

ANNOTATED TRANSCRIPT
OF
A STRANGE AND
STRONG SENSATION

SYMBOLIC MODELLING:
CHANGE WITH METAPHOR

A CLIENT SESSION FACILITATED BY



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A Strange and Strong Sensation

Symbolic Modelling:
Change with Metaphor

A client session facilitated
by

Penny Tompkins and James Lawley

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Notes on the Annotated Transcript

Following is a word-for-word transcript of *A Strange and Strong Sensation* annotated from three perspectives:

- Client Information
- Symbolic Modelling Process
- Facilitation.

In addition to reading across the columns, we suggest you read the annotation one column at a time. In this way you can get a sense of:

- The flow of the client's process
- How the questions invite the client to attend to particular aspects of her symbolic perception (e.g. form, space, time and perceiver)
- Our meta-comments on the client's information and on our facilitation.

Our book, *Metaphors in Mind: Transformation through Symbolic Modelling* contains a comprehensive explanation of the terms *italicised* in the annotation.

The video contains two versions of the client session. In the first we help you follow the client's process by highlighting her key metaphors on-screen. The second version has no annotation so that you can construct your own model of what happens.

Not all observations in the 'Facilitation' column were in our awareness during the session. However, we believe that our facilitation was influenced out-of-awareness by similar observations.

All facilitator-generated words are in **bold** to distinguish them from the client's words and to make it easier to see the syntax of each question. In the first column, C=Client, P=Penny, J=James.

Penny Tompkins and James Lawley

TRANSCRIPT

P0 **And what would you like to have happen?**

C1 I would like clarity on why I'm always late for things.

P1 **And** you would like **to have** clarity on why you're always late for things. **And when** you would like **to have** clarity, **is there anything else when** you would like **to have** clarity on why you're always late for things?

C2 I'd like to know why I put myself through that anxiety. Because I'm sure it's not necessary.

P2 **And when** you **have** clarity **and** you'd like to know why you put yourself through that anxiety, **what kind of** clarity **is that** clarity **that** you would like?

C3 I can see it as a shape actually. It's something that's right here [horizontal gesture in front] and I don't know what it is.

P3 **And** it's a shape **and** it's something right here [horizontal gesture in front of client] **and is there anything else about that** shape?

C4 It's a bit icy.

P4 **And** it's a bit icy, **and** it's a shape **and** it's a bit icy **and** it's here. **And is there anything else about that** icy **or that** shape?

ANNOTATION

CLIENT INFORMATION

SYMBOLIC MODELLING PROCESS

FACILITATION

Standard *entry* question invites client to attend to a *desired outcome*.

Client's answer is likely a *proposed solution* (rather than a *desired outcome*, see C19) as she would like "clarity" on a long-standing *problem*, "always late for things".

Full 3-part *syntax*:
And
And when ...,
[clean question]?

Similar structure to C1:

- to know/clarity
- why
- I's problem.

Acknowledges the client's "anxiety" before inviting her to *develop the form* of "clarity" — her proposed solution.

Metaphor 1

Client knows the symbol's *attribute*, "shape", and its *location*, but she does not know "what it is".

Invites client to attend to what she does know, "shape". (Using the shortened 2-part syntax.)

Another attribute.

Continues to invite the form of the symbol to develop.

Does the client want "clarity" or does she want to change being "always late"? Insight doesn't necessarily lead to change.

Could have been a little cleaner as client said "clarity", not "to have clarity".

The client clarifies that being "always late" is undesirable.

The 'that' in "that clarity" *directs attention* to this particular "clarity" and no other.

Currently, the symbol's *name* is "shape" and its *address* is specified nonverbally and by "right here".

The gesture acknowledges the location of the symbol— *from the client's perspective*.

TRANSCRIPT

C5 I want to touch it but I'm worried that it's cold, literally like ice.

P5 **And** you want to touch it, **and** you're worried that it's cold like ice. **And that's the** clarity **that** you would like on why you're always late for things?

C6 Yeah.

P6 **And when** a shape, **and** icy **and** you would like to touch it, **how far away is that** shape?

C7 It's here [gestures half a metre in front].

P7 **And** it's here. **And is there anything else when** it's here?

C8 I think it's always there. I can't make it closer. I don't think I'd want to make it further away but I can't make it closer.

P8 **And** you can't make it closer **and** you wouldn't want to make it further away **and** it's icy **and** [horizontal gesture] shape. **And when** icy **and** shape, **then what happens?**

C9 So then I want to move it. It's like a bar. I want to shake it and make it move. But I can feel it then in here [touches stomach]. Something it does to me in here [touches stomach]. It must be connected.

P9 **And** it must be connected **when** you want to shake it **and** make it move **and** you can feel it in here. **And when** you can feel it in here, **whereabouts** in here can you feel it?

CLIENT INFORMATION

Client specifies an *intention* "I want to touch it". "But I'm worried" indicates a problem.

Confirms C3.

Clients' *current reality* is:

- "it's always there"
- "I can't make it closer"
- "I don't want to ...".

Client's *intention* is "to move it". "But ..." again indicates a problem enacting this.

The symbol's form is established "like a bar" which is "connected" to a new symbol "it in here" (her stomach).

