

FACILITATING SKILLS MANUAL

DATE: July 4, 1997

I. FOUR S's

Perhaps the greatest advice any person preparing to address a group could have, to assure effectiveness, is to "Stand-up", "Speak-up", "Shut-up", and "Sit-down".

In other words, think out ahead of time, about exactly and precisely what you're going to do and say, to bring a complete learning experience to the students - and then just do it. Don't wander off the subject or allow the students to lead you astray. Make your comments clear, concise and complete, but do it in the shortest amount of time possible.

II. APC

1. ASK a question. PAUSE to allow time for one of the students to answer. If no one answers, don't answer the question for them and then go on. CALL on someone by name or point to someone to answer the question, point to someone else or CALL on another person by name and ask if he or she can help the first person answer the question. If they are still bogged down, ASK if they understood the question. Restate the question using different words and ASK, "what am I trying to ask?" PAUSE and if needed, CALL again.
2. Do not get into the habit of asking, pausing, and then answering the question yourself. This can happen to you if no one immediately raises a hand. You would be conditioning the students not to answer the questions. They need to learn to interact with the material. You, as facilitator, should be able to cause this to happen if you use APC properly. If not right or completely correct in their answer, always reward the person who answer by saying, "that's an idea", "that's a consideration," "that's part right," or "OK". Don't say, "that's not right," "you're wrong," or "how stupid".
3. If other members of the class start attacking the person trying to answer your question, defend the student by saying, "just a minute now,.. let's stay on track. John

has reasons why he gave that answer, but Bill, what was it you said you thought the answer might be?" Your intervention in this type of conversation should take the pressure off anyone being attacked. This person will then support you when you need it - if you model support for the student.

4. If possible, have a seating chart with names available so you can call on students by name. You might also consider using name tags with the first name large enough to be easily seen by you from the front of the room. Helps them get acquainted too.

III. THE 4 QUESTIONS

1. Did the facilitator know the material?

The students will sense whether or not you are confident and think you can answer credibly their questions about the material being presented in the course. You want to **FEEL CONFIDENT BY KNOWING YOU ARE PROFICIENT**. Know that you are ready and eager to answer their questions. Here are some things to do:

- a. Read all the reference material so you can answer questions about Transactional Analysis, Meditation, Reality Therapy, Freud, Carl Rogers, Janov, Fromm, and other similar works and personalities.
- b. Become familiar with the programs such as the Dobson Series, Marriage Encounter, Lifespring and EST, so you are confident SOC's program really is a structured, down to earth, credible, legitimate and proven effective program.
- c. Attend Facilitator workshops to enhance your technique of getting a high yield on the EOCT.
- d. Seek evaluation from an SOC Trainer to obtain the feedback you need for technical growth.
- e. Prepare a list of questions and call the Research and Development (R&D) crew at SOC for answers, or mail in the questions.
- f. Read the Research and Development bulletins in the SOC newsletters.
- g. Don't be afraid to say, "I don't know, but I will get an answer for you." That is going to get higher scores than trying to bluff your way through with wrong answers.

2. Did the Facilitator present the material well?

The students want their pilot to fly them through the series following the easiest, most direct, and cost comfortable, route. Good instruction, good breaks, refreshments, good

everything, with few problems, and punctuality, are a must. They want you to be assertive, not aggressive, happy not irritable, organized not disorganized and to use good questioning and teaching skills to make their program live. They want to interact with an equal value model. Some things you can do to assure a high score are:

- a. Do everything exactly as outlined in the Facilitator Skills portion of your guide.
- b. Start, Break and end on time.
- c. Be ready to start, with everything in place before the students arrive to enable you to greet them and chat a bit before beginning.
- d. Play an entire orchestra of music over the PA system or on a cassette recorder when it is time to start rather than yelling, "let's go". Condition them to return to the main classroom to start another aspect of the course when the music begins.
- e. Make sure refreshments are truly gourmet and served with joy and happiness - by a proud cook and facilitator. Maintain an atmosphere of fun, laughter, learning, seriousness, love, compassion and discipline all at once.
- f. Make video tapes of yourself and analyze them to improve your presentation skills.

