

Transform Your Inner Critic into Your Staunchest Ally

Toolbox Teleclass Transcription

By Debra Russell



Professional Program

**Track 2: Believe & Receive: Confidence,
Perseverance, Courage & the Law of Attraction**



Artists Marketing & Business Academy: Professional Program
Track 2: Believe & Receive: Confidence, Perseverance,
Courage & The Law of Attraction
Transform Your Inner Critic into Your Staunchest Ally

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Transform Your Beliefs **Error! Bookmark not defined.**

1. Very often the critic voice is just expressing your beliefs.....**Error! Bookmark not defined.**
2. Use the critic to identify the beliefs you intend to shift and transform**Error! Bookmark not defined.**



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INTRODUCTION :

THIS IS AN EXPERIENCE THAT SEEMS COMMON TO THE HUMAN CONDITION

Welcome to the Toolbox Teleclass: Transform Your Inner Critic into Your Staunchest Ally. Okay, so this voice that we have in our heads, it seems to be common to the human condition.

It seems like it's universal, and we all have this voice and yet some people are successful anyway. So there must be hope for the rest of us, right? Because if you think about this and you say to yourself, "Well, yeah, but Bill Gates and you know, Tom Cruise..." and I don't know. Pick a successful person in your world. They have an inner critic, and yet somehow they're successful.

SINCE IT'S UNIVERSAL AND SOME PEOPLE ARE SUCCESSFUL ANYWAY – THERE'S HOPE FOR THE REST OF US, RIGHT?

FOR THE PURPOSE OF THIS CONVERSATION, WE'RE GOING TO REFER TO THAT INTERNAL VOICE AS "THE CRITIC."

So there must be a way to move with it or past it. For the purpose of this conversation, we're going to refer to that internal voice as the critic. Though I know that for all of you, you don't all experience it that way.

Sometimes it just gives you a lot of information and reminding you of things. Sometimes it's "Ra-ra-sis-boom-ba! Come on! Go! Go!", but for the purpose of this conversation, we are going to call that voice your critic.

VOICE CAN HAVE MANY TONES AND TOPICS

Because that voice can have many tones and topics.

Sometimes she appears as the warning of danger ahead.

Sometimes she's warning of dangers ahead. "Don't forget this or you're going to have a bad," you know, if you forget to renew your driver's license.

Sometimes he feels completely reasonable.

Sometimes he feels completely reasonable, and sometimes you may completely agree with her. And by the way, that's when you're most likely not to notice she's there,



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because that voice starts to blend with just your thoughts, because you happen to be agreeing with her the whole time.

Some of the time you may completely agree with her. (That's when you're most likely not to notice she's there.)

SO IF EVERYBODY HAS IT, WHAT'S THE PROBLEM?

So the voice can take on many different aspects. Sometimes it's your voice. Sometimes it's someone else's voice, but for now let's just put all of that into one bucket and call it the critic.

So in this class, my intention is to take you from looking at that voice as an obstacle or an enemy and turning your relationship into one of allies.

FIRST STEP - BECOMING AWARE :

HOW DOES THE CRITIC MANIFEST FOR YOU?

A DISTINCT VOICE IN YOUR HEAD

First step to that is to become aware. How does the critic manifest for you? Is it a distinct voice in your head?

YOU FEEL UNCOMFORTABLE, SCARED, FROZEN, DOUBTFUL AND UNCERTAIN

Is it an emotional message where you just feel uncomfortable or scared, frozen, doubtful or uncertain?

JUDGMENTAL ABOUT YOURSELF AND YOUR WORK

Is it language that is judgmental about yourself and your work?

IN FACT, ANY THOUGHT THAT MAKES YOU FEEL BAD.

You know, any thought that makes you feel bad would fall under --- fall into this bucket of the critic.

FEEL LIKE THEY'RE YOUR THOUGHTS.

Very often, it feels like they're your thoughts, and sometimes it feels like it's completely someone else's voice in your head.



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SOMEONE ELSE'S VOICE IN YOUR HEAD.

*SOMETIMES THOSE THOUGHTS MAKE YOU ACTUALLY WORK HARDER AND SO IT
SEEMS LIKE THEY ARE MOTIVATING YOU.*

Sometimes you know whose voice it is, like it's your mother's voice, and sometimes you don't. Sometimes it's just someone else's voice in your head. Sometimes those thoughts make you actually work harder, and so it seems like they're motivating you.

