A VISUAL SUMMARY

Submodalities

in Neuro-Linguistic Programming (NLP)

The fine qualities of inner pictures, sounds and feelings — and how changing how we represent an experience can change how it feels.



Based on the work of Richard Bandler, John Grinder, Steve and Connirae Andreas and others.

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SECTION 01

What Are Submodalities?

In NLP, the five senses are called **modalities**: visual, auditory, kinesthetic (feeling), olfactory (smell) and gustatory (taste). **Submodalities** are the finer qualities within each sense — how big, bright, loud, close, warm or heavy an inner representation is.

The central idea is simple: two memories can have very different emotional effects not only because of *what* they contain but because of *how* they are represented. A happy memory may be big, bright and close; a dull one small, grey and far away. NLP proposes that adjusting these qualities can change how an experience feels.

5
senses, or modalities (VAKOG)

30+
commonly listed submodality distinctions

1985
Bandler's Using Your Brain—for a Change

1
core idea: structure, not just content

Content vs structure

Content — *what* you think about
The argument with a colleague; tomorrow's presentation; a holiday on the beach.

Structure — *how* you represent it
A huge, bright, close-up movie with a loud voice — or a small, distant snapshot with no sound.

IN ONE LINE

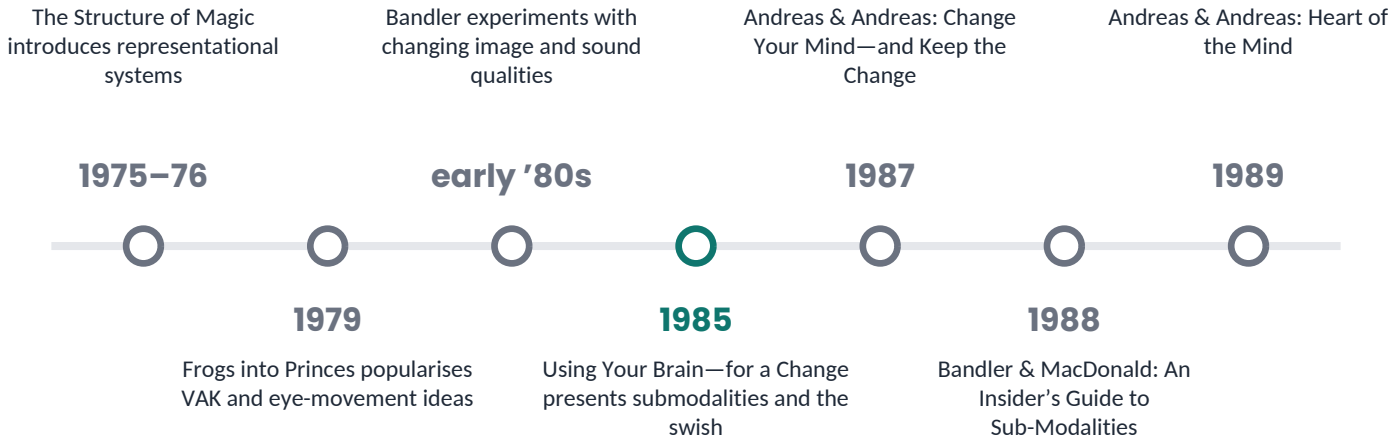
Most of us try to change how we feel by arguing with the *content*. Submodality work experiments with the *structure* instead.

SECTION 02

Origins and Development

Submodalities grew out of the earliest NLP work on representational systems. Richard Bandler, in particular, began experimenting in the late 1970s and early 1980s with changing the qualities of people's mental images and sounds, and found that small shifts often changed emotional responses quickly.

Steve and Connirae Andreas then documented many of these methods in a teachable form, and the approach became a core part of NLP training.



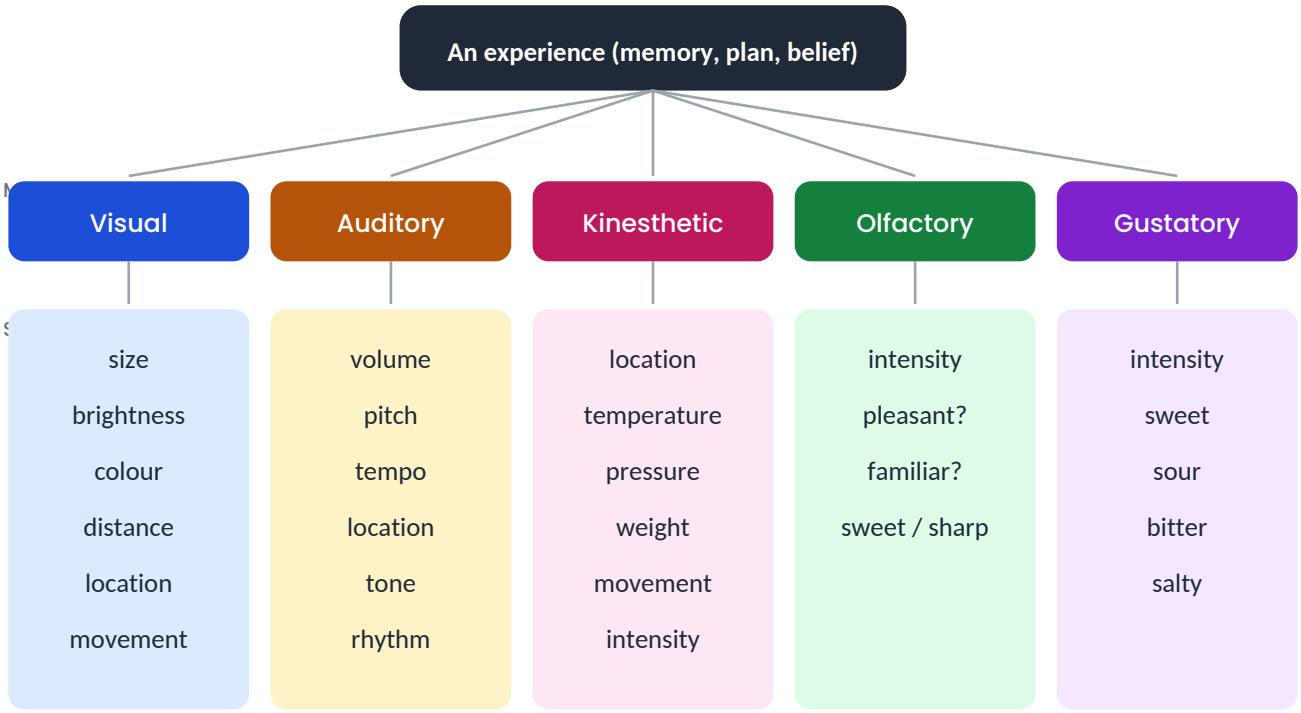
Key contributors

Contributor	Contribution
Richard Bandler	Developed most early submodality techniques, including the swish pattern
John Grinder	Co-founded NLP and the representational-systems framework
Steve & Connirae Andreas	Systematised and taught submodality methods; timeline and belief work
Will MacDonald	Co-authored a practitioner guide to submodality elicitation
Robert Dilts	Belief-change processes, including the "museum of old beliefs"
Tad James	Popularised timeline approaches built on submodalities

SECTION 03

Modalities and Submodalities

Think of the senses as channels and submodalities as the settings on each channel. Every remembered or imagined experience is built from some mix of the five channels, each with its own settings.