SyM PROCESS

Checking the relationship of the metaphor to the original statement (C1).

This *specialist* question invites client to identify the precise location of the symbol.

Invites more of the symbol's attributes to emerge.

Invites client to consider the *effect* of "icy shape" by directing attention to the next moment in time.

Establishing a location for the new symbol "it in here" starts the process of developing a metaphor for the feeling.

FACILITATION

It seems likely that "icy shape" is a metaphor for "why I'm always late" rather than "clarity".

Continues to develop the client's *embodied* awareness of her *perceptual space*.

Uses a gesture to reference both the name and address of the symbol.

Same sentence structure as C5. The continued incompatibility between the client's intention and her state may indicate a *binding pattern*.

Client uses "it" seven times — it's a challenge to keep track of it!

TRANSCRIPT

- C10 It's right here on my stomach.
- P10 **And** on your stomach. **And when** it's on your stomach, **is** it on **the inside or the outside?**
- C11 It's like the front half of my body, say.
- P11 **And** like the front half of your body. **And when** the front half of your body, **does that have a size or a shape?**
- C12 Yes, well it's kind of like a scooped-out shape, a bit like a bowl on its side.
- P12 **And** a scooped-out shape, a bit like a bowl on its side. **And when** a bowl on its side, **and** connected, must be connected, **is there anything else about that** must be connected **when** you can feel it?
- C13 Yeah. It's like if I could move the bar it would probably pull out the scooped shape, as if it's linked to it. So I want to move it and make this thing shift a bit.
- P13 **And** you want to move it and make this thing shift a bit, **and** if you move the bar it would pull it, **and when** it would pull it, **and** it's connected, **is there anything else about that** connected?
- C14 I don't like it. I don't like it. There are strands of whatever it is that's connecting it. And it's aggravating me. Now I know it's there, it's irritating.
- P14 **And** it's irritating and it's aggravating. **And when** it's irritating and it's aggravating now **that** you know it's there, **what would** strands **like to have happen?**
- C15 They just want a break, as in have a rest. I think they'd like to go to bed. [Laughs] I don't think they like being there either.
- P15 **And** they just want a break **and** a rest, to go to bed. **And** it's aggravating now that you know they're there, **and when** they just want a break **and** it's aggravating, **then what happens?**

CLIENT INFORMATION

SyM PROCESS

FACILITATION

The location of "on" is ambiguous.

The reference to her body allows this *specialist* question to be asked.

This *specialist* question is allowed because 'its' characteristically have a size or shape.

Client spontaneously identifies a metaphor.

Invites client to attend to the *relationship* "must be connected".

This presupposes also attending to the two connected symbols, "icy bar" and "scooped-out shape".

Evidence that the client is self-modelling.

Continues to develop the form of the relationship "connected".

The form of "connected" is established as "strands".

Client seems to be getting "clarity" but it is "aggravating" and "irritating" — be careful what you ask for!

Acknowledges the client's "irritating" response then asks for the *intention* of the symbol "strands".

"Strands" don't like "connecting" either.

So what happens now that the client has both these new awarenesses?

TRANSCRIPT

- C16 Well then I wonder why it's all there in the first place. So now I can see it, I question it. But it feels a bit brutal to just try and force it and yank it out. It feels like it needs a bit of coaxing or a bit of understanding.
- P16 **And** it feels like it needs a bit of coaxing or understanding **and** it would be brutal just to pull it out. **And what kind of coaxing is that coaxing and understanding?**
- C17 I suppose this scoopy-shape is kind of, it's attached on the inside, so if I pull it, it would just rip, so it needs easing. I suppose, I need to know that I don't need that thing there. Something like that. So that it can be eased out. But maybe it needs somewhere to go. This whole thing.
- P17 It needs coaxing **and** understanding, **and** maybe it needs somewhere to go **and** easing. **And when** it needs easing, coaxing, **then what happens?**
- C18 I'm not sure. I need someone to — to help me with it. I feel it's only me here with this thing. I'd like to know I could hand it to someone who could do something with it. Not a real person, but, you know, something symbolic for me that felt safe.
- J18 **And** something symbolic for you that felt safe **that** you could hand it to. **And when there's the icy and the connected and the scoopy-thing and** you'd like someone symbolic to hand it to, **what's the relationship between all of that and** always late?
- C19 It's as if it gets in the way of me just being in an ordered [downward vertical motion] space. So that if I want to do something I can just do it. It's like I always have to deal with this thing and it's a hindrance. So I'm thinking of that in terms of if I was getting ready to go somewhere it doesn't quite allow me to be in just a peaceful space and get on with what I'm doing. This thing is there which I didn't know about 'til now.

CLIENT INFORMATION

"It needs a bit of coaxing" specifies a *condition* necessary to fulfil the *intention* "want to move it" (C9).

More conditions necessary for change:
- "it needs easing"
- "I need to know ..."
- "maybe it needs somewhere to go".

More conditions:
- "I need someone to help me ... that felt safe".

Client identifies a name & function for Metaphor 1 as a whole: "a hindrance".

