




STATE BAR OF NEVADA

Welcome!


EMOTIONAL IMPACT
 Thursday, June 24, 3:45 p.m. - 5:15 p.m.
 Cypress Ballroom

Learn to communicate more effectively with Jeffrey K. Zeig, Ph.D.. In this practical session, "Emotional Impact: What Attorneys Can Learn From Filmmakers...and Social Psychologists" he'll demonstrate how you can empower your communication with clients, employees and peers by studying the non-verbal techniques used in movies and other arts.

He will deconstruct a scene from a movie, and then extract principles that can be applied in the law office or court room. Regardless of professional orientation and level of experience, attendees will find ways to use these concepts by using previously untapped possibilities in communication.




Jeffrey K. Zeig, PhD www.jeffreyzeig.com



Jeffrey K. Zeig, is the Founder and Director of the Milton H. Erickson Foundation, www.erickson-foundation.org. He has edited, co-edited, authored or coauthored more than 20 books on psychotherapy that appear in eleven foreign languages. Dr. Zeig is the architect of The Evolution of Psychotherapy Conferences, www.evolutionofpsychotherapy.com, which are considered the most important conferences in the history of psychotherapy.

He organizes the Brief Therapy Conferences, www.brieftherapyconference.com, the Couples Conferences, www.couplesconference.com, and the International Congress on Ericksonian Approaches to Hypnosis and Psychotherapy, www.erickson-foundation.org. Dr. Zeig is on the Editorial Board of numerous journals, is a Fellow of the American Psychological Association (Division 29, Psychotherapy), and Fellow of the American Society of Clinical Hypnosis. He is a Distinguished Practitioner in the National Academy of Practice in Psychology of the National Academies of Practice.

Dr. Zeig has served as a Clinical Member and Approved Supervisor of the American Association for Marriage and Family Therapy, a Clinical Member of the International Transactional Analysis Association (1974-1980), and an Adjunct Assistant Professor of Clinical Psychology at Arizona State University (1989-1992). A psychologist and marriage and family therapist in private practice in Phoenix, Arizona, Dr. Zeig conducts workshops internationally (40 countries). Dr. Zeig speaks at major universities and teaching hospitals including The Mayo Clinic, Menninger and MD Anderson. He is president of Zeig, Tucker & Theisen, Inc., publishers in the behavioral sciences, www.zeigucker.com.



Jeff




Gratitude

For being invited as an "outsider."
 My passion for multidisciplinary collaboration.




Handout
www.ericksonfoundation.org/zeigworkshops/nevadabar.html



Lessons gleaned from almost 40 years of being a therapist and 30+ years of international teaching.

People are moved by the experiences they live, less so by the information they learn.




Themes to Experience and Explore in an Experiential Presentation

The Medium is the Message especially when it comes to persuasion.



The facts do not necessarily determine the outcome. Outcome often depends on the story—what you experience.

The facts that can one remember are limited. The stories (experiences) one can remember are limitless.



The Land of "Knowing" vs. The Land of "Realizing."

What needs to be known?
 What needs to be realized?



Themes to Explore Experientially

- Persuasion and Emotional Impact.
- Experiential Approaches.
- Heuristics/Algorithms.
- Implicit Responsiveness.
- Psychological Level Communication.
- The Grammar of Influence.
- Elicit (Evoke) rather than Inform.
- Excellence Improved.
- Modeling.
- Changing "States."
- Reference Experiences
- **Using Signals.**
- **Attending to the Process of Persuasion/Impact.**

The Story of the Presentation

Search for the Holy Grail.

Connection Exercise I & II

In pairs

Connection Exercise

- Find a partner:
- Establish Roles: One Pitcher, one Receiver.

Connection Exercise I

- Pitcher: Look at your partner valuing him or her with your interest. (E.g., new influential client, judge, colleague.) See this person as if for the first time. Take five seconds to complete the task.
- What is the impact? What created the impact?

Connection Exercise II

Keep the same roles.
Do not change roles

Connection Exercise II

1. Pitcher: Look down to the floor. Then look up at the person deliberately, in slow motion. Take 3 seconds to do this.
2. Look at your neighbor valuing him or her with your interest. See this person as if for the first time. Make a single sound that represents your interest. Take 5 seconds to do this.
3. Silently make a gesture of appreciation by way of ending.
4. How specifically did that procedure increase the impact? What procedures caused the effect?