3. Did the material cover the subject area?

It is impossible to answer every question, solve every problem or practice every skill during the series. The series is designed to be comprehensive and will naturally yield a high rating if you stay within the guidelines and controls. Some things you can do to enrich the course or obtain the highest possible scores are:

- a. Do everything in your power to get every person to attend every session.
- b. Do not under any circumstances omit or gloss over the review periods. Have students answer check-up questions from all previous sessions in the reviews. When they are proficient with the material at the oral recitation level, you may want to have them reproduce the graphics from memory.
- c. Constantly stay alert for good articles to use as supplemental handouts. Maintain a bulletin board or a wall of interesting things on display. Set up a library and make available the books from the recommended reading list for students to either check out or purchase.
- d. Have a place available where people can listen to the tapes or view the video cassettes, during the week, to reinforce learning.

4. Did the material fit your needs?

If you are going to get other people in the community to attend the Fireside Series or the Skill Building Course, the people attending have to feel it was useful to them. Be sure they have made changes in their thought process that enable them to become more effective in their personal, partner, family, as well as their professional lives. Make sure they are getting an actual return in dollars and sense that is measurable. Some ways you can assure a high score in that area are:

- a. At beginning of each review, ask if any of the students has been in a situation where he could apply the material in his personal life. Get them to tell stories of how they successfully handled a situation where before they would have blown it. Let them see the material is working in their lives now.
- b. When necessary, spend your personal time outside of the class with individuals experiencing some problems putting the material to work. Try not to allow them to eat up 4-8 hours of your time each week just talking about their problems. However, don't hesitate to help them implement what they are learning. Results generate referrals.
- c. Get the students involved in the Skill Building Course and follow up with small permanent growth groups. If one doesn't exist in your area, form one and get the students into a lifetime follow-up program where mental fitness exercising is as valuable and commonplace as physical health exercising. We should spend the same amount of our time, effort, and money, on mental health as we do on physical health. The Skill Building Course is a starting point - not a COMPLETE TOTAL FINAL EXPERIENCE.
- d. Encourage students to attend programs like Marriage Encounter, to get involved in the Community Communication Committee, and to participate in activities to help them learn more about how to use what they are learning.

IV. DISTRACTIONS

Perhaps the greatest single factor affecting the test results and critique sheet scores is distractions. Distractions are anything that take a student's mind into what we call the "PING" mode. Pinging occurs when something being said triggers a person to start daydreaming or thinking about something other than what is being presented at the moment. It happens either because of the content of what is being said or boredom - if the facilitator is not progressing with the material quickly enough. Let us look at some distractions that cause 'PINGING'.

1. Movement:

- a. A window with cars going by.
- b. A door with a hallway outside with people going past.
- c. Students arriving late and walking through the room.
- d. Clocks or other devices with moving parts such as pendulums.
- e. Curtains blowing.
- f. Fans running in the students line of sight.
- g. Facilitators moving their hands around in their pockets.

2. Noise:

Some examples of noise distractions that cause 'PINGING' are:

- a. Airplanes passing overhead.
- b. Someone tapping a pencil out of boredom.
- c. Coughing over and over to clearing your throat all the time.
- d. Music from another room.
- e. Phones ringing.
- f. People (especially other staff personnel) talking, laughing or horsing around where they can be heard but not seen by the students.
- g. Someone talking to a student in the back of the room.
- h. Students talking.
- i. Bad sounding tapes.
- j. Clanging of dishes.
- k. Babies crying.

3. Pictures

The more austere the class room is, the fewer distractions and less pinging will occur. Do not display newspaper articles with a print or design, or have pictures on the walls that are of the modern art type - where you gain new impressions every time you look at them or spend extra time trying to figure out what the artist was conveying. Have pictures in the break area and in the hallways or post letters of appreciation, certificates, news clippings and other things of interest - but keep the class room austere, barren, void of natural distractions.

4. Clothes

- a. Dress appropriately for the occasion, Try to be the trend setter as to what is appropriate. Don't wear skin tight pants if you are a male or see-through blouses if you are a female. Read the book "Dress for Success".
- b. Do not have loose change jingling in your pockets or billfolds, checkbooks, pencils, pens, or handkerchiefs, bulging and sticking out of your pockets. Do not wear bracelets that shine, clang, or move up and down your arms. The same goes for ear rings that are large or unusually reflective. Stand well away from a student wearing these kinds of things when asking the check-up questions. Primarily, THINK about DISTRACTIONS and engineer them out of the course. Do what you can and don't worry about the rest.