And **Metaphor 2:**
A *desired outcome* for how she would be without this hindrance: "in an ordered ... peaceful space" where "I can just do it" and "get on with what I'm doing".

SyM PROCESS

Developing new metaphor, "coaxing".

Client knows the effect of "pull it". Does she know the effect of "easing"?

Recaps components of the Metaphor Landscape. Then asks a *specialist* question about the *relationship* of "all of that" to the original problem, "always late".

FACILITATION

More evidence the client is self-modelling.

Although the client had just said "force it", she had used "pull out" earlier (C13).

A "need to know" before enacting her intention.

More self-modelling.

Another "I'd like to know".

Presumably the "I didn't know about 'til now" indicates the client is continuing to get "clarity" about "always late" — her original request (C1).

TRANSCRIPT

- J19 So it doesn't allow you to be in a peaceful space **when** you're getting ready. **So what kind of** peaceful space **is that** peaceful space?
- C20 It's a, a space without clutter and distraction. It's just a calm space where I want to do one thing and I can just do it without getting distracted by something else, bothered about things, thinking about other things. It's a space where I can just do one thing at a time.
- J20 **So** a space where you can do one thing at a time without getting distracted, **and what you want is to have that** space **and not have this** hindrance **that** gets in the way. **And so when** you're getting ready to go somewhere, **what happens just before there's this** hindrance?
- C21 Just before? I think I'm in a bit of a — bit of a dreamy world, not really connected to where I am needing to go. I think so.
- J21 A dreamy world **that's** not connected to where you're needing to go. **Anything else about this** dreamy world **that** you're in **that's** not connected?
- C22 It's probably connected to all sorts of places except right now, you know, except the present moment. It's probably connected to my childhood a lot. And there's a lot of fuzziness. A lot of muddled thinking. That makes me think of my mother for some reason.
- J22 **The** fuzziness **and** muddled thinking. **And when** you think of your mother, **and** fuzziness **and** muddled thinking, **where is the** fuzziness **and the** muddled thinking?
- C23 The fuzziness is sort of wrapped around me a bit like that stuff they insulate lofts with. So a bit candy floss, cotton wool. And the muddled thinking is trying to operate through that.
- J23 Through the candy floss, loft insulation.
- C24 As if I'm trying to deal with being me in a space where I'm surrounded by the static of my mother's muddled thinking. Something like that. So I'm thinking 'Leave me out of all that', but then I can't work out what I need to do.
- J&P
24 **And** you're thinking 'leave me out of all that', the static of a mother's thinking, but then you can't **think** of what to do to get ready, **and** be in that space. **And then** you're not connected to where you need to go, **and that's** a dreamy world **just before** you're in an ordered **and** peaceful space.

CLIENT INFORMATION

SyM PROCESS

FACILITATION

Developes form of the new metaphor.

'So' is used as a conjunction; and later to encourage the client to recognise the *inherent logic* of her metaphors.

Starting to identify the sequence of the pattern.

Probably better to have further developed the *desired outcome* ("calm space") before returning to "hindrance".

Metaphor 3

"dreamy world"

Developing the new *context*: "dreamy world".

Appearance of new symbol "mother".

Client seems to be making all sorts of connections now!

Locating the symbol(s) "fuzziness" and "muddled thinking".

Cleaner to ask about "fuzziness" and "muddled thinking" independently.

Recapping using client's exact words invites her to attend to her Metaphor Landscape as a whole.

Potential *bind*: as she thinks "leave me out of all that" then she "can't work out what to do".

Misunderstanding at the end of the recap: She'd like to be in an ordered space — she isn't yet.

TRANSCRIPT

- C25 Just before, yes, if I could get into the ordered and peaceful space.
- J25 **But just before the** hindrance.
- C26 Yeah, then comes in because that comes in, then I suspect when I do need to connect with what I'm doing next, but then I haven't got the, the tools or something to access that space of then getting ready to go and do something.
- J26 **Is there anything else about that** hindrance **and** the static of a dreamy world?
- C27 It's very annoying actually now I'm aware of it, it's very annoying. Particularly this [gestues to fuzzy] stuff. I want to move it away. Particularly this [gestues to scooped shape and icy bar]. I felt this thing is more of my own creation. It may be annoying, but it's a — this [gestures to fuzzy] stuff I had to put there, to protect me from the static of the muddled thinking.
- J27 **And so you, so this** [gestures to icy bar] **is** more yours ...
- C28 Yeah, not that I want to keep it, but I have to kind of own that I put that there for whatever reason. But that fluffy stuff, I'd really like that to go.
- P28 **And** you put it there to protect you.
- C29 Yeah, it must have been a swift manoeuvre when I was a little girl, is my guess.
- J29 **And so when** it was a swift manoeuvre when you were a little girl, **what happened just before that** swift manoeuvre **that** put **that** fluffy **thing** there?
- C30 My mum was driving me crazy. And, and then I could see immediately that when I did that swift manoeuvre I just went off to a dreamy little girl playing mode to kind of distract myself from the fact that I felt guilty for (a) acknowledging that my mum was driving me crazy and (b) putting up a thing to protect me from that muddled thinking.
- J30 **And so when a** mum is driving you crazy, **whereabouts is** mum?

