

UNLIMITED POWER

BY ANTHONY ROBBINS

HOME STUDY COURSE

THE ULTIMATE SUCCESS FORMULA

- 1) KNOW YOUR OUTCOME-precisely define what you want
- 2) TAKE ACTION
- 3) DEVELOP SENSORY ACUITY TO RECOGNIZE THE KINDS OF RESPONSES YOU'RE GETTINGARE YOU GETTING CLOSER TO YOUR OUTCOME, OR FURTHER AWAY FROM IT?
- 4) DEVELOP FLEXIBILITY TO CHANGE YOUR APPROACH IF YOU'RE NOT GETTING CLOSER TO YOUR OUTCOME

Steven Spielberg, John F. Kennedy, Martin Luther King. Jr., Ted Turner, Tina Turner, Pete Rose, and Dean Barbara Black of the Columbia University School of Law, are people that applied the Ultimate Success Formula in their lives, and who also shared what I believe are seven fundamental character traits that they have all cultivated within themselves that give them the fire to do whatever it takes to succeed.

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CHAPTER II

THE DIFFERENCE THAT MAKES A DIFFERENCE

What is the difference that makes a difference? I've been obsessed by that question for my entire life. People who succeed do not have fewer problems than people who fail. It is not what happens to us that separates failures from successes. It is how we perceive what happens and what we do about what "happens" that makes the difference.

Think of W. Mitchell's two terrible accidents, and contrast it with John Belushi's external success. W. Mitchell chose to consistently communicate to himself that his experience had occurred for a purpose. His internal communication formed sets of beliefs and values that continued to direct his life from a sense of advantage rather than tragedy, even after he was burned and paralyzed. John Belushi had everything externally, but internally, he'd been running on empty for years before he died of drug abuse.

Long ago, I realized that **success leaves clues**, and that people who produce outstanding results do specific things to create those results. I believed that if I precisely duplicated the actions of others, I could reproduce the same quality of results that they had. This is called **MODELING**-If you precisely reproduce the specific mental and physical actions of another person, you will get the same results-if it's possible for others in the world, it's possible for you.

Richard Bandler and John Grinder, co-founders of NLP (Neuro-Linguistic Programming) found that there are three forms of mental and physical actions that correspond most directly to the quality of results we produce. In order to model effectively, these fundamental ingredients must be duplicated:

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CHAPTER III

THE POWER OF STATE

The experience of being on a roll, when you could do no wrong-or the opposite-is a result of the neurophysiological state you are in. Understanding state is the key to understanding change and achieving excellence. Our behavior is the result of the state we're in. We always do the best we can with the resources available to us, but sometimes we find ourselves in unresourceful states.

A state can be defined as the sum of the millions of neurological processes happening within us, in other words, the sum total of our experience at any moment in time. The problem is, most of our states happen without any conscious direction on our part. People succeed or fail in life in direct relationship to their ability to consistently put themselves in states that support them in their achievements.

Almost everything people want is some possible state-love, confidence, respect, even money, which you want in order to give you states like freedom, power, love, etc.

Behavior is the result of the state we're in, and our states are created by 2 main components:

- 1) **Internal representations-**
 - a) what and how we picture in our mind,
 - b) what we hear and what we say to ourselves in our mind
- 2) **Physiology**-posture, biochemistry, breathing, muscular tension/relaxation

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CHAPTER IV-**KEY POINTS** (CONT.)

BELIEF-POTENTIAL-ACTION-RESULTS-upward or downward spiral that begins with your belief-your level of certainty about your success.

Sometimes just not having a limiting belief is enough to ensure success.

"Good timber does not grow with ease; the stronger the wind, the stronger the trees."

-J. Willard Marriott

YOUR REALITY IS THE REALITY YOU CREATE THROUGH YOUR BELIEFS. CHOOSE THEM WELL.

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CHAPTER IV-EXERCISES (CONT.)

E. List five things you would like to accomplish in your life. What would you believe about yourself, life, people, etc., if you had ALREADY ACCOMPLISHED these five outcomes?

1)

2)

3)

4)

5)

If you have done these exercises honestly and thoroughly, you know a great deal more about yourself than most people ever do, and should have a pretty good idea about what causes you to experience pain and pleasure in your life.

