



Assistant’s Training Manual – revised 2021

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INTRODUCTION

Welcome to Clearmind’s Assistant’s Training Workshop. Your decision to be an assistant is profound in its effect on not only those that you are supporting in their personal growth, but also an integral part of your own path in healing. The final stage in any chosen spiritual path in the pursuit of peace is that of service and extension of self. Truly at this stage, viewing another’s interests as no different than your own makes you a Teacher of God, as A Course in Miracles (ACIM) defines it.

Clearmind is honored and excited that you would choose to contribute your time, energy and love to this weekend, as well as the workshops you will assist. The quality of your work is generative and will be felt far beyond anything we could possibly measure. Thank you, with heartfelt gratitude!

Transitioning into a role of Responsibility

Moving from a role of participant or student to workshop assistant requires some psychological adjustment. As a participant or student in Prac 1, your needs are being served by your teachers or facilitators. Stepping into the role of an assistant reverses this, as it is the job of the assistant to serve the needs of others, including the participants and the needs of the workshop in general. The first time or first few times you step into the role of Assistant may seem quite jarring for this reason, however transitioning into practicing responsibility through assisting is tremendously rewarding and beneficial. Through learning that we have the ability to respond well, we teach ourselves the truth about who we are. We encourage you to come to workshops prepared to give where you are asked to give, and to prepare yourself in advance for what will be asked of you by re-reading this manual.

Setting the Standard... Assistant’s Commitment

I commit to fully supporting and joining with the workshop facilitators and their work. I am clear that I am here to serve and facilitate this work.

I commit to sharing my wisdom with the group, when appropriate. I will demonstrate throughout the workshop the “highest thought” in any given situation. I realize that through my modeling the desired state, participants will progress only as far as I do.

I commit to remaining in service throughout this workshop, for my intention is to be truly helpful. I will “4-step” with my support team partner when appropriate opportunity exists. I commit to opening and trusting my heart.

BASIC ASSISTING SKILLS

1. The Assistant/Participant Relationship

In the field of psychology, researchers have been trying for decades to understand what it is in the practice of therapy that creates change. Many different types of therapy have been examined, and many factors analyzed. The single element found to consistently influence change is a positive therapeutic relationship.

Our shared goal, as facilitators and as assistants, is to create the most positive, loving relationship with the participants that we can. Within this supportive environment, participants can begin to take risks, to step out into emotional fields and thus start to learn the truth about who they really are, authentically.

2. Summary of Important Relationship Building Factors

The following are important areas to consider in creating a positive relationship with a participant that can be the breeding ground for change. :

Love/Caring...

Love is hard to define, and thus is often not the word that psychologists use to describe the necessary positive feeling one must have for a participant. However, it is important for you, as an assistant to genuinely care about your participant(s). This suggests that at all times one is committed to seeing the best in your participant. As we often say, it is important see the "call for love" beyond the defense that you may at times run up against.

Unless you can see a participant's innocence, you have no right to comment on their process. It doesn't matter how "right" your comment, if it is not coming from a loving place (i.e. if you cannot see and speak to the true self) you will end up reinforcing the ego defense system. The relationship message is key. Direct feedback can be accepted if it is coming from that loving place.

As a beginning assistant, we would instruct you to concentrate on being supportive, and avoid confrontational approaches. In order to be genuinely helpful, your caring needs to be real. If you find yourself in a place of judgment with your participant, we encourage you to "4 step" with your clearing partner. Ask yourself if you can imagine the hurt child under the defense, that hired the guard and believes they need the particular form of defense that they may be directing a you. Being able to picture this hurt little child in your mind's eye will help you get in touch with compassion for their plight, and will make it more likely that you can bypass the defense and speak to that child.

Empathy

Empathy is different from sympathy or feeling sorrow or concern for someone's plight. Empathy is having an accurate sense of what it must be like to live in the participant's world, especially from the perspective of their emotional experience. When a participant feels genuinely and accurately heard and understood, rapport is easily established.

It is important to guard against assuming we understand a person's dilemma based on our own frame of reference, because even when people have the same outward experience, their inner experience can be quite different. It is not empathy when you believe you understand a participant based on your own life experience, it is egocentricity. Don't be quick to provide "expert" answers: wait until you really understand the scope and context of the participant's dilemma before offering any feedback.

Real empathy comes from practicing radical curiosity, through imagining what it would be like to be looking out from behind another person's eyes. Make your study of this person's life experience another exciting opportunity to learn more about the human dilemma and be more curious about what you don't know rather than what you do.

Monitoring your own Anxiety and Governing Reactivity

In order to be an effective assistant, it is important to be able to monitor your own anxiety and be aware of your own patterns of reaction, based on your past. It can be difficult to be specifically aware of when and how you are reacting, but it is easy to be aware when something just doesn't feel right.

When you are joined with a participant, there is a sense of flow. Your focus is intense, with your awareness of self available to use relationally in support of the participant. When you have entered into separation and reactivity, you begin to become more self-conscious, constantly questioning how you are doing rather than being curious about the participant. This can result in a sense of stuckness, where the process becomes an effort of will rather than an easy flow.

There are two general responses that can occur when you are being driven by your own reactivity. You may become distant, distracted, feeling uninvolved with your participant (underfunctioning); or you may be overly attached, talkative and eager to fix (overfunctioning). Identifying your own reactive patterns and what triggers them is important. Are you more likely to rush in with suggestions on how to "solve the problem", or to be checking your watch and wondering when will this be over?

It may be helpful to imagine these positions metaphorically. Imagine a teeter-totter, with the balanced center point being the position where the authentic self joins with the process, and either end (distant or invasive) being the place where your ego rushes in. From either end of the teeter-

totter, your ego and the participant's ego are in agreement: that you are not good enough, and neither are they.

The balanced center point of this teeter-totter is where you are doing no more or less than 100% of your 50%. You should never be working with less enthusiasm than the participant, or at the other extreme, should not be over functioning.

Trust: Being bigger than the problem

Being bigger than the problem means that the participant feels that you can handle anything they bring to you, without cringing, reacting, judging, etc. This does not mean that you can fix the problem, more that you are simply bigger than it, because of your perception of it.

Being bigger than the problem is more than just having confidence: in a sense, you are trusting in a frame of reference that is bigger than your own personal life experience. You are trying to see the situation through the eyes of love and compassion, through as big a frame as possible. You are remembering and seeing the participant's (and everyone's) innocence and wholeness. They are not guilty. They are not broken. There are not victims or perpetrators.

You do not need to state that this is what you are doing, in the same way as you probably won't tell your participants you love them. You will create a sense of trust simply by trusting in Love yourself.

Containment

Containment of your inner state is not shutting down feelings, it is being aware and accountable for them inside you. You may have your feelings and personal process, but rather than being "in it", you put them aside, and identify instead with a higher part of you that is not the feelings. You will deal with personal issues and feelings in your debriefings.

Being aware of your feelings is key to being able to express them appropriately. Your genuine emotional responses to your participant are an essential to the process.

3. SPECIFIC SKILLS

Rapport Building: Active Listening and Reflecting

Listening is perhaps the most essential skill to effective assisting. If a participant feels genuinely heard and understood, a foundation is created in which a participant feels safe to explore in a deeper way. Active listening involves reflecting the content of what has been shared back to the participant, in their own language. Reflecting and amplifying the feeling attached to the content supports the participant to deepen their emotional state.

Focus on their inner, emotional experience rather than situational details, and reflect that back.

For example:

Participant: *"I couldn't believe what he said to me! I was so pissed! Don't you think he was out of line here?"*

Assistant: *"I hear that you felt really angry."*

Participant: *"I was. I was furious!"*

Listening to and using the person's language can be helpful in establishing rapport with the participant. For example, them might be **visual** (I see, you get the picture, clearly, etc....), **auditory** (I hear you, rings true, sounds like, etc....), or **kinesthetic** (I know what you mean, I sense, it feels right/wrong etc.....)?

Relational Regulation

Safety is created when your participant feels you with them. Communicating your genuine compassion and care is essential to the process. Your emotional response to them is communicated through facial expression, tone of voice, and explicitly through words. Be as explicit as possible when communicating your care. For example: what you shared really moves me. I have tears in my eyes. You might even communicate anger in support of your participant, for example: I feel angry that happened to you. It isn't okay. When you express in this way, it is important to check out how the participant receives you: What is it like for you to hear me say that?

Asking Questions and Staying Curious

Curiosity is far more important than having the right answers. Never assume that you know a participant's experience, even if you relate to their situation in some way. Monitor yourself. As an assistant, you should be asking many more questions, than you are making statements.

The goal in asking questions is to lead the participant to a deeper awareness of their own experience. The most effective questions are "**what**" and "**how**" questions, rather than "**why**". "**Why**" questions lead to heady analysis and/or victim consciousness.

For example:

Participant: *"I couldn't believe what he said to me! I was so pissed! Don't you think he was out of line here?"*

Assistant: *"I hear that you felt really angry."*

Participant: *"I was. I was furious!"*

Assistant: *"What else were you feeling, under the anger?"*

Participant: *"Well, I suppose I was feeling hurt, and scared."*

Assistant: *"What were you believing about yourself?"*

Participant: *"That I'm not important to him."*

Assistant: *"How is this experience familiar to you, even before him?"*

In the above example, imagine the different conversation that would have occurred if the assistant asked, *"Why were you angry?"*

Even if you believe you have some insight into the participant's experience, you ought to frame it as a question rather than delivering an answer. It is not your job to supply answers. The participant already has their own answers. They are the ultimate authority on their own lives.

Closed-minded certainty is a sure sign of reactivity, so if you find yourself feeling certain rather than curious, report to your support team.

BOUNDARIES AND ETHICS

1. Introduction

The facilitators are responsible for the conduct of all the assistants in Clearmind workshops. As such, it is essential that you understand professional boundaries and ethics both from a concrete, pragmatic, and a philosophical point of view.

Participants at our workshops are encouraged to take off their masks, let go of defenses, and to reveal parts of themselves that they wouldn't ordinarily reveal in their daily lives. The experience that our workshops provide is very intense, and intense feelings surface. We learn very quickly that people are actually more attracted to us (i.e. feel closer) when we are vulnerable. Participants are often astounded at how close they end up feeling to others in the room, assistants and facilitators included. As you know from personal experience, unmasking and telling the truth can be a very frightening endeavor, and ultimately it can leave participants in a vulnerable position.

This leaves all of those functioning in a helping capacity in a potentially difficult position. Intense feelings can be mistaken for romantic attraction, from both the participant's and the assistant's end. Romantic attraction, whether real or an artifact of the intimate situation, is fraught with difficulties on a number of different levels.

As an assistant, it is important you realize that you will be perceived by participants as having more skills/knowledge in some ways than they do. This can work positively, or can be problematic.

Psychologically, for many participants in emotionally vulnerable places, you will be acting as a parental figure, in that you will be providing the emotional support, encouragement, and correction of beliefs that may not have been provided in the past. It is easy for a participant to project an ideal caretaker onto a helping professional, and this phenomenon, called *"transference"*, contributes to the

power imbalance between helper and participant. This means that dynamically there will be a power imbalance in the relationship.

Helping relationships are fraught with power dynamics of all sorts, including social and systemic power dynamics. For example, if you are a white male you are in a socially privileged position. This can consciously or unconsciously impact how a female identified person relates to you, or how an Indigenous, Black or Person of Colour relates to you.

In order to mitigate power imbalances, it is important to constantly reinforce the fact that the results experienced each step along the way in the workshop can be credited to the participant. It is seductive to take credit when participants offer it, but accepting such credit is a set up for all sorts of problems in the relationship dynamic between participant and assistant. This doesn't mean that you can't take some credit for your work, it simply means that you must be aware of awarding the larger balance of credit to the participant. Your job as an assistant is to empower the person you are assisting, and to reinforce the idea that whatever positive results the participant experiences is a direct result of the steps they have taken.