5. People

Yes, people can really become the biggest distraction of all. How the facilitator handles each people situation is critical to maintaining control of the class in an efficient and comfortable manner. Some example situations are:

a. Springy

Boing, boing, up out of his or her chair with a question or comment all the time - and that is why we call him or her "Springy." The student may not even put a hand up - just interrupt. Sometimes it is a question, sometimes a comment, sometimes an out loud reaction that brings laughter from the class. The student is going to be a real challenge to staying on schedule or getting something done as he or she is going to try to monopolize the conversation. So what do you do?

- 1.) Bear in mind the student is concerned about being accepted and feels most secure by being in control of every situation. He or she needs help and that is why he or she is in the course.
- 2.) If the student asks a ridiculous questions, that is tying up the other members of the class, ask if you could talk to the student on break about it... and move along with the material.

- 3.) If the student asks a question about something that has already been covered, ask one of the other class members to answer the question so that Springy is given the message - we've already covered that, why were you not listening. This is done to help the student adjust his or her behavior. Don't be brutal, but don't take the consequence away so the student never gets an accurate message.
- 4.) If the student starts making comments, or says: "you know, that very thing happened to me the other day!" or "here's another suggestion for the class from my personal files!" or "Aw, come on, you don't expect us to believe that!"... stand very quietly, don't even move, and wait for the student to finish. Let the classroom go void of noise, movement, or interest, for the time he is distracting, pause for a moment after he has finished to let the silence set in. The student knows he or she is a distraction - and it hurts too. The student wants to change and be acceptable. After you have paused say, "that was a good point, but we're going to have to hurry to finish the material if we're going to stay on schedule". Give firm gentle messages.
- 5.) Let the other students deal with the problem before you do. If a student just bluntly attacks Springy, don't cut the attacking student down, but do help take Springy off the hook by saying something to defend his intent, not his behavior. "John asks a lot of questions, but it's because he is really interested in getting the most growth out of the course". Perhaps I can answer some things for him or her on a break.
- 6.) Always put off any questions Springy asks that are going to be covered later in the course by saying, "There you are, ahead of me again. Would you object if I answer that question, when we cover the material, to insure you have it? Okay."
- 7.) As a last resort, call Springy aside and say, "John, you seem to really be trying hard to learn, but it's holding me back from staying on schedule. It is important to me to be able to run the course the way it should be conducted. Would you object if I asked you to help me stay on schedule by saving some of your more lengthy questions until the break?" Usually Springy won't want to ask questions on the break.

b. Sharpshooter

In most large audiences there will be one or more people who think they know more about the subject than you do. This student is going to wait, with his or her question gun cocked, to seize on the first opportunity to let the group know they

are an expert shot. They want to be recognized for their opinions or credentials. They could be a real disruption or distraction if the facilitator is not confident he or she knows the material and the course. How should you handle them?

- 1.) Stick to facilitating the course. Do not introduce your own pet ideas, concepts, or philosophies, as it invites disaster. You would be modeling that it is okay to make the course a forum or platform to develop a discourse on other than the appropriate course material. You would be modeling for them that there is plenty of time for side trips and discussion. Don't give the students an open door by allowing the dialogue to wander away from the material pertinent to the course. If you stick to the material in the course, you are the authority, they are not. It's EASY to credibly answer their question about YOUR material. If you get off course you are in trouble.
- 2.) The students want to see you defend yourself and the course against this dastardly gunslinger - but don't get carried away. Try to arrest him or her gently. Above all, don't get into a shooting contest or lengthy battle with a sharpshooter. Say "that is a point I would like to discuss at length, but could we go on for right now and talk more about it later?" (and do not bring it back up later... or ever), or "that is a good point, and I'm sure as we go on with the course the matter will probably clear itself up," and then go on. Recognize them but avoid getting into a gunfight.
- 3.) If you have no choice, shoot first to wound and ask questions later. Be more confrontive. Ask, "Is this an attack?" Pause,.. and let Sharpshooter explain. If he or she says, "Yes, it is an attack!", probe some more with, "Do you feel you are being hostile?" "Why?" Ask if he or she could approach it in a more open caring way. Get him on the defensive by having him justify his question. He'll temper it down when he rephrases it to you. Sharpshooter will also most likely stop shooting - the warning shots are too close for comfort.
- 4.) If wounding him doesn't slow him down, point to one of the other students and ask: "How do you feel about this point?" Let the students fight the Sharpshooter among themselves - and quietly move to the edge of the room so you are not under fire. Then, when enough confusion has occurred, reestablish yourself in control by saying, "Okay, I really need to cut this off... We are getting behind,... let's see if we can get back on track!" Cut off the discussion. Don't let it get so far out of hand you lose complete control of the class.
- 5.) As a next to the last resort, you may ask Sharpshooter, "You know, we are really getting bogged down on this one point. It's really not part of the class material. So what do you suggest we do to resolve it so we

can go on?" Sometimes the marshal has to kill the Sharpshooter to save the town.