Why the distinction matters

- **Modalities** tell you *which* senses carry an experience (mostly pictures? mostly feelings?).
- **Submodalities** tell you *how* each sense is coded — and those codes are what NLP techniques adjust.
- Most people represent experiences mainly through sight, sound and feeling, so most techniques focus on V, A and K.

SECTION 04

Representational Systems (VAKOG)

NLP calls the five senses *representational systems* because we use them not only to perceive the world but to re-present it to ourselves when remembering or imagining. Everyday language often hints at which system someone is using.

System	Inner experience	Typical words (predicates)	Example phrase
Visual	Pictures, movies, colours	see, look, clear, bright, focus	"I see what you mean."
Auditory	Sounds, voices, inner dialogue	hear, sound, tune, click, loud	"That rings a bell."
Kinesthetic	Touch, emotion, movement	feel, grasp, heavy, warm, solid	"I can't get a handle on it."
Olfactory	Smell	smell, fresh, stale, whiff	"Something smells fishy."
Gustatory	Taste	taste, bitter, sweet, sour	"A bitter pill to swallow."

Auditory digital

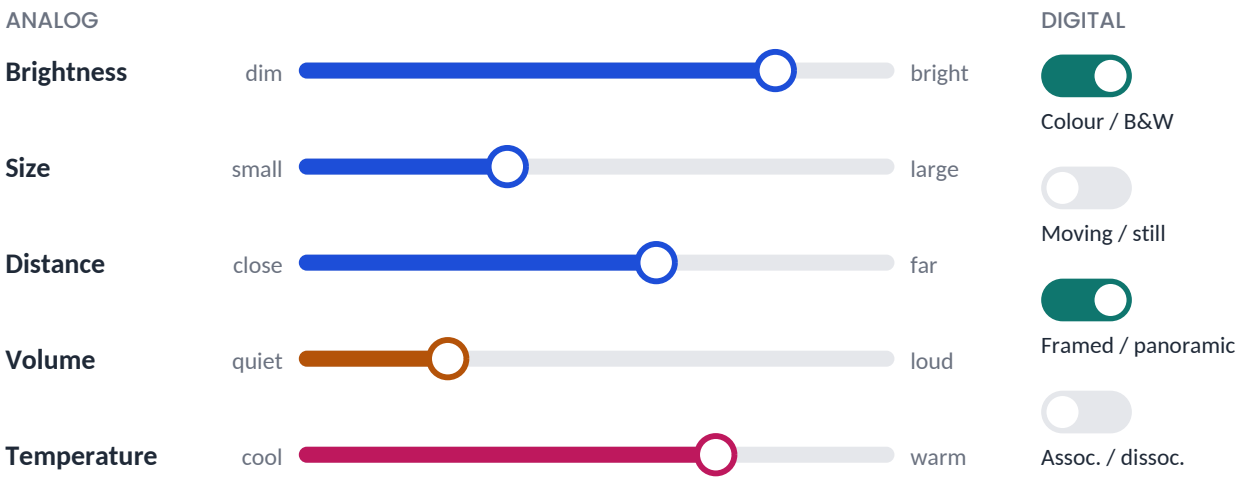
Many NLP models add a sixth category, **auditory digital** (Ad): talking to yourself in words, logic and labels. Its submodalities include the inner voice's tone, speed, location and whose voice it is — often powerful levers in submodality work.

> NOTE
> The early NLP idea that each person has one fixed "preferred representational system" has not held up well in research. Treat predicates as clues to the moment, not labels for the person.

SECTION 05

Analog and Digital Submodalities

Submodalities come in two kinds. **Analog** submodalities vary along a continuous scale, like a dimmer switch. **Digital** submodalities are either/or, like a light switch.



	Analog	Digital
Behaves like	A dimmer or volume knob	An on/off switch
Examples	Brightness, size, distance, volume, temperature	Colour vs black-and-white; moving vs still; associated vs dissociated
How to change	Gradually: “turn it up a little more”	All at once: “make it black and white”
Typical effect	Gradual change in intensity	Often a sudden shift in how it feels

TIP

Analog submodalities often have a threshold: turning brightness up may intensify a feeling only to a point, after which it suddenly feels too much or unreal.

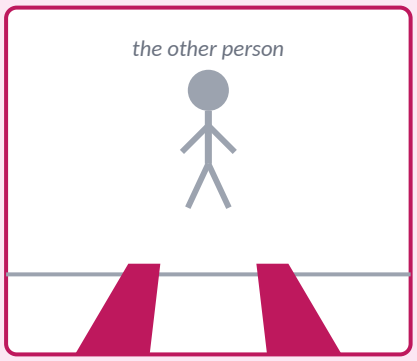
SECTION 06

Associated and Dissociated

One digital distinction is so important it gets its own page. When **associated**, you re-live an experience from inside your own body, seeing through your own eyes. When **dissociated**, you see yourself in the scene, as if watching a film.