My Purposes

Three Passions:

1. How Milton Erickson's work can improve excellence
2. My latest project: Emotional Impact.
3. Motivate you to explore experiential effects.

My Experiential Method

The aesthetic tour,
not the historical tour

Stimulating suggestions,
not concrete answers

Heuristics/Algorithms

What do you do when you want
to have emotional impact?

Which is a lot of time, by the way and
any time the voice of reason doesn't
work, which is often.

About Milton H. Erickson, MD

Father of Modern Hypnosis
Innovator in Brief Psychotherapy

About Milton Erickson



The Milton H. Erickson Foundation
Director and Founder



Jeffrey K. Zeig, PhD

www.erickson-foundation.org

My Project

The Art and Science of Impact

Or...
It is not as much what you say


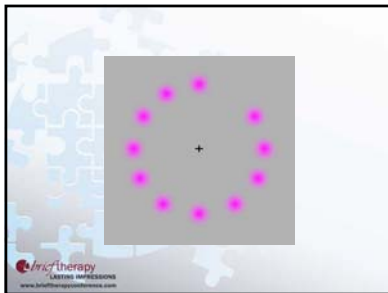
It is how you say it!

Persuasion is an experiential
method, not didactic

I use experiential methods derived
from hypnosis

Persuasion as **Evocative Art**

To make persuasion an evocative art we can start by understanding that stimuli that evoke responses are not always detectable, not always what they seem to be on the surface.

Do you see gray areas in between the squares?
Where did they come from?



Paired-Associates



Implicit Responsiveness




Paired-Associates

- Body—Arms
- House—Rooms
- Month—Weeks
- Arm—Fingers
- Room—Walls
- Ocean—Moon
- Hour—Minutes
- Tree—Branches
- Finger—Fingernails
- Wall—Windows
- Minute—Seconds



Paired-Associates


- The expected test would be to ask you to fill in the blanks.
- Body-_____
- House-_____
- Month-_____
- Arm-_____, etc



Paired-Associates


Instead take this three question test, the reason for doing so will be explained shortly.

1. What is the first word that you think about when you associate to the word, hand? Fill in the blank: *Hand*-_____.
2. What is your favorite laundry detergent?
3. What is the first word that you think about when you associate to the word, *table*? Fill in the blank: *Table*-_____.



Emotional Impact.

How Implicit Influence Elicits Emotional Response



Experiential Moment

Two Sopranos
Excellence Improved



Rossini's The Barber of Seville
Cantata (Aria)

Soprano I






Rossini's The Barber of Seville
Cantata (Aria)

Soprano II







Modeling Excellence

"Unpacking"
Deconstructing Excellence



The Grammar of Persuasion

It will not make you excellent at
emotional impact—but it will help.



Esquire Magazine

November 1975



HOW TO
TALK
TO
A
GROUP




HOW TO
TALK
TO
A
GROUP




HOW TO
TALK
TO
A
GROUP






Cross Fertilization

To evolve one field, take ideas from other fields.

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What can attorneys learn from filmmakers
...and Social Psychologists

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Where am I with this exploration today?

Documentary

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Documentary

Emotional Impact
Directed by
Jeff Zeig and Alex Vesely

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Impact is by necessity novel, even "weird."


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Standing on the Shoulders of Mentors

Who made psychotherapy into an unusual conversation




Sigmund Freud, M.D.




"Everywhere I go, the poet has already been there before me."

Freud can be credited as the first experiential therapist. He made therapy into a completely unusual conversation.




Sigmund Freud, M.D.




Happy 125th Birthday, Psychotherapy!



It was 1885 that Freud first became interested in the psychological aspects of medicine.



Milton H. Erickson, M.D. (1901-1980)




Erickson was the quintessential, most radical experiential therapist.

