

The >Insert> Resources Pattern

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Funny thing about the way we "think"--we do so by making movies inside our heads, movies full of sounds, smells, sensations, and things. As a species, we are inveterate movie-makers. We think by recalling and re-presenting inside of our "minds" various scenarios so that it seems like we are seeing, hearing, feeling, smelling, and tasting things again.

Obviously, we don't do this literally. I say obviously, but I suppose it's not so obvious to some people. Apparently some people, not yet fully informed by modern brain research and the neuro-sciences, actually don't know that we do not actually have little movies or pictures, or sounds or sensations or tastes or smells occurring in our brains. It only seems like we have these internal movies running in our minds. And it only seems like we have these sensory experiences. Our bodies certainly respond as if this was so. Yet, ultimately all we have up there are the exchange of neuro-transmitters, the exchange of ions and positive and negative charges in neurological activity, the activation of cell assemblages, and other bio-electro-chemical processes. No movie house.

So what actually exists up there and what we sense represent two different levels. Our sense level provides us our conscious way of representing things. This refers to our mapping about things. We map it so that it seems like and feels like a reproduction of our sense modalities. And, of course, if you have studied philosophy, you will probably recognize this as what we call phenomenology. What we actually have to do with, consciously, involves the phenomena that we experience--that seemingness of our representations.

Yet regardless of what we call it, we experience "thoughts" as the internal re-presenting to ourselves what we have seen, heard, smelled, felt, and tasted on the outside. NLP accordingly describes such thinking as our sensory representational systems (or VAK-- Visual, Auditory, Kinesthetic). This reduces "thoughts" to more specifics.

So what?

Much. Because knowing about these component distinctions of "thoughts" gives us many leverage points for renewing our mind, changing our mind, running our own brain, taking charge of our mental-and-emotional states. This amplifies and puts some real meat on the old Proverb that asserts that "as a man thinks in his heart, so he is." (Proverbs 23:7).

Recently, when thinking about our internal movies as the way we encode our understanding and ways of representing things, I played with the metaphor and extended it to include the following ideas and offered them to Bob as suggestive of some interesting ways to take charge of our brains and create new some patterns for transforming everyday experience.

I find it interesting that when I stop my internal films of whatever ... and turn them into mere snapshots of the thoughts, this very process of stopping the movies tends to have the effect of solidifying the pictures. As a result of this freeze-framing, they then seem to become more static... more solid, more real. And when that happens, then I also tend to respond to them as if more static and unchangeable.

But... then, when I back up and realize that these constructions are just mental constructions, internal mappings, I can then visualize the space between one image on the screen of my mind and the next image as individual snapshots--whether 32 images a second or 64 images, or however many... if I then stop the moving picture, suddenly I can also allow myself to become aware of the space between the images. Next, if I then send my brain to those spaces, I end up in ... The Void that you have spoken about so often.

Try it and see. In that pause ... inside that pregnant pause, when you stop, in your mind, with the knowledge of the previous picture ... and of the upcoming picture. then in that void it seems we have a place in which we

Well, sure enough, Bob began to play with this idea. He put it to various people in his trainings and his consulting work. In the following paragraphs, Bob shows his application and installation skills in the context of his pastoral heart. In the following, I have offered some theoretical understandings for this pattern from Alfred Korzybski, then Bob has provided several case studies from his clinical practice.

Meta-Stating Your Movies With an >Insert<

Actually, this process involves a meta-function as it necessitates that a person step back and out of some internal movie, stop it, and then from a higher level, bring some resource (coded as a part of the movie) to bear upon the original movie.

To illustrate visually how this language pattern works in stopping a movie (i.e., a strategy interrupt), I (BB) had some of my students experiment with it. They ran an internal mental movie, and then they stopped it abruptly. They did this just to see what would happen. For some this minimized the negative feelings connected to the internal memory.

When I asked one client to stop the movie, all of the frames that occurred before the place of the stop simply collapsed. However, the client could still re-run the unpleasant movie. So I ran some additional meta-stating processes with her in order to completely blow out that movie.

After making sure the class knew how to abruptly stop a movie, I asked them to insert a spiritual resource like their representations of God, Jesus, Being Loving, etc. into the point of the stop, and to then finish the movie. First they would have to identify and fully get their representations of this spiritual resource. When they did, I then asked them to re-run the total movie with the new insert in it. This > Resource Insert > Pattern seemed to really make a lot of difference for every one of them. You could say, it provided a specific way for them to put off their old mind, and to put on the new mind, thereby "renewing their mind."