Expression of gratitude is a natural occurrence when a breakthrough occurs. It is appropriate and important to receive gratitude. You can receive gratitude, while at the same time empowering and applauding the participant.

Ethically, it is not appropriate to take advantage of power imbalance to meet your needs as a person.

On a practical note, one of the easiest ways to avoid possible misunderstanding is to avoid spending time alone, in an isolated situation, with any one participant. Instead, talk to your participant in their small group, when their partner is present, or when you are both within visual range of others nearby. Of course, you don't need to actively avoid your participant when they are alone, especially if they approach you, just be conscious of potential difficulties and maintain your personal boundaries. If they ask to speak to you alone, for example, you might suggest a seating place where you can talk privately, but others are in visual range.

Finally, physical contact (hugs, shoulder massages, touching of any kind) is experienced quite differently by different people, depending on their upbringing and their past. Touch can communicate a great deal of caring and can also be easily misunderstood and experienced as a violation. Always ask permission before hugging or touching in any way and be respectful of the answer if it is a "no".

2. What to do if you are attracted to a participant

Where sexual attraction is present, your needs are also present, whether or not you disclose them to the participant.

It is never appropriate to disclose or act on your attraction to a participant during a workshop. If such an attraction occurs during the workshop, the appropriate action to take is to report it to your team captain, who will then take it to the facilitators. If the participant you have an attraction to is a participant you are working with, a plan will be made with you, to support you. It is possible that you might be switched to a different group. You will also have the opportunity to work with your feelings during your assistant's team meetings.

It is not appropriate for you as an assistant to initiate contact with a participant following a workshop, or to disclose your attraction. If a participant discloses an attraction to you following the workshop, and you share the feeling of attraction, we ask that you report this to your facilitator, who will discuss with you the most appropriate way to proceed.

As you will hear many times throughout your training, we have a 3-month rule. All assistants who support a workshop agree that they will not engage in a romantic relationship or in any sexuality with participants until 3 months after the completion of the workshop. If a mutual attraction is real and is not an artifact of the helping relationship and intimate environment, it will still be there to explore after three months.

3. What to do if a participant reports an attraction to you

If an attraction occurs on the participant's part towards you as an assistant, you need to be clear but respectful in handling it. Attractions are not uncommon, given the level of intimacy that develops when participants are sharing from a deep, truthful level. Again, you may be seen in a highly idealized light, as the one who is "giving" them what apparently wasn't given in the past.

As discussed earlier, the best way to circumvent this sort of dynamic entirely is to constantly reinforce the fact that the results experienced each step along the way in the workshop can be credited to the participant. However, sometimes even when you have behaved in a very clean, objective way, attractions develop on the part of the participant.

It is important to remember their vulnerability when you handle such attractions, because you don't want to encourage it in any way, but neither do you want the participant to perceive rejection. The best, clearest route to take here is again to report to your team captain, who will advise the facilitators. They will advise you how best to handle the situation, given the participant's unique circumstances.

One of the simplest generic responses is to explain that you are asked, as an assistant, to "shut down" that part of you that can be sexually attracted on a personal level, because that part makes you less objective and therefore less able to help. You genuinely like the person (if you do) but have agreed to abide by the rules of assisting at the workshop.

If the disclosure happens following a workshop, we ask you to report the incident to the facilitator, who will advise you at that time.

4. Friendships

Clearmind is not just a business offering personal growth workshops, it is also a community offering all of those involved a supportive network of individuals from all walks of life. Social events are a regular part of our community life. There are also ongoing support groups offered, which any who have taken workshops can attend. These circumstances lead to consideration around how relationships continue and evolve after a given workshop, if participants and assistants end up socializing together, or attending groups as participants together. Many long-lasting friendships form out of workshops, support groups and community gatherings.

The same potential power imbalance within the assistant/participant relationship needs to be considered when forming friendships following a workshop. When forming a friendship, both people generally enter as equals. As we have seen, there is a potential power imbalance in the relationship between assistant and participant.

In addition, most people form a friendship gradually, through a process of each self-disclosing at the same level. Within the context of a workshop, the participant will be self-disclosing and revealing parts of self to a much greater extent than the assistants, who generally only do so in the context of what is supportive for the participant. This also contributes to potential difficulties when transforming the participant/assistant relationship into a friendship. Thus, we place the same 3-month rule on the formation of friendships between assistants and participants following a workshop as we do with romantic relationships, because the potential problematic dynamics are the same.

5. Workshop follow-up

Part of Clearmind's commitment to ethical practice includes post-workshop follow-up. Lasting, concrete change is a long-term, often painstaking process. The real workshop starts when participants leave the weekend, and return to their lives, as you know from your own workshop experience. It is not uncommon for people to feel a kind of "low" following the workshop, as they return to their life and see it from a new perspective.

For these reasons, we consider it our responsibility to provide several means of follow up after the workshop. Lasting change requires ongoing effort and is best accomplished in a supportive environment. We attempt to provide that environment in 3 ways:

Support groups: We encourage attendance at our follow up weekly support groups. Many of these groups are open to anyone who has done a workshop, and many assistants may already be

attending a group. As such, if your participant (s) attend the group, you will become participants with them in that group. The group leader will help in this transition process.

E-groups: Following the workshop, a closed e-group is set up for those involved in a particular workshop. Participation in the e-group is voluntary for the participants, and strongly recommended for the assistants. The e-group works by sending an email to all the registered members of the group at the same time, so when you send or receive a message all of the participants in the e-group are getting it as well. The e-group provides a very practical way for the facilitators to personally follow up after the workshop, and they commit to 6 weeks of active participation in the e-group, following a workshop. You are free to respond to your participant on the e-group.

E-mail List: You will be provided with a list of workshop participants, facilitators, and assistants names and e-mail addresses at the end of the workshop.

6. Rules and Guidelines

Some practical recommendations will help you as an assistant to maintain clear boundaries and prevent any future or present misunderstanding.

- 1. Do not spend time alone in an isolated situation with your participant, if it can be avoided.** Talk to the participant in their small group, when their partner is present, or in a location where you can be easily seen by others.
- 2. Ask permission before physical contact (hugs).**
- 3. Report any personal attraction to a participant, or any disclosure of an attraction by a participant, immediately to your team captain.** The team captain will report to the facilitators, and you will be advised as to how to proceed. The best way to ensure everyone's psychological safety is to deal with the situation immediately.
- 4. Report any personal attraction to a participant, any disclosure of an attraction by a participant or any discomfort you feel about contact from a participant following a workshop to the facilitator.** Your facilitator will advise you on how to proceed and may also contact the participant for further follow up.
- 5. Do not initiate contact with a participant following a workshop.** If a participant initiates contact with you for a friendship, it is best to run the situation by the facilitator for feedback before proceeding.
- 6. If an attraction develops between you and a participant following a workshop, and has been reported to the facilitator, the 3-month rule applies: no romantic/sexual contact for 3 months following the end of the workshop. 3-month Rule is in effect for friendships as well.**

If it comes to our attention that any assistant has crossed ethical boundaries with participants, the assistant will be asked to come before a private panel of inquiry to

investigate. The panel will determine appropriate action to be taken, and your assistant's status may be temporarily or permanently revoked.

THE WORKSHOP

1. Basic Structure of the Workshop(s)

For the purposes of assistant's training, we will provide an overview of the Awakening, our introductory workshop. The Awakening is a 3-day educational experiential workshop designed to powerfully transform conscious and unconscious mind from a chronic state of fear to one of love. The format of the workshop will always shift somewhat, depending on the different dynamics of each group of participants. In general, the workshop will be structured as follows:

DAY 1

General overview:

The task of the first day is to establish trust and rapport, in addition to setting the psycho-spiritual frame for the workshop. Trust occurs very rapidly, or not, depending on how the beginning phase of the workshop is managed. The quality of the workshop can only be as passionate, focused and progressive as the facilitators and assistants. Authenticity is key. The focus for this first day is to get everyone in the room, meaning get a sense of what everyone is wrestling with, and give a sense of hope that there is a way out.

- **Journaling**
- **Facilitators Introduction**
- **Teach the Fear of Love (Basement)**
- **Participants Introduction (brief)**
- **Support Team Introduction**

The support team comes up to the front of the room and are asked to say 5 things:

- 1) name, 2) history of work with Clearmind, 3) The Struggle I came to Clearmind with and the what I have learned 5) How my life has changed as a results and 4) the Gifts I bring to the workshop are....

This is an opportunity to set the tone for the workshop letting the participants know that to teach is to learn. The support people can teach because they remain as students. This introduction by assistants requires transparency and honesty and requires you to be bigger than your struggle and establish trust by being able to state what you're learning. This demonstration inspires hope for the participants, as well as encourages honesty and provides an experience of feeling closer and more connected when one is honest.

- **Picking Partners (eye contact, followed by blindfolded partner picking)**
- **Assigning Assistants**

Assistants are often assigned by the facilitator/producer to a particular pair of participants. Assistants may be asked for who they believe they could work with and are asked for any and all conflicts they may have with participants (i.e. if they know someone in the room). Participants should be very comfortable with their assistant.

- **Setting the goal**

At some point the first day, participants will be asked to set a goal for the weekend. Assistants are involved in this process, which is outlined in their booklets.

The value of setting a positive goal in advance is that obstacles can be reinterpreted as necessary stepping stones toward the goal. The goal must be one that can be achieved in any situation, for example, to feel love. It ought to be related to experience as opposed to concrete outcome. For example, "*I want to be in a relationship*" is not a goal. The experience that this person believes the relationship would bring them, perhaps love, connection etc. is the goal. The goal should be framed in a simple sentence, such as "*My goal is to feel love.*"

- **The Contract**

Once the goal is set, the assistant creates a contract with the participant to support them in achieving it. You can ask specifically, "how can I support you?" You will be asked to help the participant identify what obstacles will come up as they walk towards this goal, what their usual method of dealing with these obstacles is, and how you will support them to do it differently.

The contract you establish early on becomes essential when the participant hits their wall and is tempted to believe their defended mind. It is your job to keep your participant's goal firmly in mind, and to remind them of it whenever they are experiencing difficulty.

- **Feel (song)**

Assisting Roles for Day 1: Introductions, establishing goals and developing rapport with participants

DAY 2

General overview:

Day 2 can be viewed as the day of deeper process work, which is possible because of the safety that has been created. Rapport has hopefully been successfully achieved and permission to step more into the emotional field has been established. The group identity forms, and the energy required to move the workshop along becomes more generated from within the group itself. Assistants become more involved today, culminating in Therapeutic Enactments.

- **Conscious Connected Breathing (Cathartic Breathing)**
- **Open Processing**
- **Therapeutic Enactments**

Assisting Roles Day 2: Breathing, Therapeutic Enactments

DAY 3

General overview

The energy on day 3 shifts toward integration. Processing can still occur, more or less depending on the character of each group, but in general the mood heads toward the joy of being home, and

integrating the new state. Tools are provided to enter the real workshop, at home when participants return to their lives

- **4-Step Getting Real**
- **Conscious Connected Breathing**
- **Processing/check in**
- **Going Home questions**
- **Angel Walk**

Assisting Roles Day 3: Breathing, facilitating 4-step

2. Structure and Responsibilities of the Support Team

General overview: The support team is responsible for the smooth operation of the workshop. The team consists of a producer, a senior assistant (if required), a team captain as well as a number of assistants for the weekend. The tasks needed to maintain the logistical and energetic rapport of the weekend will be handled by the assistants' team. The team exists to practice service, where we truly see another's interests as no different than our own. We come from extension, rather than need. The team is also there to support one another through the weekend if anything were to come up on a personal level for any of the assistants. All issues of reactivity will be dealt within the support team either through clearing partners or during team debriefings.

