just applies another fixed ingredient to it, that doesn't really solve anything. It might at first appear to solve something. But most likely the fixed quality of the solution will eventually become a problem in itself, and we need a solution for that problem. And so forth.

If I simply couldn't figure out if I should go to the movies or mow the lawn, I could instead pick the solution of getting drunk and forgetting about it. That wouldn't really solve anything. The problem is still there and will surface again once my solution wears off.

There is of course nothing wrong with solving problems if "solving" means to free up the stuckness and get things flowing again. But if we are talking about a "solution" as a new factor that is introduced as a wholesale fix to the situation, that is likely to add more potential for stuckness in the long run.

If the people in an apartment complex are fighting with each other, we can regard that as a problem. The owner might make the solution of hiring an armed security guard who will keep order. That might quiet things down and apparently be a "good" solution. But it didn't solve anything at all about the problem that was there. We didn't find out why people were fighting with each other. Whatever unresolved issues were there would still be there. And now we have the added element of an armed guard. That solution might very well turn into a problem in itself. Maybe the security guard shoots somebody, to "keep order". And then we have another problem to solve. And so forth.

The only thing that really resolves problems is to find out what their components parts are. What is it that is going on, what are the conflicts, what are the different intentions. And once one really gets into it, it becomes clear that there isn't really a problem. There is only the vague perception of a problem because the situation wasn't clear. Once the situation becomes clear it is usually quite apparent what needs to be done.

In this module we would like to make the client realize these things and develop the ability to see through problems, realize what is really going on, sort out conflicts, choose the most optimum course of action, and so forth.

The client should become able to choose to have or not have problems. She should be able to change her mind about problems she doesn't like, and simply do what is most appropriate. And she should be able to choose the problems that she would actually enjoy having.

There are many nice problems one could have. Crossword puzzles are desirable problems for many people. Having a problem on fitting the maximum amount of fun and pleasure into one's busy schedule might be an enjoyable one to have. Learning to speak Chinese or to play the harp might be problematic, but enjoyable. You

might choose to restore a 1937 Packard automobile, and you might have a hard time to get parts and so forth. But it might be very enjoyable.

Life is not meant to be without problems. On the contrary, the resolution of problems is very often what allows us to learn and to gain some excitement out of life. So, there is nothing wrong with problems in themselves. There is something wrong with having problems you don't get anything out of. And there is something wrong in not having enough enjoyable problems.

# Problems Module

These are some of the target realizations we are aiming for:

- ¥ Problems and solutions are two sides of the same thing
- ¥ A problem is only a problem is one perceives it to be
- ¥ A problem is no longer a problem is one decides what to do

## 1. Definition ¥

Talk about what a problem is. The intention is to get "problem" reframed for the client in the direction of it being a two-sided structure, rather than just a foggy difficulty.

"What is a problem?"

## 2. Sizes of Problems ¥

Have the client make up problems of different sizes. What she actually means with that doesn't matter so much. We just need to encourage some differentiation between problems.

"Invent a big problem."  
"Invent a small problem."

## 3. Similar Magnitude ¥

Ask the client to find or invent problems that are of similar magnitude as other problems. That illustrates how a problem has a precisely configured intensity and it encourages comparison between problems which will make them less stuck.

"Think of a problem"  
"What would be problem of similar magnitude to that?"

## 4. Solutions to problems ¥

Talk about how specific problems the client has have been solved. We will use "solution" to mean something one has done about it, not a true completion. We hope to reframe that for the client. A problem with its solution just forms a fixed polarity. We would prefer if the client figures that out by herself. Whenever she gives a solution that is obviously just sweeping the problem under the rug, there is an opportunity of calling attention to that.

"Tell me a problem you have."  
"How have you solved it."

## 5. Problems as solutions ¥

Explore how problems can be solutions and how solutions can be problems. Notice how the same situation, depending on one's perception or on the passing of time, will change from problem to solution or from solution to problem. Get the client to think about that. Most likely she will realize that problems and solutions are just two sides of the same thing.

"Can you think of a problem that was a solution?"

"How about a solution that was a problem?"

"Think of a problem you had that became a solution"

"Can you recall a solution that became a problem for you"

"Can you think of a problem that is also a solution to something?"

"Can you think of a solution that is also a problem in itself?"

"How can a problem be a solution?"

"How can a solution be a problem?"

## 6. Problems or Not ¥

Talk about how people have problems with certain things, but not with others. Start introducing the idea of how problems are a choice, without directly saying that though. Just let the client notice where the problems appear and where they don't.

"What do people have problems with?"

"What do people not have problems with?"

## 7. Examine time of problems ¥

Ask for a time when the client particularly had problems. Work it over with any technique that appears appropriate. Look for fixed ideas, for unwanted reactions, missing parts, etc. Handle these. Overall, this emphasizes for the client that problems aren't something external, but that they are dependent on one's internal state.

"Think of a time when you had problems"

"What went on there?"

## 8. New problems ¥

Have the client make up "new" problems. This is to make her see how problems are invented and to give her more choice in the matter.

"Make a new problem"

"Invent a different problem"

## 9. Perception of problems ¥

Play with the concepts of what are big or small problems. Work towards an understanding that it is all a matter of what one thinks about it.

"Think of a big problem that seemed like a small problem"

"Think of a small problem that seemed like a big problem"

"Think of a problem you had that wasn't a problem to somebody else"

"Think of a problem somebody had that wasn't a problem for you"

## 10. Solutions as problems ¥

Explore how problems and solutions are two sides of the same thing. Like, a solution often becomes a problem in itself.

"Think of a solution"

"How could that be a problem?"

"Think of a problem"

"How could that be a solution?"

## 11. When and where not ¥

Have the client come up with problems she had and then notice how they wouldn't be problems in different other times and places. That brings home the point that a problem isn't always a problem. There is always a context in which it isn't really a problem.

"Think of a problem you had"

"When was that not a problem?"

"Where would that not be a problem?"

"Tell me a problem you had at some point"

"Is there a time when that would not be a problem?"

"Was it a problem before you got it?"

"Is it a problem now?"

"Is there a context or a physical location where that wouldn't be a problem?"

"Why wouldn't it be a problem there?"

## 12. Appear and disappear ¥

Approach the idea that problems might suddenly appear or disappear. That opens up to the ability to make problems disappear at will.

"Imagine a problem appearing"

"Imagine a problem disappearing"

## 13. How to have a problem ¥

Examine how exactly the client manages to have problems. We treat it as an ability. That is in itself a reframe.

"What have you had problems with?"

"How did you do it?"

## 14. Desirable problems ¥

Introduce the idea that problems might be desirable. That they don't have an inherent "bad" quality, but it all depends on what one thinks about them. Also that it sometimes might not be desirable not to have a problem, e.g. it might be boring to have nothing to solve.

"Think of some desirable problems"

"Think of some un-desirable no-problems"

## 15. Like to Have ¥

Ask for problems the person would like to have. Along the lines of "having Mel Gibson keep calling me, inviting me to lunch". Have fun with it.

"Tell me some problems you would like to have"

## 16. Not Problem ¥

Ask for situations that aren't problems and for people who don't have problems. This puts it into perspective that the world isn't just problems.

"What is not a problem?"

"Who doesn't have a problem?"

## 17. Problem Now ¥

Get the client to look at if she has any problems right this moment. Guide her into only answering in the present. If she gives an answer she remembers or supposes, put her attention back on her present time perceptions. If she perceives a problem as being there right now, have her describe in detail what the perceptions are that she perceives. Probably she will realize that a problem only exists in her present perceptions.

"Do you have a problem right now?"

"Is that here right this moment?"

"How do you perceive it to be here?"

## 18. Perceptual Distinctions of Problems ¥

Take up one or more problems that the client considers she has. For each one, get the precise perceptual distinctions that it consists of, or that are associated with it. Get how exactly it feels and where, get the precise phenomena that she sees or hears or feels that makes her interpret it as a problem.

"Give me a problem you currently have"

"How do you perceive it?"

(Focus on the internal perceptions, not the external situation she connects it with)

"Where in your body do you feel it?"

"Is it heavy or light, hot or cold, moving or standing still, solid or airy, etc."

(Get many details, get her to really get into it and feel what it is.)

"How do you know when to have that; what perceptions trigger it?"

## 19. Continuous problem handling ¥

Locate an area the client has continuous problems in that don't solve.

"What do you always have problems with?"

or

"Which area do you continuously have problems in?"

or

"What is unsolvable in your life?"

Get a general label for the area. It might be a subject like "Finding Work" or a person like "Joe". Work on it intensively as a problem, applying different specific techniques to it. Do that until it stops appearing as a problem in the person's actual physical life.

## - Problems with a specific subject -

## 20. Bigger & smaller than ¥

Get the client to find problems of different sizes than the specified one. That gets her to put the problem in relation to other phenomena, which makes her more able to think with it

"Invent a problem bigger than \_\_\_\_."

"Invent a problem smaller than \_\_\_\_."

## 21. Tried to solve it ¥

Look at how the person has tried to solve or not solve problem. That puts attention that one has done something about it, but also that one might have something to do with making it not change.

"How have you tried to solve \_\_\_\_?"

"How have tried not to solve \_\_\_\_?"

## 31. Who had it ¥



Look at who else had that problem. It might bring to light that one is just copying somebody else's behavior, or it might bring to light new resources. If nothing else it will dissociate the problem a bit.

"Who has \_\_\_ been a problem for?"

"What have they done about it?"

## 32. Responsible for ¥

Get the client to look at the responsibilities of the problem. How much of it will she be responsible for, how much is somebody else responsible for, etc. We don't use responsibility as blame, but as the willingness to claim being cause. A problem is inherently a lack of taking responsibility.

"What part of \_\_\_ could you be responsible for?"

"What part of \_\_\_ could you make another responsible for?"

"What part of \_\_\_ are others responsible for?"

"What part of \_\_\_ could you make yourself responsible for?"

## 33. Comparable magnitude ¥

Choice is often lacking when one has a problem. We need to get the client to see that the problem is similar to other problems that she doesn't have, but could have. That brings in the idea that she can choose between them. Also it makes her able to think with the subject, because a lack of comparables hinder intelligence.

"Invent a problem of similar magnitude to \_\_\_."

## 34. Solution to ¥

A problem is often the "solution" to something else that is worse, but that the person has forgotten about. Asking about that will first of all change perspective. It is a different way of looking at it, that the problem might be a solution, so that will reframe it a bit, in the direction of more cause. But also we might actually find what it was a solution to, bring in resources in a different way and make the "solution" unnecessary.

"What is \_\_\_ a solution to?"

## 35. Why a problem ¥

People often take for granted that a certain situation constitutes "a problem". We won't buy it that easily, let's find out WHY it is a problem. What makes it a problem, what does the person consider problematic about it, what is the most important elements of that problem. This likely will bring up some fixed ideas, or at least some perceptual specifics.

"Why is \_\_\_ a problem?"

## 36. Two sides ¥

We can define a problem as being two opposing forces of equal magnitude holding each other suspended. In that vein we can examine what the two sides are. People have usually focused on the part in the middle, calling that a "problem". Looking at the forces involved and realizing there is a choice will tend to free things up.

"What is one side of the problem of \_\_\_?"

"What is the other side of the problem of \_\_\_?"

## 37. Unknown ¥

If everything were known about the situation, one could simply choose what one prefers and there would be no more problem. So, let's find out what is unknown.

"What is unknown about \_\_\_?"

## 38. Imagine having ¥

By imagining problems, one would tend to regain control of the automatic creation of them.

"Imagine having problems with \_\_\_."

"Imagine not having problems with \_\_\_."

## 39. Look at part ¥

By splitting a problem into parts and examining them, one attains more ability to choose about it.

"What part of \_\_\_ could you look at?"

"What part of \_\_\_ should somebody else look at?"

"What part of \_\_\_ might others look at?"

"What part of \_\_\_ should you make yourself look at?"

## 40. Think about ¥

Problems are in the way one thinks about a situation. By isolating the thinking part, that can become more apparent.

"What do you think about your problem with \_\_\_?"

"What do others think about your problem with \_\_\_?"

## 41. Appearing ¥

Simply asking the person repeatedly to examine the problem and report how it appears will tend to loosen it up. She might notice that it is changing.

"How does \_\_\_ appear to you now?"

# Problems with a specific person or group

## 42. Where is ¥

If one can distinguish oneself from the problem it becomes easier to do something about it. Problems are problems in part because they are invisible and not examined separately

"Where is \_\_\_?"  
"Where are you?"

## 43. Problem caused ¥

Problems don't cause anything in themselves, in that they are only mental constructs. However, we often talk about them like that. By bringing that out in the open we might make it more clear who's really causing things.

"What problem has \_\_\_ caused you?"  
"What problem have you caused \_\_\_?"  
"What problem has \_\_\_ caused others?"  
"What problem have you caused yourself because of \_\_\_?"

## 44. Problem is ¥

Two people who have an apparent problem between them probably have quite different perceptions of what it is. By seeing it from both sides and noticing that it isn't actually the same problem, that would tend to free it up.

"What is \_\_\_'s problem with you?"  
"What is your problem with \_\_\_?"

## 45. Facing ¥

Problems appear because one shies away from facing what is actually going on. They are mechanisms of not dealing with the actual situation.

"What are you able to face about \_\_\_?"  
"What would you rather not face about \_\_\_?"

## 46. Responsible for person ¥

Problems are also a mechanism of not taking responsibility for what is going on. By finding something one can take responsibility for one moves in the direction of resolving the problem/

"How are you responsible for \_\_\_?"  
"How is \_\_\_ responsible for you?"

# Upsets

Upsets are generally dealt with on an individual basis when they come up. If the client comes in and is upset, you would address that, no matter what other module we are working on. However, sometimes a client might particularly be prone to be upset often, or she has a really major and persistent upset. This module summarizes a bunch of things one can do about that. Pick and choose the ones that are appropriate for the situation.

## 1. Should have known ¥

An upset very often occurs when a person acts differently than one would expect, or that she "should" have acted. Basically the upset person had one mental map of what was expected and the other person "should" have known about it, but didn't, or at least disregarded it. Referring to it as what the other person "should have known" avoids assigning any blame for "being mean", but focuses on the difference in subjective realities. Depending on the situation you can use this from any perceptual position.

"What should I have known?"

"What should \_\_\_ have known?"

"What should you have known?"

"What should have been known?"

## 2. Four Magic Questions ¥

Upsets generally relate to something that was done or something that somebody omitted doing. Recognizing that and specifying exactly what it was that was or wasn't done, and by whom, will tend to free up the upset. It is also useful for the person to see that this took place from different angles at the same time. Something was probably done and something else probably omitted at the same time. Probably both she and the other person had a part in doing something, or omitting to do something. If she doesn't think so, guide her along to realizing that there are several sides to the issue.

1. "What did \_\_\_ do that wasn't alright?"
2. "What did \_\_\_ fail to do?"
3. "As far as \_\_\_ is concerned, what did you do that wasn't alright?"
4. "As far as \_\_\_ is concerned, what did you fail to do?"

## 3. Unburdening ¥

Any kind of unburdening keys can be used to alleviate upsets.

"Has anything been ..."

misunderstood  
opposed  
suppressed  
judged  
invalidated  
denied  
minimized  
limited

ignored  
guarded

## 4. Broken Expectations ¥

An upset is mostly a manifestation of something being cut or broken. What exactly that is can have all kinds of manifestations. But essentially there is some kind of connection or agreement that is believed to exist. And then something happens that invalidates that belief somehow. The link to what one thought was there gets cut. One thought one had economic security, but then one gets a letter from the tax department, and everything crumbles. That is broken security. Common to any of these phenomena is that one expects something to be a certain way and then it isn't. Identifying what exactly what expectation that was broken would tend to clear it up. Then it isn't just a general thing one doesn't quite know where comes from, it makes it an identifiable occurrence. This is a sample list of common expectations or ways of expecting that are likely to be broken:

trust  
friendship  
love,  
interest  
communication  
prediction  
allegiance  
fellowship  
fidelity  
confidentiality  
understanding  
goodwill  
agreement  
promises  
credibility  
reality  
responsibility  
awareness  
control  
security  
morality  
legality  
planning  
expectation  
hopes  
dreams  
desires  
support  
coordination  
information  
freedom  
rights  
reason  
modesty  
secrecy

They are in no particular order. You could go through each key on the list in order and ask about each one, or you could use it to give you ideas for what to ask, and ask the most likely ones first. You might have to explain some of them if it isn't clear to the client how that can be "broken". This idea is kind of abstract, but that is the whole point. People get upset because of abstract ideas that aren't satisfied. Once the specifics are discovered, the upsetness tends to evaporate. "Broken" refers to that something "should" have been there, but wasn't. "Violated" can be used too, but that is quite a bit more blaming which can become more messy to clear up. Our target is the person's unrealistic expectations, not the wrongness of somebody else's actions.

"In regards to \_\_\_\_ was any (trust) broken?"

"Did you expect (trust) that wasn't there?"

"Has any (trust) been violated?"

You are looking for a key that the person will respond favorably to. What we want is a marked change when the key is suggested. We are after a "Yes! YES! That is what happened" kind of response, not a "Well.. maybe .. I guess .. if you say so" kind of response. It has to appear RIGHT to the person, bringing back some more vital energy.

Get the specifics on any key that the person responds to. Get exactly how and when and who. Don't go along with any assignment of blame, just get what exactly went on and how our client responded to it. Get if it was an action or an inaction. Get who the perceived agreement was between. Was it explicitly made or was it just assumed. In either case, when and where and how.

"Tell me about it"

"What (trust) was broken?"

"When was that?"

"What exactly went on?"

"What had you expected?"

"When did you make that expectation?"

## 5. Past Situations ¥

Look for situations in the past that are similar to the current situation. Track down any ongoing patterns, notice if any patterns were installed in previous situations, and so forth. Is there anything one didn't learn from the previous situations, so the lesson is being repeated. Use re-experiencing techniques to resolve it.

## 6. Lost Future ¥

Address a negative projection into the future based on what happened. That is, if the person thinks that "all is lost", or "now it is all of no avail". If there are specific future negative incidents, you can resolve them with re-experiencing. If a part of the person was lost you can use soul retrieval to bring it back.

# Lost Power

There are various ways one might have given up or lost one's power. This module addresses a few different ways. The idea is to regain the power one has given away.

## 1. Life Transitions ¥

To look for power that the person has given away, start by concentrating on obvious transitions in her life where she entered into relationships with other people or took on new responsibilities. For example:

- when she was born
- when she started in school
- when she got a close friend
- when she joined a sports team
- when she got a boyfriend/girlfriend
- when she became employed
- when she got promoted
- when she got married
- when she had children
- when she was given a gift
- when she received an inheritance

Have the client look at each instance like that and determine what power, freedom, or ability that she has given up. Treat it as a part of the person. Use Soul Retrieval to get it back.

Pay particular attention to situations where the power is given to the other person one has a relationship with. The client would need to persuade the part to come back and probably persuade the other person to give it up. It might be a well-anchored situation or a major life issue and it might well take some work to loosen it up. But, it is likely to have a profound influence on their relationship when the part is returned and our client again becomes complete.

Fixed ideas are likely to come up in that context. There is likely to be the idea that one HAS to do it, one can't possibly get everything one wants.