Recovering the Wisdom of NLP's Grandfather, Korzybski

True to his engineering background, Korzybski compared the structure of Primary States full of emotions and energy (first-order abstractions) and Meta-States (second-order abstractions). He used the analogy of watching a movie. Accordingly, in watching a film, we can focus on experiencing its drama and movement or we can focus on stopping the movie and gaining understanding of its structure, form, and nature. Content and Structure. Lower experience and higher experience.

When our internal pictures operate as a dynamic and ever-shifting movie,

"our 'emotions' are aroused, we 'live through' the drama; but the details... are blurred. ... The picture was 'moving,' all was changing, shifting, dynamic, similar to the world and our feelings on the unspeakable levels. The impressions were vague, shifting, non-lasting, and what was left of it was mostly coloured by the individual mood..."

"But if we stop the moving film ... and analyse the static and extensional series of small pictures on the reel, we find that the drama which so stirred our 'emotions' in its moving aspect becomes a series of slightly different static pictures, each difference between the given jerk or grimace being a measurable entity..."

"The moving picture represents the usually brief processes going on in the lower nerve centres, 'close to life', but unreliable and evading scrutiny. The arrested static film which lasts indefinitely, giving measurable differences ... allows analysis and gives a good analogy of the working of higher nerve centres, disclosing that all life occurrences have many aspects... The moving picture gives us the process; each static film of the reel gives us stages of the process in chosen intervals." (Science and Sanity, p. 292)

Here Korzybski, commenting on the nature of our internal abstractions, separated and sorted out two kinds. He then noted how that they correspond to two levels of brain processing. The ever shifting nature of the lower levels (thalamic processing) and the more static nature of the higher levels (cortical processing) corresponds to

"The cortex receives its materials as elaborated by the thalamus. The abstractions of the cortex are abstractions from abstractions and so ought to be called abstractions of higher order. ... The receptors are in direct contact with the outside world and convey their excitation and nerve currents to the lower nerve centers..." (p. 290)

The thalamic thinking at the lower level needs to be "re-educated" by the "development of poise, balance, and a proportional increase of critical judgement and so 'intelligence'" from the higher levels. These higher level abstractions "have lost their shifting character" and "are further removed from the outside world." (p. 291)

Korzybski noted that the lower level of brain processing, the thalamic processes, tends to correspond to the quickness, fluxations, and movement of data. This leads to more emotionality, reactivity, and inability to control "thoughts." He further noted that when we send this thalamic material up to the higher levels of brain processing, so that we abstract one or more levels from it, we can slow down our images and control them more. This makes our pictures more solid and real.

Korzybski's engineering attitude lead him to write about translating static data to dynamic data and vice versa. In this way a person then develops choice and control over running his or her own brain. In the Inserting Resources Pattern, we have tapped into the power and usefulness of both dynamic and static images. We begin with the dynamic flow of "thoughts" -- stop the internal movie, insert a new awareness, and then put it back into a dynamic form which will then reactive new and different and more resourceful emotions.

Alethia

Several years ago Alethia's father shot himself and thereby ended his life. At the time of the shooting, Alethia was in the house and saw her father's body immediately after the shooting. This "memory" of the traumatic event had given her problems for years.

In the class, she began to run the movie and then stopped it midway through the horror. She then ran the movie again, stopped it midway, and became aware that her spiritual resource (an image of Jesus) was in it all the time. She then finished the movie. Next, she ran the entire movie with a conscious seeing of this new image pop into it just at the point where that image really assisted her. Alethia reported by becoming consciously aware of this presence, it allowed her to see her deceased father being ushered into heaven. She later reported that this procedure removed "much of the negative emotions that had been associated with the memory."

David

As a teen, David engaged himself in an incident that has bothered him on into adulthood. The confrontation between himself and his parents ran especially vivid in the movie in his mind. In class, he ran the movie of himself and his parents discussing this bad deed. He then stopped the movie midway, inserted his new resource into the movie, and completed the process of letting the move run to the end.

This procedure immediately effected a lowering of his negative emotions about it. He then went back and ran the movie from the beginning to the end in order to put it all together as one piece. As he did, he saw himself, his father, and his awareness of a divine presence in the context of this confrontation over his misdeed.

"Wow." David said. "The content has stayed the same, but I see God as 'meta' to us. The anxiety I have always felt is gone. This works great. It's like I have a sense of my spiritual values right in the there when I really need to have that awareness. Wow!"