- 6.) The final step is to say, "You know,.. I know,.. and the class knows,.. we are really not going anywhere. I'm going to have to ask that you permit me to go on, or that you leave the class". You are the pilot and you are the final authority. Do not hesitate to use the authority if there is no other alternative. The class will understand - Even if the student is removed from the course. They may even cheer you.

c. Quiet Quinn

Often there are students who are shy or do not like groups. They are not going to say anything unless it is an absolute requirement.

- 1.) Leave them alone. Don't purposely call on them or force them into the general classroom discussion.
- 2.) If you do ask a question, make sure it's one you've asked before - so they know the answer. Then reinforce their participation by complimenting them on being able to recall the right answer.
- 3.) Talk to quiet people during refreshments. Ask questions about subjects like: "Where are you from originally?" "Do you have any relatives here?" "How did you find out about the series?" and then be a good listener. Give them a feeling you will not push them, but that you like them the way they are.

6. Training Aids

As a general rule, charts, slides, tapes, diagrams, models, and other training aids, should be used to visualize oral instruction, hold attention, arouse interest and help make points clear. Do not expose more than one training aid at a time. Prepare it, introduce it, show it or demonstrate it, and then retire it out of sight until it is needed in review. Try not to expose any training aid before you talk about it. This includes handouts.

a. Overhead projector

- 1.) Make sure slides are clean and in order.
- 2.) Use color.
- 3.) Turn the projector off when you are not actually using it to make a point. It reduces noise, heat, and it eliminates distractions.

- 4.) Lay the pointer on the slide, don't try to hold it steady. Take your hands away from it while it's laying on the slide.
- 5.) Stand off to the side - not in front of the projector. Position the slide, lay on the pointer, and walk away to talk.
- 6.) Write large enough for all to see - or move the projector back.
- 7.) Have a spare projector bulb and spare blank slides.

b. Flip Chart

- 1.) Always have a clean sheet showing unless you are using it.
- 2.) Use several colors - not just black.
- 3.) Write big.
- 4.) Stand to the side when writing. It is hard to learn to write with your arm extended and your body behind the easel, instead of in front of what you are writing But you can learn to do it - and it is professional.
- 5.) Use the flip chart to record student's comments. Save the flip chart pads to refine your course evaluation. Write directly on the pad. Let students see you recording their good ideas, phrases, and comments, that will be used to develop a course improvement recommendation.

c. Handouts

- 1.) Have them ready before the session starts.
- 2.) Keep them out of sight until you are ready to use them.
- 3.) Introduce the handouts.
- 4.) Do not give them all the handouts at the start of class. Only expose what you want to talk about and not until you are ready to talk about it.

d. Ringbinders & Facilitator Guides

- 1.) Keep it on a lectern where they can see you are using it.
- 2.) Always ascertain that the pages are in the order listed in the Table of Contents.

e. Audio Video Cassettes

- 1.) Have audio-video tapes set up ready to go PRIOR to class.
- 2.) Always set counters to zero and know what numbers to start on. If it is going to take a couple of minutes to get set up, give the students a two minute break. Do not, repeat do not, stand in front of a class fumbling with training aids.
- 3.) Always properly introduce an audio or video tape. Play it. Move completely out of the line of sight of the students so you are not a distraction. Leave the room if possible. Do not be just outside the door talking to someone or on the phone. Don't clang dishes or make noises while tapes are playing. Try not to be doing anything else where the students can observe you while they are required to view a presentation.
- 4.) Make sure students, who do not have tables for a hard surface, have something like a clipboard, magazine, book or several other sheets of paper to write on while viewing or listening to tapes.
- 5.) Start/Stop presentations can really be good reviews if you have time. Run a short segment of a presentation and then stop to discuss it. Then run some more and discuss it . Be careful students don't take too much time doing Start/Stops. Keep the program rolling, busy, fun, learning, and on schedule.