If you have skipped these exercises, you might ask yourself if you aren't worth discovering what beliefs you currently have. They will provide interesting comparisons to the beliefs I will be talking about in the next chapter.

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	Motivated	Not Motivated
Visual: 1. Movie or still frame 2. Color or black and white 3. Brightness 4. Movement (if so, fast or slow tempo) 5. Size of picture 6. Distance of picture from self 7. Focus (which parts-in or out) 8. Self in or out of picture 9. Periphery (frame) or panoramic 10. Size of central object(s) 11. Distance of central object from self 12. 3-D quality 13. Intensity of color (or black and white) 14. Degree of contrast 15. Intermittent or steady focus 16. Angle viewed from 17. Number of pictures (shifts) 18. Location 19. Other?		
Auditory: (Words-What did you say/hear?) 1. Volume 2. Cadence (interruptions, groupings) 3. Rhythm (regular, irregular) 4. Inflections (words marked out, how) 5. Tempo 6. Pause 7. Locality 8. Timbre (quality, where resonating from) 9. Uniqueness of sound 10. Location-proximity 11. Duration 12. Other?		
Kinesthetic: 1. Temperature 2. Texture 3. Vibration 4. Pressure 5. Movement 6. Duration 7. Steady-intermittent 8. Intensity 9. Weight 10. Size/Shape 11. Internal/External 12. Other?		

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What if you were to take all the things you hate to do but believe you must and attach to them the submodalities of pleasure? **REMEMBER, FEW THINGS HAVE ANY INHERENT FEELING.** You've learned what is pleasurable and what is uncomfortable: You can simply re-label these experiences on the jukebox and immediately create new feelings about them. What if you took all your problems, shrank them down, and put a little distance between them and you? **THE POSSIBILITIES ARE ENDLESS. YOU'RE IN COMMAND!**

These submodality changes are great, but what's going to keep them from changing back. The **SWISH PATTERN** makes these changes automatic-it takes internal representations that normally produce states of unresourcefulness and causes them to automatically trigger new internal representations that put you in the states that you desire. The best part of the **SWISH PATTERN** is that once you implant it effectively, you don't have to think of it again-it happens automatically, without any conscious effort.

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CHAPTER VI-KEY POINTS

People don't usually lack resources; they lack control over their resources, or don't know how to get access to their resources.

I see our neurology like a jukebox that has records of our experiences that will be played back at any time if the right stimulus in our environment is triggered. So we can choose to remember experiences or push buttons that play "songs" of happiness and joy, or we can push buttons that create pain.

We look at the structure of human experience, not the content. We look for answers as to "how" someone creates pain and pleasure. We don't ask "why" questions that bring up the content.

We structure our internal representations through our five senses, and primarily through the three major modalities (representational systems): **visual (V)**, **auditory (A)**, **kinesthetic (K)**. You might consider your senses the ingredients from which you build any experience or result. We refer to the quantities of each modality as **SUBMODALITIES**.

We can change two things about the way we represent events in our life. We can change what we represent-or we can change how we represent something.

Submodalities are the smallest and most precise building blocks that make up the structure of human experience.

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CHAPTER VI-KEY POINTS (CONT.)

We can use submodalities for changing beliefs. Remember, a belief is nothing but a feeling (state) of certainty about something. How you represent that state of certainty? The way you represent any other state-through specific submodalities.

YOU CAN CHANGE ANYTHING YOU FEEL IN YOUR LIFE BY CHANGING THE WAY YOU REPRESENT IT IN YOUR MIND, AND SUBMODALITIES GIVE YOU TOTAL CONTROL OF HOW YOU REPRESENT ANYTHING! TAKE THAT CONTROL BACK AND MAKE YOUR LIFE A MASTERPIECE!

REMEMBER, THE ONLY TWO THINGS YOU'LL EVER WANT TO CHANGE ARE:

- 1) HOW YOU FEEL**
- 2) HOW YOU BEHAVE.**

Submodalities and the **SWISH PATTERN** give you total control over both of these areas.