Being an assistant invites a new level of healing into your life. As you extend love in service of something far greater than yourself, you receive it at the same time. You teach yourself the truth about who you are, and anchor all that you have learned yourself in Prac and/or workshops.

Roles throughout the Weekend:

Roles / Assistant Structure:

You will be notified by the producer in advance if you are to be asked to step into a Senior Assistant, Team Captain, or Veteran Assistant role.

Producer (NOTE - This is typically done by the Director of Workshops)

The producer is a very important and integral part of every workshop (typically they are the Director of Workshops). They are the person that is responsible for overseeing the entire workshop before and during the weekend. The producer in most cases registers all the participants in the weeks before the workshop, organizes the assistant's team in advance of the weekend and they are the one that makes it all happen behind the scenes and ensures that the logistics and assistants' team is on point throughout the weekend. It is the producer's job to lead and support the assistant's team in a way that allows that assistants, to handle their operational and logistical tasks smoothly, while being of their utmost service to participants. The producer is available for any questions from the

assistant's team throughout the weekend offering guidance and support when needed. Also, the producer will handle anything that may come up so that the facilitators are free to focus on the theory and process work with confidence that everything else is under control. Basically, the Producers holds the "container" of the workshop, for both facilitators and assistants, so that all the needs of the participant can be met smoothly and effectively.

Senior Assistant (Assistant Producer)

The Senior Assistant position is only required for large workshops or under other special circumstances. The Senior Assistant is responsible for overseeing the entire workshop and all of the behind the scenes elements when the producer is not in the room. They are also help set up the Assistant Debrief meetings and running them in conjunction with the Team Captain as well as keeping the assistants on task with their assigned tasks. The Senior Assistant is responsible for holding the space in the room and helping anyone that may have a concern.

Team Captain

The Team Captain's chief responsibility is monitoring and holding space for the emotional needs of the assistant's team. They ensure that the team is always upbeat and eager to be of service. The Team Captain needs to know what is going on for each assistant and relaying any pertinent information to the producer if anyone or anything needs to be dealt with. It is the Team Captain's responsibility to ensure that the team is completing their jobs assigned to them and to support team members in staying clear themselves. Motivation and upkeep of the morale of the support team is a key element of this position. Remember that assistants set the tone for the workshop energetically until the participants are comfortable enough to open up themselves, so the Team Captains job is an important one, in helping the assistants set the tone.

Veteran Assistants (V.A.'s)

Veteran Status is determined by experience and training, at the discretion of the facilitators. There is no set timeline for when one might become a veteran assistant. It is mostly about being comfortable in the room and being able to handle any circumstance that may come up in it. Veteran Assistants work on the front line with participants and will often be mentoring a shadow assistant.

General Assistants

If you have assisted a few times before but are still fairly new to the assisting process, you will be a general assistant. You may have a pair of participants that you are responsible for and lead them in their small group work through the weekend but you will not be responsible for running Therapeutic Enactments (though you may be asked to co-lead one.) For the enactment, you will be paired up with a Veteran Assistant, who will lead or co-lead the process.

Shadow Assistants

Assistants that have not assisted before or only once before will be classified as a Shadow (with some exceptions). You will not be called upon to lead a process or to be solely responsible for a participant.

As a Shadow, your first experience in assisting is mostly observing what goes on throughout the weekend through the eyes of someone in service for others. All that we ask of you is that you open your heart, hold space for the room, and be in a place to extend love when appropriate. This weekend as a shadow is as much about learning about what goes on for you within yourself as an assistant in the room.

Shadow assistants do not contradict the facilitator or a veteran assistant at any point. This is very important in maintaining trust and rapport in the room for the participants. If you have a question about something that goes on in the room, ask another assistant quietly or flag it until the break. The other veteran assistants will gladly answer any questions that may come up.

In terms of offering feedback or your insights, check with your veteran assistant that you are directly paired with. Everyone works in a slightly different style but ultimately the assistant you work with has the final word. If unsure about anything, or you want clarification on things, check in with your paired assistant (Or anyone available for that matter) they are happy to explain and teach. Shadow Assisting is for your learning so that you can step up and be in full service the next time you assist.

Clearing Partners

All members of the support team will be assigned a partner on the team. Partners will regularly check in with each other and support each other to stay clear. The pairings will be done so that people in the same Prac levels / or of similar experience will work with each other. The 4-Step Getting Real process can be used whenever possible outside of workshop hours. If anything starts to come up for you after a process, it is best to check in with your clearing partner to get clear and grounded even if it is not a charge enough for a 4-Step.

Team Duties/Roles:

Assistants will be assigned one or more of the following roles:

Time Keeper: Ensuring that a bell is rung five minutes before the end of each break as well as ensuring that all participants make it back into the room for each session. This person will also do wake-up calls in the morning with the bell.

Kitchen Liaison: Communicate between the cook and facilitators to organize meal times for each meal. As times of session or meals change, the kitchen liaison needs to update each side accordingly. Also, this person will receive and communicate participant's food allergies to the cooks as needed.

Dining Room: Ensuring that the dining room is clean and cleared for each meal. It also involves ensuring that enough tables and chairs are available on hand for each meal. It also involves ensuring the dishwashers are fully loaded and turned on before the next session starts, so that dishes are clean before the next meal. (the cook will unload the dishes).

Bathrooms: Maintaining the cleanliness and supplies of each public bathroom used by the entire workshop. (Does not include private en-suite bathrooms)

Facilitator Assistant: Preparing plates and delivering the meals to the facilitators at meal times. Also, if the facilitators need anything personally such as water in the front of the room to be available for any requests.

Seminar Room Keepers: Ensuring that the room is properly set up and ready to go initially and after breaks, throughout the workshop. Keeping the room clean and clear before any session. Keeping only what is needed in the room at any time.

Garbage: Ensuring that the main garbage cans are emptied regularly and put in garbage cans in garbage area.

Pool Area: Keeping the outside pool area clear for everyone's use and making sure that the hot tub, pool, and sauna are available for each evening.

Coffee/ Tea: Ensuring that the coffee is always ready and fresh and ready for participants. Ensuring coffee table is set up with cups, tea, sugar, and cream available for participants. Ensuring that the coffee room is clean and tidy.

Greeters: Greeting participants at the door as they arrive and putting them at ease in any way possible. (Also, a parking lot greeter to help with parking) Helping participants with their bags and showing them to their rooms.

Registration: Meeting participants graciously as they come to check in at the registration desk, setting up each participant with everything they need, and guiding them through the registration process

Fire Keeper: (IF NEEDED) Lighting the fire when asked and keeping it appropriately stoked, as well as keeping enough wood on hand.

Assistant on call: This person sleeps in the AV room and is available for any emotional emergencies a participant may have in the middle of the night. An assistant in this role, does not often get woken up, we just find that providing such a service really provides peace of mind to participants.

General Schedule for Support Team

1) **Assistants Meeting at 9:30 am – Friday (SKYROOM)-** this is **not optional**, all assistants are required to arrive at 9:30 (some exceptions are made in special circumstances, but need to be

approved in advance). Please arrive mentally prepared and well groomed. **Ensure that you have read the Assistants Training Manual in advance and have any questions ready for the meeting. If you do not have time the night before then plan to come at 9 am to read the manual before the meeting.** The team has the option of staying over the night before to have lots of time to get into the proper space for the workshop.

This initial team meeting is very important as it gets us all on the same page and focused on a common goal. It is fundamental to a successful workshop experience as an assistant

At the meeting we will:

- Go over intention of being of service,
- Finalize task assignments
- assign clearing partners and answer any last-minute questions from the team.
- Go over the registration process so everyone is clear.
- Collect \$30 from assistants to help support the food bill and contribute to the quality of food for the weekend.
- Go over any expectations of any of the assistants and what to expect.
- Schedule Team meetings for the weekend - Making sure people are clear about when they are to meet and address any issues that may arise. These are not processing meetings, more logistical and team unifying meetings.
- Answer any questions
- Do individual check-ins and finish with a Team bonding exercise.

2) **11 am Friday - All** Assistants check and prepare the areas they are responsible for and get ready for the participants to arrive & register

3) **Workshop Schedule** – after registration assistants follow the same schedule as the workshop. With team meetings scheduled during some breaks, so please check know when the team meetings will take place and ensure you arrive on time, so that we are not delayed.

4) **Final Meeting – Sunday** - All assistants are expected and by agreeing to assist have made a commitment to stay until the end of the workshop including the final team meeting. You may be required to stay as late as 10pm on Sunday (although every effort is made to finish earlier) Again this meeting is **not optional** and is a very important part of your workshop assisting experience. It is an opportunity to debrief on your experience and to end the weekend in connection with each of the people you have worked so hard with throughout the weekend.

3. Theoretical Overview: Fear of Love Chart

The Fear of Love chart is the psychological template for all of our workshops. The chart itself is simple, yet profound in its implications. It is essential that you have a solid understanding of this chart.

A reporter once asked Einstein, "In your opinion, what is the most important question facing humanity today?". Einstein response was "Is the Universe a friendly place or not?". THE most important question to have an answer for.

Because if you think about it, how you answer that question is going to impact your whole life. If you believe that it is not, and many of us do, then it's going to justify always being on guard. However, this unfriendliness shows up. Someone leaving you, a death, a criticism, an accusation, whatever it is, the unfriendliness is something we need to be on guard for all the time and that will create a tremendous amount of fear and anxiety in your lives. Always on edge, always looking out for it.

But if you believe it is life is an adventure, life is exciting, we're ready to tackle anything. Sure, we have problems, but they are things to be met and overcome, no dramas to be written and acted out. And yet most of us are set up at some level to operate from a place of fear.

When we are born, after our fight or flight reptilian brain, the next part of us to get wired up is our emotional system because it facilitates bonding with our caregivers. So as humans we are wired for connection before we are wired for anything else. We're wired for love, we're wired for bonding.

The thinking part of our brain only beings to develop around the age of 5 to 7, the first time you have sequential memory, and doesn't fully complete until early adulthood. So, when we're young and things happen that might be:

Obviously traumatic, like being yelled at or hit. Or more subtly traumatic, like when you're not seen or heard or validated - like being told to go to your room and don't come out until you can smile.

When those things happen, you don't have the ability to sort it out or understand. And for children it feels like that bond has been literally cut - they've disconnected. And that is scary. And because we can't sort it out in our heads, we make it mean something about ourselves. "Oh no, something is wrong with me". And we bury these feelings (we describe it as a thought but it's not really, it's a feeling) in the basement of our psyche.

Suspicious of Self



The place deep down inside of ourselves where we hold what we really think about ourselves. We all have these moments in our lives where we take on these Suspicious of Self, some are more obvious events, others subtler.