f. Gestures

- 1.) Fig leaf - Do not stand with your arms hanging and your hands clasped in front of your genital area. Always let your arms hang straight down to the sides when not making gestures. At first it feels awkward to you - but it looks GOOD to the audience.
- 2.) Eye Level - All gestures should be made at face level or centered on your face to best hold attention and maintain eye contact. Do not say "this thing" and gesture at bust level if you are a female or at hip level if you are a male. Keep the gestures at face level.
- 3.) Size - When you are on a big stage in front of a large audience, use large or expansive gestures. Don't spread the thumb and forefinger of one hand to indicate something small. You may be able to see the gap between your thumb and forefinger up close to your eyes, but the gap is not readily apparent to persons sitting in the back of a large auditorium. For this size audience the appropriate gesture to indicate something small would be to hold your hands slightly less than

shoulder length apart in front of your chest or face. Something large would be represented by arms spread wide apart. Most speakers just aren't aware they must change the size of their gestures to fit the size of the audience.

- 4.) Pockets - Do not, under any circumstances, put your hands in your pockets. Especially if you have change in there to play with or make nervous movements.
- 5.) Nose and Ears - keep a handkerchief available to blow your nose or leave it alone. Do not absentmindedly insert pencil erasers into your ears in front of the class while facilitating. Try not to yawn, pick teeth or engage in any other body function, especially scratching, as they are super distractions.
- 6.) Platform movement - The most desirable place to stand on a stage platform, or stage-like area from which you are making a presentation, is at the back of the stage against the curtain or wall. Do not stand at the front of the stage with your toes extended over the edge. The audience will be more concerned with the fact that you may fall off the stage than with the content of the subject you are presenting. If you stand at the back it allows you to move forward, using the gesture of forward motion, to emphasize a point. As soon as you finish making the point, **WALK SLOWLY BACKWARDS** to the rear of the stage - back slowly away from the class. **DO NOT TURN YOUR BACK ON THE CLASS.** If you are at the rear of the stage on the right side, and want to get to the left side, walk slowly to the front center of the stage (keeping your body facing the audience) with your head turned to maintain full eye/face contact. Once at the center, stop, pause for a moment, and then turn and back up slowly to the left rear of the stage. Walking backwards, as you go from front center the left rear of the platform, sound ridiculous. But be assured it looks good to the audience as you are constantly maintaining eye and face contact. Unless you tell the students you are walking backwards and making an effort to never lose eye/face/body contact, they won't know it. If you have to turn your back on the class, stop talking, turn your back on them, and move to your new location. Do not talk enroute. Wait until you arrive, face the group, and begin again.

g. Mikes, phones and cords

- 1.) The best way to use a microphone is to clip it to your shirt or blouse, run the mike cord down inside the shirt or blouse, under the belt buckle, under the belt to the back, and **TIE IT SECURELY TO THE BELT** - or a belt loop. The mike cord becomes your tail. Do not grab it or pull it around like it was a whip or lariat. Learn to have proper

platform WALKING movements so that you NEVER, repeat, NEVER have to touch the microphone or the cord with your hands - except in exceptional circumstances.

- 2.) Always have sound levels adjusted before the audience shows up. Do NOT carry a microphone in your hand with the other hand pulling the cord. An exception to this would be when going out in the audience to field questions with a microphone you are using to help the audience hear what is being said. Get a neck strap and tie larger microphones ON YOU - with the tail cord trailing from your back center. Have plenty of cord. Know where your limits are so you don't get jerked up short by the cord or come unplugged. A real PRO does not play with a mike. Above all do not have a stand mike where all movement is curtailed. Getting tied to one spot by a stand or lectern is the ULTIMATE "NO NO".

h. Pointing

- 1.) Tap, tap, tapping at the place you are pointing, either with your finger a pencil, pen, marker, or a pointer, is a distraction. The technique for completing a correct pointing sequence is:
 - a.) Turn your head and LOOK at the place to which you want to draw their attention.
 - b.) SLOWLY place your finger or pointer at the edge or corner of the word or illustration.
 - c.) HOLD IT there and don't move it until you are finished pointing.
 - d.) Slowly TURN YOUR HEAD BACK toward the audience until you have re-established eye contact, while you HOLD THE POINT.
 - e.) When you wish to continue, SLOWLY remove the point by allowing your hand or the pointer to fall to you side. Draw attention to the next thing by giving it your attention and then controlling their attention by using same good pointing techniques.
 - f.) Avoid using a pointer that is telescoping, that is, where you are constantly taking it out of your pocket and extending or retracting it. It is a gadget, a gimmick, and the students are more intrigued with the gadget and your need for gadgets than they are with the material or learning the objectives you are trying to teach.