ASSOCIATED

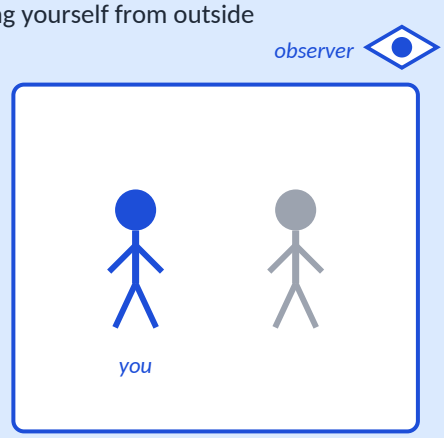
Seeing through your own eyes



Feelings: usually stronger

DISSOCIATED

Seeing yourself from outside



Feelings: usually reduced

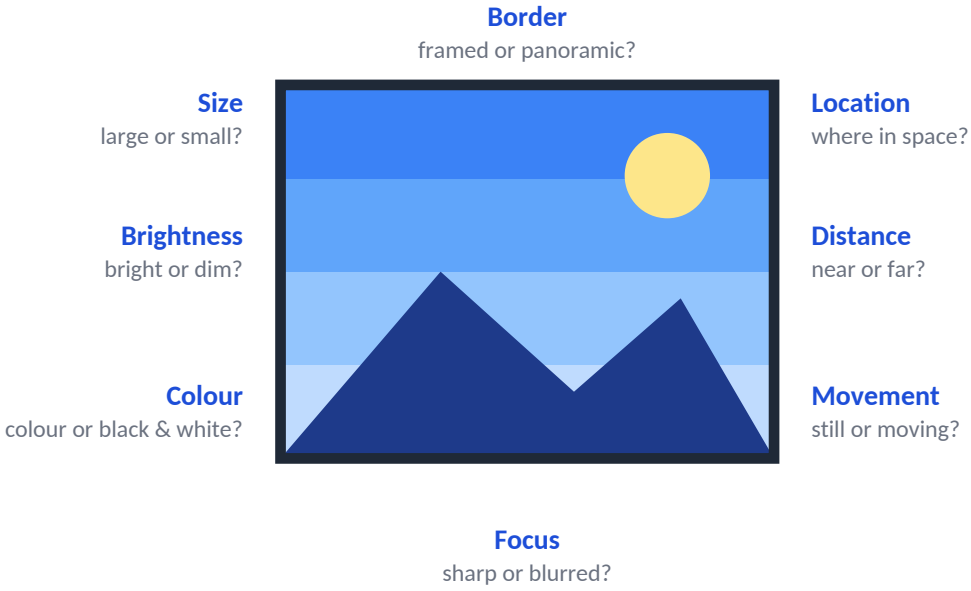
Use association to...	Use dissociation to...
Re-access resourceful states (confidence, calm)	Reduce the intensity of unpleasant memories
Enjoy pleasant memories fully	Learn from an experience without re-living it
Rehearse a skill from the inside	Plan and evaluate from an observer's viewpoint

This idea has a counterpart in mainstream psychology: research on "self-distancing" and observer-perspective memories finds that viewing an event from a distance often reduces emotional reactivity.

SECTION 07

Visual Submodalities

Visual submodalities are usually the easiest to notice and change, so most techniques start here. Hold a memory in mind and check each property around the frame.

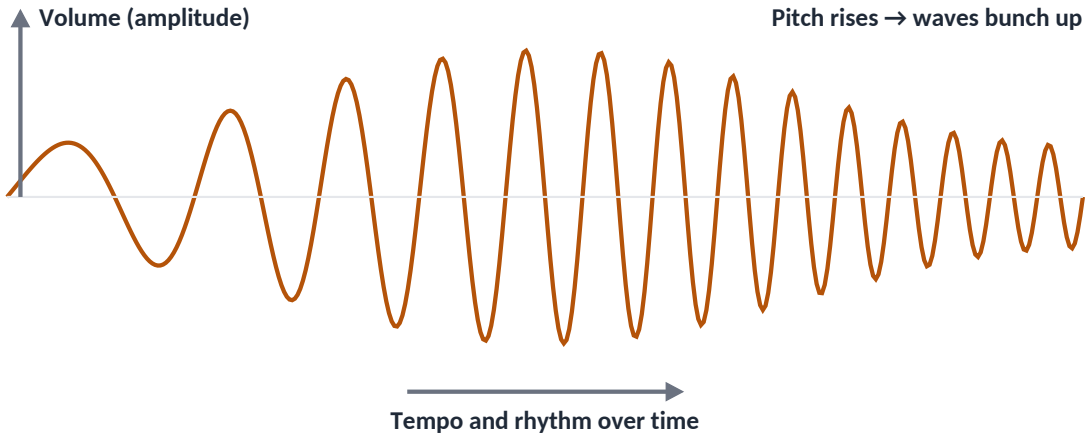


Submodality	Range	Question to ask
Location	Up / down, left / right, centre	Where is the picture in space?
Distance	Close ↔ far	How far away is it?
Size	Small ↔ life-size ↔ huge	How big is it?
Brightness	Dim ↔ bright	How bright is it?
Colour	Full colour / muted / B&W;	Is it in colour?
Movement	Still ↔ movie; speed	Is it a still or a movie?
Focus & contrast	Sharp ↔ blurred	How clear is it?
Dimension	Flat (2D) / 3D	Is it flat or does it have depth?

SECTION 08

Auditory Submodalities

Auditory submodalities describe remembered and imagined sounds — including the inner voice, which is often a powerful driver of mood.



Submodality	Range	Question to ask
Volume	Quiet ↔ loud	How loud is it?
Pitch	Low ↔ high	Is it high or low?
Tempo	Slow ↔ fast	How fast is it?
Location	Inside / outside; left, right, behind	Where does the sound come from?
Tone / timbre	Harsh ↔ soft; warm ↔ cold	What quality does it have?
Rhythm	Regular ↔ irregular	Is there a beat or pattern?
Whose voice	Own, parent, colleague, cartoon	Whose voice is it?
Mono / stereo	One source ↔ surround	Where is the sound spread?

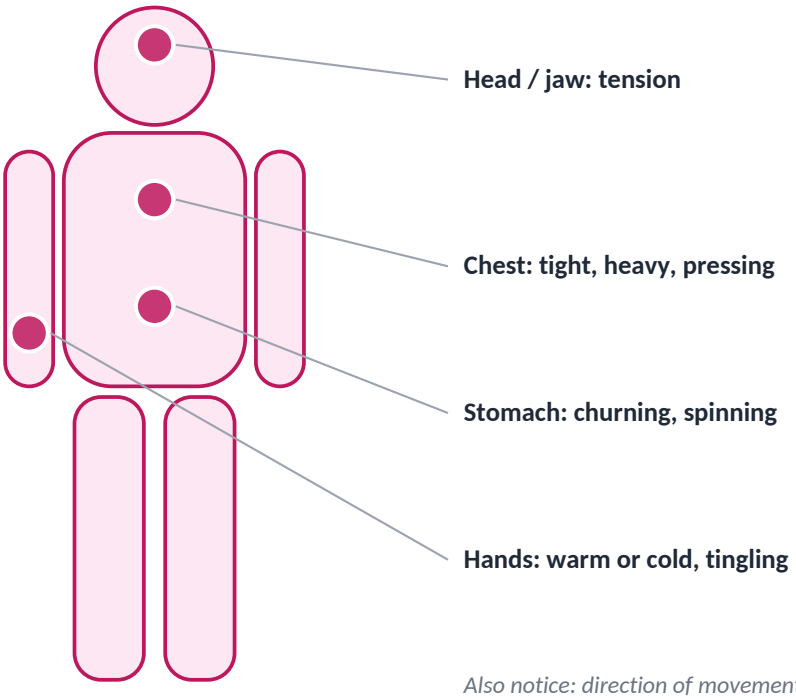
EXPERIMENT

Try changing a critical inner voice to a slow, squeaky cartoon voice. For many people the words lose their sting even though the content is unchanged.

SECTION 09

Kinesthetic Submodalities

Kinesthetic submodalities cover physical sensations and emotional feelings in the body. Feelings often have a clear location and a sense of movement.