There is also likely to be traumatic consequences one would expect if one didn't give up one's power. One wouldn't be loved, somebody would die horribly, and so forth. That would be a job for re-experiencing.

It could also well be addressed as polarities. Often, for example a couple will have opposite polarities in some key areas. One person will take care of things that the other person is ignoring and vice-versa. None of them are complete in themselves, but are counting on the other person to do the stuff they can't do. But really they can both do everything. They might just have partitioned off their abilities into different segments applicable to different contexts.

## 2. Losses ¥

Another way of giving up power is to let it go with someone of something that is going away. A part of one disappears with whatever it is one is losing. Actually one wouldn't lose anything unless one had given it away to that person or thing earlier. However, often one doesn't notice before one is losing it. One had given away parts of one's power to one's husband when one got married, but one doesn't notice it before one feels the pain of him dying 40 years later. Really, another person going away can only be a loss of oneself. Other people aren't lost.

Let the client find moments of loss in her life, and examine which parts of herself she lost. That might manifest as a feeling, ability, or other resource she had within herself that she didn't have after the loss. Some possible situations might be:

- leaving the womb
- end of nursing by mother
- a favorite toy breaks
- a friend is leaving
- coming home from vacation
- leaving school
- leaving home
- breaking up
- being fired
- somebody dies
- divorce
- having to move
- burglaries

For each area that is active, find out what part of the client it was that left. Use Soul Retrieval to find it and bring it back.

It might very well be necessary to use re-experiencing to clear up traumatic incidents before it becomes possible to deal with what parts left.

## 3. Potential Losses ¥

One way of finding out where the person has given away power is by looking at what she would have a problem about losing. If the thought of losing someone or something brings out strong emotions then it is apparent that the individual has given away power parts to that other person or thing.

Go through all the people and possessions where the client gets an emotional reaction on the thought of losing them. Not just that she would rather not lose them. We are after the instances where the person doesn't even want to look at it. "My God, I couldn't handle that". Those are the ones we will process.

Re-experiencing of future incidents is probably the best place to start with this. Have the client experience the incidents of loss. That in itself might resolve the matter.

If the fear of loss doesn't easily get resolved as a future incident, then we probably need to deal with it as a part that has been given away to the person or thing. We can contact the point in the past when the part was given. And at any rate, the individual needs to get it back. Soul Retrieval technique would be used for that.

The potential loss of a person likely would be a complex of various types of phenomena, and might take some work to get through. Unfixing can come in handy, as can many other techniques. Working with the potential loss is likely to bring up an assortment of different issues that are attached to it.

## 4. Invalidations ¥



Go through various ways one might have been put down by others and therefore agreed to have less power. Well, really nobody can destroy anybody else's power. However, it might well appear to the person that her power has been taken by another. We will go along with that view to the degree that it is necessary to get a handle on it. But then we would want to have the person regain her power and realize that it is always in her own hands. Nobody can really take it away.

Did anybody tell you you didn't have a right to live?  
Did anybody harm you?  
Did anybody suppress you?  
Did anybody take away your life?  
Did anybody make you not exist?  
Did anybody make you smaller?  
Did anybody tell you you shouldn't be there?  
Did anybody tell you you didn't belong?

Did anybody tell you you couldn't leave?  
Did anybody control you?  
Did anybody trap you?  
Did anybody constrain your ability to move?  
Did anybody force you to play a game?  
Did anybody force you to follow the rules?  
Did anybody trick you into an agreement?  
Did anybody impose arbitrary limitations on you?

Did anybody judge you?  
Did anybody make you do something you didn't like?  
Did anybody decide things for you?  
Did anybody take away your ability to choose?  
Did anybody stop you from doing what you wanted?  
Did anybody take away your pleasures?  
Did any group condemn you?  
Did anybody else set the norms?

Have you given away your space?  
Have you given away your time?  
Have you given away your life?  
Have you given away your energy?  
Have you given up your boundaries?  
Have you given up your protection?  
Have you given up your escape?  
Have you given up your past?  
Have you given up your future?  
Have you given up your present?  
Have you given up your free will?  
Have you given up your pleasures?

Have you accepted false conclusions?  
Have you let other people decide for you?  
Have you allowed your efforts to be blocked?  
Have you allowed your connections to be cut?  
Have you allowed your communication to be blunted?  
Have you allowed your choices to be changed?  
Have you accepted superior authorities?  
Have you accepted rules you didn't want?  
Have you accepted defeat?

(given away is more causative than allowed, more than given up, more than accepted)



# Fixed Ideas

The handling of fixed ideas, "Unfixing", can be divided into three distinctly different steps:

- 1: Discover fixed ideas. First we need to find them of course. One at a time.
- 2: Separate the idea. The person needs to dissociate a bit from what we find.
- 3: Free up the idea. We explore, challenge and stretch the idea until it is no longer fixed.

## Step one: Discover fixed ideas

Finding fixed ideas is both a sport and an art, and not at all a rote procedure. You need to be very flexible and be able to smell fixed ideas from a distance. We have a list of likely ways of getting to an area with fixed ideas, but once you get the area, you need to sniff it out yourself the rest of the way. The key way of tracking down the actual fixed ideas is by challenging any kind of logic the client presents you with, demanding explanations and asking what is behind it. That is done in a friendly and playful manner, but very direct and inquisitive. You don't waste time listening to stories or reactions, you are after pieces of frozen logic. Some of the questions that can be useful for this are:

- "Why?"
- "How come?"
- "Can you explain that?"
- "What principle is behind that?"

You would want to challenge or investigate the ideas the client is most sure about, not the stuff she is aware of having problems and reactions about. You might run into stuff that is not fixed ideas, but that needs to be processed with another technique. Just be aware that the target of fixed idea discovery is uniquely different.

These are some general questions that can be used to weed out fixed ideas:

1. "Do you ever make others wrong?"
2. "Do you have ways of dominating others?"
3. "Are there any ideas that make your life better?"
4. "Do you have ways of making sure you are right?"
5. "How do you avoid that anybody else gets the upper hand?"
6. "What ideas are you using as truth?"
7. "What idea is constant in your life?"
8. "What is your principle of operating in life?"
9. "What piece of logic do you use in dealing with other people?"
10. "What is your principle for evaluating things?"
11. "What don't you want to get involved in? Why?"
12. "What don't you like? Why?"
13. "What have you found very interesting (in processing)? Why?"
14. "What is an acceptable level of activity? Why?"
15. "What is bothering you about others? Why?"

You can also systematically go through what the person is doing in different domains in life. Discuss how she goes about things, what her routines and operating principles are. Notice what she is avoiding and how. Notice what isn't subject to change. Dig into it.

# Step two: Separate the idea

It is not enough to find out what the fixed idea is. The client must perceive it as an idea separate from herself, at least a little bit. We can not unfix it if she is completely being it. She must recognize that it is an idea. It must move from the realm of 1-valued logic into 2-valued or 3-valued logic. That is, instead of just being an unquestionable, unconscious truth, it must become an idea that can be subject to intelligent examination. She might still think it is perfectly true and universally workable, that is fine. But she must recognize that it is an idea distinct from other ideas.

The fact of discovering the fixed idea is often all that is needed. The best outcome of the discovery step is that the client is cornered, sees what goes on, laughs, and admits to using the idea. Then the idea is separate and we can go on to further steps for freeing it up in step 3.

Sometimes the idea becomes apparent, but the client does not recognize the humor in it and does not yet see it as something that is subject to discussion at all. In that case we need to prod her a bit more to establish a separation. Questions along these lines:

- "Is that an idea?"
- "Is that something you are using?"
- "Is that something that enhances your life?"
- "Is that something you don't question?"
- "How long have you \_\_\_?"
- "Are there people who don't think \_\_\_?"

You are simply trying to get the person to go along with the idea that it is a "something". Something one is using. That is best done by pre-supposition, certainly not by arguing about it.

# Step three: Free up the idea.

Now we need to move the idea from being fixed towards being dynamic. Next is a collection of ways in which that can be accomplished. Different approaches would be more or less suitable depending on what kind of fixed idea we are working with. An abstract datum would call for somewhat different actions than an asserted beingness or doingness. Also, the wordings need to be adjusted to whatever the wording of the fixed idea is. This is not a rote procedure, but simply a collection of hints for what one can do.

## 1. Advantages ¥

Ask for advantages that are attained from the use of the fixed idea. Often a person will be able to rattle off advantages in rapid succession. Just let her give all that she can think of. It is not something to look for, it should be right there as soon as you ask it. Don't agree in any way, just take all the automatic answers that are available.

- "What is the advantage of \_\_\_?"
- "What are the benefits of \_\_\_?"
- "What does \_\_\_ get you?"

## 2. Betterment ¥

Find out how the idea is believed to make the person do better or be a better person or have better conditions. Get examples of how things have been better because of the idea.

- "How would \_\_\_ make you do better?"

"How has \_\_\_ made you better?"  
"How has \_\_\_ improved your life?"

### 3. Hindrance ¥

Find out what the idea is keeping away. It is most likely there to keep something "bad" away, make it not happen, or make it not appear as bad. Deal with anything that comes up, as necessary. Like, if an unwanted feeling surfaces, you can clear it with re-experiencing. The fixed idea is just a simple, short-sighted fix on an unwanted situation. We can clear it for real with one of our techniques, and the fixed idea will no longer be necessary as a fix.

"What does \_\_\_ hinder?"  
"What does \_\_\_ keep away?"

### 4. Putting Down ¥

Fixed ideas are often used to keep others down, in order to make oneself better off by comparison. Those are some of the most important aspects to handle.

"How does \_\_\_ put others down?"  
"How does \_\_\_ slow others down?"  
"How does \_\_\_ put others in their place?"

### 5. Solutions ¥

One is using fixed ideas because they somehow appear to solve something. They usually don't really solve anything if we look at it a little deeper.

"What would \_\_\_ be a solution to?"  
"What has \_\_\_ solved?"

### 6. Out and In ¥

Fixed ideas appear to get one out of trouble or into contexts one would like to be in. But usually they don't really do it, so we ought to look at that.

"What has \_\_\_ gotten you out of?"  
"What has \_\_\_ gotten you into?"

## 7. Lost ¥

One might simply not have looked at the consequences of not using the fixed idea. It simply be a matter of that one has been most familiar with it.

"What would happen if you lost \_\_\_?"

## 8. How do you know ¥

A fixed idea is something that is taken for granted and used without really thinking it completely through. It will tend to free it up if we find out what system the person uses to establish its "truth" and what backs it up and so forth. The person might well find out that it is verified only by something really wacky that she never looked at.

"How do you know that \_\_\_?"

## 9. Perceptual distinctions ¥

Get specifics in terms of perceptions of what the idea is about. Is it something that is felt, if so, where and how. Is it something she sees, is it something she hears, a little voice? Connecting it up with actual perceptions will tend to take it out of the realm of abstract generalities.

"What does it feel like, sound like, look like?"

## 10. Secure Space ¥

A fixed idea gives the appearance that one has secured a space that is safe from outside enturbulation. That is done by pretending that things are unchangably in agreement with the fixed idea within the safe zone. It probably is only an appearance, so it should be examined. Having fixed ideas doesn't really make anything secure.

"Does \_\_\_ secure a space?"

## 11. Not Exist ¥

Fixed ideas try to keep unwanted confusions out of existence. The fixed idea pretends that everything is ordered and predictable and that the unpredictable enturbulation isn't there. We of course need to find out what it is that is being kept out of existence. Because if we actually face it and resolve it, there wouldn't be much use for the fixed idea any longer.

"Does \_\_\_ make something not exist?"

## 12. Balance ¥

Life is most fun if there is an optimum balance between what is predictable and what isn't. It wouldn't be enjoyable to control the whole world. Ideas usually have contrasting ideas, actions have opposition, etc. It might be sobering if the person realizes how it would actually be if the fixed idea was absolutely true and nothing to the contrary could exist.

"What would happen if \_\_\_ was all that existed?"

"What if the opposite didn't exist?"

## 13. Examples ¥

Getting examples of the application of the fixed idea will tend to ground it more in reality, so that it can be examined. Even better, if you can get the person to come up with counter-examples, well, then the fixed idea is already freeing up.

"Give me an example of \_\_\_?"

"Give me an example of \_\_\_ not being true."

## 14. Origin ¥

If we can examine where the fixed idea comes from, how one decided on it, or didn't decide on it, and so forth, that will tend to free it up. The idea is most powerful as a stand-alone generality. If it becomes clear that one decided it at an exact moment, then one can also un-decide it just as well.

"When did you decide that \_\_\_?"

"Where did \_\_\_ come from?"

"Who says that \_\_\_?"

"Who would think that \_\_\_?"

## 15. Who uses it ¥

Examining the fixed idea from different perceptual positions will free it up. By noticing others using it, it becomes more clear that it is something one is USING. Examining times when it has been used against this person is also very useful.

"Who else uses \_\_\_?"

"Who have you noticed using \_\_\_?"

"Has anybody used \_\_\_ on you?"

## 16. Pre-suppositions ¥

Explore what is implied or pre-supposed. The idea doesn't just stand alone. For it to be true, other things must be true also. Track it backwards and forwards to find out what that is. The person might not have thought of those at all and might more easily see those in a more flexible way.

"What must be true for \_\_\_ to be true?"

"What must be true if \_\_\_ is true?"

## 17. Exaggeration ¥

Exaggerate the idea until it gets absurd. Generalize it even more than the client does. Expand it out of the boundaries she has been using it in. Liberally find colorful examples of it. That will make her realize that it isn't absolute or universally applicable.

"So, it's like that all the time, always, for everybody, under any condition?"

## 18. Happen/Not Happen ¥

Explore the boundaries and consequences of the idea. Move it out of the realm of being just an idea into examining what actually would take place if it is true or it is used, or if it isn't true or isn't used. Also what would not happen if it was either used or not used. All of this makes it more clear that it is always a choice, there are pros and cons involved. What would "not happen" can also be expressed as what one would "miss out on". We are talking about positive events that would or wouldn't happen. Simply filling in good and bad things that agree with the fixed idea doesn't get us anywhere.

"What would happen if \_\_\_?"

"What would happen if not \_\_\_?"

"What would not happen if \_\_\_?"

"What would not happen if not \_\_\_?"

## 19. Intention ¥

Find the positive intention behind the idea. Move it from a fixed idea towards a dynamic principle. Find other outlets for it.

"What is the underlying intention behind \_\_\_?"

## 20. Value/Importance ¥

The "value" and "importance" of the idea is examined. That is to clarify value and importance as abstractions, realizing that they are not absolute. Hopefully the person will be able to compare the idea with other ideas, setting it in relation to the context, rather than seeing it having a fixed value.

"What is the value of \_\_\_?"

"What is the importance of \_\_\_?"



# Clarifying Meaning

These are various ways of sorting out what things mean. That can be very useful to do with anything a person has trouble with, or anything that is desired. Because, if one doesn't know exactly what it means then how can one solve it, or accomplish it? The fun part is that when one has cleared up its meaning, it no longer is the same as one thought it was.

## 1. What does it mean? ¥

Simply clarifying what something means can be a powerful technique. It is done best from a friendly, open-minded insistence on being presented with realities, rather than with abstract ideas. Realities can be perceived with some kind of senses. They have perceptual distinctions to them. They are specific and exact, not general or vague. The idea here is to get the person connected with the realities that she expresses an interest in. Once she is connected with actual realities, they are rarely any problem. The problem is when words and symbols are in the way and one hasn't realized yet that they aren't real.

"What does that mean to you?"

"How do you define \_\_\_?"

"What experience does \_\_\_ relate to?"

"What do you perceive about \_\_\_?"

## 2. Outcome ¥

Clarifying what outcome one wants is a splendid process in itself. Often that is all that is needed. Or at least it is much easier to take action once one knows what the desired outcome is. These are the criteria that make up a complete outcome:

1. It needs to be stated in the positive. Getting rid of something is not in itself a valid outcome. What would one want instead that is valuable? It must be something specific and desirable.
2. There must be specific sensory input that would signify when the outcome is met. It must be testable whether or not one has it. And that should not be just an idea, but a specific perceptible evidence. How does one know that it has been accomplished?
3. The context must be specified. When is it wanted, where and with whom? To turn a desired outcome into reality we need specifics on where and how it will fit in.
4. The outcome must be within the individual's control. Hoping that somebody else will just behave differently is not a valid outcome. It must be something that the person herself is doing and maintaining. It should not depend on luck or somebody else's actions.
5. The outcome must fit into the ecology of the person's life. It must fit with everything else the person is doing or wants to do. How would having the outcome affect her life? Would there be a benefit from not accomplishing it? Are there any positive or negative side-products.

### 3. Creative Definition Procedure ¥

These steps can be used to sort out the definitions and associations of a word or concept. The idea is that a word isn't just defined by other words. Its meaning is the associations that a specific person makes with it. These steps can be used on a word that the client is particularly hung up on. They can also be used on common words that it is useful to sort out, like "love", "future", "death", "aging", "success", "failure", etc.

1. "What does the word \_\_\_ mean or imply?"
2. "Tell me some things the word \_\_\_ doesn't mean."
3. "Tell me some things the word \_\_\_ can be used to describe."
4. "Tell me some things the word \_\_\_ cannot be used to describe."
5. "What is the word \_\_\_ associated with?"
6. "What is the word \_\_\_ not associated with?"
7. "What is the word \_\_\_ similar to?"
8. "What is the word \_\_\_ different from?" (Find out in what way it is different)
9. "Is there anything that has influenced your understanding of the word \_\_\_?"
10. "Are there any beliefs that are necessary to give meaning to the word \_\_\_?"
11. "Give me a deliberately misunderstood example of the word \_\_\_"
12. "Exactly how could you convey your understanding of the word \_\_\_ to another?"
13. "How does the word \_\_\_ seem to you now?"

If needed, add:

14. "What's right about your definition of the word \_\_\_?"
15. "How does your definition of the word \_\_\_ help you to be free?"
16. "How does your definition of the word \_\_\_ help you get along better in life?"

### 4. Distortions and Deletions ¥

The statements people make are always somewhat distorted and delete some of the information. Language is after all just a symbolic over-simplification. There is valuable insights to gain by finding out what specifically it is that has been deleted or distorted. That tells us something about how that person's mind works. We are being presented with a Surface Structure in the language that the person uses. But noticing what is distorted or deleted and trying to recover it we can get an idea of what the Deeper Structure is. These are the most common distortions and deletions, and examples of how to deal with them.

**1. Simple Deletion:** Specifics have been omitted. The active agent or the object of the activity has been left out. Ask what or who we are talking about.

- C: "I am angry"  
F: "What are you angry about?", "Who are you angry at?"

**2. Generalized Reference:** People, things, and events are generalized. No mention of what specifically it is. Get the specifics.

- C: "That doesn't matter"  
F: "What, specifically, is it that doesn't matter?"

**3. Comparative Deletion:** Giving an apparent comparison without giving the standard that is being compared to. Find out what it is compared to.

- C: "It's better to leave"  
F: "Better than what?"

**4. Lost Performative:** The authority, source, or performer has been omitted. Value judgments without a source. Find out who the source is.

C: "It's good to be polite"  
F: "Good according to who?", "Who is it good for?"

**5. Modal Operator of Necessity:** Something one should/shouldn't or must/mustn't do, that is necessary, or that one needs to do. The consequences and the exact cause and effect have been omitted. Explore the limits and consequences.