Calion

Calion chose a really bad scene to test out this procedure. Though now divorced, Calion endured a horrific marriage with a terribly abusive man. Her husband wanted her to go with him somewhere, and she refused. She went into the house and he followed her. Inside the house he physically assaulted her as he severely beat her in the face. The bruising was so severe, he bruised her around the eyes.

I loved the way she described the movie after placing her resource into it. Like the others, she stopped the original movie midway, inserted the new pictures and sounds, and then completed the movie. Then, Clarion re-ran the entire new movie.

She reported, "I saw a new presence, maybe an angel, come in the room with me and He stood with outstretched arms protecting me from my husband. He can't get to me anymore!"

In actuality, the abusive former husband has gone to prison and so she had known for a long time that he could not get to her anymore, and yet she had lived with the fear and anxiety of thinking that he could. Now, having used the Insert Pattern, she has set a new frame of reference over her mind and emotions, the meta-protection of a guardian angel. This procedure allowed her to recall that scene with laughter. What a change from when she first recalled it as the tears flowed and her face indicated much pain.

Linda

In all the previous examples, I have used anonymous names from my students. However, for the final test for this procedure, I went for the best test of all (to me)-- my wife. Linda.

Recently when we went out to eat, I asked my wife if she would like to try out a new procedure that we have been playing with. With her permission (something also ask for from a spouse!), I invited her to run an internal movie of some bad event at work. As she came up with one, she nodded a yes. I asked her to begin the movie and to play it out, in her mind, to about half way through and to stop it there.

I then led her to Insert a Resource, like her images of Jesus, at the point where she stopped the movie, and to then finish the movie with an awareness of that spiritual resource being in it. She couldn't even run it anymore.

"Bob," she said, "it won't even run with Jesus in it."

Next I asked her to insert her resourceful images at the beginning, and to run it all the way through with it in it.

"I can't run it! It just will not run!"

A day later, I checked with her, and then again two days later to see what had happened to her thinking and feeling of that event. She said, "It was an old thing when Barbara (anonymous) was teaching me Human Resource stuff. No! And that event doesn't mean anything to me anymore."

So When Will You STOP IT From Being A Limitation?

Not long ago, I worked with Sharon for a few weeks. Our time consisted of two meetings plus a more recent one with both her and her daughter, Carla. As a single parent, Sharon raised this daughter since she was six years old. In briefly meeting Carla, I discovered that this young lady carried intense anger and that her mother had lost all control with her. My worst fears came true all too soon.

When I next saw Sharon, her daughter Carla run away from home. Eventually, Sharon located Carla at the home of a girlfriend who also came from a broken home. Sharon didn't want Carla to spend even one more night with that girl as Carla's friend is in the custody of the Department of Social Services and lives in a group home for rebellious teens.

When Sharon notified the police of Carla's disappearance, they could do little. In North Carolina, children sixteen and over are considered adults. But over-determined to take her daughter home, Sharon tricked Carla out of the friend's house. A fight then developed between mother and daughter. Just when Sharon lost her temper and hit Carla, the police arrived. Sharon found herself under arrest. She then had Carla move to her grandmother's home in another state.

In describing the trauma of these events, I asked Sharon to run a movie of the confrontation and subsequent

her way over to get her daughter, she prayed and then thought about "suiting up" for a spiritual battle.

"I put on the breastplate of righteousness and grabbed ahold of the Sword of the spirit." Sharon said this raising her arm up, symbolizing the sword in her right hand.

"You went as a soldier and so you ended up fighting, didn't you?"

"Yes, I sure did." she said.

Later Sharon called and said that she had called her daughter and had apologized to her.

This reflects the power of the metaphors that we bring to bear upon our thoughts and emotions. Lakoff and Johnson (1980) mentioned this in *Metaphors We Live By*. As Sharon framed herself using the War Metaphor that contained ideas of being a soldier, she went forth in a fight mode, and nearly got herself locked up. How much better of an outcome would Sharon received had she gone to her daughter with a resource image conveying more gentleness, love, and compassion?

Concluding Thoughts

Since we construct all of our "thoughts" and internal movies, we have the power to change them at will. We can also refine them, tune them up, add all kinds of resources to them--and we can do so in multiply ways. This describes the genius of the NLP Model. This >Insert Resources> Pattern takes the metaphor of our internal movies and maps it out so that we can alternate from dynamic to static representations in order to activate and utilize both our affective and somatic nature as well as our higher level Meta-States of understanding, belief, values, etc. In doing this, we maintain and balance all facets of our mind-and-neurology nature.