Also notice: direction of movement, speed, size, shape and texture.

Submodality	Range	Question to ask
Location	Where in the body	Where do you feel it?
Intensity	Mild ↔ strong	How strong is it, 1–10?
Temperature	Cool ↔ warm ↔ hot	Is it warm or cool?
Pressure & weight	Light ↔ heavy	Is there pressure or weight?
Movement	Still; direction; spin; speed	Does it move? Which way?
Size & shape	Small spot ↔ whole body	How big is it? What shape?
Texture	Smooth ↔ rough	What texture does it have?

SECTION 10

Olfactory and Gustatory Submodalities

Smell and taste are used less often in submodality work, but they are closely tied to memory and emotion. A single scent can bring back a childhood kitchen in vivid detail.

	Olfactory (smell)	Gustatory (taste)
Intensity	Faint ↔ strong	Mild ↔ intense
Quality	Sweet, sharp, musty, fresh	Sweet, sour, bitter, salty, savoury
Pleasantness	Pleasant ↔ unpleasant	Pleasant ↔ unpleasant
Familiarity	Familiar / unfamiliar	Familiar / unfamiliar
Associations	Places, people, seasons	Meals, celebrations, comfort

Where they matter most

- **Anchoring resourceful states** — a particular scent linked with calm or focus.
- **Cravings and aversions** — the imagined taste and smell of a food often drive the urge (see Like-to-Dislike).
- **Rich future pacing** — adding smell and taste makes an imagined future feel more real.

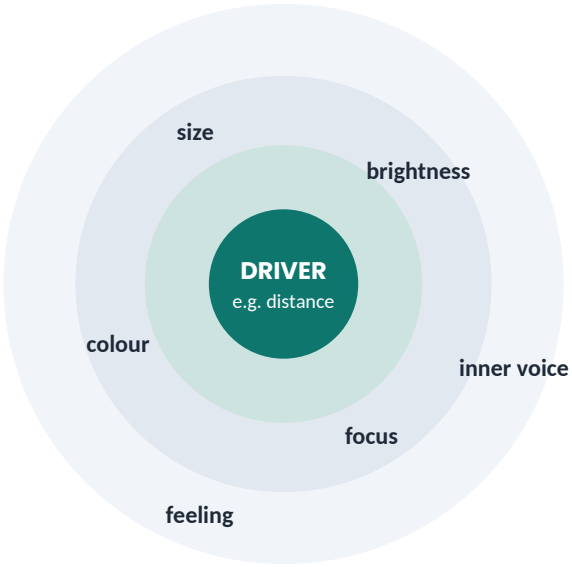
DID YOU KNOW?

Smell has unusually direct links to brain regions involved in emotion and memory, which helps explain why odours can trigger such vivid recollections.

SECTION 11

Drivers and Critical Submodalities

Not all submodalities are equal. For any given person and experience, one or two usually carry most of the effect. These are called **drivers** or **critical submodalities**.



Change the driver...

...and several other qualities shift with it. Pushing an image far away, for many people, also makes it smaller, dimmer and less detailed, and the feeling weakens. That cascade is what identifies a submodality as a driver.

How to find a driver

- Change one submodality at a time and ask, “What happens to the feeling?”
- Always **return it to how it was** before testing the next one.
- A driver produces a big shift in feeling and drags other qualities along with it.
- Common visual drivers: distance, size, brightness and association/dissociation.

Commonly reported driver	Typical effect when changed
Distance	Closer usually intensifies; further away usually reduces
Size	Bigger usually intensifies; smaller usually reduces
Brightness	Brighter often intensifies, but for some it reduces
Association	Associated intensifies; dissociated reduces

These are tendencies, not rules. For some people a brighter image feels *less* intense. Always test.

SECTION 12

Eliciting Submodalities

Elicitation means helping someone notice the qualities of their own inner experience. It needs curiosity, patience and clean questions that don't lead the person.

1 Choose
Pick a specific memory or situation.

→

2 Access
Ask the person to recall it and notice what they see, hear and feel.

→

3 Explore
Go through the checklist: V, then A, then K.

→

4 Record
Note answers exactly in their words.

→

5 Break state
Clear the screen before the next memory.

Clean elicitation questions

Instead of... (leading)	Ask... (clean)
"Is it a big bright picture?"	"How big is it? How bright?"
"It's close, isn't it?"	"How far away is it?"
"Do you feel anxious in your chest?"	"Where do you notice the feeling?"
"Why is it like that?"	"What else do you notice about it?"

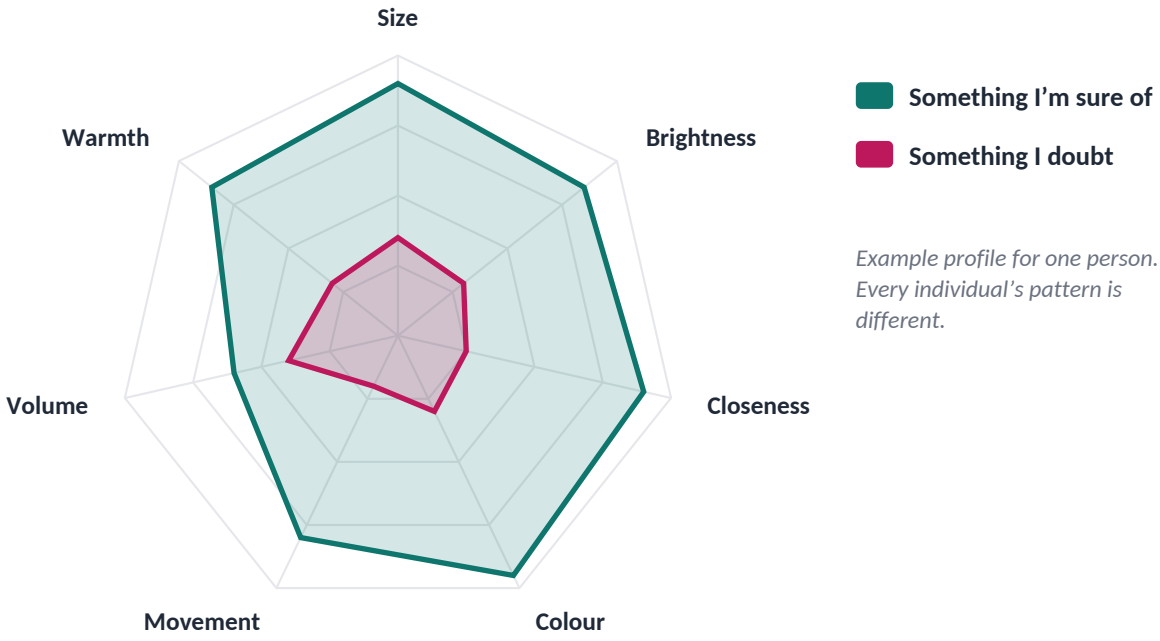
TIP

Some people say "I don't make pictures." Ask instead: "If you *did* have a picture, would it be close or far?" Most people can answer instantly.