C: "I have to take care of her"  
F: "What would happen if you did?"  
"What would happen if you didn't?"  
"What wouldn't happen if you did?"  
"What wouldn't happen if you didn't?"

**6. Modal Operator of Possibility:** Something that one can/can't, will/won't, could/couldn't, may/may not do. It is possible or impossible. The causation is left out. Find out who or what causes what.

C: "I can't get better"  
F: "What stops you?"

**7. Cause and Effect:** It is presented as if one person causes another person's condition, without specifics on how, and without anything the person can do about it. One's own causation is left out. Get perceptions, find counter-examples, expose the actual causation.

C: "She made me sad"  
F: "How specifically did she make you sad?"  
"What would happen if you didn't get sad?"  
"Are there times when you don't get sad in that situation?"

**8. Universal Quantifier:** Something is generalized to being going on all the time or none of the time. Words like all, every, always, all the time, none, each, noone, just, only. The specifics and the exceptions are omitted. Counter-examples are missing. Find counter-examples or exaggerate the claim so it gets ridiculous.

C: "Noone ever listens to me"  
F: "Noone has **ever** listened to you?"  
"Can you think of a time when somebody did?"  
"What would happen if somebody did listen to you?"

**9. Unspecified Verb:** A general verb that doesn't say what is actually going on. Trust, love, like, support, help, etc. The specific actions that happened or that are desired have been omitted. Get what isn't specified.

C: "She doesn't like me"  
F: "What did she do that told you that?"  
"How, specifically, doesn't she like you?"

**10. Mind Reading:** Claiming knowledge of somebody else's internal state of consciousness, or expecting somebody else to know one's own state. It is likely be a distorted guess, or at least the specifics on how one knows have been omitted. Focus on what one actually does know or perceive.

C: "She doesn't care about me"  
F: "How do you know that?"  
"What, specifically, did she do that told you that?"

**11. Nominalization:** Process words (verbs) have been transformed into things (nouns). Thinking about something as a frozen thing, when really it is an ongoing action. Turn it back into an action (de-nominalize it).

C: "I don't have enough commitment"  
F: "What is it that you should be committing to that you aren't?"

## 5. False Data ¥

False data is information that the person is operating on, but that are wrong or misleading or inapplicable. That is a good reason for having trouble with any area. False data would particularly be something to look for if the person does seem to have the skills and information required, but just can't seem to do the right thing in a certain area. First thing to do is to isolate an area that is likely to contain falsehoods:

- "What have you heard about \_\_\_?"
- "What data are you operating on?"
- "Is there anything in \_\_\_ that doesn't make sense?"
- "Is there something in \_\_\_ that you can't think with?"
- "Is there anything in \_\_\_ that doesn't seem useful?"
- "What are the main principles in \_\_\_?"
- "Which data don't seem to fit in?"
- "Is there any reason to not do \_\_\_?"

Then we need to weed out any exact false data in that area:

- "Might any of those data be incorrect?"
- "What false information have you received?"
- "Has anybody given you input on this?"

When you get something that appears as a possible false datum, check it out"

- "Who said that?"
- "When was it, where were you, where were they?"
- "What were the exact circumstances, what did you see, hear, feel?"
- "How does that datum fit with what else you know?"
- "Is that datum applicable to you?"
- "What context would that datum fit in, if any?"
- "Is there a better alternative?"

# Section: Expansion Modules

Expansion modules address things from a positive angle. What does the person want MORE of, what abilities would she like to improve, what areas would she like to expand in. We will still do both positive and negative processing. The only thing that is really different compared to clearing modules is the focus of the client.

These are some of the available expansion modules:

- Improvement
- Communication
- Relationships
- Sensory Acuity
- Health
- Creativity
- Change
- Life Organization
- Money/Abundance
- Time/Efficiency
- Emotion
- Action



# Improvement

This module is intended to bring the person more into contact with positive resources and having a positive direction in her life. The idea is to show her that there are positive resources available, for example from her past, and that they will always be available.

## 1. Positive reframing ¥

Whenever there is a chance to reframe something as a positive direction, do so. The idea in this module is to put attention on the positive, not the negative. However, when something unpleasant comes up, find a way of using it to illustrate a move towards better things. Of course, if it has to be handled properly with a clearing technique, do so. But preferably stay with fairly light stuff.

## 2. Positive moment remembrance ¥

Ask for occurrences of specific circumstances that are expected to be positive or resourceful. Asking specifically about them gets around any insistence on their not being any positive moments. Get the client to remember several of each kind of occurrence, like with:

- "Remember a time when you \_\_\_\_"
- "Remember another time when you \_\_\_\_"
- "Remember the earliest time you can when you \_\_\_\_"

Use endings from a list like this:

<b>Be</b>	<b>Do</b>	<b>Have</b>
were happy	were building something	got a present
were successful	were taking care of somebody	had a friend
were being loved	were accomplishing something	had money
were in love	were playing	saw things you liked
were confident	were winning	had more than you needed
were effective	were improving yourself	had lots of time

These could also be done from different perceptual positions. Like: made somebody else happy, noticed somebody who was happy, heard about somebody who was happy and so forth.

## 3. Re-experiencing of specific positive moments ¥

Use a similar list of subjects as under positive remembrance. But here go deeply into each occurrence. Don't just remember it briefly, but go into all the details and perceptions and sequence of events. Experience it from different perceptual positions, get learnings from it and so forth. Here are some more subjects:

- a pleasant surprise
- learning something new
- discovered a secret
- really got to know somebody
- made a right choice
- won something
- created something.

## 4. Good Parts ¥

Get the person to list things that are right and good in her life. This is to get her to recognize that there ARE a lot of things that are fine, and to have a more positive outlook. You can take them from 1 to 10 and do them over as many times as necessary to recognize all the right things that are there.

"Give me some things that are \_\_\_ in your life."

- 1) known
- 2) balanced
- 3) in correct order
- 4) in their right place
- 5) in harmony
- 6) useful
- 7) happening at the right time
- 8) predictable
- 9) understood
- 10) "Tell me some things that are right in this room."

## 5. General positive moment re-experiencing ¥

Ask for any particularly pleasurable or positive times in the person's life. Like, turning points where things changed for the better. Examine that time really carefully with re-experiencing. Go through the sequence of events, from different viewpoints, get all the learnings, etc.

"What has been a positive turning point in your life?"

"Tell me a really positive time you've had"

"What time was particularly enjoyable in your life?"

## 6. Future life ¥

Get the client to describe in detail how she would like her life to be at specific intervals into the future. The idea is to make sure she puts a positive future there and to have more certainty of it. Get many details, be sure that it is realistic. "Where would you live, what would you do, who would you know, etc."

"How would you like your life to be tomorrow?"

"How would you like your life to be in 1 week?",

".. 1 month?",

".. 1 year?",

".. 5 years?",

".. 10 years?"

## 7. General positive remembrance ¥

Get the client to state something she likes doing or that she feels good about. And then get her to remember times when that took place. Pay attention to any perceptions that come up from each situation. The idea is to make the client realize that she has ample access to memories of well-being. This goes more directly for her personal positive moments than a canned list would.

"What do you like doing?"

"Remember a time when you \_\_\_"



"Remember another time when you \_\_\_\_"

"Remember the earliest time you can when you \_\_\_\_"

"What makes you feel good?"

"Remember a time when you \_\_\_\_"

"Remember another time when you \_\_\_\_"

"Remember the earliest time you can when you \_\_\_\_"

## 8. Past life incident ¥

If the person hasn't yet experienced past lives memories and is interested in it, take her through some light past life stuff.

- 1) Instruct her on taking what she gets and to use imagination if necessary
- 2) "Is there a person you know now that you have a feeling of having known before?"
- 3) "Close your eyes"
- 4) "Locate a time when you knew \_\_\_\_ in a past life"
- 5) Coach client into getting something with steering, suggestion etc.
- 6) Expand what she gets into a whole incident
- 7) Ask for a lesson to learn from the incident
- 8) Bring her back to the present
- 9) Ground her

# Communication Module

The overall intention with the communication module is to free up the whole subject of communication. To have an abundance of ways one can communicate, people to communicate with, and subjects to communicate about. And not having negative reactions to the act of communicating.

## 1. Talk about anything

Get the client to talk about anything whatsoever. That is to start putting the idea there that one can talk freely and to have her find out what she likes talking about.

"What do you like to talk about?"

"Tell me about \_\_\_\_"

"What are you interested in?"

"Talk to me about \_\_\_\_"

"What are you often talking about?"

"What are you saying about \_\_\_\_?"

## 2. Methods of Communicating

Explore different ways one might communicate. This is to expand the view of how many different ways there are of communicating, and to start realizing that anything is communication. She should be able to find hundreds of ways. Phones, letters, raised eyebrows, silence, telepathy, pictures, music, satellites, memories, faxes, crying, laughing, etc. Keep her going until she realizes there is an endless number of ways.

"How could one communicate?"

"Tell me some ways of communicating"

"What types of communication do you know of?"

"Mention some communication methods you have observed"

## 3. Senders and Recipients

Explore the many possible senders and recipients of communication. The types of people who communicate. This is again to realize that anybody communicates and to expand one's view of the world of communication. The client should become able to keep going, listing more and more communicators. Policemen, politicians, mothers, cats, news announcers, fashion models, old people, young people, ants, ghosts, gods, cartoon characters, etc.

"Who communicates?"

"Tell me some people who communicate?"

"What are some sources of communication?"

"What are some recipients of communication?"

## 4. Model of Communication

Have the client construct a workable model of the process of communication. Preferably by drawing on paper or demonstrating with small items on the table. It should at least contain a sender, a recipient, a message and a transmission channel.

## 5. Communication Elements

Go over various elements of communication and get the client's thoughts and reactions to each one. Use any question that will promote that, like "Think about \_\_\_?", "Tell me about \_\_\_", etc. Discuss the model of communication further necessary.

- Talking
- Listening
- Thinking
- Paying Attention
- Sending
- Receiving
- Conceiving ideas
- Transmitting messages

## 6. Directions of Communication

Go over thoughts and reactions concerning the presence or absence of various directional flows of communication. First allow the client to get the idea of what is meant and how that would work. Then get into any thoughts she has on that kind of communication. For example, she might have concerns that others are talking about her, or she might have a hard time starting communication with some people. The point right here is mainly to recognize that all these different directions exist and to notice which ones are flowing and which ones are not. If necessary, draw up this matrix and discuss what would go in each box. Allow the client to discover the many possibilities.

<b>To:</b>	<b>Self</b>	<b>Another</b>	<b>Others</b>
<b>From:</b> <b>Self</b>	Thinking or other communication with oneself. Reflexive.	Communicating to specific other people. Outflow.	Communicating to other people in general. Outflow.
<b>Another</b>	Other specific people communicating to the person. Inflow.	Specific other people communicating with themselves. Reflexive. E.g. thinking about the client.	Somebody else sending communications to other people. Crossflow.
<b>Others</b>	People in general sending communications to the person. Inflow.	Another person receiving communications from others. Crossflow.	Other people in general communicating between themselves. Reflexive. E.g. "people" talking.

## 7. Locations

Get the client to find many places where one can communicate. The idea is to get her beyond any feeling of scarcity in that regard. One can basically communicate anywhere. Keep getting more places until she could go on indefinitely and realizes that.

"Where could one communicate?"

"From where could one send communication?"

"Where could one receive communication?"

## 8. Talking or not talking

Examine what is being talked about versus what is not being talked about. There is both communication and non-communication. Open up to the idea that we can change what is what if desired.

"What do others talk to you about?"

"What do others not talk to you about?"

"What would you like others to talk to you about?"

"What do you talk to others about?"

"What do you not talk to others about?"

"What would you like to talk to others about?"

"What do people talk to each other about?"

"What do people not talk to each other about?"

"What should people talk to each other about?"

also

"When do you talk?"

"When do you not talk?"

or

"How do you know when to talk?"

"How do you know when not to talk?"

## 9. Types of communication delivery

Dialogue about different modes of delivering communication, that is, different attitudes or styles. We need to find out what the person feels about others doing each of them, or doing them herself, or others doing them to each other. We are after anything that is stuck or fixed and anything that has a reaction to it. Like, our client might say she doesn't like when somebody is being arrogant. We would then find out first of all what she means by that. Don't just accept a generalization or nominalization, we need to get some perceptions on it. So, what does she see, hear, feel that she labels as arrogance. And where and when and how. Then find out how she reacts to it. Like, does she feel angry, sad, small, etc. And process whatever you find with whatever technique is appropriate. If nothing else, leave with an increased understanding of how that mode works. But more broadly, we would like the person to be more flexible about it, have more choices, and to lose blind, fixed behaviors concerning it.

You can use a list of communication modes like this:

- forceful, muted, enthusiastic, insincere, cryptic, arrogant

"How do you feel about people who are (forceful)?"

"What do you think about people who are (forceful)?"

"How do you know that they are (forceful), what do you notice?"

"How do you respond?"

"Are you sometimes (forceful)?"

"When, where, what?"

"How do you make yourself (forceful)?"

"How do you know when it is time to be (forceful)?"

## 10. Types of communication response

Explore different ways of responding to communication, different attitudes to incoming communication. We are mainly trying to find fixed, automatic responses that are unwanted. But also we can find out how desirable responses work, so that they can be used more often. Make sure to examine different perceptual positions; one self responding, another person responding to you, other people responding between themselves. We would want to be sure to examine why people respond the way they do. Does anything trigger it? How do they respond that way, what do they actually do to configure that response? What do they think, feel, say to themselves, remember, etc.? Particularly look for anything that needs to be re-experienced, unfixed, integrated, etc. At the least, reframe it.

This is a sample list of responses:

- refusal, enthusiastic, ignore, apathy, shock, interested, boredom, hurt, amazed, disbelief, insulted, invalidated, fear

"What kind of communications do you respond with (fear) to?"

"What is happening then?"

"What do you do? What do you see? What do you say to yourself?"

## 11. Communication in different domains

Examine communication in widely different domains of life. This is to notice that communication takes place on many different planes and magnitudes. So, bring up examples of each, either that the person has noticed, or can imagine. How would it work, what would be communicated?

"Think of some individual communication"

"Think of some inter-personal communication"  
"Think of some group communication"  
"Think of some global communication"  
"Think of some inter-species communication"  
"Think of some psychic communication"  
"Think of some spiritual communication"  
"Think of some out-of-body communication"  
"Think of some communication with the planet"  
"Think of some inter-planetary communication"  
"Think of some galactic communication"  
"Think of some universal communication"  
"Think of some communication with all-that-is"

## 12. Uncomfort communicating to people

This is one of the key communication techniques. We will ask for people or types of people that the client is unwilling or uncomfortable to have communication with. And then we work on increasing the willingness and ability to have communication happen. Our target is any stuck or fixed non-communication with people. We want people that the client resists communication with, that she is trying to avoid. And then we make her do exactly what it is she is trying to do. Not out in life, but just as imaginary exercises. We make our client talk to the person she doesn't feel good about talking to. At first very general communication is alright, but preferably we want her to also be able to give very specific spoken phrases, and even say them as she would to that person. You can elaborate on that as much as you find necessary. You could for that matter put up a chair next to our client and instruct her to imagine the person in that chair and talk to that person directly. You could also play the part of the person she can't quite face and help her do it gradually. Make sure to cover all pertinent perceptual positions; people she is uncomfortable listening to, talking to, or just observing. For each person or type of person you get, work it over until the communication is freed up on that person. Keep getting things that could be communicated or not until things are loosened up, before you ask for another person.

"Who wouldn't you want to talk to you?"  
"What would it be ok that \_\_\_ says to you?"  
"What should \_\_\_ rather not say to you?" (or wouldn't want to say)

"Who wouldn't you want to communicate to?"  
"What could you say to \_\_\_?"  
"What would you rather not say to \_\_\_?"

"Who wouldn't you want to communicate with each other?"  
"What could \_\_\_ & \_\_\_ say to each other?"  
"What would you rather not that \_\_\_ & \_\_\_ say to each other?"

(Could be done both ways to a total of four questions. Could also be worded as "what would it be unlikely that ..", or "what could you not imagine that ..", or "what would you not expect ..")

"Who wouldn't you want to think about?"  
"What would it be alright for you to think about \_\_\_?"  
"What would you rather not think about \_\_\_?"

If the client doesn't by herself come up with active, juicy people, but only selects safe, boring ones, we would pick them for her from a prepared list. The list would be made out of general types of people that might be hot for that client, something like:

- The president, a hooker, a killer, your ex-wife, God, a psychiatrist, a creditor.

## 13. Uncomfort about subjects

Here we are after any unpleasant things to talk about. Try to elicit subjects that the client doesn't want to talk about, or that makes her feel bad. We are not after her specific secrets, we are after what generally makes her uneasy. And with anything we get we will work on increasing the level of communication about it. That is, we will get her to talk about. Talking about why she doesn't like talking about IS actually talking about it, so that is a little trick here. Also, try to find what is actually going on, why she gets uncomfortable, what the mechanism is and what is behind it. And process that with whatever technique is appropriate. Find many subjects and for each one work it over until it is freed up. Address this from several perceptual positions also; receiving communication, giving it, watching it, etc.

"What don't you want to hear about?"

"What is it you don't want to hear about \_\_\_?"

"What happens if you do hear about it?"

"What wouldn't you mind hearing about \_\_\_?"

"What don't you want to talk about?"

"What don't you want to say about \_\_\_?"

"What would happen if you did talk about \_\_\_?"

"What would you like to say about \_\_\_?"

"What shouldn't others talk about?"

"What shouldn't others say about \_\_\_?"

"Why?"

"What could others say about \_\_\_?"

"What don't you want to think about?"

"What shouldn't you think about \_\_\_?"

"What could you think about \_\_\_?"

If the client doesn't willingly come up with subjects she is actually uneasy about, we'll feed her subjects from a list. Appropriate subject would be death, going to the bathroom, sex, intimate body parts and so forth. Use wordings that are a stretch for the client but that do not overwhelm her. She should be willing to comm about "blow-jobs", "shit", "corpses", and whatever. Don't step too much out of her vocabulary. The idea is to free up her willingness to communicate, not particularly to say "dirty" words.

## 14. Uncomfortable situations

Elicit situations where the client is uncomfortable communicating. That is, the environment or the circumstances limit her ability to communicate well. Then isolate what it is about those circumstances that is the issue, and deal with it appropriately. We are looking for stuff like "when I haven't taken a shower", "when I am asking for something", "if somebody is taller than me", "when it is full moon", pretty much any kind of circumstance.

"In what kind of situations would you feel uncomfortable communicating?"

## 15. Limits to communication

Here we examine if there are limits to how much communication is acceptable. Try to establish if there is some principle governing her tolerance. Anything can come up, fixed ideas are likely. If she can accept any amount of comm we won't pursue it for very long. That is unlikely to be true, however.

"How much talk would you be willing to listen to?"

"Tell me why?"

"How long would you be willing to talk?"

"Tell me why?"

"How much talk could you stand others exchanging?"

"Tell me why?"

## 16. Why not communicate

Work on locating fixed ideas that might stop communication. Discuss the question. Pursue any hint of a fixed idea. Take up unpleasant feelings or anything else that might be a reason for not communicating. If there is not much that is hot you could also simply get a lot of quick answers from the client.