Do you feel like that work is an uphill battle?

But ask yourself? Do you feel like that work is an uphill battle?

Do you feel like the work is draining your energy?

Do you feel like it's draining your energy?

Whenever you are motivated “away from” something your work will tend to be inconsistent – as soon as the stimulus/pain is relieved you stop working – (e.g. losing weight)

See, whenever you're motivated away from something, in other words away from negative consequences, away from pain, your work will tend to be inconsistent, because as soon as the stimulus, the pain, is relieved, you stop working.

It's one of the reasons why weight loss goals often don't stick, because the further and further away you get from feeling fat, the less motivation you have to go forward with the goal. So when those thoughts are berating you, and as a result, you're working harder, if they stop, do you stop working?

*ONE OF THE WAYS THAT THE CRITIC IMPEDES YOU IS BY BEING A SUBTLE ENERGY
FORCE FIELD THAT YOU HAVE TO PUSH THROUGH TO GET ANYWHERE. AND THAT
FORCE FIELD ACTUALLY DRAINS THE CREATIVE ENERGY AWAY.*

That's not a constructive relationship. See, one of the ways that the critic impedes you is by being a subtle energy force field that you have to push through to get anywhere, and that force field actually drains the creative energy away.



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So the idea behind transforming the inner critic into your staunches ally is that all of that energy starts to move in your favor, instead of against you, and that's our purpose in this class.

UNDERSTANDING THE CRITIC

So as part of becoming aware, I think it's really important to understand the critic. To understand what it is and where it comes from. Frankly, the critic is hardwired into your brain. It's an aspect of your cognitive functioning skills.

EVOLUTIONARY ADVANTAGE

It is there because it's an evolutionary advantage. You see, one day deep in the jungle two guys are walking down the path. They both saw the bushes rustle. One of their inner critics said, "Run away! It's a lion!", and the other inner critic said, "Oh bushes are wrestling. Ha! That's interesting."

That guy didn't procreate. His genes were not, you know, passed on to the next generation because hello, it was a lion. So it was a survival advantage. This ability to look at what's ahead and make a judgment about it.

GENERALLY LEARNED FROM PARENTS, TEACHERS, SIBLINGS AND PEERS

That basically evolved into what we now have as the critic. Very often the language, the format, what that critic is interested and worried about, generally is learned. It's learned from your parents, your teachers, your siblings, your peers.

So the things that your critic are saying to you are probably not the same things that the caveman, you know, 20,000 years ago...their critics were saying some different things probably, but that's not the point.

OFTEN DEVELOPS AS A WAY OF PROTECTING YOU FROM THE EXTERNAL CRITICISM

It's still -- the content may be learned. The source of the actual voice is evolutionary. See, it often develops as a way of protecting you from external criticism. See, if you get an A+ on your paper, your mom won't be mad at you. Your dad won't be mad at you.

So that voice in your head is saying, "Work harder! Get an A+, so your dad won't be mad at you. If you fix it first, you won't get yelled at." Here's what you got to get from that: your critic is in your corner.



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if you fix it first, you won't get yelled at

*THE CRITIC IS IN YOUR CORNER! IT'S JUST GOT POOR COMMUNICATION
SKILLS*

It's there to protect you, to sustain you, to help you get what you want. The problem is it's just got lousy communication skills. So what we're going to be talking about really for most of this class is how to teach it better communication skills.

GET CONSCIOUS

As I said the very first step is to get conscious. You see, you've been trying for a long time to make it go away. It's not pleasant. We don't want to hear that stuff, so we've been trying to get it to shut up.

YOU'VE BEEN TRYING FOR A LONG TIME TO MAKE IT GO AWAY.

And you've been trying to get it to shut up over and over and over again your entire life, so now in order to get conscious, you have to make a different choice. You have to say, "Oh huh? There's my inner critic. Wonder what he's got to say to me today."

CHOICE THAT YOU MAKE OVER AND OVER AGAIN.

TAUGHT AS CHILDREN TO BECOME UNCONSCIOUS.

The other thing about this is that as children we've been taught to become unconscious, because unconscious children are a lot easier for adults to manage. Children who are really conscious and aware can be a little confronting for adults to be around.

