

RECODE FACILITATOR PROGRAM

MASTERCLASS TRAINING #2

How to Develop Transformational Content

INTRODUCTION

Welcome to our Recode Facilitator Training on How to Develop Transformational Content. Prepare yourselves right now for content, yours and other people's, to never sound the same. I'm about to show you a little bit of the matrix on thought leadership content that once you see this model, which is painfully simple, you will not be able to listen to anyone say anything without this model occurring to you. I'm just going to prepare you for that.

It's a good thing though because it will give you an understanding of why things land or don't land for you. The quality of interaction and feedback you're going to be able to give any other facilitator is going to soar because you'll be able to pinpoint exactly if there's something missing, what's missing.

You'll also be able to, of course, apply it to your own content. It's applicable to very short casual stories and it's applicable to a long multi-day day event.

The model came from people asking us 'How is it that you can go and facilitate long multi-day events where you are presenting for days at a time and only need a few minutes to prepare? Someone asked, "How the hell do you do that?"

We realized that the way we do that is that we organize all the information in my our minds n a very specific way and it's stored that way and it allows us to draw upon it and speak extemporaneously or write extemporaneously or interact extemporaneously in a coaching context in a way that continues to be interesting and compelling.

It's how the information is initially stored, Everything we think about the world is stored in this same format.

So If you're going to try and communicate something, you want to have a clear story. Have you ever watched a speaker who was likeable, but you just didn't

understand what their point was or what their message was? It's a little confusing because they might even say a lot of the words that you'd expect to be clear.

The clear story format makes sure that you're never that speaker.

WHAT IS A CLEAR STORY

What is a clear story? A story that you tell people that actually changes the underlying beliefs, indicates the action that people should take, and sets it up so the new belief that they learn from you is consistent with the new action you want them to take.

It takes people from point "A", where they start, and takes them to point "B" where you want them to end up.

In order to influence someone, you have to get them to think differently about something.

Anytime you want to encourage action in a group of people, there is at least one belief or a set of beliefs that – if they all believed – they would take the action you want them to take.

Its applicable as the underlying structure for any story that is intended to inspire new thought or new action, whether your telling a story to your friends, using it to facilitate a workshop or as the basis for a movie, video, or ad campaign.

CLEAR STORY FORMAT

There are four components to every clear story. In order for the clear story to be a good one:

YOU THINK _____

This describes what your audience already thinks

BUT REALLY _____

This describes what you want your audience to think instead

IF YOU JUST _____

describe what action you want your audience to take

THEN YOU'LL (GET) _____

Describe the benefit of adopting your story as their new truth.

YOU THINK

The first component is you think blank. You think being the audience. In order to tell a clear story, you have to know who you're telling it to. If you're causing a transformation, whether it's a new idea or a change of belief, a new behavior, any action that you want to take place, there's some reason why that action or belief hasn't already occurred; otherwise, why are you up there talking? For any action that you want your audience to take, there's some reason why they haven't already taken that action.

That reason that hasn't already occurred is because they think something differently than you think.. Your clear story has to begin with what that is.

I've had a lot of presentations totally lose me because they get up and they assume. It's not that they're making assumptions that's the problem. It's that they're wrong. You actually have to make assumptions in order to be a compelling speaker. You just have to be right about them. If you don't make any assumptions, you won't be compelling. I have to assert that I know your experience in some way.

You have to nail the field. One excellent way to nail the field in a room you are facilitating is to say, "Who's in the room? How many people have this belief? How many people have this belief? How many people have that belief? Only half of you raised your hand, so you guys that didn't raise your hand, what did I miss?" Then they tell us. "Got it." It's like, "What do you believe? You believe X. You think X, but really," and then it works.

You can elicit the YOU THINK by asking yourself:

"What is the condition you are speaking to?"

"What false hope do people in that condition tend to have?"

and "What is the road that everyone thinks they need to tread down?"

EXAMPLES: "YOU THINK"

YOU THINK that intimacy is created when you really give of yourself & contribute to another person

YOU THINK that creating a common vision is important for a team

Notice that you would have most audiences agreeing with you that they really do think what you are assuming they do, which sets them up to have a profound experience of learning when you reveal the "BUT REALLY" statement.