"Why shouldn't you listen?"

"Why shouldn't you talk?"

"Why shouldn't others talk?"

"Why shouldn't you listen to yourself?"



## 17. Lies

The inability to lie will hinder communication. Becoming more able and willing to do so will free up the imagination and ability to communicate. So, simply ask the client to make up lies and have her keep doing so until she is perfectly alright with that. She might somehow object that that is not an ok thing to do, and you can work on that fixed idea.

"Tell me some lies"

## 18. Saying anything

Have the client just say things without limiting the scope in any way. Often people are uncomfortable being vulnerable and just blurting out whatever is on their mind. This is an exercise to get over that. So, have her keep saying things without any prior hints and preferably without making a system out of it as a way of avoiding it. If she starts working out logical or "good" answers, speed it up. Demand instant answers with no thinking.

"Say something"

or

"Say anything"

## 19. Meaningful communications

Ask the client for meaningful and meaningless communications. Don't set up any precise definition or guideline for what that would be. The idea is to make her realize that anything is meaningful or meaningless depending on what she says it is. Don't tell her that at first, though. Let her struggle trying to come up with good answers until she realizes that it is all up to her.

"Say something meaningful"

"Say something meaningless"

## 20. Something more

Get rapid answers to a series of questions asking the client to give different kinds of statements. Work through her attempt to give good or logical answers or to find a lot of meaning in this. She should become at ease just quickly giving answers without holding herself back.

1. "Say something nice"
2. "Say something mean"
3. "Say something smart"
4. "Say something dumb"
5. "Say something funny"
6. "Say something un-funny"
7. "Say something interesting"
8. "Say something boring"
9. "Say something strange"
10. "Say something new"
11. "Say something old"
12. "Say something you've heard"
13. "Say something you've never heard"
14. "Say something you want to hear"

15. "Say something you don't want to hear"

# Relationships

Some of the overall angles and directions that are applicable with relationships are:

- ¥ de-nominalizing a "Relationship" into relating
- ¥ finding out what unconditional love is
- ¥ being non-judgmental
- ¥ allowing other people to be what they are
- ¥ BEing the relationship, rather than being strangers
- ¥ seeing multiple viewpoints
- ¥ recognize positive intentions, rather than reacting to symbolic meanings
- ¥ to be interesting and educational a relationship must be partially flawed
- ¥ partner reflects one's own lack of wholeness,

## 1. De-nominalize ¥

Discuss some key nominalizations connected with relationships. Explore if the client has any significance attached to them. Break them down in actual perceptions and experience. De-nominalize them: make them into actions and verbs, rather than frozen nouns.

relationship, trust, commitment, love, fidelity

## 2. Previous Track ¥

Go through previous track of relationships. Discuss what went wrong or right in each one. Fish for deleted material, fixed ideas, areas not being taken responsibility for. Deal with whatever comes up. Don't label any of it, just deal with the client's side of it.

## 3. Purpose ¥

Explore reasons for having a relationship, the outcome, the intention, the payback. Not just superficially, like "I want to have children" but really get what it does for the person in terms of feelings and qualities. Is it security, self-confidence, admiration, excitement.

- "What is the purpose of a relationship?"
- "What do you hope to find in it?"
- "What will you receive, what will you give?"

## 4. Remembrance ¥

Have the client remember many instances of different kinds of positive relations with other people. This is to have more access to positive resources and memories concerning relationships.

- "Remember having a good time with another person"
- "Remember having a surprising time with another person"
- "Remember having an intimate time with another person"
- "Remember having an exciting time with another person"
- "Remember having an adventurous time with another person"

"Remember having an educational time with another person"

"Remember having a relaxing time with another person"

"Remember having a wild time with another person"

"Remember having a quiet time with another person"

## 5. Definitions ¥

- Discuss the definition of love. Reframe it in the direction of being unconditional, accepting, admiring. Track down any self-contradictions.

"What is love?"

## 6. Kinds of Relationships ¥

Discuss what kind of relation the client has with each person in her life. Not just romantic relationships, but work, acquaintance, anything. How does she relate with that person, what is their common agreement, what do they exchange.

"What kind of relations do you have with people in your life?"

## 7. Domains ¥

Discuss domains in general and the relationship domain in particular. Particularly how one can BE the domain and act as it, rather than being individuated and self-centered.

## 8. Who ¥

Get many different people and types of people that client could relate to. Not just enumerating them, but considering the what is involved in relating with different types of people. But primarily this is to establish an abundance of people to relate to.

"Who could you relate to?"

## 9. How ¥

Explore different ways of relating. Get client to experience an abundance of ways one could relate. Get many different ones, both ordinary and unusual and fanciful.

"How could you relate to somebody?"

"How could one relate to somebody else?"

## 10. Where ¥

Explore different places where one could relate. Get many different places.

"Where could you relate to somebody?"

## 11. Importance ¥

Compare the importance of relationships with other things in the person's life or in the world. The idea is to move out of any fixedness about it, or any obsessive focus.

"Think of something more important than a relationship"

"Think of something less important than a relationship"

## 12. Quality of Life ¥

Find out what it qualities it is the person is seeking in a relationship. Not the immediate benefits, but the underlying aspects. What it does for her on a really big scale.

"What quality of life are you seeking in a relationship?"

## 13. Advantages ¥

Get the person to look at the pros and cons, advantages and disadvantages of having a relationship. Clarify that it is a choice and that there is positive content in any choice.

"What is the advantage of having a relationship?"

"What is the advantage of not having a relationship?"

## 14. Happen/ Not happen ¥

A certain desire or solution might be fixated because one hasn't explored the consequences of all the options. Make sure to get positive results and events.

"What would happen if you had a relationship?"

"What would happen if you did not have a relationship?"

"What would not happen if you had a relationship?"

"What would not happen if you do not have a relationship?"

## 15. Models ¥

Look for relationships that have acted as examples or models for the person. It might be positive or negative examples of what "a relationship" is. Parents would be an obvious one to look at. Examine the main relationships the person has been around. What worked about them, what didn't and why.

"Are there any relationships that have acted as examples or models for you?"

## 16. Parents ¥

If it hasn't been looked at already, look closely at whether or not the person is looking for partners that somehow reflect her own parents. Is she looking for somebody who looks or acts or talks like her mother or father. If so, work it over really thoroughly. Do re-experiencing of incidents and so forth. There are probably some lessons the parents should learn that she doesn't really have to learn for them. Resolve it in the proper context.

"Are you looking for somebody like your mother or father?"

## 17. Desired Elements ¥

Have the person list all the elements desired in a relationship. She could do that as a homework during the week. Then go over the list. Is it realistic, is it self-centered, does it represent addictive needs, does it reflect un-balanced parts of herself, etc. Work towards making the client more whole and integrated. Use polarity integration, soul retrieval, etc.

## 18. Ways of Relating ¥

Go through many different ways of relating. Just get the person to explore an abundance of different ways. Notice how each one is, how does it feel, what might come out of it, what is there to learn, etc. But mostly attain some more flexibility in how one might be able to relate.

"Think of a (boring) way of relating"

interesting, adventurous, dangerous, secure, conservative, apathetic, hostile, quiet, frightening, enthusiastic, etc.

## 19. Getting Along ¥

Examine what kind of people the person gets along with and what kind she doesn't. Particularly dig into why. Does she have fixed ideas, is she trying to avoid something, does she search out people with similar meta-programs, or what?

"What kind of people do you get along with?"

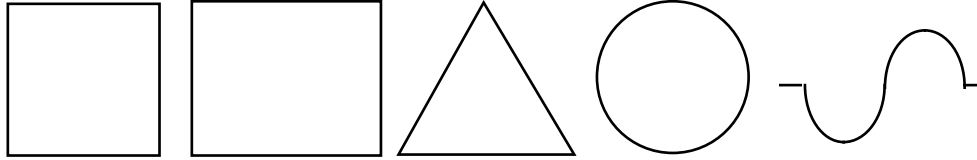
"What kind of people don't you get along with?"

## 20. Meta-programs ¥

Discuss meta-programs in general. Think of people operating in the different categories. Work out a strategy for dealing with them. Expand the person's flexibility in dealing with different types of people.

Moving towards	- Moving away
Possibility	- Necessity
Similarity	- Difference
Focus on Self	- Focus on Others
Global chunks	- Specifics
Internal reference	- External reference
In Time	- Through Time

## 21. Symbol Test ¥



Do symbol test. Let her pick the figure she likes the best and the one she likes the second best. Square always gets things done, but in a very routine way. Rectangle gets things done with committees and organization. Triangle is goal oriented. Circle deals with everything with communication, by talking about it and trying to get along. The squiggle is creative and off-the-wall. Discuss differences between each one, and the different specializations. Use that to lead into how the person relates with other and how to interact with specific other people.

## 22. Chunking $\Delta$

Practice chunking up and down in logical levels. That is, one can see things as big, general, abstract, global chunks, or as small, precise, detailed, specifics applicable to a specific context. Or anything in-between. Make sure the person can change logical levels. For example, you can pick some random subject to talk about and each role-play a different level of chunking. Like, instruct the client to talk only in big, global chunks. You can do the same to make it easier. Then you both talk in really exact details. Then you can try choosing different levels and see how that goes. The ability to change logical levels is important for relationships. For one reason, to be able to match somebody else. But also, if a detail gets in the way, if one switches up to a higher level, it seems much smaller and if one sees the general underlying intentions it is much easier to sort out. Or, if one agrees on the general level, one can then switch down to the specifics to sort out how things would actually take place.

## 23. Other Cultures ¥

Imagine and/or discuss relationships in different cultures and species. Polygamy, Matriarchy, birds, ants, spiders, etc. Visualize in detail how it would be to be part of it. What would the pros and cons be.

## 24. Competing for Energy ¥

Examine how people compete for energy. Positioning themselves to suck out the most energy from others. Also discuss status games. Look at how the client uses them and how others do.

# Specific Relationship

These techniques are applicable if there is a particular relationship that the client wishes to work on, such as a marriage, or a business partnership.

## 1. Activity Alignment ¥

Do an Activity Alignment of a current relationship. Do it with the other person there if possible. Take an honest assessment of the current state and then bring the different elements into alignment.

- ¥ Basic Intention
- ¥ Desired Objectives
- ¥ Overall Plan
- ¥ Ideal State of Affairs
- ¥ Tangible Output
- ¥ Quantification
- ¥ Detail Projects
- ¥ Daily Actions
- ¥ Actual State of Affairs

## 2. Responsible ¥

Examine the responsibility level. Work towards a full responsibility for the overall relationship and one's own reactions, and not attempting to be responsible for everything about the other person.

"What are you willing to be responsible about for \_(other person)\_\_\_?"

"What are you not willing to be responsible about for \_(other person)\_\_\_?"

## 3. Competition ¥

Sort out competition for territory or energy between the partners. What kind of game are they playing. Is there a "substance" there isn't enough of that they have to fight for. If it serves them, reframe it as a game. If it doesn't, reestablish a sense of abundance.

"What are you competing about?"

"What are you fighting for?"

## 4. Failed to Know ¥

Upsets between people often comes out of one not knowing what is in the other person's mind, and therefore not acting accordingly. Wording it as "failing to know" downplays any attempt to blame anybody.

"What did \_\_\_ fail to know about you?"

"What did you fail to know about \_\_\_?"

## 5. Four Magic Questions ¥



This handles accumulated upsets too. Keep going over these questions as long as there is still anything to find on them. With somebody who has a had a long relationship, that might be a LOT.

"What has \_\_\_ done that wasn't alright?"  
"What has \_\_\_ failed to say?"  
"What have you done that wasn't alright?"  
"What have you failed to say?"

## 6. Original Excitement ¥

Have them go back to when they first got together. Examine what they saw in each other, what was fun and exciting. Get all the details and particularly the feelings. Transfer some of it to the present. If other person is available, have them both do it at the same time with closed eyes and arrange it so they see each other as they first thing when they open their eyes.

## 7. Learning ¥

Reframe the relationship as a learning experience. Find out what specifically they might have to learn from each other. They don't just have differences. One person can do things the other can't do, one can tolerate things the other can't, one can appreciate things the other one can't.

"What do you have to learn from each other?"

## 8. Agreement ¥

Find out what the parties actually agree on, what they see the same way, interests they have common, stuff they have the same feelings or same reactions to. This is to make them realize how much common ground they do have to build on.

"What do you agree on?"

## 9. Communication ¥

Have the client say the things she would want to say to the person, but for some reason can't or aren't. Have her just tell you, or have her imagine actually saying them, or saying them to the imagined other person in an empty chair.

"What would you like to say to \_\_\_?"  
"What would you rather not say to \_\_\_?"

## 10. Liking ¥

Examining what the person like about the other and what she doesn't like. Be careful not to agree to anything, particularly not to go along with any negative labeling. Let the client say as much as she want to about what she likes and doesn't like, but steer it towards increase acceptance and increase interaction, and away from empty natter.

"What do you like about \_\_\_?"

"What don't you like about \_\_\_\_?"

## 11. Needed and Wanted ¥

Get the parties to actually ask each other what is needed and wanted from the other party. Honestly inquire what the other person actually wants. Not having any argument or discussion about it, but simply find out what it is the other side would like.

## 12. Talk Honestly ¥

Have the parties tell each other what they want to say about each other. That can be rather explosive, so be sure it is either closely supervised or instructed very carefully. They must keep it at what they personally feel are how they personally respond. No "You ..." statements allowed, only let each person talk about how they perceive it from their end. Continue it until they learn to respect what the other person says and they begin to have more understanding of each other.

## 13. Letter of Introduction ¥

Have the parties write a letter to each other stating what they are interested in and what they are looking for. Kind of like a letter of introduction. Again, make it only about themselves, not blaming the other for anything.

## 14. Opportunities ¥

Get the person to find stuff to learn from in the relationship. Find flaws and incompatibilities and reframe them as opportunities to learn. It would be boring if you agreed on everything.

## 15. Rightness ¥

Look for fixed ideas, particularly for fixed rightness. Unfix anything you find.

"How are you right in relation to \_\_\_?"

"Do you know how this relationship is supposed to be?"

"What principle are you operating by?"

"What piece of logic do you use?"

## 16. Mirror Polarities ¥

Examine how the different parties have polarities that mirror each other. One person has what the other one is lacking. Work towards making each person more whole in themselves. Use polarity integration

## 17. Allowing Change ¥

Examine the willingness to let the other person change. Sometimes the different parties in a relationship try to keep the other person the same, or keep them in correspondence with their ideas and expectations. If the other person suddenly changes they don't like each other so much any more. That is not very useful, so increase the tolerance of change when you can. Find the underlying qualities they like about each other, but free up any fixedness about the specific behavior and circumstances.

"What would you allow to change about \_\_\_?"

## 18. Soul Pieces ¥

Look for soul pieces that have been transferred between the parties. It is very common in a relationship that one gives each other a part or steals parts from each other. "He stole my heart", "I gave my life to her", etc. Work on making the person whole without having to give up something. A relationship between whole people is much more healthy. Use soul retrieval and maybe polarity integration.

## 19. The Entity ¥

In most relationships there will be some kind of entity created between the parties. There will be something like "The Relationship" that will have a life of its own. Use entity processing techniques to get in touch with it, talk with it, find out what it is about, free it up, and so forth.

## 21. Future ¥

Visualize how the person would like it to be in future. Check if that is really congruent, or if it is just an abstract dream. Backtrack it towards the present.

## 22. Talking about Yourself ¥

Turn whatever the complaints are about the other person back as something the client is really saying about herself. Find the parts of herself that match it. This is a very common phenomenon, that whatever one doesn't like or doesn't accept about somebody else is really what one does like or accept about oneself. One can't really change it in the other person, but one can change it in oneself, once one finds that part of oneself.

## 23. Relinquished Responsibility ¥

Look at the responsibilities one has given up or areas one has withdrawn from by being in a relationship. Like, no longer worrying about money or food "because somebody else is taking care of that". Find corresponding parts that have been lost. Re-establish wholeness.

"What does your relationship allow you not to deal with?"

## 24. Secrets ¥

Examine what the parties keep secret from each other. Secrets tend to build and make the parties grow further from each other. If the person defends the need for keeping certain things from each other, that is a bad sign. Find the fixed ideas, find out what the person isn't facing, what she isn't taking responsibility for. There might be past incidents to re-experience, or future incidents. Exaggerate what you find about their relationship, expose the contradictions, bring out the underlying good intentions,

"Is there anything you would never say to \_\_\_?"

"Do you have secrets from each other?"

"Why?"

## 25. Diagram ¥

Have the person draw a diagram of the relationship. Who takes care of what, who goes where, how is the territory divided up, how are things organized and scheduled, who gives what to whom.

## 26. Meta-Programs ¥

Track meta-programs for each person. Moving away/towards, etc. Discuss the differences between them, neutrally, as just different orientations. There is no right or wrong in this, but if one recognizes how the other person is different one can much better get into rapport.

## 27. Similarities and Differences ¥

Examine the similarities and difference between the parties.

"What is similar between you and \_\_\_?"

"What is different between you and \_\_\_?"

# Sensory Acuity

## 1. Observe Something ¥

Ask the client to observe things about you and about herself. This is to extrovert her and get her to actually observe rather than just think about things. Coach her in the direction of actually observing, not make mental inferences. Get her to be specific

"Observe something about me"  
 ("What do you observe about \_\_\_?")  
 "Observe something about yourself"  
 ("What do you observe about \_\_\_?")

## 2. Experience Me ¥

Ask the client to interchangeably "experience" you and herself. Don't clear up what "experience" means in advance, it is not a mental exercise. But "experience" is more direct, more feeling oriented than "observe" which is mostly visual. There might be some embarrassment about it, but it is useful to get over. It might establish a better relation between the facilitator and client.

"Experience me"  
 "Experience you"

## 3. Perceptual Distinctions Δ

Take one perceptual distinction at a time. Notice it in great detail in the present. Talk about everything that one is perceiving. Describe it or write it down. Walk around as necessary and have the client perceive some stuff with the designated perceptual distinction. This can be done quite thoroughly and extensively. That is, for many many hours, exploring all the details of each distinction. And the point is to perceive them, not to say clever things about them. These are some distinctions that can be used:

Visual (Seeing)	Auditory (Hearing)	Kinesthetic (Feeling)	Olfactory (Smelling)
Color Shape Brightness Contrast Shading Size Magnification Angle Foreground/Background Clarity (focused/fuzzy) Panorama (narrow, wide) 3-dimensional/flat Borders/frames Movie/still shots	Tone Tempo Volume Timbre Pitch Rhythm Duration Harmony Timing	Temperature Pressure Weight Moisture Texture Tension Solid/liquid/gaseous Movement Vibration Acceleration Expanding/contracting Friction Uniformity Structure	Organic Inorganic  Gustatory (Tasting)  Sour Bitter Sweet Salty

## 4. Quiet Perception Δ

Having to describe what one perceives can be distracting, or can misleadingly imply that the description is the perception. You can ask the person to perceive a certain distinction without any requirement of talking about it. This is something she can do during the week by herself. You can give her the homework of during the week continuously noticing a particular perceptual distinction, like the colors of things. Not labeling it, just being aware of it and experiencing it.