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CHAPTER VII-**EXERCISE**

If you are not an excellent speller, take three additional words and learn to spell them using the strategy described on this tape. (If you haven't learned to spell "Albuquerque" in the exercise on the tape, learn it before you do the next part of this exercise.) Make sure you chunk longer words into smaller chunks-3 or 4 letters each, put the word up and to your left, and learn each chunk at a time. Remember, do not say the letters either out loud or to yourself-just get the visual picture of the letters inside your head.

If you have any difficulty "seeing" the letters inside your head, close your eyes suddenly, and you'll be able to see the lingering image. Practice maintaining that image while you memorize the picture of those letters, chunk by chunk.

When you've learned the chunks, spell the words backwards. Note that there is no way to spell something backwards without having used the appropriate visual internal strategy.

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CHAPTER VIII

HOW TO ELICIT SOMEONE'S STRATEGY

The key to eliciting strategies is knowing that people will tell you everything you need to know about their strategies. They'll tell you in words. They'll tell you in the way they use their body. They'll even tell you in the way they use their eyes. You can learn to read a person as skillfully as you can learn to read a map or a book.

People tend to use a particular part of their neurology visual, auditory, or kinesthetic-more than others. Just as some people are right-handed and others are left-handed, people tend to favor one mode over the others.

People who are primarily visual tend to see the world in pictures, and they tend to speak quickly, because they're trying to keep up with the pictures in their brain. Their heads are up, they breathe high in their chest, and they talk about how things "LOOK" to them, how they "IMAGINE" and "PICTURE" things.

People who are more auditory tend to be more selective about the words they use. They have more resonant voices, and their speech is slower, more rhythmic, and since words mean a lot to them, they are careful about what they say. They tend to say things like "That SOUNDS right to me" or "I can HEAR what you're SAYING." Their heads are either balanced or slightly cocked (as in listening), they breathe evenly, from the diaphragm or the whole chest.

People who are more kinesthetic tend to be even slower. They react primarily to feelings. Their voices tend to be deep, and their words often ooze out like molasses. They breathe low in the stomach, their heads are usually down, the neck muscles are relaxed, and they talk about "GRASPING" for something "CONCRETE." Things are "HEAVY," and they need to "GET IN TOUCH" with their "FEELINGS."

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All you need to do is get people to experience their strategy and take careful note of what they do specifically to get back into it. The key to effective elicitation of a person's strategy is putting the person in a fully "associated" state. State is the hotline to strategy. It's the switch that opens the circuits to a person's unconscious.

So you must put the person back into the kitchen (like the baker)-back to the time when (s)he was experiencing the particular state-and then find out what was the very first thing that caused him/her to go into that state. Was it something (s)he **SAW** (Ve) or **HEARD** (Ve)? Or was it the **TOUCH** of something or someone? After the person tells you what happened first, watch that person and ask, "What was the very next thing that caused you to be in that state? Was it...?" and so on, until that person has reconstructed his/her strategy. **EVERY STRATEGY ELICITATION FOLLOWS THIS PATTERN.**

STRATEGY ELICITATION

Can you remember a time when you were totally X'd?

Can you remember a specific time?

Go back to that time and experience it . . . (get them in state)

As you remember that time . . . (keep them in state)

A. What was the very first thing that caused you to be **X'd**?

Was it something you **saw**?

Was it something you **heard**?

Was it the **touch** of something or someone?

What was the very first thing that caused you to be totally **X'd**?

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After you (saw, heard, or were touched), what was the very next thing that caused you to be totally **X'd**?

B. Did you . . .

make a picture in your mind?

say something to yourself?

have a certain feeling or emotion?

What was the very next thing that caused you to be **X'd**?

After you did **A** and **B** (saw something, said something to yourself, and so on), what was the very next thing that caused you to be totally **X'd**?

C. Did you . . .

make a picture in your mind?

say something to yourself?

have a certain feeling or emotion?

or did something else happen?

What was the very next thing that caused you to be **X'd**?

Ask if the person was **very X'd** at this point (attracted, motivated, whatever).

If yes, elicitation is complete. If no, continue eliciting syntax until congruent completion of state.

The next step is simply to elicit the specific submodalities of each representation in this person's strategy.

So if the first step of the strategy was visual, you would ask:

What about what you saw (visual external)?