Milton H. Erickson, M.D.
www.erickson-foundation.org

**Modeling:
My attempts to model Erickson
Models of Erickson**




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Implicit Influence




Milton H. Erickson, M.D.
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**Injunctive Communication:
The Purview of Art
The Rhetoric of Art**



**The Imperative of Art:
Art Communicates via Imperatives**

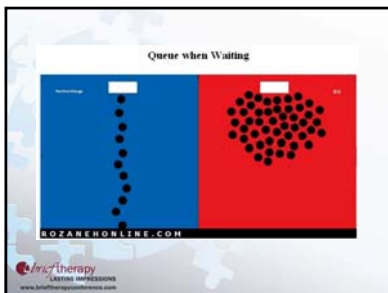
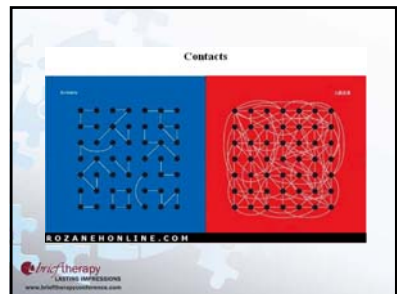
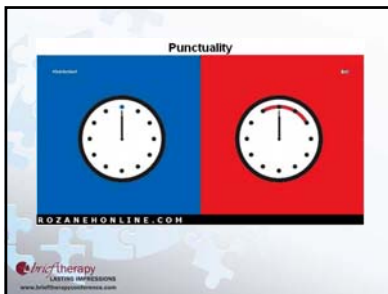
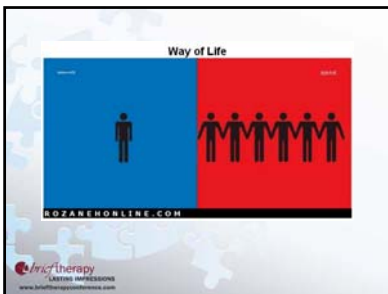
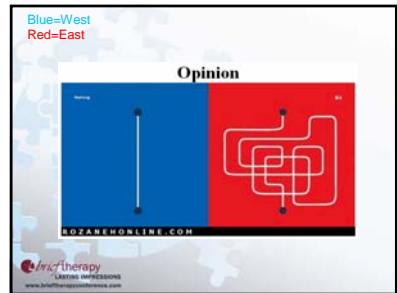
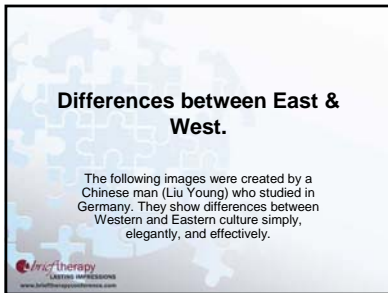
The recipient must intuit the hidden message:
"What is being communicated?"

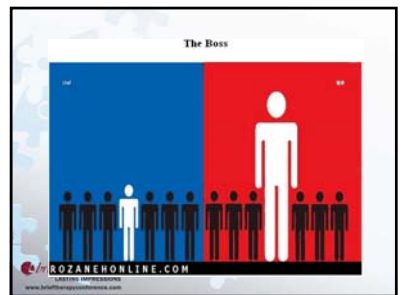
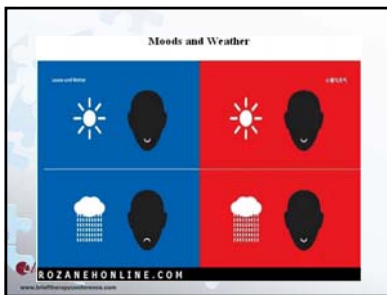
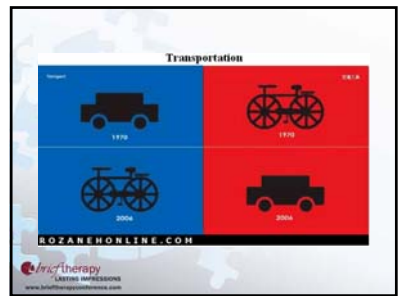
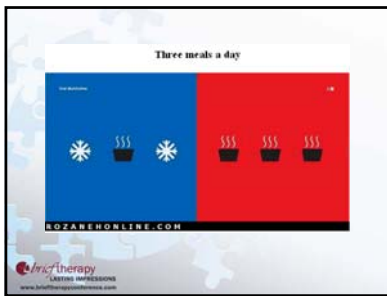
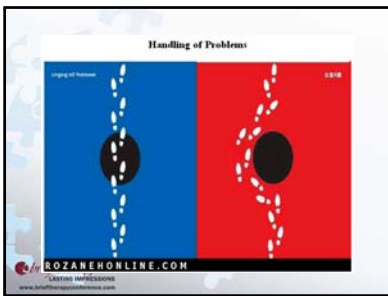
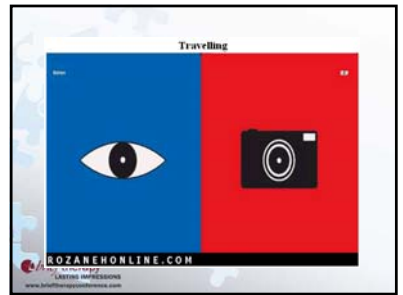
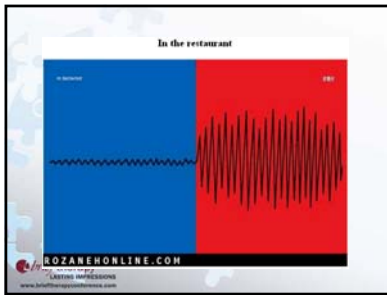
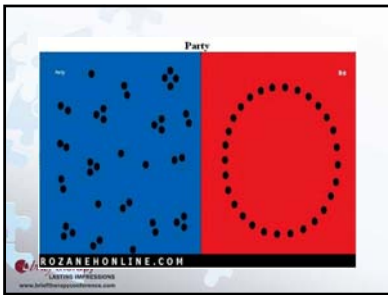