CLIENT INFORMATION**SyM PROCESS****FACILITATION**

Client puts the facilitators right!

Checking sequence.

Got it.

Repeats *intention*, "I want to move it" (C9).

Presumably "I had to put it there to protect me" refers to an original event.

Wonder if "annoying" is the same as "irritating" and "aggravating" (C14)?

Another *intention*: "I'd really like that fluffy stuff to go".

Origin of Metaphor 3

Presumably a *defining moment*, after which things were never the same again.

Invites client to identify the precise moment in time, just before "swift manoeuvre".

Notice how 'when' and 'that' guide attention to the context in which a "swift manoeuvre" was required.

Client changes from using "mother" (C22 and C24) to using "mum".

Locating symbol, "mum".

Although referring to a memory, the client is representing it here and now, hence "is".

TRANSCRIPT

- C31 Over there somewhere [gestures in front to left].
- J31 **So** she's over there somewhere [gestures to client's left], and a swift manoeuvre you put up a fluffy thing **and then** a go and play, **and then** feel guilty **that you've done that. That** you've acknowledged mother is driving you crazy **and that** you've gone off and played.
- C32 And that I've put up the fluffy thing.
- J32 And that you've put up the fluffy thing.
- C33 Yeah.
- J33 **And what kind of** little girl **is a** little girl **that** puts up a fluffy thing?
- C34 A desperate one I think.
- J34 Desperate. **So what would that** little girl **like to have happen when a** mother is driving her crazy?
- C35 I would have liked, I would like her to have said 'Oh I'm sorry, that's mine, all that stuff I'm throwing around you' and take it back, and still be my mum so that I could be with her without having to reject part of how she was behaving.
- J35 **So** you would like her to take all of that stuff back?
- C36 Yes, I'd like her to have owned it and said 'Don't imagine this is yours. I'm sorry, you're my little girl. This is my stuff that comes from wherever.'
- P36 **And is that what** you **would like to have happen, or what** little girl **would like to have happen?**
- C37 That's what the little girl would have like to have happened, and I would like the same thing I suppose. I would like it to, I don't know, the fluffy thing is what I put up to protect against the muddled thinking, so it's a bit different now. I wouldn't want to throw anything back at her but I would like to ease it away and maybe put it in a bit of a way station so that I didn't have to deal with it. And if she wanted to look at it at any time she could. But I don't want to angrily return it to her. But I don't want it.

Recapping.

Asks for the attributes of "a little girl that puts up a fluffy thing". The 'that' specifies the context.

Asks for little girl's *intention* "when mother is driving her crazy". 'When' specifies the context.

Checking which *perceiver* is answering the question.

More definition of *intention*. Client would like to "ease away" the "fluffy thing" (just as she wants to "ease out" what's in her stomach, C17) to a specific place, **Metaphor 4**, "A way station".

"Protect against" is the *relationship* of "fluffy thing" to "muddled thinking".

"Way station" is a possible resource symbol.

TRANSCRIPT

- J37 **And you do want** to put it in a way station where she could look at it if she wanted to. **So what kind of way station is that way station that** you could put it in?
- C38 It's just a safe place. It's just a little kind of round platform over there.
- P38 **Whereabouts** over there is a little round platform way station?
- C39 It's there, on the floor down there [points to behind and left] and its like one of those things where lorries or trains are so long they can't turn and they go onto a circular thing and it turns and they change tracks so it can go back there so it's kind of got the option to go in different places. But not back to me. Because I can put a little brake on the edge, and a little 'no entry' sign. So it's quite efficient.
- J39 **And so, when** a fluffy thing goes to a way station **and** you can put a brake on it, **then what happens?**
- C40 Well I haven't done it yet, so perhaps I should try it, and then I'll know, because otherwise I don't know.
- J40 **OK. And is there anything else that needs to happen before** you try it?
- C41 I think my mother's encouraging me actually to do it. I don't think she wants me to have this thing. Perhaps she realises. And I also get a blessing to do it from my sister and my father who are over there [gestures right]. So maybe I just needed the agreement of my family, my immediate family unit.
- J41 **So a** mother's encouraging, **and a** sister **and a** father are blessing. **And is there anything else that needs to happen before** you are ready to put that [gestures to fluffy stuff] over there [gestures to way station]?
- C42 Then I see a future me saying just, 'It's fine to do it, but be aware that you will then be in a different place. You know, you'll feel different. Different things can happen.' So it's like as if I have to just be aware of that. Take that on board.
- J42 **And that's** a future me. **Whereabouts is that** future me?

CLIENT INFORMATION

SyM PROCESS

FACILITATION

Develops the new metaphor and intended recipient of "fluffy thing".

A repeat of "safe" (C18).

Locating the symbol.

Lots of description about the resource symbol "way station".

Invites client to consider the *effect* of the proposed solution.

Client recognises knoweldge can come from action (as well as the other way round, as implied in C1, C2, C17).

Asks client to consider the *conditions* necessary for her to "try it".

Conditions for Change:

- 1: "mother encouraging".
- 2: "get a blessing from my sister and my father".

The 'needed' of "just needed the agreement of my family" implies these conditions have just been met.

Enquires if there are more conditions necessary for her to "try it".