BAD EXAMPLES: "YOU THINK"

"YOU THINK how you feel doesn't affect your performance."

Since most people are aware that how they feel affects their performance, at least to some degree, this is an ineffective "YOU THINK" statement.

"YOU THINK there's nothing you can do to make a difference."

Most people know there is something they can do to make a difference, even if it feels insufficient, so you lose your audience when you make this claim.

"YOU THINK all that matters is getting rich."

It doesn't matter what you as the speaker think is true of the audience. The "YOU THINK" statement must line up with what the audience self-identifies as true for them.

Its clearly true that getting rich is over emphasized in modern culture, but its not true that most people agree with the statement, "all that matters is getting rich" even if they seem to act that way.

Your evaluation of the audience is not important. Their self-evaluation is.

If you don't nail the field and really get into their world with the "YOU THINK" statement, everything that comes after will be discounted

BUT REALLY

The next component is but really. You think...but really.... But really is the key set of assumptions, beliefs or worldview that unlocks for you the possibility of whatever it is you want.

If the key to the you think is nailing the field the BUT REALLY statement has to be somewhere within what we call the "Band Of Believability". A statement is in the "Band" when it is neither too obvious nor too unbelievable, or in the "No Fucking Way" zone.

For example, the but really statement could be something **down here (graph)** like, "If you eat less and exercise more, you'll lose weight." It's not very

compelling. I'm not telling you anything new. There's no spin. There's no nothing.

Up here (Graph) is the best way to lose weight is to be abducted by aliens, which happens every day to all the thin people. You know you've hit the band of believability correctly when two things happen.

- 1) It's counterintuitive. The but really seems counterintuitive.
- 2) It's instantly believed the minute you say it. It was the weight of truth

Without that sense of counter-intuitiveness, we are very unlikely to distrust all the beliefs that we've previously worked so hard at constructing. You neither want to be too obvious nor too unbelievable. You want people to get that there's something that's counter-intuitive, and yet as soon as they hear it they shift their history and believe they have always believed it.

STORY: We'll be speaking to a group of people who are aspiring to be more successful. We'll say something like, "Money isn't something you go get or you earn. It's the universe telling you that you're providing value so focus on value, not on money."

Then we'll get a sea of people saying, "Yeah. That's exactly what I do. That's right." You'll get that feedback. "I've always thought that." But that's actually not accurate. They didn't always think that. It's just so believable, it was so true. It was right in here that the minute they heard it they rewrote their entire history to include that belief and saw how that belief landed as true from the beginning of time until now.

Because if it was true that they always thought that way and that's what they are and that's what they did and that's how they are, what got them out of their seat to come talk to you on the stage? Why tell you that?

The people for whom that was really true wait until the after party and say, "That point you made, that was a good point. I love making that point. I'm glad you made it. Those guys really needed to hear that."

The key to your but really is that you've got to land it in the band of believability.

EXAMPLES: "BUT REALLY", TOO OBVIOUS

"You have to be open and honest in your relationship. To do that, just open your heart!"

"News flash: If you eat less and exercise more you'll probably lose weight."

EXAMPLES: "BUT REALLY", TOO NWF

"The best way to lose weight is to be abducted by aliens."

It doesn't matter if its true, it matters whether its believable to the audience members. (Of course all your clear stories should be true, but "being true" is not enough to be believable, and your clear story must be believable.

IF YOU JUST

If you just.... It is the bite size actionable step. This is actually the literal action you want them to take. It shouldn't be vague or situational. It will leave your audience in a state of being able to follow you and subscribe to your vision of the future, because they know what they personally should do next. As much inspiration as you may have created, that will fizzle out quickly if they're not engaged tangibly and physically.

EXAMPLE: IF YOU JUST

YOU THINK that websites help you attract more customers

BUT REALLY even when done well, they just help customers feel good about you after you've already attracted them

IF YOU JUST forget about working on your website and focus on manually getting 10-20 customers...You probably thought that this clear story was going to be about getting more traffic for your website, but there was a counter-intuitive twist at the "IF YOU JUST" shifting your focus to manually getting customers. Because its not obvious based on the set up of the first two statements, the "IF YOU JUST" is that much more compelling.