Milton H. Erickson, M.D.
www.erickson-foundation.org

Reference experiences







Fundamental Thesis

Changing "States."



Changing "states" requires a technology

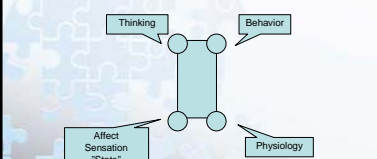

How can we think about "states?"

What is a "state?"



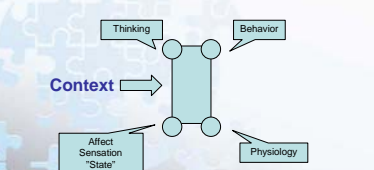

Imagine this Diagram is a Car.

How to create influence traditionally:

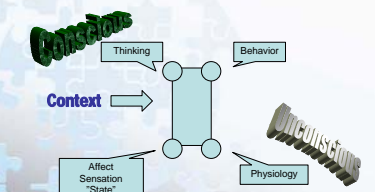




Imagine this Diagram is a Car

How to create influence systemically:





Experiential Impact

Thesis

- Persuasion should address sub cortical (subconscious) regions of the brain– I am sure.
- Animals communicate experientially
- So do movie makers, poets, novelists, artists, and so forth.




We Will Investigate Implicit Codes of Impact in the Arts

Using Movies, which will be our primary metaphor, but in terms of implicit structure, not themes or content.



Visual Codes




About Implicit (Invisible) Codes

And how we implicitly respond...

A few simple examples:




Is the slope of this line up or down?



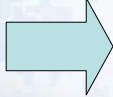
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Is the slope of this line up or down?



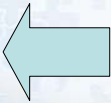
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Future or Past?




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Future or Past?




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Going home or away?



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Going home or away?



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Good or Bad?



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Good or Bad?



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Good or Bad?



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Good or Bad?



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Implicit Codes in Music
Codes that strategically impact

Can I please get a volunteer
singer from the audience.

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Singing Instructions

- Sing something short that continues to rise on the chromatic scale.
- Singing something short that continues to descend on the chromatic scale.

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Does anyone have a musical
instrument?

Start with a Tonic and return to
the Tonic.

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Written Communication

Implicit Codes that impact

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Most sentences directly or
obliquely put more linguistic
apparatus into operation than is
readily apparent

Richard Ohmann

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Consider:

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These are difficult times

(A low impact sentence)

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Contemporary events are
stressful.

Still low impact

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Trying times affect one's being
Still low



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These are the times that try
men's souls
Thomas Paine



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Most authors vary the length of
sentences and we never see that
device
Compound sentences with free
modifiers are "hypnotic."



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Compound Sentences with
Free Modifiers



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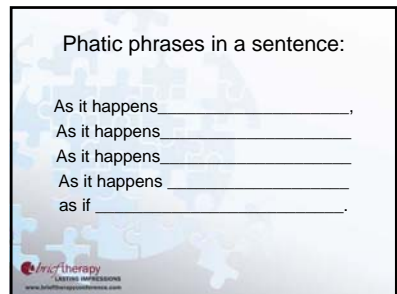
Phatic Phrases



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Phatic phrases in a sentence:

As it happens _____,
As it happens _____,
As it happens _____,
as if _____.