## 5. Distinctions Δ

Explore perceptual distinctions any way you can think of. Like:

- Remember distinctions in different situations, different incidents, different periods.
- Compare distinctions between different times, different places, different people.
- Reproduce distinctions as possible, like duplicate people's tone of voice etc.
- Recognize distinctions. Go out looking for specific colors, sounds, etc.
- Imagine each different distinction in various ways.
- Put labels on all distinctions.
- Don't put labels on anything.
- etc.

## 6. Peripheral Vision Δ

Train peripheral vision. Have the person exercise seeing things out of the periphery. That is where the majority of the information is, not on what one focuses directly on. Have the client look at one thing while describing what she is there in the periphery, or vice versa. Have her read aloud from a book while at the same time saying whenever you lift a finger or something like that. As homework have her notice peripheries. Also notice the whole of a picture, rather than just one part at a time. One can sit and look at a picture without focusing on anything in particular. Or one can sit and listen to the whole sound picture without separating out anything in particular. All the perceptions have peripheries. Also, discuss the idea with the person. Most psychic perceptions are developed out of peripheral perceptions.

## 7. Important Sounds ¥

Discuss the implications of different auditory qualities. Which ones are there, what do they mean, which ones does she like, etc. The auditory distinctions are what many people are relatively unconscious of.

- "What don't you want to hear?"
- "What are you trying to hear?"
- "What nuances are unimportant?"
- "What rhythms are there in your life?"
- "What kind of pitch do you like?"
- "What tones make you feel good?"

## 8. Now Δ

Have a conversation about anything whatsoever. However, insist unbendingly on the client only talking about what she perceives right here and now. Refuse any references to stuff that happened earlier or might happen later, refuse any conjecture, any inferences, any abstract ideas, etc. Whatever she says, lead it back to present time

perceptions. If she references anything else, get her to describe how she is perceiving it right now. If she states anything as a fact, inquire on how she is perceiving that right now. Do this at least until she has a big realization on the difference between what actually exists and what is just ideas about stuff that isn't there. If she expands her space to perceive some of that other stuff more directly, that is great too.

## 9. Duplication $\Delta$

Get the client to repeat duplicates of motions that the facilitator does. Mostly do hand and arm motions. Do one unit at a time. That is, do a movement, look expectantly at the client, and let her do it. Then do another movement. If she has trouble getting a movement, repeat it, or break the components down and practice those. It might work well to use a certain object you move and then ask the client to duplicate the motion and path of that object. Like, hold a pen or a book, make movements, circles, lines, etc. with it, and then hand it to the client and ask her to repeat the same sequence of motions. Linear motions are much easier to duplicate than curved ones.

## 10. Mirroring $\Delta$

Get the client to mirror movements that the facilitator does at the same time. Start with simple hand movements. Then move around and do whole body stuff. Also facial expressions. Start very easy and only gradually make it more and more challenging. Client should act like a picture in a mirror, moving at the same time. Facilitator should do it in a manner so that the client can continuously do it. No sudden movements, your job is to make sure the person can follow along. But make it more and more challenging and faster as you go along.

## 11. Auditory Matching $\Delta$

Facilitator and client sit back to back. Facilitator says a sentence. Client needs to match in turn tonality, pitch, tempo, rhythm etc. First do them one by one until she can do it. That is, keep repeating the same sentence the same way until she gets the tonality right. Then say something else and work on pitch. Finally do all auditory qualities at the same time until she can sound exactly like you. There is a certain strange quality of somebody matching your voice and statement exactly.

## 12. Body Feelings $\Delta$

Concentrate on different areas of the body. Notice how that body part feels. Describe it. Notice what is the most prominent feeling in that area. Then narrow it to a smaller area and do the same. Like, left foot, then the left big toe. Do with many areas.

## 13. Imaginary Space $\Delta$

Do acting type of exercises where one imagines the space being changed in some wacky way and walks around in it. For example, decree that the ground is made of rubber, and walk around on it as if it is. Then your bodies are made of rubber and everything bounces around as you walk. Or imagine that your bodies are emanating energy and you are leaving trails behind you of everywhere you've been. Or imagine that your bodies get blown up as balloons and walk around as figures in a parade. The idea is in part to heighten one's sense of the space, to be able to change the perceptual distinctions, and also to be more in touch with one's body and one's space.

## 14. Connect and Disconnect $\Delta$



Connect and Disconnect from physical objects in the immediate environment. Walk around. Facilitator asks client to connect with objects, then hold it for a moment, then asks to disconnect. That might mean touching, and probably should, at least initially. But, if we know the client is really doing it, it could work fine without touching also.

## 15. Familiarization $\Delta$

Do the Connect/Disconnect exercise with particular elements of the person's life. Go to her work area or home area. Repeatedly connect and disconnect with machinery she operates, her car, her clothes, the dishes, her belongings, the walls, etc. Do it for any amount of time until she gets more comfortable with it and it all seems more real to her. The idea is to get to first base with the stuff she is operating, to be able to simply be with it and be familiar and comfortable with it. That is nothing to take for granted, and this is not a mental thing at all. It is a physical ability to be connected that we are aiming at, a certain groundedness in the actual physical circumstances.

## 16. Internal Machinery ¥

Examine what the person is doing that might slow down reaction time. Like, if there is an internal machinery that has to do a certain time-consuming processing of everything. Find out if there are more efficient ways of doing it.

"What are you doing when you sit down doing nothing?"

"What are you doing when you are looking around the room?"

"What are you doing when somebody says something?"

## 17. Body Touch ¥

In turn touch all main parts of the person's body, asking her to feel them. That is, place a finger in sequence on all different parts of her body that aren't particularly embarrassing to her. do it symmetrically, that is, first right side, then left in the same spot. She needs to actually feel from the inside that spot, not just notice that you touched her. And then she should confirm that she has done that, by saying "yes" or nodding or something.

## 18. Internal Body Touch ¥

Again have her feel all the different parts of her body, but do it without touching her. Mention a body part and ask her to feel it from the inside. She needs to actually get an internal feeling perception of the body part. Just remembering that there is such a body part doesn't work. She needs to bring up her awareness of her own body.

"Feel your index finger"

"Feel your biceps"

"Feel your elbow"

## 19. Muscle Tightening ¥

Have the client tighten each muscle in the body in turn and then relax it. Systematically go through the whole body. This increases awareness of the body and is also very relaxing.

"Tighten the back of your neck"

"Now relax it"

"Tighten your shoulders"

"Relax your shoulders"

# Health

Our main strategy on health is to establish or re-establish communication. If different parts of the person and different parts of the body are in communication with each other and they are aligned and energy is flowing freely, then the person is naturally healthy.

This is obviously something the person needs to physically and actively do. It is not enough to talk about it. We need to get our client to actually be more in touch with her body, know what it tells her, follow what is going on.

## 1. Health ¥

Interview the person on what she wants in terms of health. Get her to visualize the ideal health situation if everything could be the way she wants it. Get as many details as possible.

"What do you think health is?"

"What do you want in terms of health?"

"How do you want your health to be?"

## 2. Feel the body ¥

We need to get the person to start feeling her own body from the inside and be aware of all the different body parts. This is something one is likely to take for granted without really doing it. We all know we have arms and legs and so forth, but we might not be much in touch with our limbs at all.

Go over the different parts of the person's body. You can touch each part and ask her to feel it. Go in as much detail as possible.

"Feel this point"

Physical interaction is preferable. If it is not socially acceptable to the client you can also ask her to feel each body part in turn, without touching her. Or, you can do it both ways, since each gives a different way of experiencing it.

"Feel your (left ear)"

## 3. Bodies ¥

Examine the person's relation to her body in various ways. We establish a distinction between her and her body so that she can notice her relation to it, assess what is going on with it, and remedy things that need to be worked on. If specific issues come up, work with the with the appropriate technique.

"What are the advantages of having a body?"

"What are the advantages of not having a body?"

"Do you have any problems with your body?"

"How do you get along with your body?"

"Where has your body been?"

"What does your body tell you?"

"What does your body look like?"

"How does your body feel?"

"What thoughts do you have about your body?"

"What feelings do you have about your body?"

"What have you worked on concerning your body?"

## 4. Fixed ideas ¥

Look for fixed ideas in the area of health. Unfix them

"What advantages are there to being healthy?"

"What advantages are there to not being healthy?"

"Is there anything right about not being healthy?"

"Do you prove others wrong by not being healthy?"

"How would not being healthy help you?"

## 5. Tighten and relax ¥

Have the person tighten each muscle in turn and then relax it. Systematically go over the body. This will necessarily bring her more in touch with the body and more in control of each part. Incidentally it also tends to lead to a slight hypnotic trance, so it could with advantage be followed by a positive visualization or a deep communication process.

"Tighten the muscles in your (big toes)"

"Now relax"

## 6. Ideal body ¥

Have the client visualize in great detail how she wants her body to be. Stay within what is reasonably possible to be successful at, not wanting to be a foot taller or something. Have her actually see as clearly and vividly as possible how she would look, have her feel what she would feel, have her hear what she would say to herself, and what others would say. Have her see how her life would be if that is how her body is.

"How do you want your body to be?"

- Concentrate on different areas of the body. Notice how that body part feels. Describe it. Notice what is the most prominent feeling in that area. Then narrow it to a smaller area and do the same. Like, left foot, then the left big toe. Do with many areas.

## 7. Hello ¥

Have the person greet each part of her body. Have her say "Hello" or whatever else she finds appropriate. The idea is to address each body part as if it is someone we could start a conversation with. Notice what responses take place. If the body part just feels a little different, that is fine. The idea is to put out the idea of communication with a formal greeting, and to notice what happens. Repeat the hello for each body part as long as it is interesting.

If more of a conversation starts, that is fine. Do whatever is appropriate with what comes up. But all we are asking for it to give a simple greeting with the intention to open up communication. The hello would usually be said out loud, but could also be done silently inside.

"Say hello to your (stomach)"

## 8. Body testing ¥

Use muscle testing to test each body part including internal organs. For the weak ones find out what is going on, get in communication, re-establish communication, get in more choices, etc. Use re-experiencing, 6-step reframing, or whatever else is necessary. Re-test after each action that is done. Do more actions on the same area until it tests strong.

To test, if it is external body parts you can put your finger on the area. If internal you can orient the person to where it is and just have her have attention on it. It can still be helpful to touch the body on the outside at that point.

Check at least these areas:

fingers, hands, arms, elbows, shoulders, upper back, lower back, toes, feet, calves, shin, knees, thighs, hips, sex organs, rear end, stomach, breasts, neck, jaw, mouth, nose, eyes, ears, head, brain, vocal chords, heart, liver, kidneys, intestines.

Depending on yours or the client's anatomical knowledge you can go to any degree of detail. Particularly the different glands of the body would be appropriate to check. And if you know what organs are likely to relate to what kinds of emotional issues it will also give you a clue on what to ask about. For example, the heart relates to how well one accepts others. Weakness in the heart might indicate built-up hatred, for example.

You are very likely to find traumatic incidents connected with weak areas, particularly the outer limbs. There might have been minor or major injuries. So, if you have an area, ask the client to keep her attention on it and then let an incident appear that relates to it.

Depending on how much you know about body physiology you can go more in detail on each part. Like checking for if there is a block on the level of tissue, bones, lymph, nerves, cellular level, genetic level, etc.

## 9. Body communication ¥

Work on getting the client more thoroughly in communication with each major body part, in the form of having some kind of dialogue with it. Ask her to say hello to it, get a response from it, ask it what it is for, what condition it is in, and so forth. Ideally the body part will respond in a way that translates into language. If not, work with simple yes/no answers. Either by noticing the change in the way the area feels, or by mapping for example finger signals to the organ.

"Hello"

"What is your function?"

"What is your condition?"

"Is there anything you need from me?"

"Can you keep me informed about your condition?"

## 10. Body Organization ◇

If the client has a considerable level of communication with her body, work with her to organize the processes and entities in it to function optimally. She might need to adjust the mechanisms that deal with incoming particles, that adjust different glandular systems etc. We are not talking anything really complicated and medical. The idea is to get in touch with the overall organization that is running the body, to act as a consultant, adjust things, rearrange things a little bit, work out any bugs and so forth. We don't want to tamper with the natural cycles that already are working, but a little interaction can be very useful. The different flows might need to be more coordinated and so forth.

# Creativity

Systematically visualize and manipulate all kinds of things. Do weird and unusual things with many things in the person's world.

## 1. Unblocking ¥

Use any unblocking keys to free up the subject of creativity:

"As regards to creativity, has anything been .."

stopped  
accelerated  
diverted  
misdirected  
enforced  
inhibited  
changed  
frozen  
labeled  
explained  
failed  
misused  
refused

## 2. Remembering ¥

Remember many instances of creation.

"What have you created?"

"Remember creating something?"

"Remember something that was being created?"

## 3. Say Words Δ

Ask the client to say words, whatever random words pop into her mind. The idea is to get beyond the censor of the mind. People will usually after a few words start getting self-conscious about it or will make a "safe" system of doing the exercise. We need to get beyond that to the point where she can say whatever comes into her mind without analyzing and judging it first. She might have a mechanism of evaluating if it is "proper" to say, if the words would give a bad picture of her or something. Discuss that if necessary and use any technique to resolve it with. We work towards giving words instantly without prior thought. The speed gives you a clue about whether she is doing that. And the words should not be logically associated in any way. We are not telling a story or methodically going through the room, the words need to be as random as they can get. You might not want to push the client too much on this the first time, but it can be an exercise you can get back to from time to time.

"Say a word"

## 4. Word Story Δ

This is a variation of the exercise of just saying words. Here the client and facilitator will take turns saying a word. And here the words need to form sentences so that we are writing a little story together. However, it should still be without thinking about it. Each person adds just one word at a time that fits in. No writing ahead, just produce one word. This might be an easier exercise for the client than saying words all by herself, in that the facilitator takes part. The facilitator's task is to stretch the client. Move the story towards being a little more ridiculous or risquŽ than she is comfortable with, and make it fast. Needless to say the facilitator should be facile at this exercise already.

## 5. Space Objects Δ

Coach the person into creating objects out of empty space and exploring them. We need some interesting objects with as many accompanying senses as possible and they need to become real. The best way is for the facilitator to play along, act as an example, and invite the client to do it too. For example, act as if you have a tea cup in your hand, with a tea spoon. Drink from it and then hand it to the client and let her explore it. A tea cup has weight, temperature, texture, etc. How does it look, how does it sound. Get her to describe the details. The most important is the kinesthetics, getting her to feel it as real, actually feeling the weight of that cup. She needs to be moved away from doing it as a general idea into actually dealing with an object in a reality. Great attention to detail is important.

## 6. Sense Memory Δ

Have the person recall a past event in great perceptual detail. Like, ask her for a time when she felt wet. Then get all the perceptual distinctions and have her actually perceive them around her as if she is there. What sounds are in front, in the back, to the left, right, above, below. Make it 3D. Sounds and feelings most important here. Have her feel her clothes, the temperature, etc. Have her find an object and explore it, the texture, temperature, weight, smell, taste of it. The point is to be able to recall something with great realism.

## 7. Creativity Strategy ¥

Elicit strategies for when person is creative. What does she see, hear, feel, where, when, under what conditions, etc. Discover how it works. Strengthen it.

## 8. Modeling ¥

Have the client think of somebody she knows of who is creative. An acquaintance or a public person, that doesn't matter, just somebody that is well known. Work on finding out what that person does, how she thinks, feels, what order she does things in, etc. Then test that strategy by having the client do the same and see if it works. The theory is that if you follow the same strategy you can do the same thing.

## 9. Word Categories Δ

Play a word category game with the person. Each participant takes turns saying a word. Each word must be in "same" category as the one just given. But one is allowed to change the category along the way as long as one can justify that both the last and the current word is in that category. Like, "banana", "apple", "orange" are in the category of colors. The next person could say "grape fruit" or she could say "blue". Why? Because she can justify that "orange" and "blue" are both colors. And the next person would either have to continue with colors or think of something else that can be in category with blue. We are not talking free association here, the words must logically be in the same category. "Blue" and "ocean" are not in the same category or at the same logical level, that is a



free association. "Blue" and "sad" could be in the same category as names of emotions. This exercise trains the ability to recognize and shift logical levels and think quickly.

## 10. Creative Acts ¥

Whenever you see a chance, reframe to that the purpose of life is creativity and everything is a creative act. That might be a little hard to plan. But while this module is being done, use that as a guideline. If the client comes in with a problem in life, show how it consists of creative acts. If something isn't quite working, show how creativity would take care of it.

## 11. Boring ¥

Find something the client considers boring or unchanging in her life. Process it. Particularly reframe it to show that there is a change or discovery process in it. In part do that by examining it from different viewpoints. Take it back to its underlying intention, show how it is actually supporting what the client wants. Find ways of making it more creative.

## 12. Source ¥

Get the person to connect with her source of creativity. Most people, when you push them a little will come up with a fairly uniform place or visualization that their creative impulses come from. Like, it might be a big bright ball of energy up in the sky. Or it might be a simmering ocean below. Or, it might be an expanding feeling inside her body. It is for sure something, it isn't just an abstract idea. Get in contact with whatever it is. Communicate with it, get the person to clear up any upsets or blocks. Find what is needed or wanted. Establish a system of it always being available as necessary.

## 13. Swish ¥

Have the person visualize some model of creativity. Either herself the way she wants to be, or some inspiring model. Use Swish pattern or any other threshold processes to set a direction towards the creative states. Whenever she would otherwise feel uninspired she should automatically move towards her creative, resourceful states.

## 14. Creative Machinery ¥

Set up any necessary creative machinery to introduce creative input whenever things appear stuck. Can use swish to install it. And future pace the use of it. You can first work out in theory what would work for the person in terms of creativity. Then visualize the different component parts really thoroughly. Drill any required responses. Connect up different elements or entities. Wire up some circuits that will do the job.

## 15. Polarity Integration ¥

Most likely our client will have a creative and a non-creative side. Find out how it works for her. Treat them as polarities. Find out when the creative side is active, and what it is good at. Find out when the non-creative side is there, and what else it is good at. Get them in communication and get them more integrated.

## 16. Goal Package ¥

Work over this 4-way goal package:

Create --- To not be created  
Not create -- To be created

Examine thoroughly all the different angles and perceptual positions. How is to be created, to not be created, to not create etc. This gets us out of a fixed focus of "To Create" which is only one part of the puzzle.

## 17. Create or Not Create ¥

Explore the limits and consequences of creating or not creating.

"What would happen if you created something?"  
"What would happen if you didn't create anything?"  
"What would not happen if you created something?"  
"What would not happen if you didn't create anything?"

## 18. Right Creation ¥

Unfix any stuck rightness about being creative or about creating.

"What is right about creating?"  
"What is right about not creating?"  
"What is right about being created?"  
"What is right about not being created?"  
"What is the right way of creating?"  
"What is the right way of not creating?"

## 19. Mind Contents Δ

Have the client write down everything that goes through her mind. Just keep writing and writing for hours, without any need for logical thread though it. Just being honest. This can be a homework. She doesn't have to show anyone, it is just to get the flow going and to be aware of what is there.



# Change

Transformational Processing is about promoting change. We work on setting things up so that they are continuously changing for the better. We can work on that by addressing various areas that are troublesome or simply interesting and create more change in those areas. Or, we can address the subject of change a little more directly. That is what we do with this module. We take change itself as a subject and work on loosening the brakes on it.