People must...A) Believe they can and will do it, and

B) Believe it will work...for your clear story to be effective.

THEN YOU'LL GET

The last one is what's the benefit. Then you'll get. The then you'll get has to be real and valuable. What's the then you'll get of this topic right now? Ease

creating your content. You'll be a powerful communicator that has impact. You can process everything that comes into you and create content out of everything.

I didn't say any of those things. I didn't specifically say any of that, but I presented it. I led you to understand that. Those results are real and valuable for this room so that makes this content interesting, worth to listen to.

EXAMPLE: THEN YOU'LL GET

This is an example from earlier RECODE material:

YOU THINK you want an apology from the person you feel wronged by
BUT REALLY when you feel wronged you are actually playing the role of the victim

AND IF YOU JUST step up and apologize to the person who you think is the perpetrator,

THEN YOU'LL GET released from the imaginary role of victim, and you will see the situation from a new perspective; one in which you are more powerful, more free and at choice.

Notice that the "THEN YOU'LL GET" is not promising the obvious solution to the problem outlined in the YOU THINK statement. We are not promising that you will get an apology from your perpetrator. We are promising something even more valuable, which is the underlying experience of freedom and choice.

BE SPECIFIC

For a THEN YOU'LL GET to be effective, it has to be believable and attainable, and the best way to do that is to be specific about exactly what they'll get and how they'll get it.

THE MOST COMPELLING MATERIAL HAS ALL FOUR

This is a complete clear story. You think, but really. If you just, then you'll get.

You can breakdown every point you've got, every topic, every action you want anyone to take into this format. If you build your acuity in the guessing right, band of believability, having specific actions, and having your benefits be real and actionable, then what you'll get is consistent, amazingly powerful speaking, amazingly powerful thought action with any level of preparation or not that you'd like to have.

Without all four elements, you likely won't be able to change the mind of your audience, which means you are unlikely to influence them to take the action you want them to take. No one takes a new action without changing their ideas or beliefs about something first and this format will do that.

If you have all four elements firmly in place, you have the blueprint for powerful speaking and amazingly powerful writing. As you start to notice these four elements in speech and in writing, you'll begin to notice that the stories and presentations that affect you the most are the ones that have each of these four elements represented strongly.

WHY DO PEOPLE ACCIDENTLY LEAVE OUT ELEMENTS?

Even professional speakers are sometimes weak in one of these four areas comoonly for a couple reasons

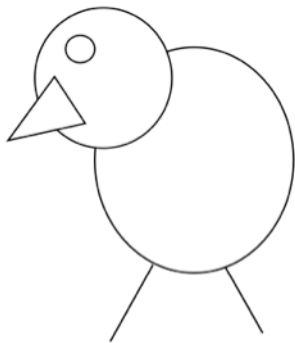
#1 They might not really know how to fill in one of the blanks. (STORY: Honeymoon is a phase that naturally erodes over time, but really you can continue to have that honeymoon feeling day after day, year after year, decade after decade. All you need to do is just keep that honeymoon feeling going and the you'll have it. (NO in you just in that story

#2 They are so strong in that area they can't imagine not already knowing it....(When I first met him he was teaching bond movement analysis, which takes 300 years to get a certification. Your grandparents have to start the certification and then you. It's intensely complicated. Just like musical notation is a way of writing down music. The bond movement analysis is a similar way of notating movement. STORY - You think how you move your body is organic to you part of your natural habits but really you can learn to analysis all your movements and if you just If you just study 500 pages worth of complex data about movement then...are we ready? He's going into the eighth or ninth flipchart full of distinctions and new definitions, but he hasn't told us why we'd even want that.

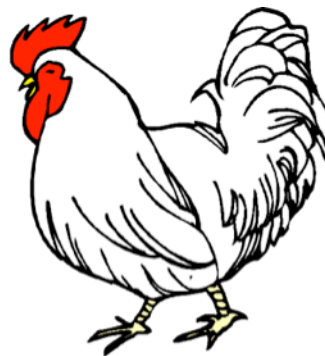
Because of his own strength in his personal life, he had to literally put training wheels on himself to make sure he spoke the then you'll get, which felt to him like very redundant and awkward to be talking about on stage, but it was the only way the audience could actually connect.