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Implicit Codes
Are Examples of Implicit
Responsiveness



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Eliciting emotions and "states"
requires implicit influence.
It is in our human design.
It is an evolutionary imperative.



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What is the technology of
eliciting "states"?
There is one. And it requires an
understanding of implicit
responsiveness.



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Theses

- We under function terribly: We do not use our medium to its fullest extent. We need to evolve our understanding of influence, not theory or technique.
- We can be "corporate raiders."
- We can harness Artistic influence.
- We can awaken dormant representations and brain scripts that lead to changes in "states."
- The art of awakening emotions is **experiential and implicit**.
- Signals elicit emotions more than words do.

Brain Scripts

Activating internal representations

Brain Scripts

Imaginary Movie Scene: Car slams to a halt
Punk jumps out.

It is the internal representations—implicit brain scripts—preconscious associations—that guide behavior, not automatic thoughts.

My Intention for You.

- To evoke interest in exploring, unearthing and utilizing the **implicit codes of experiential influence** that can be used to bring good things to life.
- Understand and expand impact by using **"invisible"** paraverbal communication including signals.

How this project came about

- Milton Erickson
- Alex Vesely
- Christian Mikunda

We do not use our medium to its fullest extent.

Consider Painting and How Painters Explore Their Medium

Classical

Self-Portrait
Rembrandt



What is the Implicit Intention of the Artist?

What is the art designed to elicit?

What is the Implicit Intention of the Artist?

- The artist can primarily inform by reflecting back reality ala Classical painters like Rembrandt
- Or
- The artist can prompt the viewer to be a co-creator of an emotional experience, and radically vary methods depending on the artist's intention.

Orienting to Ways to Bring Art to the Heart of Psychotherapeutic Experience: The **Impact** of Art

The Utilization of Implicit Codes that are Overtly Weird.

We will look at selections of what artists explore and individually ponder (just gently ponder...) how to apply those methods clinically.

Use the following questions to personally orient toward...

Impressionism



“Water Lilies”

Claude Monet

What is One Implicit Code?

The Use of Vagueness

How can being effectively vague empower emotional impact?

Post- impressionism

“A Sunday Afternoon on the Island of La Grande Jatte” Georges-Pierre Seurat



Extraordinary Precision

How can extraordinary precision empower emotional impact?

Fauvism



“Woman with a Hat”

Henri Matisse

Using Unusual Color Combinations

How can we empower emotional impact by harnessing the unusual?

Cubism

“Violin and Candlestick”

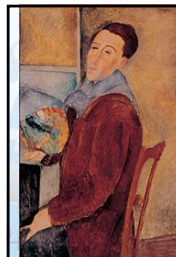
Georges Braque



Restructuring Reality: Destabilize

How can we empower emotional impact by constructively restructuring and destabilizing habitual reality?

Expressionism



“Self-portrait”

Amedeo Modigliani

How Signs and Symbols Subtly Evoke Emotion

How can we empower emotional impact by harnessing subtle signs and symbols?

Surrealism

“The Persistence of Memory” Salvador Dali



Make it Multiple Level (and weird and novel)

How can we empower emotional impact by harnessing multiple level (and weird and novel) communication?

Abstract Expressionism

“Number 5”

Jackson Pollock



The Fascination of Abstraction

How can we empower emotional impact by harnessing abstraction?

Photorealism

“Telephone Booths” Richard Estes



Making the Familiar Come to Life

How can we empower emotional impact by shedding new light on the familiar?

Pop Art



“Drowning Girl”

Roy Lichtenstein

Comic Exaggeration

How can we empower clinical work by using creative exaggeration?

Shaped Canvas

“La scienza della pigrizia” Frank Stella



Reframing

How can we empower clinical work by altering the frame?

Empowering Art

Specifically...

Van Gogh: Potato Eaters



Sketch



Van Gogh

- Why did he go to such extraordinary extent to create his masterpiece?
- What was his intention?

Summary

Artists explore the limits of their medium.

Question:

How can we exploit the inherent structural possibilities in our medium (communication) that can empower emotional impact?

My Answer:

Study the structure of artistic influence and harness **experiential** methods.