The universe is naturally in flux all the time. Change is the natural state. One doesn't really have to do anything to get change. One has to specifically resist or stop change in order for it not to take place. Therefore we don't need to teach people any fancy new strategy for creating change. We just need to have them realize how they can stop resisting the change. And then maybe channeling the activity in the direction they most want.

## 1. How have you changed ¥

Have the client come up with examples of successfully changing in the past. It doesn't matter if it was "good" or "bad" change, at least she succeeded in changing.

"How have you changed in the past"

or

"Think of some times when you changed in the past"

## 2. Past changes ¥

Recall some past changes from different perceptual positions.

"Remember a time when somebody or something changed you"

"Remember a time when you changed somebody else"

"Remember a time when somebody else changed"

"Remember a time when you changed yourself"

## 3. Major life changes ¥

Locate some major changes that happened in the person's life. If it is a perceived negative change, clear it up. Re-experience the incident, or bring back lost soul parts, or integrate polarities. If it was a positive change, isolate the qualities of it and strengthen them.

"Have there been any major changes in your life"

## 4. Confusions ¥

Too much random action can tend to stifle the willingness to allow things to move. Locate some confusions in the person's life. Work on each one, clearing it up, find out what is going on, what causes the confusion, why it is

confusing, etc. Confusions are most likely to be confusing because one is holding on to something fixed. So, find what it is that is fixed in each of those confusions.

"What has been confusing to you in the past"

"What is confusing to you now"

"What is confusing about the future?"

## 5. Motion ¥

Address anything that the person perceives to be in motion. Particularly motion that is not understood, not desired, or too much. Work towards an acceptance of motion as a natural occurrence and lack of motion as less desirable.

"What is in motion in your life?"

"What is not moving in your life?"

## 6. Simultaneity ¥

Find examples of things that are taking place at the same time. Move away from the idea that things are supposed to happen nicely in order, one thing at a time. Increase the tolerance and desirability of more things happening at the same time.

"Tell me some things that are happening at the same time in your life"

"Tell me some things you can do simultaneously"

## 7. What would happen ¥

Have the client imagine what would happen if she changed. Imagining these new things happening might in itself open up to more change, by making it more real for her how it would be. Or, you might find that there is something horrible she imagines to happen if she changes that she doesn't want. Future re-experiencing might fit in here.

"What would happen if you changed?"

## 8. Pre-requisites ¥

Find out if anything needs to happen before she can change. By specifying the requirements it becomes more likely that she can meet them of course. Or they become more apparent as being ridiculous.

"What would need to happen for you to change?"

## 9. Rightness ¥

Look for fixed ideas that would make it right not to change. Unfix them. Re-experience incidents as necessary.

"How would it make you right not to change?"

"How would it make others wrong if you don't change?"

## 10. Something new ¥

Have the person find out something new about what needs to change. Coach her into realizing something new when answering a question.

"I am going to ask you a question, and I would like you to look at it until you find out something new about yourself. Is that OK?"

"What needs to change?"

("Did you see something new?", "What do you do when I ask the question?", "Let me repeat the question")

## 11. Want to know ¥

Being open to change has a lot to do with looking for new possibilities.

"What question would help you find out something you want to know?"

(Then ask it if appropriate)

## 12. Changing mind ¥

The key thing that there is to change is one's mind. Practice changing one's mind. Particularly the client's ideas about herself, but anything will do. Starting with physical objects present might be a good idea, because they probably aren't loaded for her.

"Do you see that (table) there?"

"Change your mind about it"

"What did you change?"

"Get an idea about yourself"

"Change your mind about it"

"Tell me about it"

## 13. Protecting ¥

Protecting is about the opposite of change. Mainly in the sense if one is trying to keep something unchanging that is naturally changing. Like, if one tries not to get older or tries not to learn something new. Dig into whatever you find. Why doesn't she want it to change. Is there a possible event she is afraid of. Process the future incident if necessary.

"What are you trying to protect?"

"What shouldn't change?"

"What is fine just the way it is?"

## 14. Want to change ¥

Examine desired change or no-change from different perceptual positions.

"What does another want to change about you?"

"What does another want unchanged about you?"

"What do you want to change about another?"

"What do you want unchanged about another?"

"What do others want to change about others?"  
"What do others want unchanged about others?"

"What do you want to change about yourself?"  
"What do you want unchanged about yourself?"

## 15. Acceptance ¥

The unwillingness to take things as they are and a compulsory need to change things before one can accept them actually works against change. It is an intolerance of letting things flow.

"What could you accept without changing it?"  
"What would have to change before you could accept it?"

## 16. Allowing change ¥

Intended to bring more willingness to allow change.

"What shouldn't change"  
"What would you allow to change?"

## 17. What changed ¥

Get the client to mention things that have change and then find something that didn't change about it. This is to give the idea that there is constancy through change.

"What has changed?" (or "Remember a change")  
"What changed about it?"  
"What didn't change about it?"



## 18. Life changes ¥

Get the client to look at what she would or wouldn't like or allow to change in her life. This is to get her to differentiate areas where she is resistant to change.

"What would you allow to change in your life?"

"What should remain unchanged in your life?"

"What would you like to change in your life?"

## 19. Failed change ¥

Failed change in the past is a reason for resisting change in the present or future.

"Recall a time when another failed to change something about you"

"Recall a time when another succeeded in changing something about you"

"Recall a time when you failed to change something"

"Recall a time when you succeeded in changing something"

"Recall a time when others failed in changing something"

"Recall a time when others succeeded in changing something"

"Recall a time when you failed to change something about yourself"

"Recall a time when you succeeded in changing something about yourself"

## 20. Trying ¥

This is to look at the difference between trying and actually changing.

"Recall a time when you tried to change"

"Recall a time when you changed"

## 21. Not noticed ¥

The failure to notice things creates incomplete actions that then become a source of upsets.

"What attitude was not noticed?"

"What reality was not perceived?"

"What communication was not acknowledged?"

## 22. Biggest upset ¥

Used to relieve the major moments of negative change in the client's life. Ask for some big upsets or big negative changes and process whatever you find. Re-experiencing, unburdening, soul retrieval might be appropriate.

"What was the biggest upset in your life?"

"What was the biggest upset you caused another?"

"What was the biggest upset you observed others have?"

## 23. Domain Change ¥

Have the person look at changes in different domains of life. This is to make her realize that change happens on many levels and magnitudes.

1. "What could change about yourself?"
2. "What could change about your relationships?"
3. "What could change about the activities you are part of?"
4. "What could change about mankind?"
5. "What could change about all living things?"
6. "What could change about this universe?"
7. "What could change about spiritual beings?"
8. "What could change about all that is?"

## 24. Think about change ¥

Have the person compare the differences between change, no-change and failed change.

- "Think about a change"
- "Think about a no-change"
- "Think about a failed change"

## 25. Imagine changing ¥

This is to get the client to see that anything could change and it isn't necessarily bad.

We ask for something that seems unchangeable to her. Then we get her to imagine changing it. We want as much detail as possible. Let her see all the possibilities. If she creates only negative stuff, we ask her how else it could be, or if there would be any positive results from it. If she is fixed at looking at it, it is a good chance for finding some fixed ideas. Various unwanted feelings might also come up and could be run as chains.

- "Which part of your life is constant?"
- "Imagine how things would be if you changed it"

## 26. Allowance ¥

Change has more to do with allowing change than it has to do with actively doing something. Things naturally change, that is the natural state. One has to specifically resist and stop change in order for it not to be there.

- "Tell me some things you allow to happen"
- "Tell me some things you don't allow to happen"
- "Tell me some things you would allow to happen"
- "Tell me some things you wouldn't allow to happen"

## 27. Effects ¥

Tolerance of change relates to a willingness to be effect.

- "What effects would you allow on yourself?"

"What effects would you allow on another?"

## 28. Give and Receive ¥

Examine giving and receiving from different perceptual positions.

1. "What would you like to give to another?"
2. "What would you like to receive from another?"
3. "What would another like to give to you?"
4. "What would another like to receive from you?"
5. "What would another like to give to others?"
6. "What would another like to receive from others?"
7. "What would you like to give to yourself?"
8. "What would you like to receive from yourself?"

## 29. Gratitude ¥

Tolerance of change has a lot to do with an ability to let things flow without restrictions. If the ability to give and receive is heightened one is able to handle more change.

"What could you give unconditionally?"  
"What would you be thankful for?"

## 30. Thanks ¥

Being appreciative or thankful to things that happen also increases tolerance of change.

"Imagine someone thanking you"  
"Imagine thanking another"  
"Imagine another thanking others"  
"Imagine thanking yourself"

# Life Organization

## 1. Activity Alignment ◇

Do an activity alignment of the person's life. Go through the areas below and find out what is going on. Then get the different elements aligned with each other.

- ¥ Basic Intention
- ¥ Desired Objectives
- ¥ Tangible Output
- ¥ Quantification
- ¥ Existing Restraints
- ¥ Ideal State of Affairs
- ¥ Actual State of Affairs
- ¥ Available Resources
- ¥ Analysis
- ¥ Overall Plan
- ¥ Detail Projects
- ¥ Daily Actions

## 2. Organizational Chart ◇

Work with the client to make an organizational chart of her duties and activities. Split things up and order them by time and location and subject and so forth. Get her away from any idea of just being overwhelmed with too much to do. Get her to step back and look at it, and then work out the best systematic approach for dealing with what is going on.

## 3. Do it now ◇

Go through the person's personal area with her. For example her work desk, or her living room Coach her into handling anything she runs into. She needs to either do it, file it, or trash it. Do this until her area is all clear and she has a sense of revitalized space.

## 4. Messy ¥

Look for fixed ideas about disorder. Unfix anything you find.

- "What is the advantage of being messy?"
- "What is right about disorder?"

## 5. Life Inventory Δ

Have the client make an inventory of resources she has available in her life. Friends, associates, assets, subjects, money, good-will, etc. Have her first of all realize how many resources she actually does have. Secondly have them be listed and ready for doing something with. Let her get the idea that she has all these resources available and start thinking about what to do with them.

## 6. Purpose ¥

Have the client find or state her purpose in life. Get it stated in terms of perceptions and basic qualities. Not just "I want to be rich", but what exactly is it she wants to experience in terms of perceptions. And what qualities is she after. Is it a sense of abundance, of security, or whatever. And what does that quality feel like.

"What are you trying to do with your life?"

## 7. Polarities ¥

Look for any orderly/disorderly type of polarities. Like, is she really organized in certain circumstances, but really disorganized in other. Do polarity integration on what you find. Or, if parts seem to be missing, do soul retrieval of those parts.

## 8. In-charge ¥

Work over the subject of being in-charge versus just following along. Look for polarities, or limiting beliefs, or fixed ideas, etc. Resolve whatever you find.

## 9. Decisions Δ

Have the client make decisions about something in her life. Help her overcome any obstacles in doing so. Reframe her out of the idea that she needs a lot of things before she can make decisions. Train her in making decisions, even without having the full story. Get her to just keep making decisions. Not robotic decisions that don't mean anything, but actual decisions. "I will read the paper tomorrow", "I will clean up the closet when I get home", etc.

"Make a decision"

## 10. Managing Chaos ¥

The world is never perfectly in order. One needs to be able to make decisions and manage things even under chaotic conditions. Have the client practice that under any kind of conditions. You can use imagination processing to play with the idea. Seeing herself making decisions under imperfect, chaotic conditions. Becoming comfortable with chaos.

## 11. Reframe Chaos ¥

Talk about the idea of things being chaotic or a lot of stuff happening. Reframe it from being a problem to being a great help. The more that is happening, the more likely it is that things will fall into place the way one wants them. There is more potential for getting things to happen if there is a lot of activity. One puts out the intention of what one wants and the universe crystallizes around it.

## 12. Alternatives ◇

Look at all the points where the person is at effect, tied in, controlled, trapped by society, tradition, monopolies etc. Find alternatives in each one. Visualize how it would be to have alternatives and be free of the control. Set a direction towards sovereignty. Do imagination processing or actually work on rounding up workable alternatives.

## 13. Facing $\Delta$

Sit the person down in her area and simply have her look at it. Just exercise the ability to sit down and be there without having to do anything. This is the foundation for being able to do something. First one needs to be able to be there. Have her do it on time, and notice if she has reactions to sitting there.

## 14. Interaction $\Delta$

Have the client walk around and in her area and touch whatever is there. Let her reach out and touch each thing that is there, and then let go. You can point out each thing in turn for her. The idea is to be comfortable in the space and feeling good about interacting with each thing that is there. This is not something to take for granted.

## 15. Domain Activity Alignment $\diamond$

Do an activity alignment for each domain of the person's life. Organize the domains.

## 16. Domain Communication $\diamond$

If it is a fairly advanced client, have her communicate with the gestalt of each domain. Find out what its state is, what it needs and wants, and so forth.

# Money/Abundance

## 1. ¥ Inventory ¥

Have the client list all the resources she already has. Friends, ideas, memories, books, education, etc. Develop the idea that she has lots and lots of resources. Have her look at all the things she isn't seeing. Develop the idea that there is a lot she can do with what she already has.

## 2. Associations ¥

Get the person to make a list of what she equates with having money. Security, happiness, fun, freedom, etc. Then have a dialogue about each one. Work towards a reframe of making her realize how they really aren't connected with money. Like, she realizes that it is a feeling she has, based on certain stimuli, and it isn't directly dependent on money at all, etc.

## 3. Having what one needs ¥

Visualize having everything one needs, when one needs it, with integrity. Work on getting as many details as possible, with as clear perceptions as possible. Have her really realize how it would be. Do this as often as it makes sense, like at the end of sessions.

## 4. Wealth ¥

Walk around outside and notice all the wealth that is there. All those buildings and new cars and roads, and all this nature and land and so forth. Just perceive it and discuss it as a tremendous amount of wealth and enjoy it as such. Realize that there is no lack of wealth, it is all right there.

## 5. Space ¥

Abundance has a lot to do with space. If one can rehabilitate the person's ability to have a large space, then abundance will follow. Use imagination processing to create space in many different ways. For example:

- Imagine a large room with green walls. Fill room with green energy emanating from the walls. Let the space resonate with energy of what you want.
- Locate spots in space. Just notice different locations in the middle of the air, or place a location there.
- Hold an imaginary cube with eight corners around you. Make it as big as possible. Might have to start with holding 2 points, then 3, 4, then 8.
- Imagine an ocean of abundance stretching in all directions, filled with anything one might desire. Reach down into it, jump into it, or whatever.
- Have her create a large space of her own. Fill it with light or color. Make walls if that helps. Designate what the space is for: growth, self-love etc. Designate what will be welcome there. Keep the parameters wide.
- Go out and look at some actual big places with a lot of space

## 6. Beliefs ¥

Find out what constrictive, contractive, limiting beliefs the person has about abundance or the lack thereof. What she has agreed with about lack of abundance, only being allowed a small space, modest things, and so forth. Work with the beliefs with unfixing, perceptual processing, polarity integration, soul retrieval or anything else.

## 7. Wants ¥

Have the client enumerate what it is she wants an abundance of. Growth, self-love, money, friends, etc. Have her keep giving more things. The idea is to develop a sense of abundance in being able to say all these things, that there are really so many of them.

## 8. Giving and Receiving ¥

Have the client imagine giving and receiving many things. You can take valuable things, working up from minor things to big really valuable stuff. Like, start with pennies, work up to 100 dollar bills, gold bars, diamonds, jet planes, etc. Have the client imagine them clearly, then have them pulled into her body. Then imagine the next thing very clearly, and let it disappear in the distance, be wasted, blown up or something like that.

## 9. Giving Δ

Have the client go and give some things away. Have her find some things that aren't part of her current game, and give them away. Have her keep doing that until she feels good about it.

## 10. Wasting Δ

Have the client throw some things away that aren't part of her current game. Have her get into the habit that she doesn't need to save things she doesn't use. If possible, do it with her in her living space.

## 11. Letting go Δ

Have the client take out a bill of not insignificant value, like a \$20 bill. Then get her to destroy it. Like, get her to cut it up with a scissors, or have her burn it. Don't do it for her, but persuade her to do it. Discuss all the reservations she would have about it. Don't promise her anything in return, just work on her being willing to waste a valuable bill. Move towards the realization that the bill itself is not worth anything. Money is energy. Energy can't really be destroyed, you can always get it back.

## 12. Raining Money Δ

Change a fairly large amount of money into bills of various denominations. Like, go and take \$10,000 in cash out of the bank. This works best with several people, but also with just two. Go into a closed room and simply throw all the money up in the air. Throw it around, make games with it, cover each other in it, stuff it inside your shirt, make it rain money all around, lay in it, roll in it, etc. Have a lot of fun with it. This can be very freeing in not taking money so serious and realizing a feeling of abundance about it.



## 13. Domain Exchange $\Delta$

Go through the domains and work out the relations between them in turns of exchange of values. Look at what each domain is giving any other domain. Like, the personal domain is receiving some value from the group domain in terms of a pay check or security, etc. Work out all the possible combinations. Do it honestly, looking at what is actually going on. Possibly also look at what should be going on.

## 14. Bargains $\Delta$

Send the client off to a nearby store. Instruct her to go in and offer a ridiculously low price for some piece of merchandise and then start dragging it out of there, taking for granted that one can get it. Have her exercise the idea that the price attached to anything is purely arbitrary. Things are worth whatever one thinks they are worth. She ought to be willing to receive something for nothing. If she is not up to the actual exercise, discuss the idea, do it as a thought experiment, reframe her reservations etc. It is often a misunderstood sense of fair exchange that is holding people back from being open to receiving what they really want.

## 15. Modeling $\yen$

Map out exactly what abundance feels like in terms of perceptual distinctions. Do the same with scarcity. Notice the differences between them, how one gets from one to the other. If the client doesn't have the resources for abundance, model somebody else who has them.

# Time/Efficiency

This module is to sort out issues on time. Particularly giving away one's power by putting ones attention in the past or future in ways that aren't useful.

## 1. Past and Future ¥

Here we switch back and forth between attention on what one should have done in the past and what one needs to do later. Hopefully, in contrast, it becomes more clear that the action is in the present.

"What should you have done?"

"What do you need to do later?"

## 2. Later ¥

Deciding to do something 'later' or 'when I have time' is generally a way of not facing the actual decision. 'Later' never comes, there is always only Now. There is no time 'later'. Examine this phenomenon. Find examples of what the client decided to do later, but never got around to, and they still are in the category of what should be done 'later'.

"Tell me some things you planned to do 'later'"

## 3. Pre-planned Future ¥

Look at to what extent the person's future has already been spoken for, because of what she "must" do or has promised to do, etc. A future is most useful if it is flexible and open and one can change it. It can be very limiting to believe that it has to be a certain way.

"What part of your future is already occupied?" (pre-planned, committed)

## 4. Elsewhere ¥

Attention is most effective in the present. It can be very useful to recover attention that is elsewhere. Depending on what you find, re-experiencing of incidents or soul retrieval might be done.

"What part of your attention is somewhere else in time?"

## 5. Opportunities ¥

Get the person to look at opportunities and resources that area are available to her today. Get her used to looking for them in the present, rather than in the past or the future.