"Before you are ready" is chosen, as "getting ready" is the context in which "hindrance" occurs (C19, C26).

Condition 3: "future me" says "be aware".

Locating the new symbol, "future me".

TRANSCRIPT

- C43 You mean located around here? Oh, sort of up and over the fluffy thing, just there [gestures in front to right]. A bit higher.
- J43 **And** a future me is saying 'Just be aware you'll be in a different **space.**' **So when** a future me says 'Be aware' **and** a sister and a father give their blessing, **and** a mother is encouraging, **is there anything else that needs to happen before** you're ready?
- C44 I've just got everybody that I'm fond of now sort of sitting behind me saying 'Go ahead, we support you. Everything's fine.' As if everyone knows it's a bit [hands shaking movement] for me to do it.
- J44 **And so** they're all behind and supporting. **So is there anything else that needs to happen?**
- C45 Well, you're very thorough. I mean I wouldn't have kept checking. But maybe I'm a bit quick to do things like that, so now I'm just checking that the ground beneath me is nice and solid and clean and clear. And it is.
- J45 **So when** the ground is solid and clean and clear, **and all the friends** are supporting behind, **and a** future self is saying '**OK,** but be aware' **and a** sister and **a** father are giving their blessing, **and a** mother is encouraging, **and** a way station is over there, **how will you know when** you are ready?
- C46 [Laughs] OK, then I get the final 'Do it!' from on high. And that's when I know everything's there.
- J46 The final 'Do it' from on high. **So, and is there anything else that needs to happen before** you get the final 'Do it' from on high?
- C47 I don't think so.
- J47 **So can** you do it?

CLIENT INFORMATION**SyM PROCESS****FACILITATION**

Condition 4: "everybody I'm fond of saying we support you" seems to be happening as she speaks.

Recaps the three conditions identified so far and checks if there are any more.

Facilitator mis-heard client say "place" (C42) rather than "space" (as in C19).

A meta-comment on the therapist, then a self-reflection, then back to her Landscape to notice Condition 5: "ground".

Checks for more conditions.

Let's get all of the conditions identified.

Condition 6: "Do it" from "on high".

Recaps the five conditions then asks a *specialist* question that invites the client to consider what will let her know she's "ready". While the context is "putting fluffy thing" in "way station" the question also asks about being "ready" in general.

We would have kept asking "And is there anything else that needs to happen?" until the client said "No", but her meta-comment on the facilitator's process prompted a different question.

Asks if there are conditions necessary for the "final" condition.

Her Landscape includes symbols in front (C3), inside (C17), left (C31), right (C41), behind (C44) and beneath (C45), so "on high" was about the only place remaining.

Checks 'needs to happen' can become 'can happen'.

TRANSCRIPT

C48 Yeah. Yeah, now I can.

J48 **So take all the time you need.**

C49 OK. I'm getting a bit of assistance. People are reaching in and kind of easing bits of it. They're not just watching and letting me do it all on my own. In fact it's like a bit of a party, like when the Berlin Wall came down. Not that people will keep pieces as souvenirs. So it's just breaking away. [Pause] And it's just being gathered up, like over there, and taken to the way station. And it's getting lighter in here. In my space. As in brighter. [Pause] And this thing [gestures to icy bar] is starting to shift a bit, ease a bit. [Pause] Yes. So it's gone now. There's just a few little bits that will kind of flow away.

P49 **And** it's gone now, and just a few little bits. **And when** it's gone, **and** a few little bits, **what happens to** strands?

C50 The strands are kind of bending a bit now, and sort of saying 'Can we go?'

P50 They want a break.

C51 Yeah, I think they've been held kind of strong and firm for a long time. So they're just beginning to relax.

P51 **And as** strands are beginning to relax, **then what happens?**

C52 So then there's a sort of shifting of this thing [gestures to scooped-shape] but it's a little bit like tremors before an earthquake. I suppose its foundations are quite deep in me. So maybe they're just preparing for the impact of coming out. Not that it needs to be terrible, but maybe it needs to shake deep down to get it out. And the icy bar is still icy but it's OK. I didn't want to touch it before because it was icy and cold and sort of wet, but ... And I have a feeling it's going to be handed to someone now, that icy bar. I think there are people coming for the whole thing actually. ...

CLIENT INFORMATION

"Now" implies she could not before.

Metaphors Changing

The client reports:

1. The changes to "fluffy stuff".
2. The effect of the changes on "my space".
3. The effect of the changes on "icy bar".

4. "Strands" are "just beginning to" change.

5. "Scooped-shape" is "preparing for" change.

6. "Icy bar" is "going to be handed to someone" as specified at C18.

SyM PROCESS

Gives client permission to do it in her own time.

As soon as a change occurs it is *matured*, in this case by enquiring if the change has *spread* to another symbol "strands".

Acknowledges "strands" intention (C15).

"Just beginning" suggests an ongoing process and hence the use of "as", followed by continuing to direct attention to the *effect* of the change.

FACILITATION

The client is giving a running commentary. (Sometimes however, the changes occur in silence and the client simply reports on the end result.)