Question:

How can we exploit the inherent structural possibilities in our medium (communication) that can empower our clinician work?

Answer:

Study the structure of implicit artistic influence and harness **experiential** methods.

Science or Poetic Power?

Where Science=Information, and Poetry=Emotional Response

Science or Poetic Power?

Psycho-education or Experiential Approaches?

Beethoven

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Chopin (40")

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And, Subtle Impact
Brings Good Things to Life

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I am going to say a sentence.

- Monitor your responses to each rendition.
- What does each rendition ask you to "perform?"
- How does my intention change with each rendition?

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I didn't say you're feeling great.

With and without gestures

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We can **Take Artistic License**

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ARTISTIC LICENSE
Harnessing Experiential
Methods
Using "Performative"
Communication

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"Performative" Communication

Communication that is answered
with an action and concomitant
emotional response

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Performative Communication

- Performative communication is communication designed for impact. The communication is dramatic, and it implicitly requests that an action is performed by the responder. The Arts exemplify performative communication. The list to follow consists of elements from the Arts—especially movies—that can be applied interpersonally, primarily oriented to offering psychotherapy, but applicable in other situation of human influence.
- There are six subsets: Create Set; Set-up; Imbalance; Attune; Elicit; and Exit. The subsets are not necessarily conducted sequentially in the course of a series of transactions.

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How to increase impact

In six easy categories.
A preview...

Influence Strategies derived from the Arts that you will see in the movie to follow. But ones we have already experienced in this presentation.

- Create set
- Create Imbalance
- Attune
- Set up
- Elicit
- Exit

Movies: A Metaphor for Influence

Movies are multidimensional Art

Movie

- Movies are a multidimensional art
- Art is about influence
- We will use a movie clip to see how art creates impact
- The movie is a metaphor for how we can take ideas from the arts to advance psychotherapy
- We can use Art to "model" the structure of influence.
- We can use movies because of our media literacy.
- Movies are base in **undetectable influence**. You must be kept blind to the way in which impact is created. Movies impact via connotation.

Movies are based in **undetectable influence** (Connotation)

Movie goers cannot perceive the inherent structures (codes) that influence them

Movies are not... Persuasion can be ...

Movies are not about the flow of life. If they portrayed the realities of everyday life, they would not be interesting. Persuasive methods should not resemble methods used in every day life. Persuasive methods should be an unusual. Keep Persuasion Weird.

What Movies Do Structurally Show, not tell

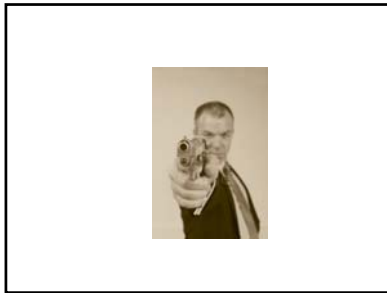
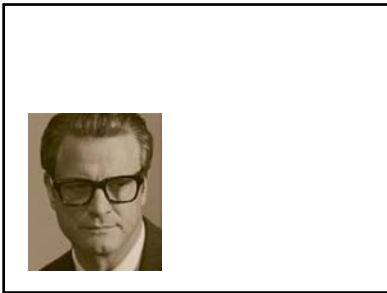
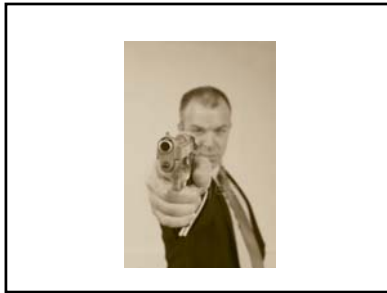
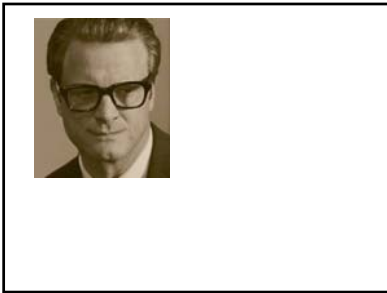
- compress time
- compress emotions
- manipulate
- misdirect
- use implicit influence
- tell stories
- destabilize
- create arousal
- provide a break from reality
- provide multi-level stimulation
- assault the senses
- use signals

Movies Bring Together Many Arts including:

- Script Writing
- Cinematography
- Music Composition
- Acting
- Sound Effects Design (Foley Artists)
- Sound Mixing
- Set Design
- Lighting Design
- Costume Design
- Special Effects
- Editing

Implicit Influence

Movies Manipulate
For a simple example take Montage
Montage is the power of juxtaposition



Montage

Early Russian film editors—e.g., Eisenstein


Example One

- If the sequence is "smile—gun—blank face" the viewer is oriented to fear.
- If the sequence is "blank face—gun—smile" the viewer is oriented to courage.