*ALWAYS ASKING WHY, ALWAYS WANTING TO UNDERSTAND, YOU KNOW,
BEING CONSCIOUS AND AWARE, SO THAT WHEN THE ADULT LIES, THE CHILD
CALLS THEM ON IT. YOU KNOW, THESE THINGS ARE SOMEWHAT
UNCOMFORTABLE FOR ADULTS SO THEY TRAIN THEIR CHILDREN NOT TO BE
SO CONSCIOUS.*



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HABIT OF BEING UNCONSCIOUS – USE ADDICTIVE BEHAVIORS TO STAY THAT WAY.

So that habit of being unconscious, it's not only a habit, but we actually have built in all of these behaviors to stay that way. For some people they are destructive addictive behaviors, like alcohol, cigarettes, smoking, drugs, you know, bad sleep habits, all of those kinds of things.

For a lot of us, they are really just, you know, much less destructive, but they really are still being unconscious, things like television. I would say that Twitter and Facebook can become a tool for staying unconscious.

*THE MORE YOU WORK ON THE FOLLOWING METHODS THE MORE CONSCIOUS YOU
WILL BECOME.*

The more you work on the following method, the more conscious you will become, and this can feel uncomfortable at first. That's okay. Just breathe when you feel uncomfortable.

THIS MAY FEEL UNCOMFORTABLE AT FIRST.

*YOU MAY FIND IT THREATENING – DON'T WORRY – THE ONE WHO IS THREATENED
ISN'T YOU. IT'S YOUR CRITIC – HIS VERY LIFE IS THREATENED.*

See, you may find it threatening. Don't worry. The one who's threatened isn't you. It's your critic.

He thinks his very life is threatened, but you can always reassure him, and let him know that it's not that you want him to go away or you want him to die, it's that you want him to help you. So getting conscious is the first step.

*THE SECOND STEP IS LISTENING. MOST OF THE METHODS I'LL GIVE YOU TODAY ARE ALSO
FUNDAMENTALLY ABOUT LISTENING.*

The second step is actually listening. Most of the methods I'm going to talk about today are also fundamentally about listening.

*YOUR CRITIC IS JUST A HURT CHILD TRYING TO PROTECT ITSELF. AND ALL IT REALLY
NEEDS IS TO BE LOVED, AND LISTENED TO, AND VALIDATED.*



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Think of it this way: your critic is just a hurt child trying to protect itself, and all it really needs is to be loved, to be heard, not just listened to, but really heard and validated.

IT WANTS TO BE HEARD, AND HAS A MESSAGE WORTH HEARING,

It wants to be heard, and she has a message that's worth hearing. I know, you don't think so. All this time you've been trying not to hear her message. Remember, it's not that she doesn't have value, it's just she has poor communication skills.

*APPROACH IT WITH LOVE, EMPATHY, AND A GENUINE DESIRE TO HEAR WHAT IT SO
DESPERATELY WANTS TO COMMUNICATE, IT WILL CALM DOWN, STOP LASHING
OUT, AND LET YOU KNOW WHAT IT NEEDS ... WHAT YOU NEED.*

The underlying foundational message probably has some critical information for you. So you want to learn to hear it. Approach her with love, empathy, and a genuine desire to hear what he so desperately wants to communicate.

He'll calm down. He'll stop lashing out, and he'll let you know what he needs. In other words, what you need.

THIS MAY TAKE SOME TIME TO TRAIN THE CRITIC AND GET HER TO TRUST YOU.

Now it may take some time to train the critic and get her to trust you, because you have been trying to make her go away all your life.

*FOR SO LONG, YOU'VE BEEN AVOIDING IT, FIGHTING AGAINST IT, OR AGREEING
WITH IT AND LETTING IT BEAT UP ON YOU (AND AGREEING WITH IT IS JUST ENABLING
THE DEFENSIVE BEHAVIOR – THAT'S NOT REALLY LISTENING EITHER)*

For so long, you've been avoiding him, fighting against him or agreeing with him, and letting him beat up on you. And by the way, agreeing with her is just enabling the defensive behavior.

That's actually not really listening either.



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BY THE WAY, THIS WORKS WITH OUTER CRITICS TOO!

By the way, the methods I'm going to be teaching you can work with outer critics too. You might try them on the ones that you really love. The real message behind the disempowering voice of the critic is always an empowering one.