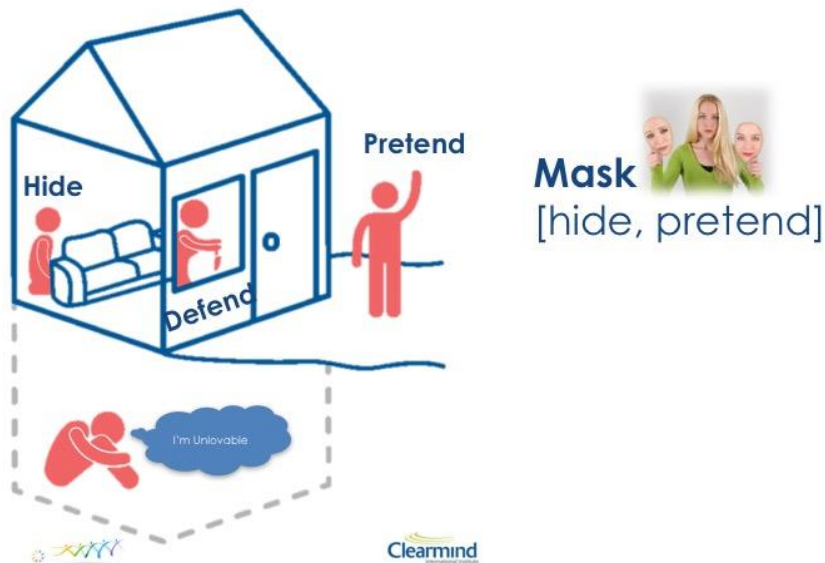
We call them our Suspicious of Self, but they're more like convictions, certainties. I am not good enough, I am Unlovable, I'm flawed, I'm a joke. This as part of me, this is who I am, there is something terribly, terribly wrong with me.

We talk about this for good reason, this is running the whole show. We must deal with it. MOST OF WHAT WE DO AND WHAT WE PRESENT TO THE WORLD IS DRIVEN BY THE FEAR OF WHO WE THINK WE ARE IN THE BASEMENT OF OUR PSYCHE. From the very moment we take on these suspicions of selves, it's like we think oh no, what I am isn't good enough. What do I have to do now to get the love back or who do we have to become to survive?

We try behaviour A it doesn't work, behaviour B it doesn't work, behaviour C and bingo! It works, we have the love back, connection is restored. So, we develop a strategic self to cover what is happening in our basement.

And so, this strategic self, this Behaviour C, covers what is going on in our basement.

BEHAVIOUR C = Strategic Self



There are two levels to this:

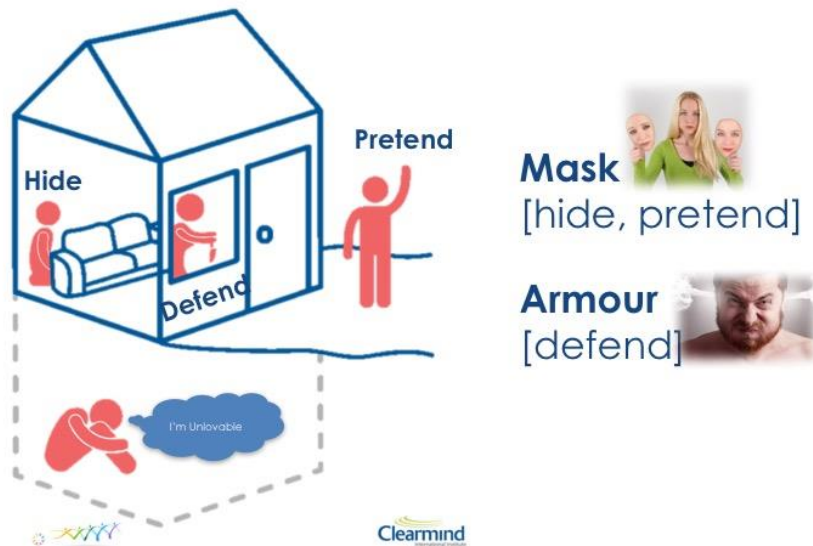
The first is Mask – where we hide what we are really thinking and pretend that who we are is OK.

We develop all kinds of Mask behaviours that are designed to get from the world what we don't feel we have inside of ourselves. So, for example, I may tell a joke to get you to tell me I'm funny! And then I feel more of a Joker and less of a joke. But all the time, deep down in the basement, the real belief is still there. 'If you only knew me you wouldn't say that!'

And beneath the mask, the Mask strategy fails, and people get through to 'push our button', we all have our unique forms of Armor. How come? Because when someone pushes our button, they're actually knocking on the door to the basement. And when this happens, we attack, we sometimes rage, we point the finger of blame and accuse him or her or this or that as being the problem. "I'm right, you're wrong". And when we do this, they eventually back off and we keep the other at a safe distance from our basement making sure that no one can ever get close enough to us to see who we think we really are.

Attack isn't always so overt, many of us practice the unique art of passive aggression!

BEHAVIOUR C = Strategic Self



So, our first line of defence is our mask. And that will continue long as it works. It's powerful. We live in a culture that tells us that who you are is not enough and it gives us the promise of what it is going to take to be OK:

If you get this job maybe you will be OK this education, this car.... And certainly, the thing that hooked itself into me from an early age was ahhh I will find THE ONE! If you get this one to like you, to love you, that maybe you will be OK....

All the relationships you have been in have had those first blissful few weeks, where two Masks have met and become perfectly aligned and you Think you have met THE ONE. Each will give the other what they perceive they lack. We're going to rescue each other from our basements. As long as it gets the outcome it wants. If you like me, I'll get feedback that I'm OK and I'll keep doing it. But if it doesn't work, and I get any kind of negative feedback, then you are going to meet my defender. My armour. Grrrr!

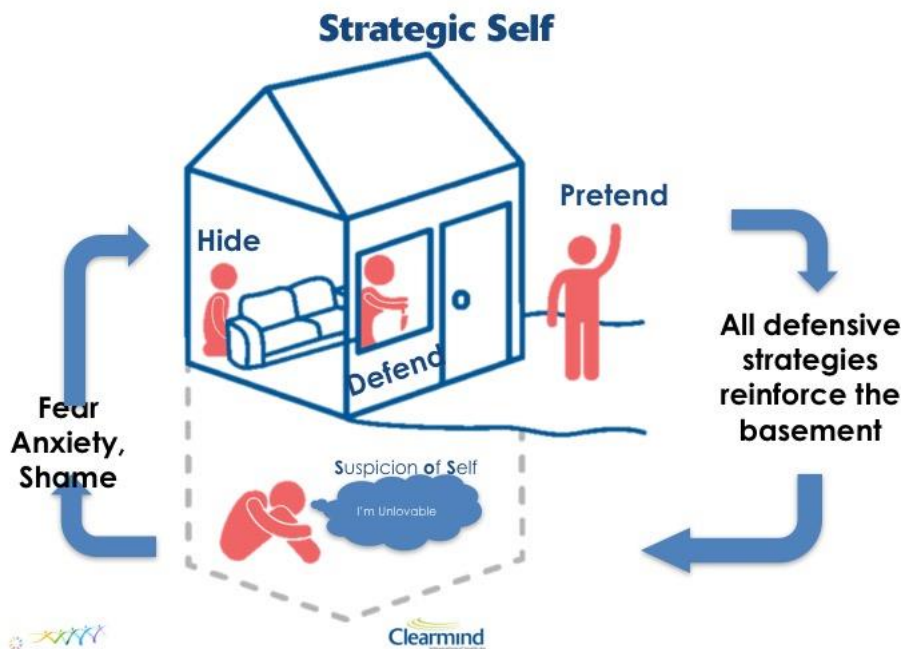
We hide, pretend and defend – and our techniques become more sophisticated as we age..... The reality is we sometimes don't even know they are masks. We walk through our lives and we bounce off as soon as our SOS is activated and before we even have a chance to do anything about it, we react and do what we have to defend against it. Sometimes we don't even know that this strategic personality is who we really are.

On this chart are some of the main strategies we use you can possibly see some you are personally familiar with. They range from the extreme and harmful, like addiction and aggression, to the subtler and more universal like Gossiping and numbing out watching TV. The strategic self is who we now put out into the world, that is who we are. We lean towards being that in all our relationships. And we make contracts with the world around us not with our real self, but with our strategic self, and that's where we get ourselves into trouble.

We form all sorts of contracts with people in our lives who expect us to behave according to the self we are putting out into the world. Initially a relationship starts off sweet, but then they become close, become important. And the level of closeness activates something in our basement and we think; oh no, if you really know me, if you really saw who I am... you start getting scared and we confuse that fear with something about the relationship. Then we start to blame our pain on what there are doing, we blame our pain on him or her or this or that. We react aggressively & defensively, to protect ourselves. The reality is that all our defences deliver exactly what they are defending against.

There is a yogic saying that goes "being angry is like taking poison and expecting the other person to die" This idea that defenses deliver what they defend against is probably obvious when you get angry... how do you feel? How do the people around you feel? Every strategy in the hide pretend and defend is the same. They have a promise in them. If you do it right, then you're not going to feel any of that pain, it's going to go away. And we fall for it every time. Our reactive strategies are highly manipulative, but only end up causing the very pain we are apparently trying to fix or avoid.

All of them, whether it's the extreme ones like addiction or aggression, or the subtle ones like gossiping and eating a tub of ice cream. We feel shit afterwards. And when we feel shit? When we feel shame and anxiety, what do we do...? We pop back up to the porch again and choose a strategy to hide, pretend and defend. I clean the kitchen!



The Way out? To look at what is underneath the floor. What is driving this? What is driving all the behaviours that are getting me in to trouble in life. it's a tough thing because it means you have to let yourself BE vulnerable where you ARE vulnerable. Which first and foremost means feeling that uncomfortable feeling without doing anything to fix it. We need to FEEL

vulnerable. We bounce of the discomfort into the strategy we have to do so fast that sometimes we're not even aware. So, the first bit, is to stop and contain yourself which means don't do the reactive behaviour, just let yourself feel what is happening. We feel these feelings without doing anything to try and fix them. We reflect rather than reloading what we think we need to do with it.

And so, as well as feeling the feelings and we need to to share from this place with another and BE vulnerable in connection with other. Because when you open up the basement and confess what's inside to other, then correction can take place. This whole SOS thing developed in a relationship. We became disconnected and made up a story about ourselves to explain our perceived rejection. And so, we can only repair this damage, by reconnecting again, and learning a new truth, writing a new story. So, this is what the whole weekend is about. Being Vulnerable, and to re-cap, there are two parts to that...

1) We face our real self-first – what is going on in my basement?

let yourself feel what you naturally want to resist, to discover what is in your basement.

2. And the second is to invite someone in to connect with you.

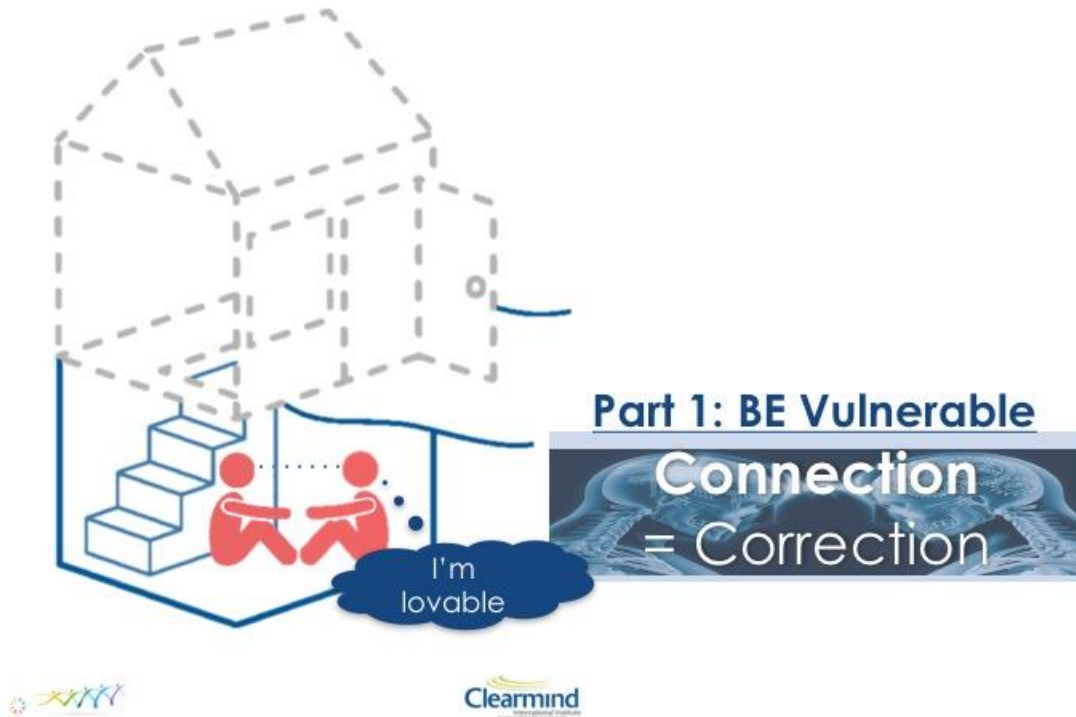
Vulnerability is connective. When someone is legitimately vulnerable, when this person talks from the SOS about what they're going through, our hearts open.