Then you would ask:

What was it specifically about what you saw that motivated you?

Was it the size of it?

Brightness of it?

The way it moved?

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An important corollary of physiology is congruency. If I'm giving you what I think is a positive message-like "I can handle it"-but my voice is weak and tentative and my shoulders are hunched over and my eyes are down, I'm incongruent, and your unconscious mind will pick up what your conscious mind didn't, and you won't feel confident about my ability. Unconsciously you know that part of me believes I can handle it; and part of me doesn't. I am representing one thing in words and quite another in physiology.

But if you say, "I absolutely will do that," and your physiology is unified-that is, your posture, your facial expression, your breathing pattern, the quality of your gestures and movements, and your words and your tonality match-I know you absolutely will do it.

One of the best ways to develop congruency is to model the physiology of people who are congruent-people you respect and admire-watch them in person, or get videotapes of famous people in resourceful states you might want to model.

Remember, modeling is about creating possibility. And there's no faster, more dynamic way than through physiology.

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CHAPTER X-**KEY POINTS** (CONT.)

You may start cleaning out the garbage that's been piling up in your system for years. So you might suddenly start sneezing up excess mucus. Does that mean you caught a cold? No, you ate the "cold" you've been creating by years of awful eating habits.

See the person you will be after having changed your biochemistry by eating and breathing effectively. What if you felt as if you were living health-and you had energy you never dreamed was possible?

Once you break your old habits, you'll never go back. For every disciplined effort there's a multiple reward.

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You should do one final thing: make a list of the things you already have that were once goals-I call this a gratitude diary. Sometimes people get too fixated on what they want, and they fail to appreciate or use what they already have. The first step toward a goal is seeing what you have, giving thanks for it, and applying it to future achievements.

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3. Create value for the person you're asking.

Figure out how you can help that person first. Don't just ask and expect someone to give you something.

4. Ask with focused, congruent belief.

Don't be ambivalent if you aren't convinced about what you're asking for, how can anyone else be?

5. Ask until you get what you want.

That doesn't mean asking the same person over and over. Keep changing your approach **UNTIL** you get what you want.

What's the hardest part of the formula? For many people it's the part about asking specifically. Many phrases and words used by people in our culture have little or no specific meaning. I call these generalized, non-sensory-based words "**FLUFF**." They're not descriptive language; they're more like vague guesswork. Fluff is "Mary looks depressed," or "Max is tired." Specific language is "Mary is a thirty-two year old woman with blue eyes and brown hair who is sitting to my right. She's leaning back in her chair, with her eyes defocused and her breathing shallow." It's the difference between giving accurate descriptions of externally verifiable experience and making guesses about what no one else can see. The speaker has no idea what's going on in Mary's mind. He's taking his map and assuming he knows what her experience is.

Much of our language is nothing more than wild generalization and assumption. If people tell you with precision what specifically is bothering them, and if you can find out what they want instead, you can deal with it. If they use vague phrases and generalizations, you're just lost in their mental fog. The key to effective communication is to break through that fog, to become a **FLUFFBUSTER**.

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CHAPTER XIII

THE MAGIC OF RAPPORT

Think of a time when you and another person were completely in sync. Whatever you come up with will be a reflection of the same basic element-rapport. **RAPPORT IS THE ABILITY TO ENTER SOMEONE ELSE'S WORLD**, to make that person feel that you understand him/her, and that you have a common bond. It's the ability to go fully from your map of the world to his/her map of the world.

Rapport is the ultimate tool for producing results with other people. No matter what you want in your life, if you can develop rapport with people, you'll be able to fill their needs, and they will be able to fill yours. **All the skills you learn in this book are really ways to achieve greater rapport with people.**

When people are like each other, they tend to like each other. Whom do most Americans tend to feel better about, the English or the Iranians? In fact, when we say that people are "having differences," we mean that the ways in which they're not alike are causing all sorts of problems.

How do we create rapport? We do it by creating or discovering things in common. We call this process "mirroring" or "matching." The most common way to match others is through the exchange of information about each other through words. However, studies have shown that only 7% of what is communicated between people is transmitted through the words themselves. 38% comes through the tone of voice. 55% of communication, the largest part, is the result of physiology or body language. The facial expressions, the gestures, the quality and type of movements of the person delivering a communication provides us with much more about what they're saying than the words do by themselves.