- g.) If you have a long wooden or metal pointer, use it properly. Avoid holding it with both hands like it was a pool cue or flashing it around as if it were your sword or saber. When not in use, put the pointer immediately in the holder, or stand the pointer against the back of the lectern where it is out of sight. Then WALK AWAY from it. Primarily, use your hands for gestures. Don't carry a pointer around to be a distraction. Again LOOK, POINT, HOLD, regain eye contact, move slowly, and don't be a jerk.

V. SPEAKING SKILLS

1.HUMOR

- a. A person who lacks having a sense of humor gives the impression he or she is unreal, inhuman, or very conceited.
- b. Humor is the quality that shows you are, after all, just another human with a warm and lively interest in what goes on around you.
- c. Seize only on the humor that occurs in the class. If you make a boo boo, laugh at yourself with the audience. Interact with them in a slightly competitive mode. Make humor spontaneous by carrying some simple thing to the extreme.
- d. Avoid starting every class with a joke. Under no circumstances should off-color, lewd or pornographic jokes or gestures be made. At least one or more students will lower your critique sheet scores - and never tell you why. It does not hurt to have a file of good clean jokes that you insert, based on the spontaneous need for them, to illustrate a point or liven up the presentation. Jokes should be SHORT, CLEAN, and EASILY UNDERSTOOD. It is better to have humorous or witty sayings to spice up the presentation than jokes that don't tie in with what you are teaching. They are a break in the train of thought when they don't fit.
- e. By the same token, never use swear words - or swear word substitutes such as "Goll, darn, dad gummit, screw up," and similar colloquial expressions that are improper language. Profanity and vulgar suggestive behavioral displays are totally inappropriate to any Skills Of Communication Course of Instruction. They do not generate a desire to refer friends to the program.

2. NOTES

- a. The book. Always keep your pocket calendar with you to record suggested improvements, witty or profound statements, good clean jokes, phone numbers, appointments, referrals, and a host of other information used to compile notes for speaking engagements and classes.
- b. The binder. Make running notes in the Facilitator Guide every time you give a class to help you improve your performance. Especially keep track of and record the time it takes to complete a block of instruction, or complete any other element of instruction, if the time is not correctly stipulated in the ringbinder. Make notes in RED, or BRIGHT COLORS, as you proceed through the ringbinder in order to improve the next session.
- c. The outline. Usually you are going to be able to refer to the Guide. But there will be situations in which you will want to facilitate without having to be tied to a table or lectern. Write large-letter notes (notes you can see from 10-15 feet away) and tape them to the inside of the front seats. Block off people from sitting on the front row of seats and the audience will not be able to see the notes you are using to keep the class on track. They will think you are pulling everything out of your head. You might tape notes to the inside of the podium or rostrum. Turn the rostrum so you can see the taped notes and the audience can not tell you are using notes at all. Tape them to the top of a table or the floor of the stage. Tape notes anywhere you can see them and the audience can not. This allows you to move around freely and appear (at least on the surface) to really know the material. If notes are placed several places it forces you to move around and not be tied to one spot.

3. STORIES

- a. No doubt the greatest single technique, for holding attention, is to tell stories. No matter how young or old the audience, they love to hear stories, stories, stories, instead of the dry factual pitches. Try to find your own personal stories and anecdotes, about the material, so the course is more personal. Make sure your stories are short, sweet, with ample gestures, facial expressions, and can be ACTED OUT as much as possible. Draw on personal experience - but don't get carried away. Do not hesitate to refer to the file stories.
- b. Do not telescope the ending and find you still have five minutes of story after they've already gotten the point. Have stories ready to go. Collect only the choicest stories. Tell them over and over to smooth them out. Have them polished before using them in front of an audience. Be a PRO at telling stories and you will score high on critique sheets - and be invited as a guest speaker.