TRANSCRIPT

- C52 ... So the only bit I'm unsure about is where it links in with me.
cont. What's going to happen when they take it out. [Pause] Yes, so that bit's [gestures to scooped shape] worrying me a bit now, in there. It's like this [gestures to icy bar] is sort of ready to go and there are just hands. Nice people waiting to move it gently and kindly, but I don't quite know how to deal with it. I feel like I need a resource or something to deal with this bit.
- J52 **So what would you like to have happen when** they're ready to take it?
- C53 I'd like to know there's something that will fill up this space that it will leave. That will kind of come in from behind where the shape is.
- J53 You'd like to know there is something that will come in from behind to fill up this space. **So what kind of something could that something be, that could fill up that space?**
- C54 It's sort of pink and oozy stuff, a bit like sort of a, like a sweets mixture or something. It's the kind of thing a little girl would think is nice. It's not my idea of heaven, but there it is. And it's quite pale pink — a little bit like my top.
- J54 Pale pink and oozy.
- C55 And I have a feeling that when the thing [gestures to scooped shape] came in, or when I put it there, OK I put this thing there to stop me feeling those really strong feelings you can get here. And so whatever was there sort of got oozed out into the back and it's kind of held in something. So I need to know that as this comes out, this can safely just release back in and that's fine. I just need to kind of undo the little valve that was whatever it was that I'd kept it safely back there with. Whew! I've had that thing back there all this time. And I didn't know! OK, so again, so I'm sort of keen to make it happen. Maybe I need to do a bit of checking. Like you asked me before.
- P55 **And what needs to happen for** you to safely [turning hand movement] **that** valve **so** pink and oozy can safely come in?
- C56 OK, OK so I need the support of friends now who are behind. To just really hold me, like a little girl needs to be held. One on the knees, on the hands, on the shoulders and just make sure everything's OK because it might be a bit scary for me. When that thing comes out and the stuff comes back in.

CLIENT INFORMATION

Changes are continuing to occur but "the only thing I'm unsure about ..." presents a new problem and —

Change is Interrupted

by "worrying".

SyM PROCESS

Asks for *desired outcome* when: "icy bar is ready to go" and "nice people are waiting to move it gently".

Developing the new symbol "something".

Asks for the "safely" conditions for change.

FACILITATION

Second mention of "worry" preventing client doing what she wants (see C5).

"I'd like to know ..." again, but without the "but ...".

Appropriately, a "little girl's" solution not an adult's.

Lots of self-modelling.

"Safe" was also a condition of handing "icy bar" to someone (C18), and "safe place" was an attribute of "way station" (C38).

We can take a hint: "Like you asked me before."

Conditions for Change:

- "something that will fill up this space".

- "Pink and oozy stuff".

- "safely release back".
- "undo little valve".

A further condition:

- "Support of friends".

TRANSCRIPT

- P56 **And is there anything else that you need?**
- C57 Funnily enough I don't want my family involved. They know this is not to do with them. It's too complicated if it's to do with them. This is just my immediate support network. So they're all graciously just turning to one side a bit, knowing it's not to do with them. I think that's what I need. And that the ground is nice and solid again.
- P57 **And is** the ground nice and solid again?
- C58 Yeah but it's marble now. It's cooler and smoother. And the 'on high' are down here now anyway. So, yeah, I think that's it now. I haven't done it yet, but, whew!
- J58 **So what's the first thing that needs to happen?**
- C59 Well it's a bit of a delicate operation. I need to be sure this thing [gestures to scooped shape] is ready to come out, but before it does, all this stuff, the pink oozy stuff is ready to come through, and then release the valve very gently, gently, gently, so that as that comes out this is already coming in so that there's no gap. [Pause] OK. And again I think I have to want it to happen. I think that future self is just sort of saying 'Just remember it changes things. It's OK, it's fine, but it does change things.'
- J59 **So** you've got to want it to happen.
- C60 Yeah.
- J60 **And do** you want it to happen?
- C61 Yeah I do, even though I'm a bit trepidatious.
- J61 You want it even though you're trepidatious, a bit.
- C62 Mmm. Mmmm. Mmmm. Yeah, I definitely don't want this thing [gestures to scooped shape and icy bar] anymore. And the strands are really like, 'Come on!' [Laughs] OK, so I'm going to do — I'm just checking it's OK, it's not going to fly out. [Pause] OK, so it's doing it. OK so far. [Pause] It's happening. It's quite slow, but maybe that's just right. And I'm wanting to sort of run before I can walk, but I know I need to be patient. [Pause] ...

CLIENT INFORMATION**SyM PROCESS****FACILITATION**

Checks for other conditions.

More conditions:

- Family, "turning to one side".
- Ground, "nice and solid".

Checks if condition has been fulfilled.

- On high, "down here".

All conditions seem to be in place, "but...".

If "that's it now" what needs to happen first?

Scooped shape and pink oozy stuff are both "ready".

More conditions:

- I, "have to want it".
- Future self, "remember it changes things".

Note the similarity between these conditions for "pink and oozy" to safely fill "scooped shape", and the conditions required to put "fluffy stuff" in "way station" (C41-C46).

Checks if condition has been fulfilled.

Not 'yes, but...' rather "yeah I do, even though...".