How do you feel when someone is vulnerable with you? We care. That caring extends itself to the person in front of us, and a connection is formed.

Vulnerability invites Connection, which then leads to Correction

The feeling of connection is the correction for these suspicions of self. Every single one of those SOSs were made up in a moment of disconnection with another human being. None of it did you make up all by yourself.

And it must be corrected by feeling connected to another human being, it's that new feeling that corrects. Not so much the affirmation, the "you are good enough," loveable, or whatever, although these words spoken by another human being (or oneself) are a helpful anchor. The aspect of self we sentenced to the basement has been disconnected, suffering in isolation. The feeling of connection being witnessed and known pulls us out of the basement and back into life.



THE EXERCISES

1. Introduction

Clearmind operates from a transpersonal (spiritual) psychological frame that draws on elements of Transpersonal and Positive psychology, systems theory, humanistic and experiential psychotherapy, and our own original work. Our goal is to provide individuals with a direct experience of an awakening to a new way of being, to an all-encompassing aliveness that draws from a connection to the truth that is always available in the present.

The foundational experience of the Awakening workshop is connection. We learn that we aren't alone in our struggles, and in that experience belonging. We shift how we experience ourselves, and others.

Although we have developed a unique theoretical perspective, we believe that learning occurs through application and having a new experience. We often make the mistake of believing that we learn by thinking, reading books, listening to lectures, figuring things out. Certainly, coming to a new understanding in this way is the foundation for true learning, but learning remains incomplete without doing, without experience.

When learning to ride a bike, for example, we can have the whole process described in detail, pictured in our minds to the point where we understand the need to balance our weight while simultaneously propelling ourselves forward by pushing our feet on the pedals. However, until we are flying freely down the road, the wind in our face, we really don't know how to ride a bike. The same rules apply when trying to change any aspect of our lives we are struggling with. We can come to an understanding of the difficulties we are facing, but it takes a different experience to really alter the course of our lives.

The goal of all of the exercises we have designed and use in the workshops is to allow for a direct experience of a dilemma, WITNESSED AND ACCOMPANIED BY OTHERS. It is extremely important to remember that the purpose of the processes and exercises is solely connection: it is NOT to get participants to complete "successfully", or to arrive at some desired outcome. If they do "breakthrough" their walls and arrive at a new experience, great! If not, the experience of having company in an old painful place is in itself a breakthrough.

It is also important to recognize when a significant step has been taken in a person's process, relative to their own life experience. Do not compare between different participants processes; measure a participant's progress only in terms of whether they have stepped significantly out of their own emotional comfort zone. Some processes will be dramatic and explosive, others will be gentle and subtle. As an assistant, be aware of watering the seed of any new growth.

2. Conscious Connected Breathing (Cathartic Breathing)

Purpose:

Clearmind uses this variation on ancient breathing techniques in many of our workshops as a way of releasing cellular level trauma and emotions. Many Spiritual traditions view breath as the conduit of spirit. Breath is literally life-force, and cathartic breathing can be a tool to re-activate aliveness in where we have been stuck in a numb, frozen state, physically, emotional and spiritually. **Please see the handout on Breathwork for detailed information.**

Explanation and Technique

Breathing patterns and emotions are linked neurologically. The neurochemicals associated with feelings are in higher concentrations in the areas of the brain associated with emotion, in the lungs and in the gut. The best studied aspects of the connection between breathing and emotion are meditative low and slow belly breathing, which calms the entire system. We breathe in certain ways when we are having a certain emotional experience. For example, how do you breathe when you are in anxiety or panic? [rapid and shallow]. When we are angry? [forced exhale, like a growl] Depressed/Sadness? [a sigh, often with an extended exhale] Crying – gulping breaths.

We don't know entirely how this works, but we do know via research the relationship between breathing patterns and emotion isn't *one way* – if I ask you to breath rapid and shallow breaths, you will start to feel afraid – if you breath in the way that is associated with a particular emotion, you will start to feel that emotion. We also know that one of the primary ways we STOP feeling is by not

breathing – which can be holding the breath entirely for a moment, or breathing very shallowly/slowly.

This is where the Clearmind experiment begins. During this exercise, we are asking you to breathe in a full bodied way, filling belly/diaphragm and lungs, outside of this patterned ways we breathe when we are in particular feeling states, with the experimental idea that we are allowing our bodies and emotions talk to us via direct experience, rather than having our minds try to analyze our state. [demonstrate full bodied breathing, with relaxed/full exhale] You will be doing this with your eyes closed, lying down.

We do not want you to hyperventilate. Tetany, which is a kind of muscle cramping, is what happens when you hyperventilate and have too much oxygen/not enough CO₂ in your system. It may help to count inhale/exhale, 3 inhale, 5 exhale... or 3 to 3... the idea is not to force the exhale, and to allow it to complete, while taking in deep, full breaths. If you start to get tetany, it is a sign that you need to focus on fully exhaling – it isn't dangerous, just uncomfortable.

Feelings can become intense when breathing in this way. Images or memories may attach themselves to these feelings. Your task is to focus on the breath, and let the experience continue to move through you. The music will be loud, for 2 reasons – 1, so that you are not hearing everyone breathing, and 2, so that you can speak or express yourself without being heard. If you like, you may use your voice to express a particular feeling, but if you feel the need to yell please yell into a pillow. It can be very cathartic to scream and yell, and we may encourage that in some of our exercises. When we do, everyone is prepared for what is about to happen. Here in the breathing exercise, everyone has their eyes closed, so it can be really activating if someone starts yelling when you aren't prepared. So we aren't trying to inhibit your expression if you want to get loud, we are keeping the room safe for everyone.

This exercise is an emotional journey. Your assistant will be with you throughout, and because your eyes are closed they may ask you what is happening from time to time – particularly if you seem to be going through something intense. We want to make sure you are emotionally accompanied. Please ask for help if you need it. And please listen to yourself.. you can open your eyes, adjust your body position if you need to.

Because this breathing is a kind of emotional workout, like emotional aerobics, we don't recommend it for people with heart issues, or who are pregnant – basically if you cannot tolerate a hard workout, modify it... please do a slower version of what we demonstrated here. Listen to your body, and adjust.

Assistant's Role

Communicate with your pair, to determine whether they understand the process and the breathing technique. Remember, they are usually in a state of anxiety. You will be coaching them on the technique throughout the session, and sometimes the easiest way of doing this is to model the breath in their ear.

Make agreements with your pair prior to the breathing session beginning, regarding physical touch during the process. They are the final arbiter in what feels right for them, please abide by what the participant requests.

Create a comfortable and safe space, making sure there is room between the partners to allow for physical movement during the process. Stay with your pair during the entire process, unless the facilitators require you elsewhere.

Be a conduit for love and compassion in this process. Your loving presence is impactful. If your participant is okay with touch, this might include a gentle hand on the shoulder, or head.

The final phase of breathing, when the music has slowed, is the time for affirmations. Affirmations to suit the person can be whispered lovingly into an ear. General affirmations are such Truths as: *"You are innocent."*, *"I'm so glad you were born."*, *"You are loved and appreciated."*, *"You are perfect just the way you are."*

You can also try first person affirmations, using "I" instead of "You", such as *"I choose to live."*, *"I forgive myself....."*, *"I am safe"*

When the participants turn to the other after the breathing, be with them as well. If one of the pair is not willing to join, you may encourage them to do so, but not to force the situation. You may act as a stand-in until the partner decides to connect.

At the completion of the process, check in with your pair before leaving to assume other duties. Don't rush them at this point, allow their experience to come naturally to completion.

Always ask for help if a situation arises where you are uncomfortable or unsure of what is going on in your participant's process. You do not have to do it alone. Ask questions of the participant if you need information about what is happening.

3. Four Step (4-Step) "Getting Real" process

Having come this far, we now know that managing our anxiety by acting out or in simply brings back to us the very upset we hoped acting in or out would get rid of. Committing instead to containing that anxiety, reflecting rather than reloading, and communicating vulnerably is not only a better way to go, but the only way to go.

The 4-Step Getting Real Process provides a therapeutic structure that is very effective in walking us through. It is like having a free therapist, provided you strictly remain within the guidelines and structure. As stated above, our recommendation initially is to only address issues in your life that are not more than you can handle once opened up. We suggest you start by practising with upsets that would be considered minor and not highly anxious situations or traumas, until you feel safe, comfortable, supported, and more familiar with the process

Using Upset to Reclaim Your Core, Authentic Self

Whenever we experience emotional distress in relationship, whether with a primary relationship partner or anyone else, we are being gifted with an opportunity. Any degree of upset, whether it be a twinge of uneasiness or a full-blown hysterical fit, is always an indicator that some fear-based belief from the past has been activated in the present. This process is a tool that allows you to use upset as a window to the past in order to correct the SOS (suspicion of self) held there. The 4-Step Getting Real Process requires the participation of two people. The roles of each are clearly defined: one will be the reporter, the active participant, and the other, the witness. The witness is there to stand in for anyone you might be upset with in the present or past. The process can be done with any willing partner, someone who has also studied the process we are about to outline. Each of you will take turns going through the process, so, each will have the opportunity to be a reporter and a witness.

We do use the 4-Step Process as a tool for couples to work through their upsets together; it has tremendous connective power for couples. However, it takes a lot of practice and containment skill on the part of the witness to do this, as the first step in particular is uncensored expression about the upset. If both halves of a couple have been trained to do the 4 step, then we recommend you practice it about your upset about others until the process is familiar, before you tackle it about an issue between you. If your partner has not been trained, then do the process with another person who has been trained and bring your steps 2-4 to your partner afterward.

In most other therapeutic conflict-resolution schemes, dialogue is encouraged because issues are typically viewed as a "communication problem." Despite this workshop being all about connection, you may be surprised to hear that during times of conflict we strongly discourage conversation. When times are tense between two people, it is so easy to give in to the temptation to get rid of the battleground inside of self (the basement) by dumping it out and having the battleground in the relationship instead. For example, if you open up the issue and the other argues, agrees, or tries to fix it in reaction, the battleground now is outside of self, between you. When we succeed in transferring blame onto him or her or this or that, we have avoided addressing our deeper fears about self. Many relationships exist this way for decades, with both keeping the relationship as the battleground by keeping the fight going with endless arguments and issues. As uncomfortable as it is, the function of the dysfunction is that it is a way of avoiding self by making the problem in the other. As we have seen, we actually amplify our pain when we engage in this defence. The only way through is through the basement. This process is more of a monologue than a dialogue for that reason. The process is designed to have the one upset express and the witness let it bounce off like a mirror and, in a sense, return to the one trying to get rid of it, so that the battleground remains where the battleground actually is: in self. Healing is impossible until it does. Some people are more able to access self-attacking thoughts than they are able to access other-attacking thoughts. It is fine to use this process to work through self-attack or upset at self in the same way as you would use it to work through upset at another person.