4. PROBING

- a. Asking Questions. Try to use STARTER PROBES as much as possible when asking for student input. "What do you think of----?" rather than "what was the word for---???" Develop the student's answer with probes that are brief such as "Oh", and "Go on", "I see" and "Then what happens" or just continue pausing to allow other students to assist in forming the answer with their input. Some rules for good questions are:
- 1.) Have a specific purpose. Questions should emphasize a point, stimulate thinking, keep students alert, check for understanding or review previous material.
 - 2.) Be understood by the students. Try not to make questions lengthy, contain big or difficult words or require further clarification. Aim them at the level of understanding of all the students.
 - 3.) Emphasize one point. Avoid asking compound questions that require several responses. Instead, ask several questions and allow several students to respond.
 - 4.) Require a definite answer. A vague question invites a vague answer and allows the student to expand or bluff a response. There should be a correct answer to the question.
 - 5.) Discourage guessing. Avoid using questions that can be answered 'yes' or 'no' unless you immediately follow up with a probe of "that's correct, but why is it right?"
 - 6.) Students question's and answer's. Make sure the students understand they must ask and answer questions loud enough for all the group to hear. If it is an extremely large group, have someone with microphones go into the audience to assist or have the student stand and speak more loudly.
- b. Handling Questions. Put on the old BALL GLOVE when a person asks you a question. Make sure you caught it correctly by listening carefully, rephrasing it and giving it back for validation, if it's not blatantly obvious and easily understood. Ponder your response before answering. Probe the person asking the question to find out where he is coming from, why the interest and what he is looking for in an answer.
- c. General Conversation. Needless to say, your probing skills must model SETTING ASIDE FEELINGS, PROBING and VALIDATING so students can see the value of the course in action. Do not interrogate, but constantly try to discover.

- d. Me. Me is mostly interested in myself, me, what me wants, and me thinks. Concentrate on helping the students to share their own personal anecdotes about teaching points. Facilitate the sharing of what this "OTHER ME" feels - what is *important* to the "other me." PROBE to really experience these other persons. Each "other me" will be THRILLED to discover there is some one as interested in them, as they are, and will in turn take interest in you.
- e. Key Words. Learn to pick out the key word in each sentence and develop more dialogue with the student by using good probes.
- f. Mastery. Choose and then work on one probe a week. Practice what you preach. Be able to give at least 10 examples of every single probe right off the top of your head. If you want to be a PRO, work until you are. Probing and developing rapport is the name of the game for a facilitator or counselor.

VI. BENEFIT STATEMENTS

1. A FEATURE tells what something IS. An ADVANTAGE tells what the feature DOES. But a BENEFIT STATEMENT tells WHAT'S IN IT for the person. In the process of changing behavior the first step is RECOGNITION. That means the person's perception must be adjusted until he or she can see the impact of his or her behavior and WHAT'S IN IT for him or her to STOP the old behavior and INSTALL the new behavior.
2. Thought process must change in order to support new behavior . A person is motivated by really WANTING WHAT'S IN IT for him or her to change. The more she or he wants the benefit the greater the probability for change. Benefit statements must EXPLAIN WHAT'S IN IT so clearly and completely the person becomes excited about what can be achieved and sees HOW TO GO ABOUT IT.
3. First the mind must conceive WHAT'S IN IT for a person to change, then one must believe he or she is capable of doing it - it is a worthy effort deserving of time and energy.
4. The best way to evolve a clear benefit statement is to ask a probe that elicits discovery of WHAT'S IN IT for the student. No one can LEARN for him or UNPRACTICE for him. Unless the student alone CONCEIVES and ACHIEVES, there will be no lasting change.
5. It is impossible for you to make a benefit statement about something for which you have not yet conceived. Learn about and have faith in the "Equal Value" concepts. When you think of benefit statements, write them in the ringbinder and include them in the course improvements.

6. In disciplining children, the use of a benefit statement to show the child WHAT'S IN IT for the child to change, is the MIRACLE OF SUCCESS.
7. In the world of sales, there will only be a true buying impulse when the salesman asks a probe that leads the buyer to RECOGNITION of WHAT'S IN IT to buy the product or service. The prospect must be able to see that the price, effort, time, labor, and money, used to acquire the product, is worth it. The same is true for students in the class or members of any audience.
8. No person repents until he or she conceives of the idea of how joyful life will be after thought processes have changed and the person can visualize the results of these new behaviors. Until a person sees clearly WHAT'S IN IT to change, the person will not be motivated to put forth the energy to obtain closure on the old problem and install the new behavior.
9. Encourage people to set a realistic time frame in which to change their behavior. Show people burning up too much effort in too short a time is counterproductive. Insure success by moving patiently and slowly and let them see WHAT'S IN IT for them not to push so hard that the concentrated effort 'burns them out'.