SECTION 13

Contrastive Analysis

Contrastive analysis compares the submodalities of two experiences that differ in an important way: something you like vs dislike, believe vs doubt, feel motivated about vs not. The differences reveal how that person codes the distinction.



Example profile for one person. Every individual's pattern is different.

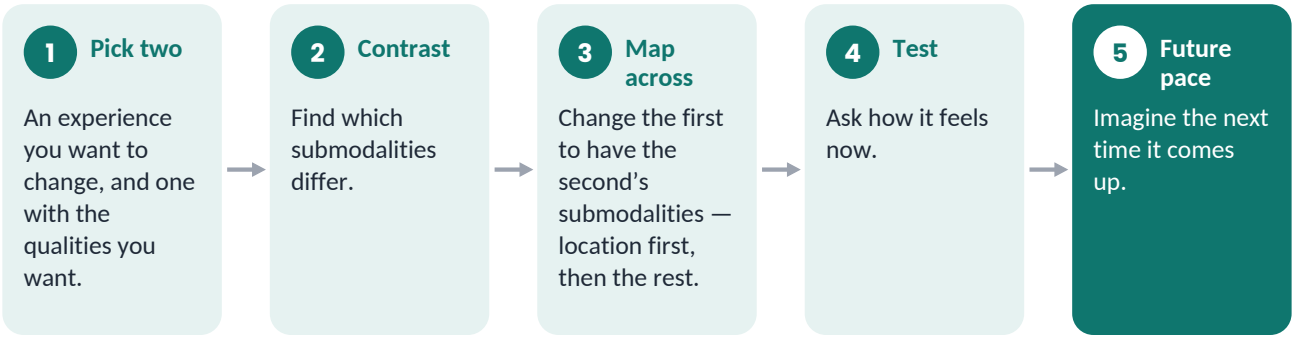
Submodality	Belief (sure)	Doubt	Different?
Location	Straight ahead	Off to the left	Yes
Size	Life-size	Small	Yes
Colour	Full colour	Washed out	Yes
Movement	Still, steady	Flickering	Yes
Sound	None	None	No

Only the submodalities that **differ** matter. Those differences become the recipe for change.

SECTION 14

Mapping Across

Mapping across is the core move in most submodality techniques: take an experience coded one way and recode it with the submodalities of another experience.



Example: from confused to understanding

Confusion (a topic at work)
Several jumbled small pictures, close, flickering, no clear order.

Understanding (cooking a favourite recipe)
One steady movie, arm's length away, in sequence, with a calm voice.

Mapping across: put the work topic into a single steady movie at arm's length, organised in sequence, with the same calm voice. Then check: does it feel more understandable?

ECOLOGY

Ecology check: before keeping any change, ask "Is there any part of me that objects to this?" If so, adjust the change or explore what that part needs.

SECTION 15

The Swish Pattern

Developed by Richard Bandler, the swish replaces an unwanted habitual response with a more desirable self-image. It works by linking the trigger directly to a compelling picture of who you'd rather be.



Blank the screen between rounds. Repeat about five times, quickly, until the cue automatically leads to the new image.

Step	What to do
1	Identify the **cue**: what you see just before the unwanted behaviour (e.g. your hand reaching for your phone).
2	Create a **desired self-image**: you as a person for whom this is no longer a problem (not the behaviour itself).
3	Check ecology: is anything about becoming that person a problem?
4	Make the cue image big and bright; place a small, dark desired image in one corner.
5	**Swish**: rapidly shrink and darken the cue while the desired image grows big and bright.
6	Clear the screen. Repeat around five times, faster each time.
7	Test: think of the cue. What happens now?

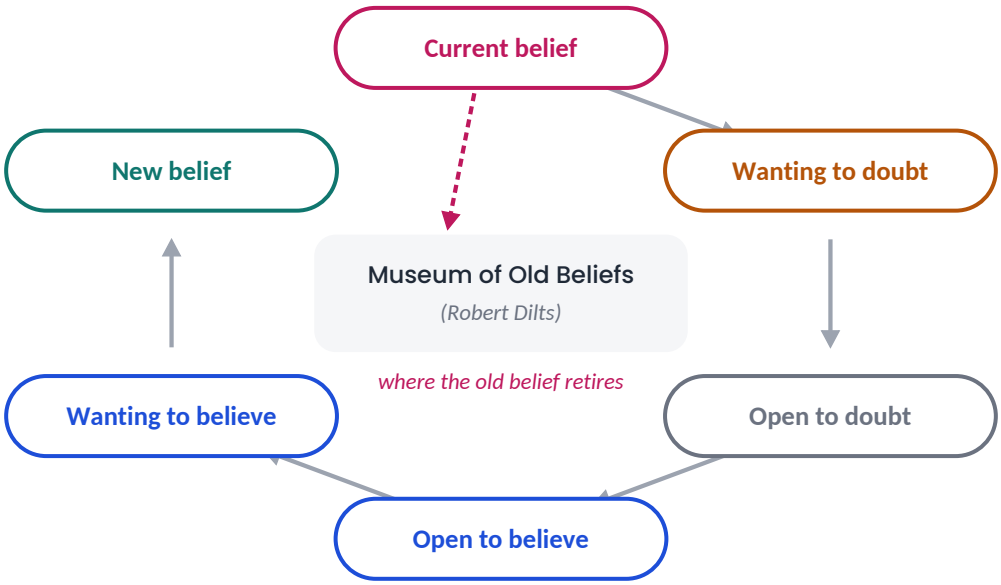
KEY POINT

The desired image is a *self-image*, not a picture of doing a specific behaviour. That gives the mind freedom to find its own new responses.

SECTION 16

Changing Beliefs

In submodality terms, a belief is often coded with distinctive qualities — a particular location, size or steadiness. Belief-change processes use contrastive analysis between a firm belief and a doubt, then move a limiting belief through doubt and install an empowering one in the “belief” position.