Change Continues

First to "scooped shape".

TRANSCRIPT

- C62 ... OK I think this thing is nearly disengaged. Oh yeah, wooo.
cont. That's a really funny feeling. It must of — Woooo, it feels really sort of, full, here. So it made me sit up as if it had kind of wooo, went up under my chin. I can breathe better. Definitely. That's a really strange and strong sensation.
- J62 **And it goes** wooo.
- C63 Yeah, because it filled up. Yeah, the bag is pretty much empty so it must have come in with a bit of a surge. So I'm just doing up that valve and the bag's gone and I'll take off the little thing so that it's not a way out again. I don't need that anymore. [Pause] So that thing [icy bar] is just being gently taken away as if from an operating table. The strands have jumped off and are relieved and have gone off somewhere; and I think were little people, you know, like little fairies or something who were stretched really tight and holding this thing.
- P63 **They're going to** go to bed.
- C64 Yeah, and they were probably playing with me at the time when it happened. They didn't know they were in for a sort of 33-year stretch. Literally!
- P64 **And then what happens?**
- C65 So all that stuff's moving away. I don't know what the icy bar was for, but I don't suppose it matters now. My sister and my mum and dad are not quite looking around yet. I think they know this is my thing. My friends, my supportive group are still all around me. Ground good, and feels good. I'm quite mystified. I don't know what it is, even though I had some understanding. Fluffy stuff I guess is over there, I'm not interested anymore. In fact I think it's gone. I think my mum might be edging it towards her to look at it and then maybe discard it. So, yes, I think she's quite interested looking at that now. And that's nice for me. Yeah.
- J65 **And so when a** mum is quite interested in looking at it, and that's nice for you, **and that's** [gestures in front of client] been taken away, **and that's** [gestures to client's stomach] full, and you can breathe, **what's happened to that** [downward verticle motion] space?
- C66 Oh, the calm space. Well, it feels very new, but it feels like it's mine. And that's more important than anything. So that I could sit with the space and know that it's mine. And then it's easier to make choices. Shall I do this, or shall I do that? ...

CLIENT INFORMATION

The changes to the Landscape are accompanied by "a really strange and strong sensation".

More changes — to "strands".

Yet more changes as the Metaphor Landscape continues to evolve.

The client is experiencing her "calm space", as desired – without the "hindrance" of "icy bar" and "fluffy stuff".

SyM PROCESS

As mentioned at C15.

Evolving the changes.

Recapping the changes and *spreading* the client's attention to her desired outcome (C19, C49).

FACILITATION

Originally the client put "scooped shape" there "to stop those really strong feelings" (C55). When it goes, she feels a "strong sensation".

Nice pun on "stretch".

Notice how little P & J have done since the first change (C49) and how much the client is doing.

By using gestures to refer to locations we do not need to know if these changed symbols have new names.

TRANSCRIPT

- C66 ... And if I wanted to make a choice to do something that might
cont. make me late, that would be my choice. Chances are I wouldn't
actually want to do that. So rather than just feeling sort of
blinker and like I don't know what I'm doing, and 'Oh no, now
I'm late', that it's easier to just sit in my space and know what
to do step by step, one at a time.
- P66 **And when there's** choice, **and** your space, **where is** your
future self?
- C67 Ah, I think she's come in here [gestures down body], because
she wasn't far ahead, that particular one. She's here and there's
— she's another one down there [gestures front right] and there
and there and there. So there's lots of them, and that's nice and
I can see them, whereas perhaps I couldn't see them there
before. Yeah, it's like there's a way for me to go. And my mum's
there and that's very nice and my sister's there and my dad's
there and they know I'm here and I have my own path to go on.
- J67 **And that's** a way for you to go on your own path.
- C68 Yeah. And she's nice, you know I like her. She's solid. Yeah, I'd
be happy to go where she's going.
- J68 **So is there anything else about that** way, **or that** path, **or**
where she's going?
- C69 It's a little bit black and white is the only thing I'd say. Maybe
that will change when I get a bit more used to this place. I just
saw it kind of tint a little bit into colour and back again as if
they're just showing me 'Oh it's OK. This will warm up, open up
a bit when you're used to where you are.' Either way it's clear
and it's open and there's nothing in the way.
- J69 **And so when** it's clear and it's open and there's nothing in the
way, **and that's** [gestues along path] where she's going, **and**
you're happy to go there, **what happens to** being late?
- C70 Ah. Well she certainly doesn't want to be late. I feel I want to go
there. So I wouldn't want to be late. There wouldn't be a need
to be late. Because moving forward is not a problem. So maybe
I always moved a bit laterally to kind of avoid something. Now
I'm interested to go there [gestures along path].
- J70 **So** it's a bit new, **this, and** you're interested to go **and there's**
nothing to avoid being late.
- C71 No.

CLIENT INFORMATION

More changes related to her desired outcome "it's easier to just sit in my space and know what to do step by step, one at a time."

More changes. First to "future self", followed by the emergence of a:

New Metaphor

- "a way for me to go"
- "my own path".

SyM PROCESS

Several symbols have changed location – and what about "future self"?

Developing the new metaphor.

- "it's clear and open".

