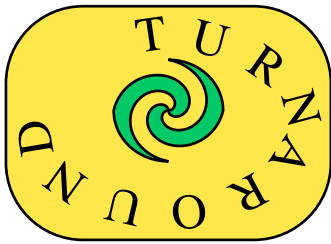


How would I feel /
who would I be
without this belief?

Here we open up the possibility of an alternative future than the now familiar pattern. It is the start of the visioning part of the process, but often it also leads us back to Mourning as the full weight of what has been lost sinks in. Move freely around this central area.

I also like to keep an Anger / Judging and Blaming Card (not shown) handy here. This can be thrown down somewhere at the side of the floor if the subject needs to release some of that kind of energy as it gets stirred up by the process. I suggest you process it back into the central circle if it relates to the core belief in question - if it takes you to a different core belief, it might be worth 'parking' it for now, so as to focus on transforming the first one first.



Now we come to the pivotal stage, with the last card from the Byron Katie process. The subject literally turns around on this spot and reviews her core belief. Words have power, and these words have been engraved on our psyche. Now we start to loosen their grip by playing with them. Turn the original sentence around in as many ways as you can. A lot of prompting may be needed here and initial reluctance will give way if you are encouraging. Study the method at thework.com if you're not already familiar with it. The turnarounds should be repeated many times, clearly and out loud, until they start to seem just as plausible as the original story. It is not that they **are** more true or less true than the original phrase, it's that these are all just ideas, stories, assumptions which only have the power that we choose to give them.

My new story

Making a new story is a conscious act of creating the reality we wish to live in. It is not just a matter of reversing the old story. The subject's inner mediator must consider all the needs on the table, or at least the main ones from each group - those met and unmet by the core belief strategy - before formulating a new belief which covers as many bases as possible. It will be longer than the old story because the reality of an adult's experience of the world is more complex than that of a child and there are more factors to consider, but it should still sound concise and memorable. Above all it should feel right to the subject - you will hear this 'fit' in the way her voice strengthens as she repeats the words. Suggest variants on the themes she comes up with and let her try them out for how they resonate. Make sure it's a belief, not a need or an intention.

Anchoring

Once the subject has repeated the new story enough to be sure of the ideal wording, proceed to the anchoring. It does happen that a new wording comes up during the anchoring - that's OK, too! Holding your finger about 10cm in front of her nose, move it steadily from side to side so that her eyes follow your movements to the edge of their range, while she all the time repeats the new story out loud. At a certain point she will sense that the new story is 'fixed' and you can stop. Of course it is a good idea to confirm the anchoring over the following days, using more conventional methods such as writing out the new story and sticking it on your bathroom mirror, etc.

ACTION

(small step)

Finally the Action step (known as the Request step in classical NVC) takes the new story out into the world so it doesn't just remain as a nice concept. As with all Requests, choose something small and doable which nevertheless contains the essence of the needs in question. Don't forget to be specific and include a time-frame.