



**Work Smart Hypnosis**

WITH JASON LINETT

# HYPNOTIC WORKERS

## CHANGING SUBMODALITIES

Part 5: Practical Applications

VIDEO LINK:

<http://worksmarthypnosis.com/hypnotic-workers/changing-submodalities/>

# CHANGING SUBMODALITIES

## PART 4: PRACTICAL APPLICATIONS

### **JASON LINETT:**

What are applications of this? How do we put this into use? Why the hell are we spending the entire first half of this morning on one specific thing? Good question. I know, I asked it.

A couple of options here. First of all, is it's now driving us to start to unpack reality, or what we perceive to be reality. Because that's a black table. Is it? I'd say it's more of a charcoal gray. So, getting into the specifics of how we break apart that reality. If we are working with motivation, oftentimes just simply by identifying when someone... Well, let's take the category of good to great. So something's already a strength but we want to do it better. I'd give an example. This wasn't one that I had to work on but as I switched my goals from losing weight to now actually gaining weight, part of the transition that I had to make was more volume when I'm at the gym and adding one extra day.

So if it was someone who had that as the goal, well, how do you feel when you're there? Well, I'm actually really enjoying it now, the style of what I'm doing. As you're there in that gym...be there in that moment now, that's a place where imagine may be appropriate because we're bringing them into that scenario. We associate them into the experience, there you are in the gym, and become aware of your body. How do you feel?

Well, it's this feeling of the endorphins rushing. And how do you feel in your body? Because that was a label. Well, it's this feeling of energy that I can feel kind of flowing throughout my entire body. It kinda wakes me up more than coffee. Okay. And as you focus on that feeling, turn that feeling up greater. So as we're identifying positive sensations, we can just amplify them. Make it brighter. What do you notice? We can work within the submodalities of one elicitation as we did in the first exercise this morning and still begin to create that momentum. What do you notice when you make it brighter? What do you notice when you take it and make it dimmer? What do you notice when you take that movement and turn it up even greater?

There are whole mechanisms we're about to jump into, where we're identifying the sensation and they're actually representing it as the spinning. And then take it out of the body, change the direction and bring it back in. What do you notice now? Just utilizing whatever we have. Everything is malleable. A favorite category would be... Oh, let's play here, as we're almost right before lunch. Does anyone...and we may have a hit on this, we might not. Does anyone have a food that you've

maybe identified as perhaps a "problem" food for you that you maybe ought to have less of? And if we have one, tell me. If not, we can actually...I can give you an example.

**MALE:**

... category?

**JASON LINETT:**

Yeah.

**MALE:**

Carbs?

**JASON LINETT:**

Carbs. I would have to throw way too much content into that one myself because carbs are a necessary macro nutrient and it's the quantity that's the issue. Is it a specific type of carb that's the issue for you?

**MALE:**

Beer.

**JASON LINETT:**

Beer. Oh, I'll have fun with this one. Although what's yours? You were nodding.

**WOMAN:**

White sugar.

**JASON LINETT:**

White sugar. Yep. See, that's the carb that's just absolutely heinous. But let's work with beer for a moment. Is it a matter that you want to completely eliminate the beer or you want to reduce it substantially?

**MALE 2:**

I was kind of just being ..., but I can play along.

**JASON LINETT:**

I don't want it to be a play along, I want it to actually be a thing. So, white sugar?

**WOMAN:**

White sugar.

**JASON LINETT:**

Let's work with that one because it's more specific. Typically, the more specific you get, the better. So white sugar...we'll come back to that in a... Well, as you think about white sugar, I want you to think about some of the foods that you would normally eat that would involve white sugar. As you're aware of those foods, where would you kinda place those images in your mind? Notice I asked where as opposed to "Are there images?" By asking, "Where are they?" it's driving her. And I'll be doing the explanation demo as we do this as well. Where are those images of those foods with the white sugar?

**WOMAN:**

...

**JASON LINETT:**

In your head. And as you're aware of those images in your head, are they color? Are they black and white?

**WOMAN:**

They're color.

**JASON LINETT:**

Yeah, yeah. Are the colors, let's say, in more like of a vibrant type thing or they're muted color?

**WOMAN:**

They're vibrant.

**JASON LINETT:**

They're vibrant. Okay, got it. And these images, are they moving or are they still

**WOMAN:**

They're moving.

**JASON LINETT:**

They're moving. Got it. Got it. I'm flashing to the rotating pies in my mind right now. So these moving images, as you're aware of these foods with the white sugar inside of it, what feelings are you noticing in your body? I mean be there as if you're eating those things. How do you feel?