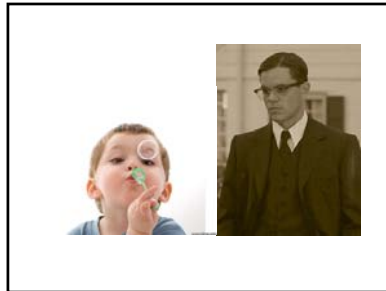
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Kuleshov Effect

- Nearly a century ago, Soviet filmmaker Lev Kuleshov demonstrated that the manipulation of context can alter an audience's perception of an actor's facial expressions, thoughts, and feelings.
- Juxtaposition of identical archived clips of an actor's blank face with either a scene of a funeral or a child playing led the audience to infer the actor's emotional disposition as respectively melancholic or happy (Kawin, 1992).

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Montage

Example Two

- Still shot of a Man. Shot of a grief stricken woman clinging to a coffin. To the viewer, he seems concerned.
- Still shot of a Man. Shot of a steaming bowl of soup. He seems hungry.
- Still shot of a Man. Shot of a girl cuddling a teddy bear. He seems tender.
- It is the same shot of the Man in all three cases.

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Perfect Stranger

Directed by James Foley

You see, but you don't realize what you see, or why you respond.

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We Will First View the Title Treatment, the opening Five Minutes of Perfect Stranger.

Once to experience it.
Once to see what you missed in order to deconstruct implicit methods of creating impact.
Then we will discuss real-world applications

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The Structure of Impact: Heuristics of Implicit Influence in the Movie Clips We Viewed.

- Oriented toward--awaken representations
- Create fascination
- Attune
- Use signals to elicit emotion
- Be multisensory, multidimensional, and multilevel.
- Move in strategic steps
- Use unreality--make it weird.
- Use movement--keep the eyes moving
- Destabilize--create arousal.
- Influence can be invisible. Use connotation.

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Real-World Applications

In Persuasion

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How to empower communication
in therapy using codes of
emotional impact used in the Arts
(Movies)
Nine "make its"

Codes of Emotional Influence in Art

- Make it emotionally engaging.
(Which could be a "Frame.")

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting. **Appeal to the eyes.**

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.
- Make it precise.

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.
- Make it precise.
- Make your interventions in stages.
Move in small steps. Use "teasers."

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.
- Make it precise.
- Make your interventions in stages.
Move in small steps.
- Make it multilevel to increase impact.

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.
- Make it precise.
- Make your interventions in stages. Move in small steps.
- Make it multilevel to increase impact.
- Make use of signals, not didactic information.

Codes of Emotional Influence in Art

- Make it emotionally engaging.
- Make it visually interesting.
- Make it unusual. Destabilize.
- Make impact invisible.
- Make it precise.
- Make your interventions in stages. Move in small steps.
- Make it multilevel to increase impact.
- Make use of signals, not didactic information.
- Make the source of influence invisible. Use Connotation.

Social Psychology

Implicit Influence
Science—not applications

Social Psychology Experiments Priming

- DOLX
- WLVS0
- TIERDERQ

Social Psychology

- Warmth
- Chinese Letters
- Famous Overnight.

Social Psychology Experiments Priming

John Bargh, Ph.D.
Yale University

Social Psychology Orientations

- Priming or Seeding Attributions
- Misattributions
- Cognitive Dissonance
- External Justification/Effort Justification
- Destabilization
- Implicit influence/implicit responsiveness (people walking in a mall)
- Emotional contagion
- Perceptual blindness
- Inattention blindness
- Social Mimicry
- Demand Characteristics
- Etc.



Milton H. Erickson, M.D.
(1901-1980)

Thanks!

Handout
[www.ericksonfoundation.org/
zeigworkshops/nevadabar.html](http://www.ericksonfoundation.org/zeigworkshops/nevadabar.html)

Jeffrey K. Zeig, Ph.D.

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