*THE REAL MESSAGE BEHIND THE DISEMPOWERING VOICE OF THE CRITIC IS ALWAYS
AN EMPOWERING ONE, BUT YOU HAVE TO GET PAST THE CRITIC'S DEFENSES FIRST.*

But you have to get past the critic's defenses first. Avoiding the critic by hiding or tuning it out will only make it yell louder, will only get it -- make it meaner.

*AVOIDING THE CRITIC BY HIDING OR TUNING IT OUT WILL ONLY MAKE IT YELL
LOUDER.*

*FIGHTING AGAINST IT WILL ONLY MAKE IT FIGHT BACK EVEN STRONGER. WHAT
YOU RESIST PERSISTS*

Fighting against it will only make it fight back even stronger, because what you resist, persists.

*ALLOWING IT TO ABUSE YOU, EITHER BY BUYING INTO ITS ABUSIVE MESSAGES, OR
BY GIVING UP THE FIGHT AGAINST IT, WON'T WORK EITHER,*

And allowing it to abuse you, either by buying into the abusive messages or by surrendering and giving up the fight against it, that doesn't work either, because you're still not hearing the real message, and it will die trying to communicate that message in the only way it knows how.

because you're still not hearing its real message,

**and it will die trying to communicate that message in the
only way it knows.**

*YOU CAN TRAIN YOUR CRITIC TO COMMUNICATE ITS NEEDS IN AN EMPOWERING
WAY, A WAY THAT YOU CAN HEAR AND USE.*

The key is to train your critic to communicate its need in an empowering way. In a way that you could actually hear and use.



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**You train it to speak in a new way, by training yourself to
listen in a new way –**

listening behind the attack for the real message.

Train it to speak in a new way by training yourself to listen in a new way, and that's listening behind the attack for the real message. Okay, just taking a drink of water here.

METHODS OF TRANSFORMATION:

FOCUSING – :

So the first method of transformation that I want to teach you is one that I've taught in other classes as well. It's called focusing.

*THIS IS A PSYCHOTHERAPEUTIC EXERCISE DISCOVERED AND DEVELOPED BY
EUGENE GENDLIN AFTER STUDYING WHY SOME THERAPY PATIENTS BENEFIT FROM
THERAPY AND OTHERS DON'T. IT SEEMS THE ONES WHO BENEFIT DO THIS PROCESS
INTUITIVELY. AND THEN HE DISCOVERED HE COULD TEACH PEOPLE HOW TO DO
THIS!*

This is a psycho therapeutic exercise discovered and developed by a guy named Eugene Gendlin...I'm not sure exactly...after setting why some therapy patients benefited from therapy and others don't. It seems that the ones who benefit do this process intuitively, and once he kind of identified what was actually happening, he discovered that he could teach people how to do this, and that the people he taught went back to therapy and got better results. So I'm going to teach you this method.

*4-STEP PROCESS. FIRST PUT YOURSELF SOMEWHERE QUIET AND SAFE AND CLEAR
YOUR MIND OF ALL THE STUFF.*

It's a 4 step process. I'm going to give you the overview. and then kind of talk you through it, okay?

So when you're doing this process, when you begin doing this process, and I find that if you practice it, you can get really, really good at it and fast at it. But when you're first starting out it's a good idea to put yourself in more quiet and safe, and clear your mind of all the stuff that's going on in the world...in your world that is.



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Put yourself in a position where you are physically centered, you know, feet flat on the ground or if you're laying back, you know, in a recliner, that you're all uncrossed. No crossed arms, no crossed legs.

Center your attention in your body, notice the sensations and find what's calling to you

Center your attention in your body and notice the sensations, and find out the what's calling to you. Now since we're talking about the critic, you might notice your critic talking to you about a particular thing, like this upcoming show you've got or the argument you just had with so and so or whatever.

Notice that your critic is talking about that thing. Think about what your critic is saying to you, and then notice where you feel it in your body. Not where you feel it emotionally, but where it's manifesting in your body.

Is it in your chest, in your throat, in your belly, the back of your head, where is it showing up in your body? And wherever it's showing up in your body... so step 1 is to get yourself centered, and notice where it is in your body.

Say Hello – what's your name?

Step 2 is to say, "Hello! What's your name?" You're saying hello to that sensation in your body.

You want to check back in so, you know, whatever name comes up to you, and it might be a name, like it might be George. It might be a description of the sensation, "fist clenching in my belly" or "band around my heart" or whatever it is.