What if you use all three linked together? While the words are working on a person's conscious mind, the tonality and physiology are working on the unconscious. That's where the brain is thinking, "Hey, this person's like me. (S)he must be okay." And because it's unconscious, it's even more effective. You're not aware of anything but the bond that's been formed.

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GENERIC	VISUAL	AUDITORY	KINESTHETIC
I understand you.	I see your point.	I hear what you're saying.	I feel that I'm in touch with what you're saying.
I want to communicate something to you.	I want you to take a look at this.	I want to make this loud and clear.	I want you to get a grasp on this.
Do you understand what I'm trying to communicate?	Am I painting a clear picture?	Does what I'm saying sound right to you?	Are you able to get a handle on this?
I know that to be true.	I know beyond a shadow of a doubt that that is true.	That information is accurate word for word.	That information is as solid as a rock.
I'm not sure about that.	That is pretty hazy to me.	That doesn't really ring a bell.	I'm not sure I'm following you.
I don't like what you're doing.	I take a dim view of your perspective.	That doesn't resonate with me at all.	What it boils down is that what you're doesn't feel right to me.
Life is good.	My mental picture of life is sparkling and crystal clear.	Life is in perfect harmony.	Life feels warm and wonderful.

Of course, breathing and posture patterns, speed and selectivity of speech, will accompany these verbal patterns. The person who is talking about "how this looks" to them (visual) will probably be breathing high in the chest, speaking rapidly with shallow breathing, might be pointing, and may have hunched shoulders and an extended neck, while auditory people will more resonant voices and their breathing will tend to be more even and deep, coming from the diaphragm or the whole chest, and will have balanced muscle tension, and may fold their arms, and tilt their heads slightly to one side. Kinesthetic people speak

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CHAPTER XIV-**KEY POINTS**

Metaprograms are the internal programs (or sorts) we use in deciding what to pay attention to and what we delete.

All human behavior revolves around the urge to gain pleasure or avoid pain.

In sales, use the wrong metaprogram with a person, and you might as well have stayed at home.

All these metaprograms are **CONTEXT-** and **STRESS-RELATED**.

People reveal their metaprograms on a consistent, ongoing basis. For example, to determine if people sort by self or others, do they lean toward people or do they lean back and remain unresponsive?

Some people respond to the world by finding **SAMENESS**, others find **DIFFERENCE**. So who's right? It all depends on a person's perception.

The person who is motivated by necessity is interested in what's known and what's secure. The person who is motivated by possibility is equally interested in what's not known.

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CHAPTER XIV-**EXERCISE** (CONT.)

4. MATCHING VERSUS MISMATCHING METAPROGRAM

Question: "What is the relationship between these three figures?" (see page 117 for the three figures). You can also ask the question, "What is the relationship between your life now and a year ago?"

Note whether they focus on the sameness or the differences, and whether they respond with both-sameness with exception, or difference with exception.

5. CONVINCER METAPROGRAM

Question #1: "How do you know someone else is good at a job?"

Question #2: "How often does someone have to demonstrate he/she is good at something before you're convinced?"

Note **V** or **A** or **K** for question # 1, **TIME** distinctions on question #2-see above in the summary.

6. POSSIBILITY VERSUS NECESSITY METAPROGRAM

Question: "Why did you choose your present job?"

Note whether they do something because they want to (the **POSSIBILITIES**) or because they have to or should (**NECESSITY**).

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Reframing in its simplest form is changing a negative statement into a positive one by changing the frame of reference used to perceive the experience. There are two major types of reframes, or ways to alter our perception about something: context reframing and content reframing.

Context reframing involves taking an experience that seems to be bad, upsetting, or undesirable and showing how the same behavior or experience is actually a great advantage in another context. For example, oil was once considered something that destroyed the value of land for crop usage. Yet look at its value today.

Content reframing involves taking the exact same situation and changing what it means. For example, you might say your son never stops talking. He never shuts up! After content reframing, you might say that he certainly must be a very intelligent young man to have so much to say.