THE CLEAR STORY FORMAT: A WIREFRAME

The clear story format acts as a wireframe that you can hang all of your content off of. WIRECHICK DIAGRAM. Remember when you were a kid learning how to draw and they had those drawing books that taught you how to draw things like a chicken. You'd start with a circle for the head, a circle for the eye, a triangle for the beak, a bigger circle for the body, two lines for the legs....That would create a very simple wireframe drawing of a chicken. Then right next to they'd draw this fully realistic chicken that looked so real it almost came out of the page?



Wire Frame



Interesting Chicken

You can boil a multi-hour video or talk down to this one simple statement.

Even though you will need to embellish your clear story with personal anecdotes, examples, and other flourishes.

Just like a wireframe of this drawing of a chicken provides the basic structure, its not "art" until you fill in all the detail that make it lifelike. The clear story format is designed to be the structure, not the delivery. It's the wireframe, not the finished art.

IMPLEMENTATION EXERCISE:

Identify the belief or key set of beliefs that someone would need to believe in order to take the action you want them to take or have the experience you want them to have, and create a compelling clear story with all four elements. A compelling and counterintuitive clear story that nails the field, is counterintuitive

and therefore in the right band of believability, has a clear bite sized step they believe they can take, and creates an outcome in their life that they knew they wanted. Follow along in the Recode Facilitator Training #2 Workbook to fill that in.

RECODE CLEAR STORIES

If you plan to use our material to be a RECODE FACILITATOR then the good news is that we've broken down our content into clear stories and have made available to you a LESSON PLAN that takes each of the major topics, distinctions and exercises and breaks them down into this clear story format so you can use that as your wireframe for your talks.

If you are using your own material and are wanting to use some of the recode distinctions in your presentations make sure you properly attribute it. This is a courtesy nearly all professionals take great care to give to each other in this industry. Not only is it in integrity but it usually makes your presentations feel even more credible as your audience realizes you have studied and know other experts in the business.

We've included the breakdown of clear stories in the Recode Facilitator Workbook and I'll go over a few of them with you now from the very first module Recode Your Thoughts. These are just a selection of what's covered in that module.

Clear Stories from the Recode Your Thoughts MODULE 1

1. Life's experiences informed by thoughts....
 - **You think:** your thoughts are in reaction to life's experiences that are happening to you as you navigate through your life
 - **But really:** your experience of life is actually 100% informed by your thoughts and beliefs. Any situation can be experienced as either good, bad or neutral. It's your filter that determines the quality of experiences you can have, [and 80% - 95% of the thoughts you have are the exact same as previous day (and most are negative)]
 - **So if you just:** realize that you have a choice over how you perceive any situation

- **Then you'll:** have a more positive filter through which you interpret new experiences, and have a better experience of life overall.
2. Free vs. bound attention
- **You think:** you freely choose where you focus your attention
 - **But really:** most of our attention is involuntarily captured by insecurity, unmet desire, fear, frustration, attachment, hope, comparison, worry, and jealousy -- all of which are imaginings of the future or the past
 - **So if you just:** get into authentic, present relationship with the people and situations in your life and release your unhelpful imaginations
 - **Then you'll:** free your attention -- your greatest resource -- to be available to experience the peace, freedom, bliss, and abundance available in the moment.
3. Self awareness creates free attention
- **You think...**repetitive thought and other bad habits are hard to break
 - **But really...** once you become aware of a habit it's no longer a habit and becomes a conscious choice giving you the opportunity to make a new one
 - **So if you just...**practice becoming aware of your thought patterns as they occur and shift how you view them from an unconscious automatic habit into a conscious choice
 - **Then you'll...**experience a surprising amount of freedom from your negative thought patterns and become capable of creating a new choices
4. Movie theatre process explanation
- **You think...**your "I suck" thoughts are true...you really do suck
 - **But really...** only a part of you believes that you do while other parts are capable of creating and evaluating more powerful ways of seeing
 - **If you just...**replay the events in your mind and choose a way of handling them that has you standing up and clapping for yourself
 - **Then you'll get...**more access to the version of you that you are most proud of when that situation arises again.