Checking what difference the changes have made to the original problem.

FACILITATION

"When you're used to where you are" indicates there are more changes to come.

TRANSCRIPT

- J71 **And so is there anything else that you need right now in relation to why you came?**
- C72 Yeah, I just need to know that my legs work properly. They like, below the knee they're a bit [hands shaking movement]. I'm a bit worried that they won't actually go there.
- J72 **So the** legs below the knee are a bit worried.
- C73 Yeah, they're a bit scared I think.
- J73 **So whereabouts** are they a bit scared?
- C74 Well down the insides, tingling. And she's [gestures to future self] got trousers on with a sort of cowhide pattern on them. I had to tell you that, I don't know why! [Laughs] Maybe it just means something strong and so I'm a little bit scared. So what was I looking at? Is there anything else that needs to happen?
- J74 **Uh huh.**
- C75 I just need to know that I have the assistance I think.
- J75 **Of?**
- C76 To get up and go that way [gestures along path].
- J76 **And what needs to happen for** you to know you have the assistance to get up and go that way?
- C77 I think I'd like to know that that support is behind me. And that my family are there in their right places. And maybe that they don't try to stop me. And that it's OK I think to stand tall with this thing. I think maybe that's it. I wasn't used to that, because when I had that there was some problems you know. That I had to get rid of it. So I think it's that more than anything.
- P77 **That you can** stand tall.
- C78 Stand tall. Yeah. Yeah. And not be afraid. I think I was a bit afraid of who I was. That little girl who just said 'No' [gestures with both hands making the sound 'schoop'] you know, and to my own mother. So I think I need to know that it's OK to be that person with that thing. So yeah, but they're staying there, you know, they're not looking aghast or anything. So I don't know what else I'm meant to be looking at now. I feel a bit lost. Fine, but [pause]. No, I think I can see myself walking there now. I think I just had to check that out because it was worrying me.

CLIENT INFORMATION**SyM PROCESS****FACILITATION**

Checks if client has all she wanted.

Change Interrupted
again by "worried"
(see C5 & C52).

It pays to check!

Actually "I" is "a bit worried", not "legs".
"Legs" are "scared".

Locating new metaphor.

The client is now asking herself for the conditions necessary for change!

Conditions for Change
- "Assistance".

Another "need to know".

- "To get up and go".

Sloppy question.

Requests further conditions.

Two familiar conditions:
- "Support"
- "Family"
And a new one:
- "stand tall".

"Stand tall" contrasts with "little girl".

Another new condition:
- "Ok to be that person".

Despite feeling "a bit lost", the client realises she does "know what to do" (C66).

"It was worrying me" implies it is not worrying her now.

This is the client's 43rd use of "bit" – yet we didn't notice at the time.

TRANSCRIPT

- P78 **And what happens to** tingling below the knees?
- C79 It's still there. It's getting more solid. It's like when tingling starts to go. [Pause] Yeah it's just getting used to that new feeling of being bigger and taller and fuller.
- P79 **And as** tingle starts to go **and becoming** more solid, **then what happens?**
- C80 Then I see myself getting up out of the chair, which is good 'cause I wasn't sure I was going to. And I'm just hedging that way and I keep looking over at my mom and my sister and my dad and looking behind and they're all trotting along behind. Which is nice. But they're [gestures to mom, sister and father] staying where they are. And I'm surprised that that's so important, but it is. So I think, yeah we're off, me and my friends. [Laughs] Yeah, it's like where we left off. That's what it feels like. It's like oh yeah, woof, that's been a really long time. In suspended animation you know in some area. Yeah, it feels fun. It feels like following the yellow brick road.
- P80 **And what happens to** stand tall **when** it's like following the yellow brick road?
- C81 Stand tall feels very good. It feels like I'll be able to stand tall but relax muscles like in my shoulders and back that I've held very tight for a long time. So it'll be much easier to just stand tall but relaxed.
- J81 **And so when** it'll be easier to stand tall **and** relax **and** it's like **resuming** where you left off **and along** the yellow brick road **and** a future self with cowhide trousers, **and so is there anything else you need right now about getting** clarity on why you **were** always late?
- C82 No, I understand. Whatever all that was, I understand.
- P82 **Thank you.**
- C83 Thank you.
- J83 **And so what time do you need to leave here in order to not be late for your next appointment?**
- C84 [Looks at watch.] In about 10 minutes! [Laughs]

CLIENT INFORMATION**SyM PROCESS****FACILITATION**

As change appears to have occurred, check by enquiring about the original worry (C72).

Using both the name "tingling" and the address "below the knees", directs attention to the precise location.

Change Continues
to 'legs'

Continues maturing the changes by asking for the *effects*.

"Solid" repeats metaphor from C45 and C68, and "fuller" from C62.

"As" honours the ongoing nature of "getting used to" and "starts to go".

New Metaphor

"Following the yellow brick road".

"Surprise" is commonly a feature of a significant change.

More maturing changes by *spreading* attention to another attribute.

"Relax" just like "strands" (C51).

Recapping changes and checking if the client has all that she wanted.

"Resuming", "along" and "getting" were unnecessary additions.

Luckily *she* understands!

Just checking!

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