**WOMAN:**

I feel happy and guilty.

**JASON LINETT:**

Yeah. So it's sort of the devil on one side, the angel on the other type moment. That sort of balance of sensation which right now we've just got labels. As you focus on that sort of this and that, this part of me, this part of me that kind of sensation, how does that feel in your body?

**WOMAN:**

It feels heavy actually.

**JASON LINETT:**

Heavy. Where do you feel that heaviness in your body?

**WOMAN:**

In my stomach.

**JASON LINETT:**

Got it. Got it. We'll set that off to the side for a moment. And I ask you this, is there a food that you really just don't like?

**WOMAN:**

Yes.

**JASON LINETT:**

Yeah. What would that be?

**WOMAN:**

Meat.

**JASON LINETT:**

Meat. Any specific meat?

**WOMAN:**

Like a head meat.

**JASON LINETT:**

Like what?

**WOMAN:**

Like head cheese.

**JASON LINETT:**

Head cheese. Oh, that's specific. Anyone who's a friend of Richard Nongard online right now? He's posting all these things about... I've tried tripe for the third time. That's the reaction I was going for. As you think about this head cheese, I want you to be there inside of an experience where perhaps you've interacted with head cheese, to say it politely, before. Become aware of the images that you're creating in your mind. Are these images moving or still?

**WOMAN:**

They're moving.

**JASON LINETT:**

They're moving. Are they in color or black and white?

**WOMAN:**

They're black.

**JASON LINETT:**

They're black. And as you're focusing on that head cheese, how do you feel that in your body?

**WOMAN:**

I'm vomiting.

**JASON LINETT:**

How do you feel that, is it vomiting or almost about to vomit sensation?

**WOMAN:**

It's like a volcano. It's gonna erupt.

**JASON LINETT:**

And as you're aware of that sensation as if things are about to... Excuse me. I'm getting it too. As you're about to erupt, where do you notice that the strongest in your body?

**WOMAN:**

Up in my throat.

**JASON LINETT:**

Up in your throat. So what did you have for breakfast this morning?

**WOMAN:**

Trailmix.

**JASON LINETT:**

I just asked you that to change your mind for a moment. We'll talk about breaking state in a few moments as we're back from lunch. I want you to do this for a moment, and whether you do this with your eyes open or closed, it's completely up to you. I want you to go back to some of those images you've created of some of these foods that you know are completely full of the white processed refined sugar, and take those images and just not even black and white as you said, just make them black. As you think about those foods and make 'em just black, what do you notice now?

**WOMAN:**

They're not so appealing.

**JASON LINETT:**

They're not so appealing. I want you to take that sensation of eating these foods and bring them into that almost volcanic sensation. Just right there at the cusp, right there at the top of your throat. And as you do that, what do you notice now?

**WOMAN:**

Feel like gagging.

**JASON LINETT:**

Feel like gagging. So, remember this drawing up here about generalizing out. We can actually now drive the process of affecting the change by generalizing it further. So what's a scenario where you would normally find yourself with these foods that you'd like to eliminate with these sweet things?

**WOMAN:**

Normally, it's in my house, actually.

**JASON LINETT:**

Yeah. So, to even be there...I mean, you've got a son, right?

**WOMAN:**

Daughter.

**JASON LINETT:**



Daughter. So to be there. And basically, there's other people in your house. And they eat those things.

**WOMAN:**

Yeah.

**JASON LINETT:**

But you'd like it to be so that even though they eat those things and even though those things are in the house, you don't have to engage with them? Just to make them the things...

**WOMAN:**

I just wanna be able to eat one and be happy.

**JASON LINETT:**

Yeah. Got it. Got it. So, be there for a moment. Just go there in your home. Even though these things are around, imagine there's the moment where you see that food and just now bring it to that black place, bring it to that feeling of the top of your throat, and be there. And what do you notice now?

**WOMAN:**

No desire.

**JASON LINETT:**

No desire. I want to test this for a moment. I want you to try to bring back that desire and notice what happens.

**WOMAN:**

Just won't go there.

**JASON LINETT:**

Just won't go there. What's another scenario? Let the eyes open. What's another scenario where you would find yourself engaging, discovering these foods outside of your home?

**WOMAN:**

Parties.

**JASON LINETT:**

Yeah. So, for a moment, as we're getting into a holiday season, can you think of a specific moment that's gonna be coming in the next couple of weeks?

**WOMAN:**

Oh yeah.