5. Values of sufficiency
 - **You think...**if you are struggling then putting your time and energy in your aspirational goals is one of the best things you can do
 - **But really...**Addressing areas of insufficiency is the key to activate growth, expansion, and aspiration. Aspirational goals require free attention.
 - **If you just...**define for yourself what feels adequate - the minimum amount for you to not feel anxious. The minimum amount for you to feel sufficient in the present moment.
 - **Then you'll get...**the ability to access to the free attention that's required to effectively focus on your aspirations.

6. Reverse apology
 - **You think...**you want an apology from the person you feel wronged by to help resolve it.
 - **But really...**when you feel wronged you are actually playing the role of the victim. Receiving such an apology reinforces the story that casts you as powerless and upset leading to more powerlessness and upset.
 - **If you just...**apologize to the perpetrator for casting yourself as powerless and him or her as the perpetrator in the first place
 - **Thent...**the old victim story loses it's grip, you are released from the role of the victim, and you'll see the situation from a new more accountable perspective, one in which you are the author of your life, at choice, and empowered.

7. Three legged stool
 - **You think...**when someone wrongs you that means they owe you an apology. There are wrong doers and those wronged
 - **But really...**There are not wrong doers and those that are wronged there are just roles that often change and look different from perspective and often change depending on each person's perspective
 - **If you just...**realize you are creating the story that makes the roles of perpetrator and victim seem real
 - **Then you'll...**have an access point to create a different story in which you aren't a victim.

8. Thoughts are “i suck” “you suck” or “life sucks”
- **You think....**the most relevant aspect of your negative thoughts is the content or the subject of your thought.
 - **But really...**the category of thought is what will lead you to letting it go and realizing the pattern. It turns out all negative thoughts fall into one of 3 categories and each category has it’s own effective approach of letting the thought go regardless of it’s specific content.
 - **If you just...**identify your thoughts as either I suck, You suck or Life Sucks and use the corresponding pattern disrupters we’ll share with you
 - **Then you’ll...**reclaim your mind and thoughts to free your attention.

YOU THINK / BUT REALLY / IF YOU JUST / THEN YOU’LL GET

Now just presenting your clear story alone will not necessarily create a compelling or transformational experience. It’s the frame and not the art.

So how do you take a clear story and turn it into a multi-hour or multi-day transformational experience? You’ll need to add some of the following elements to add the ‘art’ into your facilitation. If you are using the RECODE MATERIAL you’ll have access to our exercises and suggestions for participant interactions as part of our RECODE FACILITATOR LESSON plan. If you are using your own material, draw from some of your personal experience for each of these elements:

- Two or three anecdotes
 - One with you as the dunce
 - One with you as the hero (each covering 1 aspect of the clear story)
- Rhetorical Fantasy Situation
 -
- Narrative Tag
 - The part of a metaphor that you use to describe a concept that you and your audience can use to reference that concept in the future with 1-2 words or an image calling into mind the entire concept
 - 3-Legged Stool (Reverse Apology), Wire Chicken, The Needle Mover
- Diagram

- A graphical representation that can be used to illustrate aspects of the story that's easy to draw and uses physics or geometry to reinforce the story
- Multi-media
 - Video clips or movie clips
 - Audio clips or music
 - Imagery that tells the story
- Participant Interactivity
 - Dialoguing Q&A
 - Partnered exercises
 - Writing & Reflection exercises
 - Closed Eye Processes (Meditations, Hypnotic Inductions)
 - Working with someone in front of the room
 - Engaging the Room In Games

So now in your Recode Facilitator Training#2 Workbook fill in at least 2-3 of these elements for each of the clear stories you'd like to present so you have them ready for your next group event.

CONCLUSION:

I'm excited to be on this journey with you as you become an even influential catalyzer of change in all your interactions. The material covered in this training on the topic of how to create transformational content is just the beginning, a good first step. We'll dive deeper with many of you at our live event where we'll cover some of the other 3 equally powerful aspects of transformation that will in more pieces of this puzzle. I'll leave you with a quote from Napoleon Hill, an American author on new thought who said,

"First comes thought; then organization of that thought, into ideas and plans; then transformation of those plans into reality. The beginning, as you will observe, is in your imagination. "

Enjoy this training and we'll see you next time.