"Tell me some opportunities you have today"

## 6. Unfinished ¥

Find out what the person has in her space that is unfinished. Find out why, what is stopping her, what isn't she responsible for, what is she putting in the future instead of here, etc.

"What do you have in your area that is unfinished?"

## 7. Procrastination ¥

Work over the subject of procrastination. What is she procrastinating, what has she procrastinated before. How is she doing it, how could she do it differently. A threshold process might be a good idea, building up the horrors of procrastination, and then leading towards a future of doing things right away.

"Is there anything you procrastinate?"

"Where would you be today if you hadn't procrastinated?"

## 8. Time Line Δ

Help the person find out how her time line is organized. For example, ask her to think of something that she does very regularly, like brush her teeth. Ask her to remember doing it earlier today or SEE herself doing it today, then yesterday, then a week ago, then a month, then last year, then 10 years ago. Then ask her where the different pictures are in relation to each other. That is a little more difficult with people who aren't aware of their pictures, but it can still be done. You can also watch the person's hand gestures and listen to her language to get clues on how she organizes time spatially. Make sure to map out the future also. Common methods could be as a line in front with time moving from left to right, or as a line with the past going backwards and the future forward and the person right in the middle in the present. Or as a curve with the past curving out to one side and the future to another. But all kinds of arrangements are possible. Some people just has the past in a big pile behind them. There is always SOME way they are organizing it. The idea is simply to find out how and then use that knowledge to help them with. Like, you can make nice visualizations in the place they put the future and so forth.

## 9. Time Orientation Δ

There are three main ways most people relate to time:

¥ In-Time: Only paying attention to the present, not having any overview of time.

¥ Through-Time: Seeing everything as continuous periods, good overview, but attached from it.

¥ Between-Time: Seeing everything as strings of similar events, distinct from everything else.

Find out what our client is mainly doing. Or what she is doing in different situations. Then exercise the other methods. Each one has advantages for different purposes. Build up the resources necessary to do each one. That is, visualize pictures, adjust the PDs to accomplish different ways of dealing with them. The idea is to become more flexible, so that one has choice in how to relate to time.

## 10. Later Δ

Get the person to make a list of everything she has put in the future because they aren't pleasant or fun or interesting to do now. Take up each one and make her decide what to do with it. Do it, file it (in the past), or trash it (forget about it).

## 11. Dying Tomorrow ◇

Get the person to go through her unfinished affairs and complete them, as if she was going to die tomorrow. That is, have her put things in order, deliver unfinished communications, etc. Not just imagine doing it, even though that would be a nice process too. But get her to actually complete the actions.

## 12. Commit ◇

Get the person to make up her mind on anything in her life she is undecided about. I.e. anything that she has there, but one is not committed to being responsible for it. Either use it or lose it. Have a dialogue about it from the perspective that she HAS to either do it or give it up. If necessary work with her in her actual area committing to things, calling people, etc.

## 13. Do it Now Δ

Drill the 'do it now' principle. Go through the person's personal space with her. Exercise handling particles according to: do it, delegate it, ditch it. Organize the person's space as necessary. Look through her unfinished cycles and get her to complete them, give them to somebody else, or drop them.

# Emotion

## 1. Fixed Emotional Responses ¥

The stuck, holding ones are the most important to address. Find a point of fixed emotion, then dig into it with dialogue, incident clearing, un-fixing, polarity integration, soul retrieval, or whatever else is appropriate. The idea is to turn any fixed emotional reactions into dynamic emotional responses. The questions are simply to get started and activate something.

### **Apathy:**

(Apathy is when conditions, actions, motivations, desires, etc., are regarded as "things" that are just part of the unchanging scenery. They need to be changed back into processes that are under the person's control, and that she has a power of choice about.)

"Tell me some things you don't really care about"  
"What doesn't really matter in your life?"  
"What is never going to change anyway?"  
"Is there anything you can't do anything about?"  
"What don't you even bother trying?"  
"Is there anything you just aren't made for?"  
"Is there anything that is hopeless to change?"

### **Grief:**

(Grief is about what is lost or isn't there. And really about a part of the person that she has alienated herself from. Get that part of her back.)

"What reminds you of what you've lost?"  
"Tell me something sad"  
"What is missing in your life?"  
"Anything that should be there, but isn't?"

### **Fear:**

(Fear is of the unknown, one isn't looking. Transform into looking and learning.)

"What shouldn't happen?"  
"What are you trying not to make happen?"  
"Is there anything threatening you?"  
"Is somebody after you?"  
"Is anything hidden in your life?"  
"What is your relation to the unknown?"  
"What don't you want to look at?"  
"Is any part of your life scary?"  
"Is there anything you couldn't know?"

### **(Unexpressed) Resentment:**

(Projecting mind reading. Resenting others for not accommodating what she wants, but hasn't said. Take responsibility for that and get communication going again.)

"What don't you agree with, but hasn't said?"

"What don't you like about somebody else?"  
"What should somebody else not have done to you?"  
"Is somebody else doing things differently than you want?"

### **Shame:**

(Hiding parts of oneself one hasn't taken responsibility for. Re-integrate them.)

"What are you ashamed of about yourself?"  
"What do you wish you hadn't done?"  
"What are you embarrassed about?"  
"What about yourself are you trying to hide?"

### **Blame:**

"Who is responsible for the condition you are in?"  
"Who or what do you blame for your life?"  
"What parts of your life are others responsible for?"

### **Regret:**

(Something one should have done, but didn't. Putting the cause in the past instead of in the present. Shift attention and cause to present and future.)

"What should you never have done?"  
"What part of the past is haunting you?"  
"What do you wish you had done?"  
"Tell me some mistakes you have made"

### **Hatred:**

(Not recognizing the goodness in others, and particularly in herself. Really it is about a part of herself that she doesn't take responsibility for.)

"Who is an evil person?"  
"Who would you let die if you wouldn't get punished for it?"  
"Who would you enjoy hurting?"  
"What do you feel like destroying?"  
"Is there anything in your life that should be destroyed?"

### **Pity:**

"Who do you feel sorry for?"  
"Who should you help?"  
"Who can't manage by themselves?"

### **Indifference:**

"What do you have no interest in?"  
"Whose life do you have nothing to do with?"  
"What aren't you going to bother changing?"

## **2. Emotion Modeling ¥**

Find out how our client gets into different emotions. Mostly the resourceful ones that are of use to her. Start with the ones she already does occasionally and find out exactly how she gets into them. Like, what does she see, what does she hear, what does she feel, externally and internally, in what sequence. Don't accept that it is

something that "just happens". There will be something that either triggers the emotions or there will be conditions that she feels are the right ones to have that emotion, and there will be specific ways that emotion is activated.

When you have worked through the ones she already does well to the point where she can activated them, pick some that she doesn't do well, but that other people do. Work out what would be a strategy for getting into such emotions.

Resourceful emotional states that can be used here are for example:

amusement, excited, daring, fascinated, stimulated, playful, committed, creative, proud, caring, appreciative, serene, trusting, peaceful, courageous, determined, glad, passionate, zany, alluring, zestful, loving, relaxed, interested, enthusiastic, provocative, ecstatic, centered, curious, energized, intimate, nurturing, compelling, sexy, sensual, clever, flirtatious, respectful, etc.

### 3. Emotion Exercises Δ

Exercise expressing a whole range of different emotions. A simple way of doing the exercise is to take spoken statements from any fictional book and say them with the designated emotional expression. Each emotion should be repeated until the facilitator is satisfied that the client has got it. Exercise negative emotions also. Use any list of emotions, but at least do ones like:

apathy, shame, grief, fear, resentment, anger, boredom, conservatism, friendly, curious, joyful, enthusiastic.

### 4. Emotional Blocks ¥

Use muscle testing to test the person's ability to freely express:

ecstasy, enthusiasm, joy, love, boredom, anger, resentment, fear

and any other emotions that she might have blocks on expressing. On anything that doesn't test positively, use any available technique to work on it. Dialogue about it, re-experience incidents, do polarity integration, etc. Or simply exercise the emotion, get her to do it and coach her to express it more fully.

# Action Module

## 1. Ways ¥

Ask the client for many different ways of taking action. She needs to realize an abundance of things one can do. It doesn't matter if they are silly or impossible or realistic and practical. Just get a lot of them.

"Tell me some ways of taking action"

## 2. Decision Δ

The need to make only "correct" decisions will hold a person back from acting. No decision is 100% correct. Or, we could say that ALL decisions are correct in their own way. At any rate, it would be useful, both to discuss this with the client, but also to exercise her in making decisions without having a lot of baggage attached to them.

"Make a decision"

## 3. Activity Alignment ◇

Do an activity alignment on main areas of the clients life or work.

- ¥ Basic Intention
- ¥ Desired Objectives
- ¥ Overall Plan
- ¥ Ideal State of Affairs
- ¥ Tangible Output
- ¥ Quantification
- ¥ Detail Projects
- ¥ Daily Actions
- ¥ Actual State of Affairs

## 4. Strategies ¥

Examine the person's strategies for taking action. What does she do before she acts? How does she decide when to act? Get precise perceptual distinctions and so forth. Improve the strategy if appropriate.

"How do you know when to act?"



## 5. Breaks ¥

Find out what she does in-between actions. Is there a need for breaks? What is she doing in those breaks that is necessary? What would be missing if she didn't have those breaks. Work on consolidating any polarities so that she can do things at the same time.

## 6. Meaningless Δ

The need for doing only things that are logical and correct will hamper the person's ability to act. To be free and powerful one would need to also be able to act in the absence of good reasons. Practice having the client do "meaningless" things. Like stand on her head or speak to the chair, or something. Most likely she will be silly about doing anything that she can't back up analytically, but that is what we need to work out of her.

"Do something meaningless"

## 7. Do Something Δ

Get the client to pick something she would like to have happen. Then, repeatedly ask her to DO something to bring that about. She might be puzzled at first, or insist that there is nothing she can do right here. Insist that she does it anyway. She must be able to at least sit down and write things up, go and make a phone call, or just jump up and down. The idea is to go beyond excuses for not doing anything to the realization that one can always do something. All kinds of bad feelings might come up, and you might deal with them with semantic processing, or you might just insist on her doing it anyway. Don't be too helpful on suggesting what that might be.

"What would you like to do/make happen?"

"Do something about it" (repeatedly)

## 8. Take Action ◇

Go through with the client her private life and get her to take action on anything that is not moving. Preferably do it in her actual living or business space. Like, go through whatever is lying on her desk, get her to either handle it, delegate it, file it, or trash it. Then go on to bigger cycles in her life. Find out what she is not taking a decision on, what is on hold because she doesn't know or hesitates to act on it. Get her to act on it.

## 9. Shouldn't have done ¥

One reason for holding oneself back from acting, is that one has done things in the past that didn't come out well, or that "proved" that one should have prepared better, or something. Examine such occurrences. Get all the details. Also, preferably add any missing resources, reframe etc. Move towards the willingness to take action, even though one might do something wrong. The mistakes are part of life, something to learn from. Handle any reasons for withholding action that you run into.

"What have you done that you shouldn't have done?"

## 10. Harmful Acts ¥

Go through anything the person might have done that she considers harmful. That is also a big reason for holding oneself back from acting. If one has hurt somebody one might well stay away from acting in that area again. Be aware that no action in itself is "bad". All we are addressing here is what the person might have attention on that she feels guilty about. Whatever she did that transgressed some moral code doesn't matter here, unless she holds herself back because of it. Be sure to always get underlying positive intentions, to reframe anything to a positive direction, to integrate split polarities.

"Have you hurt anybody?"  
"Have you destroyed anything?"  
"Have you harmed a good cause?"  
"Have you mistreated somebody?"  
"Have you let somebody down?"  
"Have you failed somebody's trust?"  
"Have you weakened a group?"  
"Have you hurt yourself?"  
"Have you made somebody feel bad?"  
"Have you failed to take action?"  
"Have you damaged property?"  
"Have you said something wrong?"  
"Have you taken advantage of somebody?"  
"Have you damaged a subject?"  
"Have you failed to predict something?"  
"Have you not planned something well enough?"  
"Have you failed to know?"  
"Have you failed to perceive?"  
"Have you failed to communicate something?"  
"Have you acted without thinking?"  
"Have you taken something for granted?"  
"Have you done something you shouldn't have?"

## 11. Holding Back ¥

A person might hold herself back from acting for all kinds of reasons. She might not even know. At any rate, it is good to examine. Maybe we need to add some resources, maybe we need to reframe something.

"Are you holding yourself back?" Why? How?  
"Do you have reasons not to act?"

## 12. Action Part ¥

Check if the person is missing the part of her that takes action. It might have been lost at some point. At any rate, we better find out what it takes to get it back. Do soul retrieval.

## 13. Polarities ¥

Most people will change between action and inaction. They will be particularly active in certain situations and particularly inactive in others. Examine it as a polarity. What qualities and experiences do they have in one mode that they don't have in the other. Do polarity integration.

## 14. Unwanted Feelings ¥

Check what unwanted feelings the client has in connection with taking action. Do Re-Experiencing to clear them.

"Are there any unwanted feelings connected with taking action?"

## 15. Requirements ¥

Find out what is needed before the person can act. Are there some special conditions or requirements that need to be met. What is the ideal state of affairs for taking action. What is missing in that? Add resources, visualize the components coming together, or reframe or re-experience them if they are unreasonable.

"What do you need before you can take action?"

## 16. Consequences ¥

Explore the consequences of taking action. Maybe there are unpleasant future incidents that the person doesn't want to face. Use re-experiencing to resolve them.

"What could happen if one acted?"

## 17. Waiting ¥

If the person is waiting for something and therefore not doing anything, let's find out what it is so we can do something about it/

"Is there something you are waiting for?" What?

## 18. Other-determined ¥

Maybe the person's ability to act is tied to somebody else. Maybe she perceives somebody else as being in charge, or it depends on some actions another will do. Examine it and free it up. She ought to have the resources by herself.

"Is somebody or something else deciding whether you act or not?"

## 19. No Space ¥

Action takes some space to happen in. If the client perceives that there is no space, then no wonder nothing is happening. Use various imagination processes to increase the abundance of space.

"Do you not have space to act in?"

## 20. No Time ¥

Action is something that is happening over time, during a certain time period. If one doesn't feel one has the time, then nothing is going to happen. Actions generally aren't instant, they require a succession of steps. Work with the person's perceptions and ideas, do re-experiencing, soul retrieval, polarity integration, or whatever.

"Do you not have time to act in?"

## 21. Too busy ¥

That sounds silly, but it is quite common that people don't get anything done because they are so busy doing things. That of course needs to be reframed so she will realize that she already IS doing things. Then it becomes a matter of choice, and of reclaiming one's own power of deciding what to do.

"Are you too busy to act?"

# Section: Gestalt Modules

These are a few different modules that address "stuff" in a person's world that can be treated as entities with a life of their own. That might be thought forms, groups consciousnesses, various machinery, beings in other dimensions, or whatever.

It wouldn't be wise to deliberately take up stuff like that unless the client has crossed a certain turning point. She should be able to get material from alternate realities fairly easily, and she should be able to distance herself, at least partially, from her current life and body.

The client could do some of these things by herself, once she is familiar with the techniques from facilitated sessions.

These are the gestalt modules included here:

- Thought Forms
- Connection Clearing
- Mind Machinery



# Thought Forms

The idea here is to look for stuff in one's space organized around one's thoughts. Mostly what appears as foreign stuff, transferred from other people and so forth. We concentrate on the "stuff" here, rather than on the issues one might have with others. It might be picked up in one's interactions with others or it might be accumulated unresolved energy one has created around one's thoughts. It might appear as entities or simply as accumulated energy.

## 1. Simple Space Clearing ¥

It can be useful for the client to have some simple steps to follow to clear her space when necessary. One might often pick something up while interacting with others, so it might be useful to clear off what has accumulated of unwanted energy. If it is just something one does during the day one might need a quick way, not having time to go into much detail. For example, one can follow steps like this:

1. Notice that something is there
2. Decide if it is you or not you
3. If not needed, channel up to the spirit world (maybe symbolized by the Sun) or down into the Earth.
4. Send a ball of rotating, cleansing light through the body from bottom to top and top to bottom.
5. Imagine surrounding the body with protective light

## 2. Expanded Space Clearing ¥

If one has more of a safe space to sit down and sort out what is going on in one's space, one can follow a more elaborate procedure. Particularly one can clear any accumulated stuff more deeply, by finding out what is really going on with it, and taking the time to be more thorough. Any of a multitude of techniques might apply, but most likely will be incident re-experiencing and entity handling.

1. Sense/Feel what is there
2. How does it make you feel? What does it make you do?
3. Say Hello to it, interact/communicate with it
4. What is its Function?
5. Is it related to an incident?
6. Is it being put there from multiple viewpoints?
7. Is there something incomplete or unresolved?
8. Is it lacking resources, connections?
9. Hasn't it been accepted, acknowledged, used?
10. Does it need a new purpose, ideas, etc.?

11. Return it to where it fits in, or its moment of creation
12. If it leaves, put something there in its place that you want, or just space

### 3. Entity Handling ¥

An entity handling is useful to apply in session when something appear as an independent unit. It might be a part of the person's body, something in her space, or anything in her world. It doesn't matter if it is a person, we can talk with all kinds of things.

1. Recognize that there is something there that the client already considers separate from herself. Not an idea, but an independent unit identified by distinct perceptions, preferably including kinesthetics.
2. Get its attention, by having the client say "Hello" or something like that.
3. Notice what you get back. It doesn't have to be words, but there must be a response of some kind.
4. If it is not a talkative entity, establish some kinesthetic system of yes/no answers. Such as a specific change in a feeling, or automatic finger movements. Then ask if it is willing to communicate with us in consciousness. If not, you need to stick with questions that have a yes or no answer and you would need to work without knowing the content of what the entity is doing.
5. If it talks, find out what it is doing there.  
"What are you doing?", "What is your purpose?", "What is your function?"
6. If its identity is unclear, the client can ask "Are you a part of me?"
7. If the purpose is unclear or doesn't sound very helpful to the person, you can find out what kind of incident created the entity, or prompted it to do what it is doing. Work it over with re-experiencing, complete what is incomplete, etc. The entity might leave, get uncreated, or might become more useful to the person.
8. If the entity seems to try to do something helpful, but in a very limited way, trace back the purpose to a more basic intention. "What is your basic intention?" It is a fundamentally good intention we are looking for. Then ask it to find some more, different ways of accomplishing that intention. It should get at least 3 new ways in addition to what it is already doing. It either needs to come up with them itself, or it needs to link up with some available creative source, inside or outside yourself. You don't necessarily have to consciously know what it comes up with. You can link it up with other useful resources in a similar fashion.
9. If the entity stays to help the person, you can negotiate any necessary arrangements. Does she need to instruct it, will it need to report back on a regular basis, and so forth.
10. If the entity ought to leave or cease to exist, but it has trouble doing so, address whatever might be holding it there. Ask it who it really is. Is there anything it hasn't completed or said? Does it need to be thanked or validated or appreciated for what it is or for what it has done? Does it need instruction or orientation or suggestions on what else it could do? Is anybody else holding it there? Be sure to treat the entity with respect, acknowledging that it has a right to exist and make decisions for itself.
11. Maybe the entity has information and guidance for the person. There might not be any issue of it needing processing at all. It might simply be available to help and inform.
12. When done with that entity, check if the result is in harmony with other parts of the person, or if there are any conflicts to resolve.