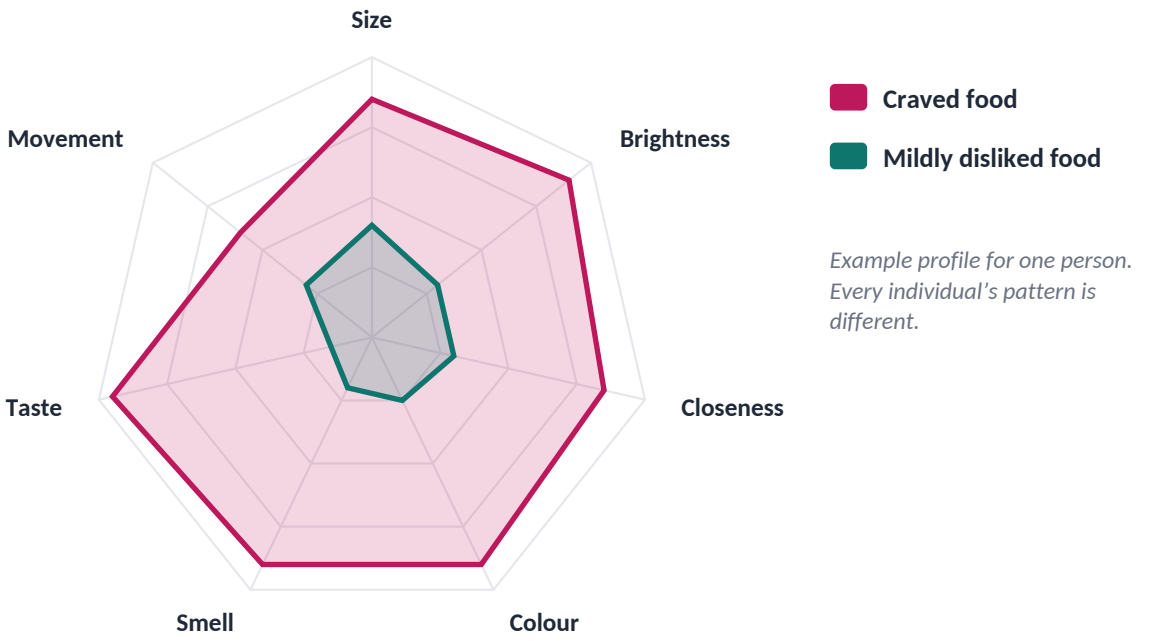


Step	What to do
1	Elicit the submodalities of something you believe firmly, and something you doubt.
2	Identify the limiting belief and state the desired new belief positively.
3	Move the limiting belief into the submodalities of **doubt**.
4	Move the new belief into the submodalities of **belief**, location first.
5	Optionally, place the old belief in a “museum of old beliefs” — respected, but no longer active.
6	Test and future pace.

SECTION 17

Like to Dislike

This process changes the feeling about a specific thing, often a food craving, by mapping the submodalities of something the person finds unappealing onto the craved item.



Example profile for one person. Every individual's pattern is different.

Step	What to do
1	Choose the craved item and something mildly disliked in the same category (another food, not something repulsive).
2	Elicit and contrast submodalities of both.
3	Map the disliked qualities onto the craved item.
4	Test: imagine the craved item now. Has the pull changed?
5	Check ecology — especially that no healthy need is being blocked.

CAUTION

Not for eating disorders, allergies or anything involving nutrition needs. These require professional, medical support.

SECTION 18

Changing Memories

A difficult memory cannot be erased, but how it is represented can often be changed so it stops producing the same emotional charge. Common adjustments include:

Adjustment	Typical instruction	Common effect
Dissociate	Step out and see yourself in the scene	Reduces intensity
Push away	Move the picture into the distance	Feels less present
Shrink	Make it the size of a postage stamp	Reduces impact
Drain colour	Make it black and white	Feels older, more “past”
Frame it	Put a border round it like a photo	Feels contained
Change sound	Lower volume; add circus music	Removes threat from voices
Reverse	Run the movie backwards quickly	Disrupts the habitual sequence

The “fast phobia” / V–K dissociation process

NLP’s best-known memory process combines several of these: watching a black-and-white movie of the event from a double-dissociated position (watching yourself watching yourself), then running it backwards. A related protocol has been studied with veterans, but evidence remains limited.

> CAUTION
> Work with traumatic memories belongs with a qualified, licensed mental health professional. Established, evidence-based trauma therapies are available and recommended.

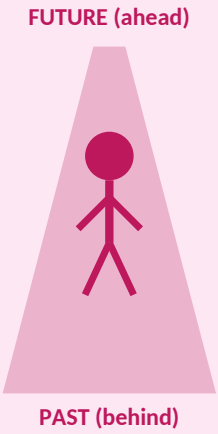
SECTION 19

Timelines

Ask someone to point to where their past is, and where their future is, and most people can answer. NLP calls this spatial arrangement of time a **timeline** — a set of submodalities for how we code time.

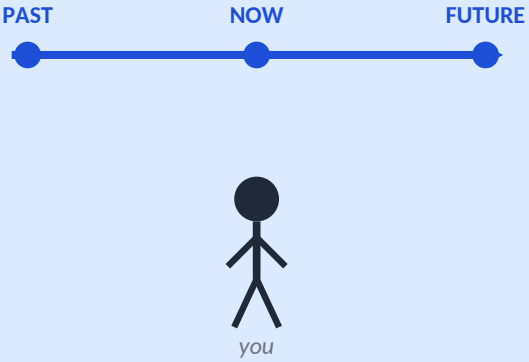
IN TIME

Line runs through you, past behind, future ahead



THROUGH TIME

Line runs left to right in front of you



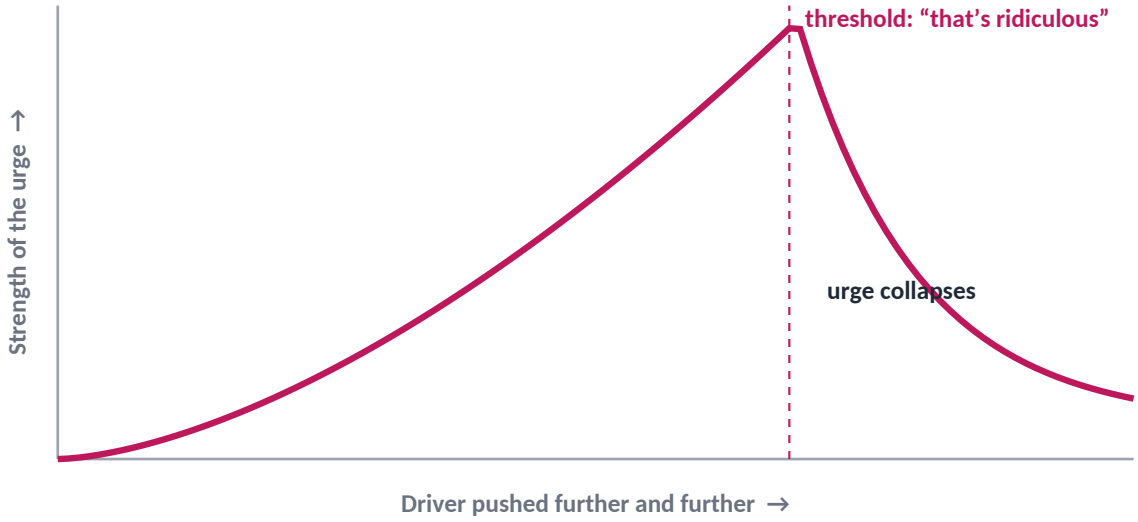
	In time	Through time
Arrangement	Past behind, future in front	Past to one side, future to the other, all visible
Often linked with	Living in the moment; flexible with time	Planning, punctuality, seeing the big picture
Possible downside	Losing track of time, late	Less absorbed in the present

Timeline techniques (popularised by Tad James and by the Andreases) include placing goals on the future timeline and revisiting past events from above the line. The personality correlations above are NLP observations, not research findings.