It could be an image, and if it's an image I would give a descriptive word to that image. So "little girl hiding," you know whatever it is. Give it a name and then take the name and check back in with the physical sensation, and say "Hello, little girl hiding. Is that your name?"

You will either get a definite, you know, nod of agreement or you might get more information, and you basically want to do this until you've got a name that that sensation in your body agrees is its name. Okay?



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Let him/her know you're fully listening and ask – "What do you want me to know?"

So step 1 is noticing where in your body is calling your attention. Step 2 is to say, "Hello," and get her name. Step 3 is to let him or her know that you are fully listening, and then ask, "What is it you want me to know? What information do you want to impart to me?"

Now that information may come to you as a statement. It may come to you as an emotion. It may come to you as a memory. It could come to you as an image.

It may come in a lot of different forms. It may make absolutely no conscious sense to you. It may have no seeming relation to the content of the thought that brought you to the sensation. That's okay.

Thank him/her

Whatever your inner voice tells you, whatever that physical sensation in your body wants you to know, just validate it. Say, "Thank you. Is there anything else you want me to know?"

Repeat this process until the physical sensation has dissipated. Now sometimes the physical sensation will dissipate. Sometimes it will move to another part of your body. If it moves, thank that being that you are having the conversation with for helping you.

Go to where it moved, and start over again. Ask...notice the sensation. Ask its name. Ask what it wants you to know. When you're complete, always end the process by thanking that inner sensation for giving you the information. Tell him or her you'll be back to visit again soon, and then open your eyes.

YOU MAY WANT TO HAVE A NOTEBOOK HANDY TO WRITE WHAT YOU LEARNED OR SAW FROM THE PROCESS.

You may want to have a notebook handy to jot down anything you learn or soften the process. You may also want to notice or schedule actions or new practices to follow up on what you learned or on what you may have promised to yourself during the sensation -- during the session, excuse me.

You may also want to schedule actions or new practices to follow up on what you learned, or what you may have promised to yourself during your session



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FOCUS WITH A PARTICIPANT

So I'm going to just talk you through it. So go ahead, and if you're listening to this while you're driving in the car, don't do this. Close your eyes. Center yourself. Center your body. Hands relaxed and notice where in your body is calling your attention, and take your attention down to that sensation.

And say, "Hello what's your name?" With whatever name its provided, check back in. "Hello, is that your name?" And when you have a confirmation, imagine yourself sitting next to that being.

Even placing your hands on his or her shoulder or knee, so that she knows she has your full attention and ask, "What is it that you want me to know?" And as that information floats up to you, say, "Thank you. What else do you want me to know?" And say "Thank you. What else do you want me to know?" And if the information coming to you is that he or she is scared, ask what he needs, and see if you can provide it right here, right now, and ask, "What else do you want me to know?"

And when you feel the sensation has dissolved, you've gotten all of the information that that sensation is trying to communicate to you, say, "Thank you."

Let him or her know that you'll be back again to visit soon, and you're very grateful for all the information that she shared with you today, and when you're ready, open your eyes.

GET YOUR CRITIC TO TELL THE WHOLE TRUTH:

Okay, so that's basically focusing. I'll also post a link to that book on this post --- on this call post, because there's a book that teaches it really well.

So the next thing I want to teach you in as a transformational process --- to transform your critic into your staunchest ally is to get your critic to tell you the whole truth.

PRINCIPAL 32 IN "THE SUCCESS PRINCIPLES"

This comes from Principle 32 in *The Success Principles* by Jack Canfield, and what he says in the section is that all self-talk is motivated by love, but you are usually not telling yourself the whole truth. It's kind of like a parent yelling at a child for running out into the street.



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*ALL SELF-TALK IS MOTIVATED BY LOVE, BUT YOU ARE USUALLY NOT TELLING
YOURSELF THE WHOLE TRUTH.*

LIKE A PARENT YELLING AT A CHILD FOR RUNNING OUT INTO THE STREET.

When the child runs out to the street and the parent runs after, and maybe swats that child on the butt, the communication is basically, "You're bad for running out into the street. You're very bad for running out into the street!"

The communication is "You're bad for running in the street."

But that's not the whole truth.

But that's not the whole truth, is it? We as adults know that that's not the whole truth, but as children, we received the communication as we're bad for running out into the street.