Another kind of content reframe is to actually change the way you see, hear, or represent a situation. If you're upset about what someone said to you, you may envision yourself smiling as he says the same negative words expressed in the tonality of your favorite singer.

Unlimited Power is full of reframes. "The Seven Lies of Success" is a whole chapter of reframes.

Think of a major mistake you've made in the last year. You might feel an instant rush of gloom. But chances are the mistake was part of an experience with more successes than failures. And, as you consider it, you'll begin to realize you probably learned more from that mistake than from anything else you did that month.

So you can zero in on what you did wrong, or you can reframe the experience in a way that focuses beyond it to what you have learned. There are multiple meanings to any experience. One of the keys to success is finding the most useful frame for any experience so you can turn it into something that works for you rather than against you.

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SIX STEP REFRAME

1. **Identify the pattern or behavior you wish to change.**
2. **Establish communication with the part of your unconscious mind that generates the behavior.**

Ask yourself the question, "Will the part of me that generates behavior X be willing to communicate with me in consciousness and give me a signal in body sensations, visual images, or sounds." Now test the response by asking the part to communicate yes ...and then no ...so that you can distinguish between the two responses.

3. **Separate intention from behavior.**

Thank the part for its willingness to cooperate with you. Now ask it if it would be willing to let you know what it's been trying to do for you be generating behavior X.

4. **Create alternative behaviors to satisfy intention.**

Go inside and contact the most creative part of you and ask it to generate three alternative behaviors that are just as good or better than behavior X for satisfying the intention of the part we've been communicating with. Now ask the creative part if it would be willing to reveal to you what the three new behaviors are.

5. **Have part X accept the new choices and the responsibility for generating them when needed.**

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Almost any seemingly negative experience can be reframed into a positive one. How often have you said, "Someday I'll probably look back and laugh at this." Why not look back and laugh at it now? It's all a matter of perspective.

It's important to note that you can reprogram someone's representation through swish patterns and other techniques, but if the person gets greater benefits from the old behavior than from the new choices, the person will probably return to the old behavior.

I don't want you to only think of reframing as a therapy, as a way of going from situations you consider bad to ones you consider good. Reframing is really nothing more or less than a metaphor for potential and possibility. There are very few things in your life that can't be reframed into something better.

One of the most important frames to consider is possibilities. Make a list of five things you're doing right now that you're pretty pleased with. Then imagine them as even better. Possibility reframing is something we can all do.

We all know people who are extreme reframers. No matter how bright the silver lining, they can always find a dark cloud. But for every disabling attitude, for every counterproductive behavior, there's an effective reframe. You don't like something? Change it.

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ANCHORING EXERCISE (CONT.)

Now as you stand there in a state of total confidence, at the height of that experience, gently make a fist and say, "Yes!" in a powerful tone of voice. Be aware of the power at your disposal, of the remarkable physical and mental resources you have, and feel the full surge of that power and centeredness. Start over and do this again and again, five or six times, each time feeling stronger, creating an association in your neurology between this state and the act of making a fist and saying, "Yes!" Then change your state, change your physiology. Now make your fist and say, "Yes!" in the same way as you did when you anchored, and notice how you feel. Do that several times over the next few days. Get yourself into the most confident, powerful state you're aware of, and at the peak of those states make a fist in a unique way.

You should also have resourceful states available at your fingertips. Select three to five states that you would like to have available, then anchor them to a specific part of yourself so that you have easy access to them.

Let me give you a few techniques for handling negative anchors. One is to fire off opposing anchors at the same time. We call this **COLLAPSING ANCHORS**. Anchor a series of resourceful states in one part of your body, then anchor the unresourceful state on a different part of your body, then trigger both anchors at the same time. You'll find something remarkable happens. The brain connects the two in your nervous system; then, finny time either anchor is touched, it has the choice of two responses. And the brain will almost always choose the more positive response. Either it will put you in the positive state, or you'll go into a neutral state (in which both anchors have canceled each other out).