**JASON LINETT:**

Yeah. So for a moment, place yourself there in your mind and imagine there you are in that moment. So now we can use imagine because we're leading to a future result. I'm future pacing, as our language for this. So to be there in that moment and there you are and there's a whole...imagine there's a whole display of those things, and what used to be this vibrant colorful thing, now just make it black in your mind. And as you're there, what do you notice now?

**WOMAN:**

I can walk by.

**JASON LINETT:**

You can walk by. How's that feel?

**WOMAN:**

Light.

**JASON LINETT:**

And as you focus on that light sensation, make it even more light. How do you feel now?

**WOMAN:**

Satisfied.

**JASON LINETT:**

Satisfied. And turn up that satisfaction. How do you feel that satisfaction in your body? If you had to teach me how to feel that same satisfied feeling, how would you feel that?

**WOMAN:**

Freedom.

**JASON LINETT:**

Freedom. I'm still labels, which you're doing okay. I'm just having to work differently. And as you're focusing on the sense of freedom, how do you feel that freedom in your body?

**WOMAN:**

It feels...

**JASON LINETT:**

Where is it the strongest?

**WOMAN:**

Right here.

**JASON LINETT:**

Yeah. So it's a little bit lower. And as you take all these positive sensations and bring them down there and turn them up even greater, even more enjoyable...I wanna test this actually for real. This is interesting. As you look over there at those M&Ms; in front of Tom, how do you feel now?

**WOMAN:**

No desire.

**JASON LINETT:**

No desire. So, you can see it's a very stream of consciousness almost way of working. The hypnosis community would typically wanna script. You know, "Give me an outline." But basically, whatever information that I got was then an asset that I can then begin to play with. So it's where again...let's bring in the specific examples here beyond working with someone to change how they feel about

foods. You know to imagine a moment where, in a management situation, where someone is identifying that they're stuck or they're frustrated. Where it would not be appropriate to say, "Close your eyes and send relaxation down throughout your body. Let every breath..." in a very, very over hypnotic. Again, the iceberg drawing from the other day. It would not be appropriate, and then, "Well, how do you know you feel frustrated? What's that feel like?"

There's an interesting frame that we can put on this, which is just the mindset of and the language of, "I'm just curious. You know, I'm just wondering." Let's just play with something here. I just want to test something out. We'll see what happens. And it's where...it's not so much the effect of "I know a technique that I can help you with." It's almost the absence of there being some sort of technique. That's that thing that creeps around the other side of the iceberg and finds its way into the unconscious processing. I'm just curious about this. Let's just test something out here. What's something that is going well at work right now? Okay, well, as you focus on that, how do you feel about it? How do you feel that in your body? And as you're aware of those sensations...which take note, it made sense in that one not to follow this order of VAK.

"I feel frustrated." Well, if that's the first piece of stimulus that I got, well then start with the Kinesthetics. Start with the feelings. But as soon as I've got the foot in the door of the Kinesthetics, now, "Well, as you're focusing on those feelings, what images are you creating in your mind? Where are they? What do they look like? Are they colorful? Are they black and white? Any sounds? What are you hearing in your mind as you're thinking of this?" "Oh, it's just kind of grinding noise." "Okay, well, what's something that is going well? How does that feel to you?"

And it's just this playfulness in terms of, again...I describe the moment of sometimes we discover, and again the desktop of the computer screen is my favorite metaphor for this, that sometimes we've saved too many things to the desktop of the computer and the image is now cluttered and we can't find anything. What do we do? So we gradually go and we start to put things in different folders. We move things to different places. We're now at the time of having to move around things in different hard drives. It's a game I'm constantly playing with the video production, that I can't have everything on my MacBook because I did pay for the upsell to make... Just open it, you're fine. I see you quietly trying to open the water bottle.

**WOMAN:**

I'm trying to do the best I can.

**JASON LINETT:**

Just open it. Oh my God, it's so loud. No, I'm just kidding. But play in the game of what content can I actually have in the "working memory" of my computer and then moving it somewhere else? The favorite image is that if you've seen the movie "Minority Report," with Tom Cruise. There's a whole

thing. It's one of the first movies that plays the game of creating this almost four-dimensional reality thing, where he's moving information around. Going to Avatar, if you saw that one. There's the whole thing where they had the layout of this planet, and that's how they were monitoring everything. This almost computerized dimensional reality. And that's what the submodality process is about. It's about shifting those realities. And again, the drivers, sometimes just by moving one and shifting one, it carries all the other criteria along with it and then you've affected the change.