The Reporter

The ultimate task of the reporter is to remain willing: willing to ultimately take complete responsibility for our own experience, and willing to see things differently. This can be challenging, since "getting real" involves the active discharge (through open one way communication) of intense feeling. Everything has to get onto the table. When we become upset about something, our strategic self screams that someone or something must be to blame. Going into the process, you have to be willing to be wrong. It doesn't mean you are wrong, but you have to be willing to be.

One of the most difficult tasks for the reporter is to be scrupulously honest, willing to explore and report all the dark corners of the activity of the strategic self. You have to be willing to be where you are before you can get to where you want to go. That means reporting where you are instead of hiding. This uncensored communication often runs contrary to all we have practised in the past. Some people can easily access their anger, which is where the process begins, but some relate more easily to the term "upset." Either is okay, and in fact, it is okay to start with exactly where you are, whatever the emotional experience. The task is simply to report honestly rather than hide. If you allow yourself to express the upset, it will reveal the vulnerability hiding underneath, which is where we are aiming. Please note that "uncensored communication" means full expression of feeling, not name-calling.

It can be just as difficult to express honestly from the tender feelings in the basement, but it is so important to do so. Self-attack is not vulnerability: if you are feeling angry at yourself, that expression belongs in the first step of the process. The degree to which you allow yourself to feel and express from the person in the basement without allowing your thoughts to inhibit the process equals the degree to which you will feel the correction on the other side. Feeling good requires allowing feelings. Above all, remain determined to take responsibility for the strategic self's fear-based projections. As reporters, we need to remain solid in our commitment to our own healing, which requires taking complete ownership of our experience.

The Witness

The witness when faced with upset in the 4-Step Process, the task for the witness is to remain absolutely neutral, to contain and not take on the projections. The job of the witness is to "mind the store" for the truth by remembering the essence of who the reporter is beyond the presenting upset, no matter how convincing. The witness does this without responding in any way outside the prescribed parameters.

By refusing to buy into the other person's projections by agreeing, arguing, or fixing, the witness allows the other the space necessary to heal their pained mind. The battleground remains within the reporter, where it can be transformed, rather than anchoring itself in the relationship. Sometimes it is

helpful to literally visualize a mirror in front of you, facing the reporter, from which the reporter's communications bounce off, returning to their place of origin. Now, in the strictest terms, the witness is only to say the words prescribed in the process, but given that we have specified that the witness is not the one you are upset with, they may provide some coaching through the process if necessary by reminding you of the words, or asking "Just like when?" at the appropriate time.

Beginning the process: The Prayer

The prayer Intention is everything. Initiating the Getting Real Process is a statement of willingness to release the need to be right and in control, in favour of the goal of finding happiness and peace, thus relinquishing control to a friendly universe. All that is asked is a little bit of willingness to do so, but that little bit is essential to the process. As a demonstration of that little bit of willingness, a simple prayer is said prior to the 4-Step. Whenever two meet to get real, these are the words to be concurrently spoken while looking into the other's eyes: "I commit to seeing you, me, and everyone else as innocent, in order to return to a state of love and peace." This statement means that I am committed to seeing innocence in myself and in you, to seeing the love and call for love underneath every behaviour, because in seeing the truth about self and the world, I will find peace. If the reporter has no willingness to see the situation any other way than through eyes of judgement and attack, the process should be delayed until such time as that willingness is offered.

Part A: Uncensored expression

In order for this process to work, it is essential to connect deeply to the emotional, feeling state. Part A is entirely focused on expanding the reporter's direct experience of feeling. It is intended to get the reporter completely out of analysis, or the head, and into the emotions, eventually to contact the heart. The reporter should speak as if this is all happening now rather than then, to make it more immediate. Again, this is expression of feeling, not name-calling. You can pick a current situation or person you are upset with or a past one to work with. You can choose to attack yourself if that is the only way you access anger. No matter how you begin, the process will lead to the past.

Step 1: Expressing the Upset

In Step 1, the reporter gives full, authentic expression to the angry, attacking level of consciousness. The reporter shares uncensored their current upset state, withheld thoughts, and judgements and conflicts related to self and the other. The reporter makes one simple, short statement at a time, beginning with "What I want you to hear is I am angry (or frustrated)...," "What I want you to hear is I hate it when you...," or "What I want you to hear is I'm upset that..." Again, if the reporter is speaking from memories, they should speak as if this is all happening now rather than then, to make it more immediate and real. No name-calling, that is, you would not say "What I want you to hear is you are a _____."

The witness responds to each short statement with "I hear you".

The reporter: What I want you to hear is *(I am upset/angry that you were late again last night.)*

The witness: I hear you.

The reporter: What I want you to hear is *(I am upset when you don't spend time with me!)*

The witness: I hear you.

To the extent that the reporter can fully express their upset mind in Step 1, they will also be able to open up to heal the guilt- and shame-based mind that their defence protects. When reporting your upset/attack thoughts, you may also include your upset/attack on self. For example, "What I want you to hear is I hate that I am so needy."

There are also a few points to make here about technique. Statements should always be directed at the person they pertain to, in a way that lets the witness stand in for whomever you are expressing to in the moment. For example, if the witness is standing in for the person you are upset with, you would still say, "Karen, I am angry at you...", rather than "I am angry at Karen..." as if that person were sitting there. Keeping statements directed in this way helps to expand immediate experience. Do your best to avoid long pauses between statements, as these are an indication of censoring, deleting, or minimizing.

We allow a maximum of five minutes for this part of the process. Here are some anger and attack words to help you label and express your feelings for Step 1: angry, annoyed, disgusted, enraged, frustrated, hate, irritated, judge, mad, suspicious, upset, aggravated, exasperated, irked, enraged, furious, incensed, irate, livid, outraged, resentful, appalled, hostile, repulsed, horrified, agitated, disturbed, perturbed, shocked, wary, mistrustful, displeased.

Step 2: Contacting the Vulnerable Self

When the upset expression has been exhausted and has no interference other than the response of "I hear you," there is a natural drop into the vulnerable self beneath the defence. Here we contact root feelings of fear, sadness, loneliness, shame, hurt, and so on. Although we can feel anger, anger is not what we term a root feeling, in that it is always masking or guarding a deeper sense of loss. It is a defence, despite its emotional intensity. We are aiming for what the guard is guarding. Some root-feeling words in the family of fear include frightened, scared, terrified, afraid, dread, panicked, petrified, anxious, overwhelmed, tense, nervous, stressed out, jittery, turmoil, rattled, distressed, worried. Root feelings in the realm of vulnerability and loss include sad, despair, depressed, despondent, anguished, devastated, grief, heartbroken, bereaved, hurt, lonely, miserable, hopeless, unhappy, ashamed, embarrassed, guilty, mortified, vulnerable, fragile, helpless, insecure, sensitive, hurt, lost, devastated, forlorn, self-conscious.

In Step 2, then, , then, the reporter’s job is to expose and give voice to the vulnerable self by contacting the underlying root feeling. At this point, the reporter should only be in touch with root feelings; if anger comes up, Step 1 has not been completed. This is the beginning of the reporter taking ownership of their experience. Attack thoughts are about other; root feelings will be a communication about self. For example, saying “I feel lonely” is different than saying “You don’t seem to want me.” It is important to note that the vulnerable state is a visceral one that is not cognitive. Sad, scared, alone, and desperate are all vulnerable words and are not interpretive or analytical. These feelings are the gateway to your SOS, which is identified in Step 3—but we are not all the way there yet. In Step 2, we are now emotionally naked, without protection or analysis. The witness receives the communication from the

vulnerable self by responding, “I hear you” and invites more communication, adding, “Is there more?” When it is apparent that the vulnerable self is present, it is time for the reporter to add the second part: “just like when...” We use the root feeling as a window to trace back into the past the point at which the reporter can first remember feeling the same way. Depending on how much the reporter is allowing their emotional experience, the past scene may occur right away, or it may occur after several statements describing the facets of the root feeling.

The reporter: I want you to hear underneath my attack, I really feel... (scared).

The witness: I hear you. Is there more?

The reporter: I want you to hear underneath my attack, I really feel... (sad).

The witness: I hear you. Is there more?

The reporter: I want you to hear underneath my attack, I really feel... (lonely)...just like when... (my Dad left when I was 6).

The witness: I hear you. Is there more?

Once we reach this level, it is impossible not to immediately redefine the source of the problem. At this point, the witness should be feeling some relief, having seen the vulnerability underlying the defence, having widened the scope of the history of this feeling. We may have even arrived at the original psychological scene of the crime from the past that is being projected on the present. The shift in redefining the problem from “out there” to “in here” has a tremendous impact.

Part B: Returning to Love

Part B of the process is focused on correction, on uncovering and correcting mistaken beliefs.

Step 3: Revealing the Suspicion of Self/Other/World

Root feelings are the visceral state that result from our SOS. We have the experience of fear when we do not believe we are good enough, worthy enough, loveable, and so on. Now that we have arrived at the scene of the crime in the past, it is possible to uncover the suspicion of self and the mistaken beliefs that resulted. We have amplified the root feeling by focusing on revealing it, and the

past scene connected to the feeling, and now we can use the root feeling as a conduit to the suspicion of self, other, and world.

This step might at first be experienced as confusing or difficult, but it is also the most important step of all. This step has the reporter taking responsibility for what they have been up to. Essentially, the reporter is admitting that the focus on the current issue is being used to prove a longstanding suspicion of self, other, and the world. We are admitting that the belief that "I am not good enough" didn't start because of what the other is doing to us. That we are using our perception of what the other is doing to prove our lifelong belief that we are not good enough. In many ways, our strategies are perpetually on the lookout, searching for every scrap of evidence they can to reinforce the longstanding notion of the our SOS. In difficult or charged moments of our lives, we are not so much perceiving reality as we are seeking to prove our SOS. "See, I knew it," we say to ourselves. What we "know" comes from the basement, and instead of being at the mercy of external circumstances, we are actually screening out important aspects of what is happening, or what did happen, to prove our fears. This step ought to feel like a confession, having the complete absence of any sense of good guys and bad guys, or "whodunit." This includes the

past as well as the present. If this point remains confusing, please read again. It is critically important that this step be understood, not just for improving the success of the process, but to truly understand the magnitude of what it means to formally re-identify the problem from him or her or this or that to the real battleground in self, with the meanings we attached to events and continue to try to prove. Here the reporter simply keys into the mistaken beliefs, the SOS, and is admitting the intention of trying to prove them to be true. The reporter starts this step off with the words "What I want you to hear is I have been trying to prove my fear that (I am, you are, life is...)" followed by a pause, a moment of reflection, and then the words that invite correction to occur: "But I have been mistaken." The witness continues to respond in the prescribed manner.

The reporter: I want you to hear that I have been trying to prove my fear... (that I cannot trust ... but I have been mistaken.

The witness: I hear you. Is there more?

The reporter: I want you to hear that I have been trying to prove my fear... (that I am not good enough) ...but I have been mistaken.

The witness: I hear you. Is there more?

The reporter: I want you to hear that I have been trying to prove my fear... (that I'm not loveable) ...but I have been mistaken.

The witness: I hear you. Is there more?

The reporter: I want you to hear that I have been trying to prove my fear... (that the universe is an unfriendly place) ...but I have been mistaken.

The witness: I hear you. Is there more?

It is very important to note here that we are uncovering beliefs and beliefs only: we are not referring to behaviours or situations. For example, you could not say "I want you to hear that I have been trying to prove my fear that you will leave me, but I have been mistaken." The other might leave. If you find yourself diverted into behaviours rather than beliefs, ask yourself, "What would it mean if that did happen?" For example, "What would it mean if you left me? Oh, that I'm not good enough." The reason for focusing on beliefs is simple. Our beliefs determine our experience to a very large degree. We have limited control over the events of our lives and less control over the actions of others. We do, however, have complete control over what we choose to believe about these events or behaviours, and what we choose to believe will make the difference between a fearful, painful existence and a peaceful one. The steps, particularly this one, may feel technical at first. However, if you understand the intention and concept behind it, the step tends to flow more easily.

To summarize this step, if it were in fact a conversation it would sound something like this: "You know, when you walked out the door, I jumped all over it...like a vulture. Sorry about that. Actually, I have to confess that I am using you walking out the door to prove that I must not be loveable at all. It's hard for me to admit that. Really hard. In fact, my fear is that I have never been loveable, ever since my dad left when I was six. How crazy is that, to make that my fault as a six-year-old? What did I know? ... I think I've had it wrong all along."

Step 4: Correction through Connection

This final step of the process is integrating this new understanding and asking for help. It is here that the reporter connects with the witness from the level of suspicion of self, other, and world, in order to correct it and return to the real world, which will have much more to do with love than defence and strategy. Ultimately, we are here to heal our belief in separation, and the most efficient way to do so is by legitimately connecting and legitimately asking for help. We didn't get into this mess alone and we can't get out that way, either.

In this last portion of "getting real," we are getting real in the sense of returning to a closer sense of reality, the truth of the friendly universe that exists beyond our mistaken perceptions of it, and the undamaged self that continues to exist exactly where we left it, as beautiful and pristine. The friendly universe exists at another order of reality, strictly at the level of knowledge of and faith in its inherent friendliness, which is not attached to specific events, behaviours, or outcomes. Thus, we cannot say "Help me to remember that you will never leave me," because physical, worldly events are unpredictable. Instead, we would say "Help me to remember that even if you did leave me, I am okay and worthy, and am never alone." "Help me to remember that you have the right to choose how to live your life, which is not a comment on my value or worth." The reporter corrects the suspicion of self, other, and world in this step, and the witness reflects back that reality by repeating it back to the reporter. Because it is so vitally important that the reporter actually be willing to believe this correction, we then add a step where the witness asks the reporter if they accept the truth.

The reporter: Will you help me to transform the belief that... (I am not good enough) ... and remember the truth... (that I am good enough... no matter what anyone else says)?

The witness: I will help you to remember the truth... (that you are good enough, no matter what anyone else says or does). Do you accept... (that you are good enough)?

The reporter: I accept (or don't)... (that I am good enough).

The reporter: Will you help me to transform the belief that... (I can't trust) ...and remember the truth that... (I can trust in the friendly universe, that there is always something good in every situation)?

The witness: I will help you remember the truth... (that you can trust in the friendly universe, that there is always something good in every situation). Do you accept...(that you can trust)?

The reporter: I accept (or don't)... (that I can trust).

The reporter: Will you help me to transform the belief that... (that you are not capable of love)... and remember the truth... (that you are as capable of love as I am)?

The witness: I will help you remember the truth that... (I am as capable of love as you are. Do you accept... that I am capable of love)?

The reporter: I accept (or don't)... (that you are capable of love).

When the reporter accepts the correction, honesty is essential. If you as the reporter really are not willing to accept the correction, then say so specifically, for example, "I don't accept that I can trust." Authenticity and ownership of the problem is a major component that is vital to the success of this exercise, so even if you find yourself completely unwilling to accept a correction, owning that this is your choice and yours alone is accountable, and redefines the problem. You will find that owning your belief in this way exaggerates your dilemma, and you may find yourself more willing to revisit the problematic belief again later in the process, and choose again. It is important to note here that the correction "remembering..." is always framed in positive language, never negative. Our brains respond to positive language and actually don't have the immediate ability to hear negative language. For example, if I said, "Don't think about a green elephant," what do you think about? Thus, when giving voice to a correction, you would not say "Help me to remember that I am not guilty"; you would say instead, "Help me to remember that I am innocent."

Maintaining eye contact with the witness is also critical. Whenever we look down, we are losing contact with the present and returning to the past. Staying focused in the here and now will help cement the corrected belief into consciousness.

A Final Note

The 4-Step process may seem a bit awkward at first, but with practice "Getting Real" has the potential to make profound and lasting changes in your life. Use the "Feeling Chart" and "Practice Sheets" to assist you in learning and becoming comfortable with the process. A third party to assist may also help. It is a powerful tool to assist in using relationship for its ultimate spiritual purpose, to return to Reality, state of love.

Use worksheet to log beliefs.

Feeling Chart

Attack words:

Angry Suspicious
Annoyed Upset
Disgusted
Enraged
Frustrated
Hate
Irritated
Judge
Mad

Root Feelings:

Ashamed Sad
Anxious Scared
Depressed Shame
Embarrassed Terrified
Frightened
Grief
Guilty
Hurt
Lonely

The witness: **"I hear you. Is there m...**

The witness receives the reporter's communication as neutrally as possible, and invites more communication from the level of vulnerability.

STEP 4: Correction through Connection 5 min

The reporter: **"Will you help me to transform the belief that...suspicion of self /other/world (*I am not good enough*), and remember the truth... reality belief (*that I am good enough, no matter what anyone else says or does*)."**

The reporter identifies the suspicion of self/other/world being projected from the past and asks for help to remember the reality that underlies events and behaviors.

The witness: **"I will help you to remember the truth...reality belief (*that you are good enough, no matter what anyone else says or does*).**

Do you accept ...reality belief (*that you are good enough*)?"

The witness receives the request and reflects back the corrected belief only, as accurately as possible, no adding/interpreting/deleting etc. The witness asks for confirmation that the reporter is willing to accept the correction.

The reporter: "I accept (or don't)...reality belief (*that I am good enough*).

The reporter accepts (or doesn't) the corrected belief, based on a reality that underlies events or behaviors. If the reporter is unable to accept, s/he has the option to repeat this portion later in Step 4.

Closing option:

Looking into their own eyes in a mirror.

The reporter: "I accept... reality belief (*that I am good enough*).

The reporter reiterates the corrected belief, based on a reality that underlies events or behaviors. Seeing themselves in a mirror can be a powerful way for the reporter to come face to face with what they are choosing.

4-Step "Getting Real" Worksheet

We suggest particularly as the 4-step is being learned, that the assistant use the following sheet to record the presenting upset, root feelings/past scene, and core beliefs to assist the reporter through the process. Use the information from the previous step to prompt the reporter. For example, moving into step 2, you may ask, "What are you really feeling underneath when you are angry that he was late?", moving into step 3, you may ask "What are you believing underneath your feeling of loneliness, about yourself, another, or the world?"

Presenting Upset	Root Feeling/Past Scene	Core Belief (self/other)
i.e.. – angry about lateness	- ashamed	- I'm not good enough

4. Therapeutic Enactments – Imaginal and Acted Out

Therapeutic Enactments and Imaginal Enactment (imagined) are used to re-experience an incident in our past where we made a decision or took on a negative belief about self. They are a form of psychodrama, where the techniques used tangibly present all aspects of the participant's internal experience, both verbal and nonverbal. Psychodrama changes experience in the here and now, so that sensations, perceptions, images, feelings and behaviours from the past can be accessed and modified at the core level.

However, this does not mean replicating the original trauma, as the point of the process is to move toward a new experience, that replaces the old traumatic one. In order to be doing therapy we must engage a participant's emotional pain; and at the same time keep it within their window of tolerance. Our job as facilitators/therapists is to track the client throughout the process, ensuring that they feel our presence 'with' them throughout the process. The 'being with' experience is essential to the process.

It can be valuable for the participant to access original traumatic scenes from the role of the child who actually experienced the trauma, as this supports moving from dissociation to integration, re-working the dynamic that created the inhibition against the feeling. Primary emotions must be released, and thoughts changed from the point of the original decision-making, through the wiring that was laid down through the traumatic experience and aftermath. When we work through the pain, we release our adaptive action tendency (re-wiring) and expand our emotional, relational and expressive repertoire.

The goal of the process is not to change events, rather it is to change the meaning we attach to the events, and our experience of it. When working with perpetrators, our aim is to uncover the "cry for love" under what may have been very inappropriate behavior (of caregivers or other important figures), such that the participant can correct their mistaken perceptions of self, other and the world. For example, being able to imagine that a furious abusive mother was ultimately struggling with her own sense of lack can release a client from their underlying inner child's fear of being bad and at fault (if I was good she wouldn't have to hit me).

However, the process is a flexible one and should be participant led. The degree to which a client 'changes their mind' particularly about those who have perpetrated harm needs to be internally driven. Forgiveness is a process. Our goal is to start with participants re-writing their own stories in a way they can live with, and ultimately love.

Therapeutic Enactments and Imaginal Enactments require spontaneity, creativity, and trust. The work is participant driven, in co-creation with the other assistants on your team. Each team will have a Director, chosen by the facilitators. While other assistants input is welcome, it is essential that the Director has the final say, and that the assistants team respect and support their decision. Power struggles among support team members have no place in Therapeutic Enactments.

PLEASE NOTE: Imaginal Enactments are used online, in person workshops can use EITHER imaginal or acted out as a format. We prefer that you use the imaginal format rather than putting a fellow participant in the position of having to play a difficult perpetrator, for example. When deciding whether to do an imaginal or acted out enactment, consider not just the main participant that you

are working with, but also co-participants. In either case, the process should be PARTICIPANT LED.

Ask:

“Where do we go from here?”

“What needs to happen next?”

“What do you need to do or say now?”

“What do you need here?”

What are the different types of Enactments?

Interpersonal

- anger/rage Online Enactment towards imagined others
- repairing/reparative Online Enactments with imagined others:
 1. a longed-for experience, e.g., an apology
 2. saying good-bye
 3. something that hasn't been said or done

Intrapsychic

- Reunion with usually young/child parts of the self
- Internal attachment

Why do an Enactment? What are our goals?

- through the experience to uncover and rework the dynamic that created the inhibition or prohibition against the feeling
- to experience affect, process it to completion and release adaptive action tendency
- to build and expand emotional, relational and expressive capacities and repertoire

Procedure: In-Person Therapeutic Enactment

- 1.** Reiterate with your participant their contract for the weekend (their goal). If they are fearful or uncertain about the process, you may have a brief discussion about their safety, and how this Therapeutic Enactment supports them in walking toward their goal. Reminder: this process is participant led, therefore they are ultimately in charge of where the process goes.
- 2.** Identify scene to be worked with. In general, we aim for scenes that occur earlier in life (childhood) as these lay the foundation for later patterns. However, if a participant chooses to work with something occurring later that holds emotional energy for them, this is also fine. Pick a scene that holds emotional/traumatic energy, but not necessarily the worst thing that has ever happened to a client. Support your client to go where it is difficult, but not where it may be overwhelming.
- 3.** Have the participant verbally describe the core scene to be enacted or worked with. Describe the people involved and their characteristics, including ways of speaking, moving, specific language remembered. Keep the description as brief as possible, without forsaking necessary

details. It is easy to get bogged down in excessive talk. Having the person act out the roles themselves for a moment as opposed to talking about them can circumvent needless verbiage.

4. Have the participant assign these roles to the team according to who most reminds them of a given character. Avoid putting co-participants in a difficult perpetrator role. If this cannot be avoided, choose to do an imaginal enactment instead. The Director is not assigned any roles, and if the participant feels strongly that they want the Director playing another character, the role of Director must be passed on to another qualified assistant. If there are enough people, allow the participant to choose one assistant to be the participant's Supporter. The Supporter is to only encourage, affirm and support the participant through the process. More often the Director and supporter are the same person. Make a contract with your participants around the parameters of safety. (ie. no kicking, hitting, attacking another person physically – all anger to be let out safely, verbally, if physical expression helps with a noodle on pillow etc. Equal consideration should be given to property to not be damaged ie: walls)
5. The Director meets with the team for a moment (without the participant) to set the space and the sequence of events
6. Set the intention as a team for a positive experience. You may use the 4 step; "I commit to seeing you, me, and everyone as innocent so I can return to a state of love and peace", or say something more general as a way of establishing a collective mindset
7. Before you start the scene either the director or assistant supporter can guide the participant to imagine themselves at the age they were at the time of the scene with their eyes closed – VAK it. What does it look like, sound like? Feel like? (ie. what were you wearing, how was your hair, what noises were in the area, what did it smell like etc.) This allows the participant to more fully drop into the experience
8. Re-enact the scene, up to the point of split, where the person went silent as opposed to expressing. Encourage the participant to express, fully, what has been repressed. The Director guides this process, tracking the client's experience throughout: "How are you doing? You are doing great. What is that? What are you feeling/what do you want to say? Etc.
9. Identify the suspicion of self that was taken on at the time of the trauma (What do you believe about yourself?). Hear from the other people involved in the trauma, but have them speak from below their layer of defense, from the level of their own suspicion of self. The perpetrators of the scene must apologize at this point, taking the weight of shame/blame off the participant. This process should naturally evolve toward correcting the participant's suspicion of self, but if the correction is not clear, make certain that it takes place. For example, "*It wasn't your fault. You are good enough,etc.*"
10. Have the participant take the place of the 'perpetrator', *if appropriate*, and speak from underneath that person's defense to themselves (again, this should create an understanding that the incident had more to do with the perpetrator and their mindset than the victim, and should focus on correction as above). If the scene is being opened or spoken about for the first time it may not be therapeutically appropriate to have the participant move to any

correction of the perpetrator. Having the participant express the feelings of upset for the first time would be enough.

11. Work to fully integrate the new experience. What is it like to feel innocent/worthy/powerful? What does it feel like to have support? Say more? Where do you feel this in your body? How can you remind yourself/hold this new experience? (see Metaprocess for more)
12. Upon the natural completion of the process, have the team offer the participant feedback. Work to integrate feedback as well.
13. The participant completes with a question meant to support integration of the experience.(5-10 min discussion max.)

Process Language for Therapeutic/Imaginal Enactments

Undo Aloneness and Employ "We-ness"

"Can we explore this together?"
"Do you want me to be there with you?"
"Shall we do this?"
"What do you need from me to help?"
I'm right here with you
"Can you feel me here with you?"
"Where do we go from here?"
"Can we stay with this a little longer?"
"How about if we try.....?"

Stay in the present tense of Here and Now

"If we do this together right now.. ."
"If right now you allow yourself to imagine.."

Coach participant to use first ("I") and second person (You) if possible

"I want to say to her, "Mom, I need you... "
"You left me when I needed you most...."

Use Lots of affirmation to maintain momentum manage shame

- "Yes!" "Exactly!" "That's right!"
- "This is so important..."
- "Keep going. You're doing great!"
- "Tell Them/Him/Her... "

Contributing facilitating energy

- Up-regulate for anger, joy, fear/ fight/ flight
- Is there more? Check your gut. Do your arms and legs have anything to express?
- Down-regulate for sadness (Low and Slow)

Markers of Completion/Correction

- Defenses and Anxiety softened and regulated, emotional and physiological wave has completed

Healing and Transformational Affects:

Big sigh, audible exhalation

Relaxing of Muscles (not collapse)

Feeling energized, surging upward, welling up

Tingly, alive (not inhibitory anxiety)

Mourning the Self: Having now highlights not having in the past

Positive fear associated with something new (invigoration/adventure)

Surprise (not startle)

Pride and Mastery

Gratitude: Articulation of True Self - True Other Relating

Integration and Completion

MetaProcess

What was it like to have done this?

How do you feel toward yourself?

What is the new truth you are taking away

What's it like to be doing this together?"

"What does strong feel like in your body?"

"...and what's that like?"

"What does it mean about you that you could x?" "...and what's that like?"

Expand and Enjoy

"mmm", "Say more", "Do you have an image for this?", "How are you feeling this calm in your body?"

Reflect and Integrate

"And from this space, what would you say to your younger self?"

"Knowing what you do now, how do you feel/what do you think about X?"

Online Enactments:

Imaginal Enactments are usually imaginary conversations/actions similar to Gestalt 2-chair/ empty chair work. They are often used to help build assertion through the experiencing of anger/angry impulse towards another, who is not present and cannot answer! They work well for 'unfinished business' for grief and loss: 'saying good-bye,' and all the core emotions: disgust, sadness, joy, excitement, etc. Through the experience, the dynamics unfold... they are NOT a rehearsal for real life action, but in a way they are!

In their imagination clients/ participants face people, emotions and situations that have been avoided/defended against because of their painful/frightening/longed for content.

1. In a one-to-one session you would find an entry point: body shift/activation, an emotion, affect-laden word, a part, memory, evocative expression, or expression like: I wish he would tell me, I wish she would apologize, I never said good-bye, they never hugged me, etc.

In the Awakening workshop you: Just like the In-Person Therapeutic Enactment you will reiterate with your participant their goal for the weekend - if anxious – discuss safety and how the exercise helps them walk toward their goal.

2. Invite Online Enactment to be toward a specific person.

- If they say, "My parents were abusive" Ask, "Which one first comes to mind as you say that?"
- What would you like to do NOW that you couldn't then?
- What do you see in their/his/her eyes as you do this?
- What do they/her/him see in your eyes as you do this to them/him/ her?

3. Introduce the scene in a more general way with the specifics being described while in the exercise.

Set Intention or Prayer if that feels right. Good to ask permission. Ask spirit to move through you to support this person to heal or what feels right for you as the facilitator.

Paint the picture: walk me into the scene/let me experience what you experience with eyes closed. Walk into the scene with the participant, using present tense language: what do you see? Who is there? What do you need to say to that person? Say it. How does that feel?

4. Because you are not seeing what they see in their imagination, you will have to be very explicit. Who are we talking to or responding to? Where are they? What do we call them? Use language that makes it clear that you are with them in the process, and as with In-Person, carefully track the participants experience. who are we talking to or responding to? What do you call that person? How old is that part of you?^[1]_{ISEP}
Where are we?

Use present tense

Use 1st person "I" or 2nd person "YOU!" See HOW TO hand-out for more language.

Invite participant to describe the scene with eyes closed and directly address others in action and/or language

Use 1st person "I" or 2nd person "YOU!" See HOW TO hand-out for more language.

Invite participant to describe the scene with eyes closed and directly address others in action and/or language

i.e: "See them/him/her in front of you." "Let yourself see your holding them/ him/ her, hitting them/him/her, escaping, etc." "Tell Them/him/her exactly what you need them/him/her to know."

Encourage specificity of image, memory, and/or physical action:

"Where are you exactly?"

"What do you see/feel/hear/etc.?"

"What are they wearing?"

"Where are you hitting them?"

"See/feel your hand making contact with their neck... "

5. Online Enactments are by nature more participant led, with trust in their own inner capacity to heal. 'What do you need next? Where do you want to go, or who do you need to hear from? What is happening to the expression on Mom's face when you tell her how sad you are? Can we ask her to respond? What is she saying?

6. You may also insert yourself into the scene, to help move it toward apology. Can I talk to Mom? Mom, I know deep down you really love [name], how are you feeling about what you have done here? What do you want to say to [name]? Then: What is she saying?

7. Online Enactments are also more fluid, so the participant may end up actually changing the scene. Allow yourself to work with whatever comes up.

8. Process completes as with Therapeutic Enactments.

Tips and Troubleshooting

1. If a participant is unwilling to do the process, respect their decision. Support them in the stuck place, and work with that in itself as a win and new experience.
2. Personal safety is of prime importance. If your scene requires physicality, be safe, act it out in a safe manner. Don't be afraid to stop the scene if you feel it is getting out of control as it pertains to safety.
3. Don't overfunction or be invested in an outcome: support, cheerlead, guide, but don't push.
4. If the process gets stuck, get creative. Ask yourself, what would love do or say right now? Remind them of their goal, and ask them what a step toward that goal would be. Ask: What do you want right now?
5. Be aware that you can easily be hooked into responding as people in the participant's past have responded to them; for example, by getting frustrated if they are stuck or unable to express themselves. Your job is to provide a new experience.

6. Dissociation can occur in Therapeutic Enactments that involve physical and especially sexual abuse. Do not push the dissociated participant, as this is a Therapeutic Enactment of the energy of the trauma itself. Rather, go with the energy of dissociation by taking the participant out of the Therapeutic Enactment, and assigning another team member to become them. The participant now becomes the observer, and can be questioned and encouraged from the sidelines by the Supporter or Director to express their feelings about the event or the child themselves. Work to support the participant to feel safe.
7. Common pitfalls
 Using s/he/they instead of I or you. "He is to blame" rather than, "Dad, I blame you!" Past tense: I told him how angry I was. I told her to stop.
 Saying: "I have said this ..." Help out by saying, "Yes, and here with me for 2 minutes say the uncensored version, what you would never actually say."
 It is crucial that we help them when they tell us "but he/she would never listen or they would get angry or shut me down or walk away..." or anything negative.
 We help them by saying, "Yes, but they are not really here: in this moment, they can receive/experience what you are saying/doing so that you can feel better. Right here, right now with me, what would you say so that you can know how YOU feel. This is for you. They can't answer back. What would you say?"
 People have the experience of doing what could not be done then, NOW. They reDO they don't relive.
8. Working with Anger:
- Usually NOT a time to slow down but rather a time to upregulate with your voice and tone and energy.
 - Moment-to-moment tracking/choose/find an entry point
 - You sigh/clench your hands/make a fist/stamp your feet/sit up/sit back
 - Use a time limit: Can we look at this for just two minutes?
 - Affirm: you are doing great, that is right
 - Body focus: What does your foot, fist, glaring eyes, want to do or say to get some relief from this?
- Psychoeducation:**
- This is not a rehearsal for action. This is not to bring to the person.^[SEP]
 - This is for us to know right here and now just how angry/sad/upset/grief-stricken/loving you are/feel... The person is not here, cannot hear what you say and can't answer you back.
9. If you require more structure in the correction phase of the Therapeutic Enactment, use the steps of the "getting real" process.
10. Steps 2 & 3: **"I want you to hear that I feel... root feeling (*ashamed*) because I believe... suspicion of self/other/world (*that I am not good enough*).**
- Step 4: **"Will you help me to transform the belief that... suspicion of self/other/world (*I am not good enough*), and remember the truth... reality belief (*that I am good enough, no matter what anyone else says or does*).**

I will help you to remember the truth.... reality belief (*that you are good enough, no matter what anyone else says or does*).

Do you accept ... reality belief (*that you are good enough*)?

11. Again, water any seed that a participant plants. Some Therapeutic Enactments are emotionally alive, others are less so. **Metaprocess any wins or glimmers of transformation!**
12. Always remember that help is available, and do not hesitate to ask if you need it. You can always send one of the other assistants to find one of the facilitators or the producer.

CONCLUSIONS

Assisting is part of the pathway on the journey home. It is about uncovering the God-given gifts always present in the midst of seeming chaos, no matter how apparently well-hidden. In being of service we discover not only how necessary it is for us to pass through these visceral states of despair on our way to hope, to truth, and to giving birth to who we really are. Our calling is also to support others to do the same.

Becoming who we already are in truth is essential, both for our own fulfillment and for the healing of the planet. It is a profound responsibility. And yet one we are capable of shouldering, for we are rewriting our drama daily even as it is being played. Stuck, seemingly, on rewind back to the mistaken idea that we could be separate at all, the movie really is on fast-fast-forward...racing home to God's love.

Thank you for inviting us to share your adventure.

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