SECTION 20

Compulsion Blowout

Some urges intensify as a driver is pushed further — but only up to a point. The compulsion blowout keeps pushing the driver past that point, until the experience tips over into seeming absurd and the urge collapses.



Step	What to do
1	Identify the urge (e.g. checking email compulsively) and the context that triggers it.
2	Find the driver that intensifies the urge most (often size, closeness or brightness).
3	Keep increasing it — bigger, closer, brighter — well past the comfortable point.
4	Continue until it “pops”: the person laughs or the urge suddenly drops away.
5	Break state, test and future pace.

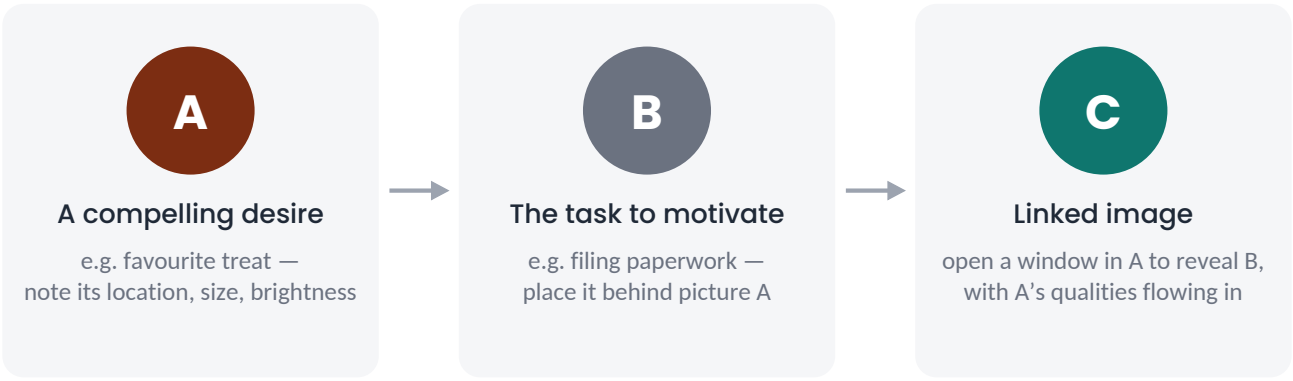
SCOPE

This approach is for mild habits. It is not a treatment for addiction, OCD or other clinical conditions, which need professional support.

SECTION 21

The Godiva Chocolate Pattern

Named by Richard Bandler after a client's love of chocolate, this pattern borrows the motivating submodalities of something you love and links them to a task you put off.



Step	What to do
1	Picture A: something you find irresistible. Notice its submodalities.
2	Picture B: the task you want to feel motivated to do.
3	Place B behind A.
4	Make a small hole in A and let B appear through it, carrying A's motivating feeling with it.
5	Close the hole quickly. Repeat several times, faster.
6	Test: think of the task. How motivating does it feel now?

Variations of this idea — linking a task to what you already enjoy — also appear in mainstream habit research as "temptation bundling".

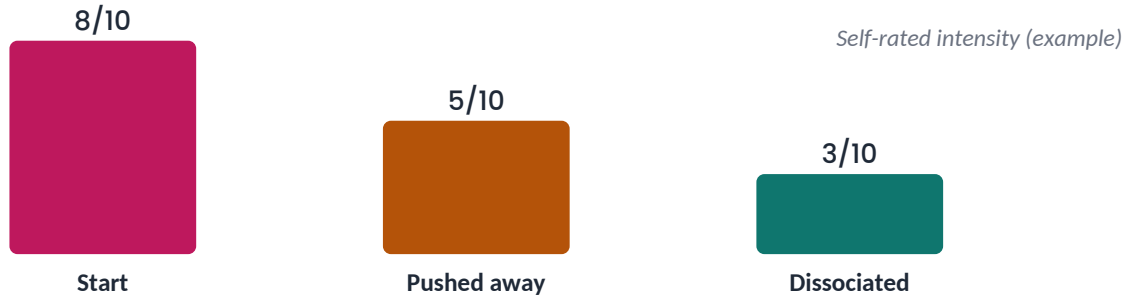
SECTION 22

A Worked Example

A short coaching exchange about presentation nerves, showing elicitation and a driver test.

Who	What is said	Submodality move
Coach	Think of the presentation next week. As you think of it, is there a picture?	Access
Client	Yes — the whole board staring at me. It's huge, really close.	Size, distance
Coach	Is it in colour? Moving or still?	Elicitation
Client	Very bright, a movie. And I hear my boss sighing.	Brightness, movement, sound
Coach	Where do you notice the feeling?	Kinesthetic
Client	Tight in my chest, about an 8.	Location, intensity
Coach	Just as an experiment, push the picture a couple of metres further away. What happens?	Test a driver
Client	Oh. It's a 5 now. They look smaller.	Distance is a driver
Coach	Now see yourself up there, from the back of the room.	Dissociate
Client	That's a 3. I can see I'm actually prepared.	New perspective

Self-rated intensity across the session



Self-rated intensity (example)

SECTION 23

Submodalities in Everyday Language

Everyday idioms are full of submodality descriptions. Listening for them gives clues about how someone is representing an experience — and the words often suggest what to change.

Expression	Submodality implied	Possible exploration
“It’s looming over me.”	Large, close, above	What if it were smaller and further away?
“I can’t get it out of my head.”	Inside, repeating sound/image	Where is it? Can it move outside?
“The future looks bright.”	Brightness, forward location	Notice and strengthen what works
“It’s all a blur.”	Low focus	What happens if it sharpens?
“I need some distance.”	Distance	How far would feel right?
“It’s weighing on me.”	Kinesthetic weight	Where is the weight? What size is it?
“It’s in the past now.”	Timeline location	Where is the past for you?
“She’s larger than life.”	Size	Exaggerated size, often admiring
“That’s a dark time.”	Brightness, colour	Does the memory look dark?

NOTE

Some idioms may describe something real: people do tend to recall emotional memories differently from neutral ones. Others are simply figures of speech. Always ask rather than assume.

SECTION 24

Where Submodalities Are Used

Submodality ideas are used across coaching, performance and personal development.

1 Coaching

Make goals more compelling; reduce anxiety before key events.
"How does your goal look?"

2 Sport & performance

Mental rehearsal from the inside, with rich sensory detail.
"Feel the swing."

3 Public speaking

Shrink and distance the audience image; add a calm inner voice.
"Push the picture back."