VII. CONTROLS

1. SOC courses are engineered. Each have specifications, characteristics, and functions, that produce predictable results - if the controls are operated properly. A course resembles a very sophisticated aircraft. It is constructed to be able to fly fast, high, and with a designated payload necessary to accomplish many missions. It is up to the pilot to make sure the plane performs up to it's abilities. The plane and the pilot are a team. Each course is structured to yield great results. It's like a growth plane with the facilitator as the pilot.
2. If a pilot over or under controls an aircraft, it can crash or not perform efficiently. It takes the right amount of control at the right time to obtain maximum efficiency.
3. The same is true of the courses and the facilitator. The facilitator must learn to use the various control mechanisms properly.

VIII. FACILITATOR DO'S AND DON'TS

1. If you are going to affiliate with SOC through certification, there are some things you should, and should not do, if you're going to gain recognition as a good facilitator. Here are some things we have found will help:

a. Polish the apple

- 1.) There is a story about the dog food company that started up. They wanted to be successful. They hired the best advisers, the greatest sales manager, the best truck drivers, the smartest accountants, but the company went broke. They had the most beautiful label on the can. The dog food was on the most attractive display at the end of the aisle in the best super markets. Nothing they could do would induce customers to buy - because the dogs wouldn't eat the dog food. The dogs did not like it. August Busch, III, of the Busch Company (which makes Budweiser beer) says: "In the final analysis, it is the product alone that must carry the company." You have the best product on the market. It works.
- 2.) A person is not an interruption to our effort, he or she is the purpose of it. Polish each and every apple. Make it your personal business to make absolutely sure each and every person, who goes through the program, is satisfied and eager to tell his friends about the program.
- 3.) There is no greater path to success than conducting a course in which each student tells everyone he or she knows they **MUST** go through this course. That only happens when you polish perfectly each and every apple. Do not rest until you have done everything you can for the people in the class. They are your representatives to the community.

b. Serve Gourmet Food

- 1.) It does not cost any more to go first class. Gourmet does not mean expensive refreshments, it means simple things prepared to perfection and served with warmth and kindness in a unique and attractive setting.
- 2.) In Portland we collect antique plates, serving dishes, and silverware. Each piece is different but beautiful. We have collected special recipes from the leading Portland restaurants and provide these recipes to the students as a handout.

- 3.) The people attending the course should RAVE - not only about the material but the superior refreshments they had while going through the program.

c. Maintain Contact

- 1.) A stockbroker once asked what was the one thing he could do to increase his clientele. He was asked how many clients would he have now if he had merely maintained friendly contact with every person he had met since he arrived in Portland.
- 2.) You can't go back and do it right. You can do it right from now on. Since you are just starting a new program, plan to personally stay in touch with each and every person who goes through a program.
- 3.) Use a newsletter of your own. Send THANK YOU notes at every single opportunity. Send Birthday cards, Easter Cards, Christmas cards, anniversary cards, or other use other special occasions to maintain contact with the client base. Make a goal to send at least one "Thank You" a week and see how many over the goal you can go.
- 4.) When you get a message someone called about the program, try to get back to them immediately.

d. Ask

- 1.) A good Sales person only looks for buyers. Don't spend all your time trying to convert a person who is not receptive. ASK if they are interested - and if they're not, move on to the next person. The buyers are there and the secret is to find them quickly.
- 2.) ASK on permanent posters everywhere.
- 3.) ASK with bumper stickers.
- 4.) ASK with T-shirts.
- 5.) ASK in any way you can where FREE PUBLICITY is made available.
- 6.) ASK the people who have been through the course for referrals.

e. Don'ts

- 1.) Don't spend money on newspaper advertising.

- 2.) Don't spend money on radio and TV advertising.
- 3.) Don't push people to get them into the course.
- 4.) Don't do it all yourself. Use members to help.
- 5.) Don't think you're going to get the program instantly going full speed.
It takes a lot of good hard work and effort to get it all going.
- 6.) Don't loose sight of helping people.

2. Please do not hesitate to call or send any corrections or suggested improvements you might have for this manual. You will be tested on how well you implement both the Facilitator Guide and this Facilitator Skills Manuals to become certified as an Associate Chartered Facilitator (ACF).
3. Thanks for your support in helping to make "MENTAL FITNESS" a subject - just like English, history, geography, and algebra, are subjects.

JIM CAMPBELL
Director of Research & Development

7816 words

NOTES TO BRING TO MY ATTENTION:

