

# **“The Power Of Your Life Is In The Power Of Your Communication”**

by

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## **Welcome!**

- thank you for investing your valuable time and energy in attending this seminar.
- I will do everything I can to ensure that you get as much as possible from the experience, both at the time and more importantly afterwards.
- relax, participate and have fun! You will only get out what you put in.
- take notes, or not!
- suspend disbelief - leave your previous learning aside.
- if what you see and like - use it - if you don't - ignore it.
- I'm here to increase your sum total of choice(s) to date!
- today is a discovery - not an intervention or even a "get by".
- there's really nothing new, just existing knowledge I've brought to your attention.
- please, please enjoy...

## **The beginning . . .**

'There is no failure only outcomes (feedback).'

"If I want things to change - I (you) have to change."

'If you always do what you've always done, you'll always get what you always got.'

"If what you're doing isn't working, do anything else at all!"

'Every problem was once a solution to another problem.'

'If you don't know where you're going, it makes it hard to get there.'

## **Communication**

The Three Skills of Communication:

1. Know what you want.  
Specify Outcomes
2. See, hear and feel if you're getting what you want.  
Sensory Acuity
3. If you're not getting what you want, change what you're doing.  
Flexibility of Thought and Behaviour

## **The Process of Communication:**

When you are with someone else, at some level you perceive *their external behaviour that influences your internal response* which influences *your external behaviour which influences their internal response* which influences *their external behaviour which influences your internal response ...* and so the cycle continues.

## **Internal Response External Behaviour**

thoughts	posture
emotions	gestures
pictures	facial expressions
words	eye movements
sounds	voice
expectations	touch
memories	clothing
feelings	skin colour change

## **Rapport**

The skill of building co-operative relationships.

Rapport skills enable you to quickly put others at ease and create trust. Mastering the skill of building rapport requires sensory acuity and behavioural flexibility on your part. These are the only two limits to your ability to produce results in this area: the degree to which you perceive other people's postures, gestures and speech patterns; and the elegance with which you can match them in the 'dance' of rapport.

## **Matching**

The fundamental elements of matching are:

Body Language	<ul style="list-style-type: none"><li>- posture</li><li>- orientation</li><li>- weight distribution</li><li>- gestures (arms and hands/legs and feet)</li><li>- facial expression</li><li>- eye contact</li></ul>
Voice	<ul style="list-style-type: none"><li>- breathing rate</li><li>- volume</li><li>- tone</li><li>- pitch</li><li>- tempo</li><li>- sounds</li></ul>

## **Leading**

Changes in the other person's behaviour by getting them to follow your lead (e.g. leading them from slumping, into a more upright posture, or leading them from speaking quietly, to speaking more loudly). This is one way to test that you do indeed have rapport. Having rapport, and hence being able to lead others, allows you to achieve mutually desired outcomes - reaching agreement for one! It also allows you to take responsibility for the outcome of all your interactions. It is however a choice. There may be some people with whom you would choose not to be in rapport. In which case this is called mismatching.

## **Mismatching**

Allows you to break rapport, to interrupt or to avoid communicating. To mismatch, simply alter your body and/or voice to make them different from the other person's. This will subtly and unconsciously interrupt the flow of communication giving you the opportunity to redirect the interaction.

If rapport is well established, you may find that the other person follows your behaviour as you mismatch - you are effectively leading them; you'll then have to keep changing your behaviour until they cease to follow you and you achieve a conclusive mismatch!

## **Representation Systems**

Our inner subjective experience is structured in terms of our senses.

When we think, or process information internally, we "re-present" the information in terms of the sensory systems that are our only contact with the "outside world" I call them modalities:

<b>V</b> isual	seeing
<b>A</b> uditory	hearing
<b>K</b> inaesthetic	feeling
<b>G</b> ustatory	tasting
<b>O</b> lfactory	smelling

It is possible to access any experience in any one, or combination, of these five "representation systems" (abbreviated to V A K G and O).

## Eye Accessing Cues

Everyone moves their eyes in systematic directions depending on which representational system they are accessing. These movements are called eye-accessing cues. My photo shows the kind of processing most people do when they move their eyes in a particular direction.

Remember this is a stereotype and always needs calibrating to the individual. Left-handed people are reverse - their eye movements are the mirror image of what is shown.

When reading the access cues imagine the photo superimposed over the eyes of the person you're looking at.



### Definitions:

**Vc : Visual Constructed:** seeing new or different images, e.g. a pink elephant!

**Ac : Auditory Constructed:** hearing new or different sounds, e.g. a siren sound made by an electric guitar or the sound of your name backwards!

**K : Kinaesthetic:** feeling emotions, tactile sensations (sense of touch), or muscle movement and sense, e.g. "how cold are your toes?" 'what does it feel like to be happy?'

**Vr : Visual Remembered:** seeing images seen before, e.g. "What's the colour of your mothers eyes?", "what does your coat look like?"

**Ar : Auditory Remembered:** remembering sounds heard before, e.g. your mobile phone ring. What does your alarm clock sound like?

**Ad : Auditory Digital / Dialogue:**  
(= internal dialogue) sometimes called auditory digital. taking to oneself e.g. something you say to yourself often!

**Visual:** The blank stare ahead, is either construct or remembered.

## Predicates

In 'A Memorable Fancy' from 'The Marriage of Heaven and Hell' by Poet, William Blake he wrote: "If the doors of perception were cleansed everything would appear to man as it is infinite."

Our senses are the doorways of our perception. All we know of the world we know through our senses. We have five main sensory modalities or representation systems. Part of the language we use comes from one of these main systems. These sensory words are called predicates. Predicates are the auditory cues to the representation systems that others are using. As you become more aware of the patterns of eye accessing cues and predicates in other peoples behaviour and develop your own flexibility, you can join them in their preferred representations systems to fine-tune the communication. I call them sub modalities!

V	A	K	G	O
look	say	touch	flavour	scent
picture	accent	move	sweet	stink
bright	question	pressure	appetite	whiff
outlook	click	handle	sour	reek
focus	resonate	loose	feed	fishy
image	rhythm	lift	savour	nose
glisten	chatter	texture	bitter	aroma
black	tinkle	grasp	choke	fresh
colour	sing	weight	gorge	stench
hazy	wavelength	smooth	chew	bouquet
insight	melody	pushy firm	swallow	acid
vivid	dissonant	rub	salt	nostril
glowing	tone	tight	bland	cheesy
scene	patter	contact	spicy	rancid
blank	hearsay	shrug	juicy	air
visualise	drum	solid		
dim	chirpy	warm		
dark	loud	cold		
clear	harmony	itchy		
luminous	monotonous	rough		
vision	deaf	insensitive		
shine	language	flow		
transparent	speech	tackle		
reflect	tune	turn		
gleam	ring	uptight		
golden	clash	tickle		
opaque	call	dumb		
translucent	scream	thrust		
eye	demand	tight		
shady				

## Non-Sensory Based

think	understand	work out
know	decide	attend
sense	explain	

## **VAK Metaphors**

### **Visual Metaphors**

I see what you mean  
I want a different perspective  
Try to see things my way  
I have a vision of how things could be  
Things are looking up, getting brighter  
You have to recognise his point of view  
I can see right through him  
It's one of my most vivid memories  
Shed some light on the matter  
He looked crazy  
He's making a spectacle of himself  
She's the image of her mother  
Let's look on the bright side  
He has a blind spot

I'm trying to picture it  
Clear as mud  
Let's look at this closely  
The outlook is dim  
Things look black for him  
It appears that . . .  
Seeing eye to eye  
I've got a hazy idea  
It's not yet clear  
It's a crazy scene  
Silver lining  
Crystal clear  
Show me what you mean  
Turn a blind eye

### **Auditory Metaphors**

We're on the same wavelength  
Speaking the same language  
Tune into this  
I hear what your saying  
Music to my ears  
I like your story  
With a song in my heart  
A ding-dong row  
He drummed it into her  
Lost for words  
Minding your P's and Q's  
The accent on success

Living in harmony  
Talking 'gobbledy gook'  
Noise in the system  
Quiet as a mouse  
Sounds good  
Turn a deaf ear  
Tone it down  
Rings a bell  
Strikes a chord  
Struck dumb  
Calling the tune  
Shouting the odds

### **Kinaesthetic Metaphors**

I'm ready to tackle this head on  
I've got a feel for the place  
Maintaining a sense of balance  
Pull yourself together  
Needs a concrete solution  
He's as solid as a rock  
His feelings were hurt  
A cool customer  
Can you grasp the idea?  
Scratch that idea  
One step at a time  
A pat on the back

Things just flowed  
Get a grip on yourself  
He rubs me up the wrong way  
He wants something more  
Hot headed  
A sticky situation  
He's a wet blanket  
I need a hand  
Hold on a minute  
I feel it in my bones

## **The Swish**

The swish is a sub modality change pattern that can be used for almost anything. It was developed by Richard Bandler and is particularly useful for changing habits. It's also a highly generative pattern that reprograms your brains' automatic pilot to go in a new direction and particularly useful for evolutionary change in self-image, and hence personality.

### **1. Identity Context**

First identify when/where you are stuck. When/where would you like to respond differently to the way you do now?

### **2. Identify first cue picture**

Identify what you see just before you start doing the behaviour you don't like. Make sure you are associated - i.e. seeing it through your own eyes.

(it often helps to do the behaviour; since it's a habit you're often on auto pilot and hence unconscious of the preceding picture)

### **3. Create outcome picture**

Now create a second picture of how you would see yourself differently if you had already accomplished the desired change. Make sure that you are dissociated (i.e. seeing yourself from somewhere other than your own eyes). Keep adjusting this picture until it's really attractive. Notice response and look for glow before proceeding.

### **4. Swish**

See the first cue picture big and bright. Put a small dark image of the outcome picture in the bottom right hand corner. Now have the small dark image grow big and bright to cover the first cue picture as it gets dim and shrinks away as fast as you can say "swish"! Then blank out the screen or open your eyes. Swish it again five times, taking only a second each and blanking at the end of each one.

### **5. Test either:**

1) with future pace - now picture the first image - what happens?

If the swish has worked this will be hard- it will fade or be replaced.

If not re swish.

If still not, make changes. \*

\*see if you can work out what you left out, or what else you can do to make this process work. For example, add bits from other representation systems, or swish in all systems. It's really a simple version of a much more general pattern.

2) behaviourally -

Recreate the external cues. If the old behaviour is still there, re swish.

If still there, make changes. \*

\*see if you can work out what you left out, or what else you can do to make this process work. For example, add bits from other representation systems, or swish in all systems. It's really a simple version of a much more general pattern.

## **Anchoring**

Anchoring is the process by which we necessarily make associations between experiences.

These associations can be:

useful	red traffic light and stop
pleasurable	the smell of fresh cut grass and childhood summers
accidental	hear a police siren and feel apprehensive

The connections we form between a combination of sights, sounds, feelings, smells and tastes determine our responses to different situations. These naturally occurring anchors are formed in the course of our own personal history.

They are useful and adaptive when we find ourselves responding spontaneously in ways that work for us e.g. feeling calm and resourceful in the face of danger.

On the other hand, when we find ourselves responding in ways that are not useful to us, e.g. inadequate in interviews, we simply have to make a random and inappropriate connection between the two experiences i.e. feeling inadequate and being in an interview.

The extreme case of a negative or maladaptive anchor is a phobia where choice is severely limited by a compelling connection between two experiences e.g. see spider, feel terrified.

## **Resource Anchors**

You can use this process of forming associations to your advantage by purposefully associating a specific and useful reaction to any stimulus you choose.

To do this you need two things:

Firstly, you have to generate in yourself the particular set of feelings which you want to use as a resource, e.g. confidence.

Secondly, you need to find a way to summon this state at will.

This is done by forming an association between the feeling state and a convenient stimulus (the anchor) in one or more sensory systems, i.e. something you see, hear or feel.

A resource anchor is strongest when you build associations between the feeling state and the stimuli in each of the three main sensory systems.



## The Ultimate Success Formula = Influence

Everything human beings do, they do for two reasons: either to avoid pain or their desire to gain. As Albert Mehabrian (a social psychologist) noted the three main components of influence are:

1. Content      *Words*      7%
2. Voice      *Voice Quality* 38%      what we say and how we say it!  
volume / speed / pitch / pauses /  
words used / tonality
3. Non Verbal      *Physiology*      55%      facial expression  
gestures / posture  
breathing / smile / touch

**'a belief is nothing more but a feeling of certainty'  
... the most powerful tool of influence is belief.**

So there you have it – after belief the other two quotes I love are best summed up thus:

### Persistence

"Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent."

Calvin Coolidge

### Success

"To laugh often and much; to win the respect of intelligent people and the affection of children; to earn the appreciation of honest critics and endure the betrayal of false friends; to appreciate the beauty, to find the best in others; to leave the world a bit better, whether by a healthy child, a garden patch or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded."

Ralph Waldo Emerson

**'thank you'**

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