4 Motivation

Borrow the qualities of things you love doing.

"What does 'want to' look like?"

5 Learning

Organise confusing material like something you already understand.
"Map it like a recipe."

6 Self-management

Change the tone of a harsh inner critic.

"Whose voice is that?"

CONTEXT

Mental imagery is also used in evidence-based fields such as sports psychology and some cognitive therapies, often with similar emphasis on vividness and perspective.

SECTION 25

Common Pitfalls and Ethics

Pitfall	What it looks like	Better approach
Leading questions	“It’s big and bright, isn’t it?”	Ask open, clean questions
Assuming rules	“Brighter always means stronger”	Test each person’s responses
Changing too much	Many changes at once	One at a time; return before testing the next
Skipping ecology	Removing a feeling that had a purpose	Check for objections; keep the positive intention
Ignoring content	Treating real problems as mere pictures	Address real situations too
Overreaching	Using techniques on trauma or illness	Refer to qualified professionals

Ethical principles

- **Consent:** explain what you’re doing and invite the person to stop at any time.
- **Respect:** the person is the expert on their own experience.
- **Scope:** stay within your training; know when to refer.
- **No promises:** avoid claiming guaranteed or permanent results.
- **Positive intention:** unwanted feelings often protect something; honour that.

CAUTION

Submodality techniques are not a substitute for medical or psychological care. Anyone in crisis or significant distress should contact a licensed professional or local emergency services.

SECTION 26

Practice Exercises

Six short exercises to build fluency. Use mild, everyday experiences only.

#	Exercise	Instructions	Before	After
1	**Elicit**	Choose a pleasant memory. Notice size, distance, brightness, colour, sound and feeling. Write them down.		
2	**Contrast**	Do the same for a neutral memory. Which submodalities differ?		
3	**Find a driver**	Change one submodality of the pleasant memory at a time. Which shifts the feeling most?		
4	**Inner voice**	Take a mildly critical thought. Change its voice, speed and location. Rate before and after.		
5	**Distance**	Take a mild worry. Push the image twice as far away. Rate before and after.		
6	**Timeline**	Point to where your past and future are. Is your timeline in time or through time?		

My submodality checklist

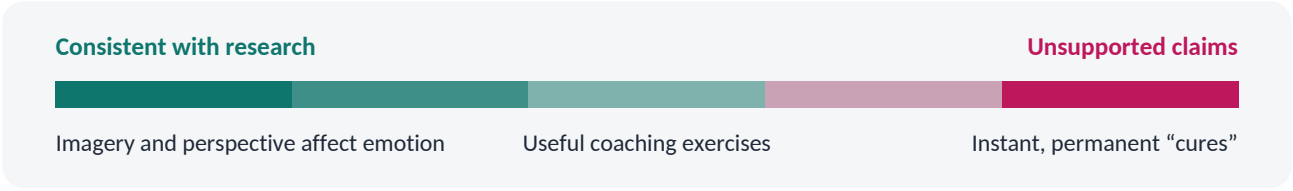
Visual	Auditory	Kinesthetic
Location · Distance	Volume · Pitch	Location · Intensity
Size · Brightness	Tempo · Rhythm	Temperature · Weight
Colour · Movement	Location · Tone	Movement · Shape
Focus · Associated?	Whose voice?	Texture · Pressure

SECTION 27

Evidence and Critique

NLP as a whole has received significant scientific criticism. Systematic reviews (e.g. Witkowski, 2010; Sturt et al., 2012) found little rigorous evidence for its core claims or for health outcomes, and many researchers consider it pseudoscientific.

Submodality ideas sit alongside a large body of legitimate research on mental imagery. Psychologists have shown that imagery is used in memory and emotion, that vivid imagery can amplify emotional responses, and that viewing events from a distanced, observer perspective tends to reduce emotional intensity. But the specific NLP techniques themselves have rarely been tested in controlled trials.



Reasonable to say	Not supported to say
People can notice qualities of mental imagery	Everyone has fixed driver submodalities
Changing perspective can alter emotional intensity	The swish permanently removes habits
Imagery rehearsal can support performance	Submodality work cures phobias or trauma on its own
It can be a useful self-reflection tool	It works by rewiring neurology in a specific way

RESPONSIBLE USE

Treat submodality work as an experimental, self-reflective tool. For mental-health concerns, choose evidence-based care from a licensed professional.

SECTION 28

Quick Reference Card

Everything on one page — keep it beside you while practising.

Technique	Purpose	Core move
Elicitation	Notice how an experience is coded	Clean questions across V, A, K
Driver test	Find the critical submodality	Change one at a time; return each time
Contrastive analysis	Find what codes a difference	Compare two experiences
Mapping across	Recode an experience	Give A the submodalities of B
Swish	Replace a habit response	Cue shrinks; desired self grows; repeat
Belief change	Loosen a limiting belief	Move it to doubt; new one to belief
Like to dislike	Reduce a mild craving	Map mildly disliked qualities onto it
Memory change	Reduce emotional charge	Dissociate, distance, drain colour
Timeline	Organise past and future	Place goals; view from above
Compulsion blowout	Collapse a mild urge	Exaggerate driver past the threshold
Godiva	Build motivation	Link task to something irresistible

Five questions that do most of the work

- “As you think of it, what do you notice?”
- “Where is it? How big? How far away?”
- “What happens to the feeling if you change just that?”
- “How is that different from something you’re sure of?”
- “Is there any part of you that objects to this change?”

SECTION 29

Glossary

Term	Meaning
Analog submodality	One that varies along a continuum, e.g. brightness.
Associated	Experiencing a memory from inside, through your own eyes.
Auditory digital	Internal self-talk in words.
Contrastive analysis	Comparing two experiences to find the submodalities that differ.
Critical submodality	Another term for a driver.
Digital submodality	An either/or quality, e.g. colour vs black-and-white.
Dissociated	Seeing yourself in a memory from the outside.
Driver	A submodality whose change shifts many others and the feeling.
Ecology	Checking a change fits the person's wider life and values.
Elicitation	Helping someone notice their inner representations.
Future pacing	Imagining a future situation to test a change.
Mapping across	Recoding one experience with another's submodalities.
Modality	A sensory channel: V, A, K, O or G.
Predicate	A sensory word in speech, such as "see" or "feel".
Representational system	A sense used to represent experience internally.
Submodality	A fine quality within a sensory representation.
Swish	A technique that links a cue to a desired self-image.
Timeline	The spatial way a person codes past, present and future.

SECTION 30

Further Reading

Primary NLP sources

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- Sturt, J. et al. (2012). Neurolinguistic programming: a systematic review of the effects on health outcomes. *British Journal of General Practice*, 62(604).
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ONE LAST THING

Remember the core idea: the same memory can feel very different depending on *how* you represent it. Get curious about the size, distance, brightness and voice — and experiment gently.