### 4. Entity Networks ¥



The main technique of handling an entity network is simply to find out what is there. We somehow perceive that there is something there. We talk to it and see if it answers. If it does we ask it what it is and what it is doing. If it seems to be acting alone we will work on finding its basic good intention and giving it more choices. Or we might run through some incidents related to it. If it doesn't seem to be alone we find out what it is connected with, or what is holding it there. Then we talk with that part the same way. We do that until we seem to have the whole network, until we have something that will resolve. Maybe we need to get to the top to get something with "authority" enough to resolve the structure. Often we will find a whole organization related to a certain subject. Like we might find a pizza bakery with somebody being customers, somebody being pizzas, somebody answering the phone, somebody being in charge, etc. The idea is to start wherever we get an entry point, track down the whole thing, and particularly get to the top.

## 5. Mutually Solidified Realities ¥

"Something" might be created from multiple viewpoints. That is, multiple participants might together be keeping a certain chunk of reality in existence. More than a simple incident there might actually be a mass there. Something in a person's space might work like that. It is not created by her alone, so she can't necessarily un-create it by herself. It is not just an incident, so she can't just re-experience it. We might need to get the multiple participants involved. Basically from each of the involved viewpoint we can take a look at what "IT" is, what function it serves, why it is there. One can do that for each participant in turn. And then one do it with all of them at the same time. Get all of the participants at the same time to experience what "it" is.

## 6. Body Masses ¥

The presence of areas of the body that appear more dense or heavy, or that have pressure to them, can be a good entry point into working with energy or entities. The idea is simply for the person to feel from inside the body if there is pressure in a certain area. Or, if it is a very visually oriented person, it might appear as a black mass. But preferably one should be able to feel it too. Then you simply address it. It might become clear that it is yours or somebody else's energy and it becomes clear where it needs to flow. If not, address it as an entity. Say hello to it, ask it what it is doing there and so forth. The idea is to wake it up, give it more freedom and more choices. In stead of just being a stuck mass there, we would like to make it more fluid, to make it either a useful helper, or to leave. One can go systematically over the body, looking for masses, or one can simply feel the whole body and feel where most attention is required. This whole thing can be continued for a considerable time until the whole body feels fluid and transparent.

## 7. Obsessive Thinking ¥

Any subject one finds oneself thinking a lot about, without particularly enjoying it, would be a good target. Particularly if it is negative or depressing subjects, and particularly if one's thoughts seem to be happening automatically or be amplified by an invisible something. These are not simply subjects you are thinking about or are interested in. They are subjects you'd rather not be thinking about. Below is a list of possible subjects. One can go through the list and see if there is obsessive thinking on any of them. Or other semantic reactions for that matter. There is no judgment that these things are "bad", they are just common areas that people might choose to have less automatic thought about. In this module our first thought would be to treat what we find as transferred energy, entities, or entity networks. There might well be entity networks continuously playing out whole scenarios in the areas that are active. And there might well be connections to other sources of obsessive thinking.

Death	Crimes	Failure	Drugs
Illness	Accidents	Overwhelm	Television
Destruction	Kidnapping	Pain	Gambling
Catastrophes	Armageddon	Sins	Cancer
Implanting	Holocaust	Hell	Exhaustion
Evil	Perversion	Religion	Dieting
Murder	Sadism	Injustice	Authorities

Rape  
Torture  
Cannibalism  
Overeating  
Starvation  
Poverty  
Unemployment  
Homosexuality  
Prostitution

Masochism  
Pornography  
Masturbation  
Promiscuousness  
AIDS  
Depression  
Recession  
Stress  
Corruption

Invalidation  
Conspiracy  
Aliens  
Smoking  
Alcohol  
Insanity  
Obsessions  
Obstacles  
Disorder

War  
Surveillance  
Blindness  
Deafness  
Numbness  
Prisons  
Inhibitions  
Darkness  
Chaos

# Connection Clearing

This module is for cleaning up the psychic energy connections one has to others, particularly with groups, from having interacted with them in one way or another. There might be many other aspects to that but here we are concentrating on the connections. The idea is to move towards open, harmonious lines with groups one has something in common with, and who are in one's psychic space. Or a clean break, if that is what is desired.

There are three major phases to connection clearing:

1. Find some connections
2. Get in contact with them
3. Clear up any barriers, cuts, or upsets

## Phase One: Finding Connections

What we are looking for are groups that the person either currently is connected with, has been connected with, or would like to be connected with. It starts with some kind of awareness that there is "somebody" out there. We can use various avenues to invite that awareness. There is no rote way of doing it. The person need to become aware of the area and put out her feelers. It might aid the process if she broadcasts questions asking for certain types of entities.

### A. Attention

We will generally start with somebody the person has attention in. That is, some subject or activity that she finds herself focusing on. That might be because she likes it, because she objects to it, because she enjoys it, because it is mysterious, or whatever. We are not after casual thoughts, but rather stuff that is often or continuously something she concerns herself with. And then again, we are not talking about obsessions or mental machinery. It is the interest and attention towards a certain game or subject or group that is important here.

"What do you often have attention on?"

"What groups are you interested in?"

"What subjects hold your attention?"

"What do you intend to happen?"

### B. Current Connections

Any group of people or being or viewpoints that the person is aware of being connected with in one way or another should be a fruitful target. We are not talking so much a specific physical organization as we are talking about the more general participants in a certain game or subject or area. If it was "Glenville Bridge Club" then she would probably be better off going down to the club house and talking with them. Unless of course that wasn't possible, if maybe there was a big scene and the club is disbanding or something. Or it was in a different physical location, or a different time. But a more likely target would be maybe "all car drivers", "the people who live in Glenville", "expectant mothers", etc. A group the person is part of, but whose members aren't very exactly known on a physical level. That doesn't mean they will remain generalities. In the next steps we will contact them psychically and make them much more specific.

"Who is connected with \_\_\_?"

## C. Broken Connections

There might be groups of people or beings or viewpoints that the person has been connected with before, but aren't any longer. But there might be a residual attention on it. Maybe there wasn't a clean break. Maybe the members just forgot about each other, maybe they got upset at each other, maybe there was a big breakdown of the group, maybe somebody was thrown out. The person might wish to bring the group together again, in a psychic space, in order to clear things up and resolve any incomplete matters more harmoniously.

"Who is disconnected from \_\_\_?"

## D. Desired Connections

The person might want to get in touch with certain groups of people. Or she might want to get into certain subjects or areas or games and it might be advantageous to contact the current or available participants. For example, if you would like to write a book it would be a good idea to connect with the prospective readers of the book, to find out what they want and to establish a good connection. Or, there might be groups one would like to connect with to rectify matters one objects to. Like, one could connect with entities that are in charge of the weather, or groups of people who are governing the planet, or whatever.

"Who would you like to be connected with?"

## E. Consumed Food

When one eats food, particularly meat, one is likely to get some kind of connections with the animals that had to die to supply the food. That might very well be something that it would be advantageous to clear up. For one reason, the thoughts and feelings of the animals might linger around. Also the food will be less healthy for the body if it has unresolved issues. One can connect with the animals, get in communication with them, find out what they've been through, thank them for supplying food or whatever. Generally speaking it might be a good idea to send some appreciation back to any animals whose meat one would eat. But the same can be done with any source of food. Plants have spirits too and would like to be appreciated.

## F. Food Intentions

Different types of food might have different intentions or agendas. For example, one could connect up with the "spirit of carrots" and find out what carrots are about. Being in tune with this might much better bring one into harmony with what one eats. The same principle can apply to anything, of course. One can develop good relations with one's house plants, or with one's lawn, or with the flies buzzing through the air.

## G. Sex

People one had sex with, and the people they had sex with before, etc., all of that will add up to connections, broken connections and desired connections. That can some times be strong energy and it would be worthwhile to sort out.

## H. Events

People one has shared major events with. Concentrate on the current connection, more than on the incidents. It could be for example, "people who went through the 60s", "war veterans", etc.

## I. Genetic line

One is likely to have some kind of connection to one's ancestors, through genetics. It might be an idea to get them together and resolve unresolved stuff

## J. Spirit Agents

The person might have created various kinds of sub-divisions of herself that she has send out in the world to do things for her. They might be considered clones of herself, or agents. They might be equipped with diverse amounts of consciousness, but generally they would be autonomous to a high degree.

## K. Multi-dimensional Selves

People don't just exist in one dimension at a time. There will be versions of our client existing in many different alternate realities. She might be up to opening up some more conscious connections with some of them.

# Phase Two: Contact the Parties

Once you have an idea what kind of group we are dealing with, the next step is to get into contact with it. That is not an abstract mental thing and not a visualization. What we are looking for is an actual connection. At least we want a much more tangible, feeling-oriented link with the entities in question. It is not enough to be able to slap a label on them or say something about them. The important thing is to link up with them energy-wise.

## I. Encompass the Space

To be able to contact anybody at all one needs to expand one's space to encompass them. You actually need to extend into areas beyond the individual mind. That is not a very complicated thing. One might simply pretend to do so and that would do it. But it is more than a visualization. It is not that one imagines the idea of doing so, but it is that one creates the reality of it right now. The feeling component is important in doing that. One needs to encompass a space and sense what is going on in it.

## II. Get their attention

Get the attention of the other parties. Say "Hello". Wait for and notice the feedback. If there are many it might take a while to get all of them to say hello and pay attention. The idea is to broadcast out the intention to establish communication on the given subject. And then to receive whatever answers appear. That might just appear as a lot of noise. The main thing is to get the sense that one is receiving feedback. You are not putting somebody there to talk with, you are broadcasting the intention and you notice what comes back.

"Hello!"

"Who is connected with \_\_\_?"

"Can I have your attention, please!"

## III. Reasons for not communicating

Inquire on whether there are any reasons for not being willing to participate in this communicating or not being willing to participate in some processing. The idea is not to get into a lot of detail, but simply to receive whatever anybody would want to say about it as long as they have something to say. We haven't gotten to talking about the actual subject yet, this is only about the willingness to have a communication line there.

"Any reasons for not communicating?"

## IV. Who be

The entities might only be willing to communicate with certain people or certain functions. Asking about it will tend to free up any fixedness on that. So, if necessary, check if you would have to be anybody in particular to be allowed to communicate. Just listen to anything that comes back. Or feel it, or sense that it is happening. Feedback on any of these questions isn't necessarily verbal.

"Who would I have to be to talk with you?"

## V. Matching

Depending on whatever one runs into one might have to change one's approach to match the other parties in order to get into rapport. That is, one has to approximate the behavior and communication method of the other entities to some extent. If they communicate with music, or with symbols, or with smells, you better find a way of doing something like that.

# Phase Three: Connection Clearance

Once we are in some kind of rapport we need to process the issues of the group. Since we might be dealing with many viewpoints or entities we can't be as orderly and meticulous as if we were dealing with just one person. The idea is to address the whole group at the same time, ask for specific classes issues that might be the matter, and we will allow them to send back their answers. The idea is not to resolve their personal issues, but only the stuff that relates to the coherence and functioning of the group and subject.

## 1. Connection Cuts ¥

A primary thing to look for is any phenomenon of cut connections. That is, something that was together got split apart somehow. Or, something that was expected to be one way was found to be another. Something that was flowing, or that was desired to flow, stopped flowing or was stopped. Just accept any answers. Keep the underlying intention that more integration will take place.

- Any connection-cuts in ..
  - love
  - feeling
  - fun
  - learning
  - perception
  - awareness
  - understanding
  - emotion
  - co-motion
  - or any other way of connection or interacting.

## 2. Blocked Keys ¥

Ask about various keys that might hit on ways that things might be blocked. Allow all answers to be given. If there are opportunities to do more specific handlings, do them. Each item should be resolving fairly quickly, though.

- Anything that has been ..
  - enforced
  - hidden
  - changed
  - inhibited
  - fragmented
  - surprising
  - misunderstood
  - unresolved
  - incomplete
  - held back
  - judged
  - done
  - not done

## 3. Resistive Entities ¥

There might be specific entities that appear that are more difficult and resistive than the others. In that case it might be in order to do something specific with them. Otherwise they might keep the overall group from being

processed. Any entity handling technique, and any other technique for that matter, might apply. These are some questions that might get things moving:

"Where are you?"

"What are you trying to do?"

"What is your basic intention?"

"What incident are you in?"

"What is the current situation?"

"What are you trying to protect?"

"Who are you really?"

"Is anybody holding you?"

"What do you have to lose?"

## 4. Conferencing ¥

We can let all the parties involved communicate between themselves as a group, to build up affinity between them and to strengthen the common purposes. Depending on what kind of group it is and what position our client has in the group various things might take place. If she is in charge she might hand out directions and establish systems of reporting back and so forth. If she is just a regular participant she can just experience how the whole group gets more in touch with each other, getting more integrated and coordinated.



# Mind Machinery

This module is about mind machinery and creations of various kinds that might exist in the person's world. This is stuff that is put there for a reason, but that might no longer be working in an optimum way.

## 1. Creation Handling ¥

A creation is a manufactured structure with a purpose. It is not just an accumulation of stuff or the result of an incident. It has been made specifically to serve a purpose. Mostly what we are talking about here is mental or astral creations. These are the steps.

1. Roughly locate the creation in space-time. Is it in present time, past or future? What kind of space is it in, an alternate dimension, a shared space, your personal space? What distance?

2. Find out how wide an authorship there is to the creation. Is it made by just you, by somebody else, between two people, by several people, by many people, by masses of people?

3. Then get some kind of perception of the creation. Get what it looks like, feels like, sounds like. In as much detail as is available.

4. Get the person's thoughts about and responses to it. Is there any meaning attached to it, any importance that she is aware of, anything to watch out for? What is her emotional response to it, fear, excitement? What effect does it seem to have on her?

5. Roughly get its function categorized. Is it for an aesthetic purpose, for a game, for a conflict, for communication, control, protection, exploration, to produce something, to monitor something, to influence, to motivate, to punish, for knowledge, for forgetting, to start things, to stop things, to administrate, to govern, to occupy, as a mystery, as a present, to create, to destroy, to preserve.

6. Now we need to find out more about the structure of it, what is it made of and how.

7. Is it attached to your space, to another person's space, or does it exist independently?

8. Is it solid or is it energy?

9. If it is solid, is its condition whole or fragmented, is it active or passive, is it complete or broken?

10. If it is energy, then what kind of energy phenomenon? A flow, an accumulation, an explosion, implosion?

11. What is it made of?

Matter, energy, space, time, anti-matter, gases, liquids, solids, plasma, particles, waves, atoms, molecules, gravity, magnetism, electricity, heat, cold, motion, no-motion, force fields, radiation, frequencies, light, sound, colors, intelligence, perceptions, intentions, instincts, awareness, emotions, cells, organs, nerves, hormones, glands, fibers, chromosomes, genes, DNA, thought forms, memories, dreams, hopes, love, hate, fear, connections, procedures, programs, algorithms, formulas, numbers, chaos, beauty, ugliness,

12. Is it:

soft, hard, smooth, rough, heavy, light, bright, colored, 2-, 3-, 4-dimensional, moving, standing still, sharp, fuzzy, are there sounds, any rhythm, pitch, tempo, does it have smell, taste, etc.

13. Get any perceptual distinctions at all.

14. Put together a complete statement of what we have found it to be so far. Feed it back to the person and see if she agrees with it. If it doesn't quite fit, find out what is missing, or what should be different.

15. Now get some history for the thing. Is it very old, or recently made, has it not been used for a while, was it taken along, was it dumped, was it tricked onto somebody, was it secretly made, was it kept as a token, was it given as a punishment, is it a religious thing, kept for beauty, entertainment, protection?

16. Now get the person to encompass all of time and space and get hold of all the creators and other beings or viewpoints involved in this creation.

17. Get the attention of all the participants. Like, say "Hello"

18. Go through a Connection Clearing kind of interaction to get all the creators and other participants together to put their attention on the creation and together work out what to do with it.

19. If all the pieces are together at the same time you should be able to get the full scope of what the creation is about, how it works, and so forth. And you should be able to either get it corrected, or dismantled, activated, deactivated, disintegrated, whatever is appropriate after conferring with all the participants. Do whatever best serves the overall integrity.

20. Finally, be sure to get the learning that was available. Why was the creation made in the first place, what purpose has it served, what has the participants gotten out of having it there, how did it serve them. Get a full completion on it.

## 2. Memory ¥

There might be machinery one has created for remembering things with. It might be elaborate filing systems or tagging systems or storage systems. Systems for keeping order in the structure of things, like how one speaks languages and so forth. Make sure not to take anything apart that is needed. There are a lot of sub-conscious circuitry that serves very vital functions that one might not have been aware of.

## 3. Communication ¥

Communication is a common reason one might create machinery for. Several people might together create a scheme of communicating between them. A telepathic scheme, most likely. It can also be a scheme of staying informed about certain events that happen elsewhere. But one might have forgotten about it and now today don't know what the signals mean.

## 4. Motivation ¥

There could be machinery to motivate the person. Schemes of bringing up pictures or feelings that will inspire her at the right time. Or devices that link her up with sources of inspiration or creativity. If she finds out more about these she can maybe use them more effectively.

## 5. Protection ¥

The person might keep stuff in her space to protect herself. It might be devices for isolating her from others, systems for early warning, schemes for neutralizing others, etc. She might of course have overdone it.

## 6. Abilities ¥

Machinery can have been created as part of any kind of abilities that the person would want. Many abilities are not just something one automatically has, but something that has been constructed with the specific strategy of how to do it. The person might have desired abilities that and there are creations there that aren't quite working right. Or there might be machinery for abilities that are no longer needed and that are in the way now.

## 7. Re-Sociation ¥

A simple model is that everything in the client's world is constructed out of associations. Something is associated with something else and that makes something exist in a certain way. That goes for perceptions, abilities, thoughts, memories, incidents, dreams, relationships, knowledge, or anything else imaginable. Some of it is stuff that the client identifies with, as part of herself. Other stuff is considered somebody else. At any rate, in its simplicity, if the client desires something to change, she needs to distance herself from it, examine the associations, rearrange the associations to be more optimum, and put the thing back where it was. If it is a part of herself she would first need to exteriorize from herself and when it has been re-arranged, interiorize it again.

1. Notice an indicator that "X" needs to change.
2. Exteriorize your internal reality about "X" from yourself.
3. Perceive what associations the reality of "X" is made out of.
4. Change the associations of "X" into something you would rather be: "Y".
5. Interiorize the reality of "Y" back into yourself.

## 8. Creating New Machinery ◇

If the client wants some new machinery or a new ability, it is simply a matter of finding out how it is done and then exercise doing it and put the elements there that are needed. New abilities don't just appear because one is hoping for them. There are ways and strategies of doing different things. Find out how to do it and then exercise it. For example, if the client wants to be better at remembering names, it doesn't necessarily do much good to just talk about it and hope for it to change. But if we devise a strategy for it. Maybe if when she meets somebody she makes a picture of their face with a name tag under it. Or she makes a rhyme with their name. If we find a workable approach and she then simply practices it repeatedly the subconscious gets trained. Or, we could say that we are setting up the structures, the creation, that will do the job. There will be a certain combination of perceptions in a certain sequence with a certain purpose.