Now, if you've just been reading this workbook, or just listening to the tapes **WITHOUT DOING THESE ANCHORING EXERCISES**, they'll seem silly. But if you do them, you'll be able to see the incredible power they have. This is a key ingredient of success: **THE ABILITY TO ELIMINATE FROM YOUR OWN ENVIRONMENT TRIGGERS THAT TEND TO PUT YOU IN NEGATIVE OR UNRESOURCEFUL STATES, WHILE INSTALLING POSITIVE ONES IN YOURSELF AND IN OTHERS.**

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CHAPTER XVII EXERCISE

There are many **ANCHORING** exercises on the tape, including:

1. Select three to five states or feelings that you would like to have at your fingertips, then **ANCHOR** them to a specific part of yourself so that you have easy access to them. Remember the importance of **INTENSITY, TIMING, UNIQUENESS**, and the ability to **REPLICATE** the anchor exactly.
2. Continue **STACKING ANCHORS** on your fist.
3. Anchor three different people in positive states-have them remember a time when they were (exuberant, confident, loving, ecstatic, centered, proud, grateful, etc.). and anchor them several times in the same state. Then engage them in a conversation and test the anchor while they are distracted. If they return to the state you've anchored, **CONGRATULATIONS**. If they don't, check the **FOUR KEYS TO ANCHORING**-especially the **INTENSITY OF THE STATE**, and anchor again.
4. **COLLAPSE UNRESOURCEFUL ANCHORS**. Listen to the part of the tape when I have you put the resource states in one hand, and the unresourceful state in the other hand.

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It's crucial for managers to know the highest values of their employees. To elicit them, the first thing to ask is, "What would it take to cause you to join an organization?" Let's say the employee answers, "A creative environment." "What else would it take?" Then you would want to know, even if all of those existed, what would cause him/her to leave. Suppose the answer is, "A lack of trust." If you asked, "even if there were a lack of trust, what would make you stay," and (s)he answered, "Nothing, I'd be out of there," then you know that person's highest value.

Also, it's critical to note a person's evidence procedure or rule in order to determine how your concept of trust differs from their. (S)he may believe there is only trust if they're never questioned in their decisions. Remember, when we use words, we're using a map-and the map is not the territory. Your map, your complex equivalence, your rule may be very different from my rule about what has to happen to have a value like "freedom," for example. Freedom for me may mean being able to do whatever I want, whenever I want, wherever I want, with whomever I want, as much as I want. Freedom for you may mean having someone take care of you all the time, being free from hassle by living in a structured environment. Freedom for someone else might be a political construct, the discipline needed to maintain a particular political system.

So it's absolutely critical that you construct a map that's as accurate as possible-you need to discover the rules for what has to happen in order to get the value. So you ask the **question, "WHAT HAS TO HAPPEN FOR YOU TO GET _____ (VALUE)?"**

The more specific you are in your rules or evidence procedures the better. Let's say the value is "romance," and your rule is that to have romance, you have to have a good relationship with an attractive and loving woman. But maybe you have a more specific picture (unconsciously, perhaps): a tempestuous romance with a blond, blue-eyed Playboy bunny with a 42 inch bust, a Fifth Avenue condo in Manhattan, and a six-figure income. Would it be valuable to know your rule? You bet. And your chances for getting your value of romance may be slim with that evidence procedure or rule.

There's an important thread about values and rules: flexibility. Remember, in any context, the system with the most flexibility, with the most choices, will be the most effective. It is relatively easy to change your evidence procedure. When you

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CHAPTER XIX-**KEY POINTS**

There are experiences that consistently prevent people from being all they can be. I want to give you a map showing where the perils are and what you need to know to overcome them. I call these the **FIVE KEYS TO WEALTH AND HAPPINESS**.

1: HOW TO HANDLE FRUSTRATION

#2: HOW TO HANDLE REJECTION

#3: YOU MUST LEARN TO HANDLE FINANCIAL PRESSURE

#4: HOW TO HANDLE COMPLACENCY

#5: ALWAYS GIVE MORE THAN YOU EXPECT TO RECEIVE

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CHAPTER XXI-**KEY POINTS** (CONT.)

There is incredible, almost unexplainable, richness and joy that comes from helping another person make a truly important and positive change in his/her life.

"What a great speech!" versus "Let us march." That's the difference between presentation and persuasion.

I challenge you to make your life a masterpiece.

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