The whole truth is more like, "You just scared the daylights out of me. I want you to be very careful. I love you very much and I don't ever want anything bad to happen to you."

The whole truth is more likely, "You just scared the daylights out of me! I want you to be careful. I love you very much, and I don't ever want anything bad to happen to you." Right?

SO THE KEY IS TO TRAIN YOUR INNER VOICE TO GIVE YOU THE WHOLE TRUTH!

**Write down a list of all the things you say when you're
judging yourself (artist's way – blurts)**

So the key is to train your inner voice to give you the whole truth. Write down a list of all the things you say when you're judging yourself. This is kind of like the "blurts" from *The Artist Way* book by Julia Cameron. She talks about "blurts."

These are just all the things that you're saying to yourself, all of the things you're criticizing about yourself, all the ways that your critic is talking to you. Just, you know, do a brainstorm of them. Shouldn't be too hard.



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Translate each message using the 4 layers:

And then take each message on a separate page, and translate it using the following four layers: Layer 1 is anger. Layer 2 is fear. Layer 3 is requests, and Layer 4 is love.

So for example, maybe the critic is saying to you, "You're never going to be successful at this."

Anger

So anger might be, "I am really angry at all the ways that I undermine myself, that I get in my own way, that, you know, all the things that I've tried and failed at. All the ways that I've embarrassed myself. Really pisses me off!"

Fear

And layer 2 fear might be, "I'm terrified that I'm never going to be good in this, that, you know, I've been wasting my time, that I'll end up alone or hungry or broke."

Requests

Layer 3 might be, "I want to put in more consistent action every day towards this thing," or layer 3 might be to practice more so that the next time you perform you don't embarrass yourself or --- so these are all requests, like what are the requests that voice is making through that communication.

Love

And layer 4 is love. You know, I love you very much, and I want you to be successful. I want you to have all of your dreams come true. The more specific you are, the more value you'll get from the exercise, and the more completely your inner voice will feel heard and understood.

**The more specific you are, the more value you'll get from
the exercise and the more completely your inner voice will
feel heard and understood.**

So this is a process maybe you spend an hour on twice a week where you, you know, you just brainstorm a bunch of things, and then you journal about each one, and each one gets all four layers: anger, fear, requests, love.



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TRAIN YOUR CRITIC TO COMMUNICATE POWERFULLY

The third method I want to teach you is training your critic to communicate more powerfully. See it's going to take time to train her to speak to you in a useful way. So I want to teach you how specifically to train her.

IT WILL TAKE TIME TO TRAIN HER TO SPEAK TO YOU IN A USEFUL WAY.

First, notice the voice. Imagine you're sitting next to him or her, and he's just ranting on and on about the mistake you made in the middle of the song in the show you performed last night. Right?

Can you tell I have this voice too? And notice the voice and personify it, and imagine you're sitting next to him.

Notice the voice – imagine you're sitting next to him/her

Acknowledge and thank the voice. Say, "I know you love me and that you are saying these things because you only want the best for me."

And acknowledge the voice and say, "Thank you." Say these words specifically, "I know you love me, and that you are saying these things because you only want the best for me."

Ask for specifics. Say, "Right now, you're just yelling at me. I can't hear you when you talk to me like this. But I want to hear what you are trying to tell me. Can you tell me what you want from me in specific and positive terms?"

And then ask for specifics. So let's say, let's imagine this voice is saying, "You know, you totally screwed up the middle of that song. You repeated the chorus twice. I can't believe you did that. When are you going to remember how these songs goes? When are you going to memorize the song? I just --- I can't believe it!"

So you sit down next to the voice, and you say, "Thank you. I know you love me. And that you're saying these things because you only want the best for me, but right now, you're just yelling at me, and I can't even hear you when you talk to me like this, but I



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want to hear what you're trying to tell me. Can you tell me what you want from me in specific and positive terms?"

So maybe then the voice says, "Well you know, if you would have spent more time practicing, you would have memorized that song better, and you would never have made that mistake, and I can't believe you made that mistake"

Keep coaching the voice to be specific and positive. If she tells you what not to do, ask her to tell you what she wants/needs from you and insist that she stay positive and specific.

And as soon as it starts going down that track you stop it, and you say, "Again, thank you. I do want to hear what you're saying, but just yelling at me for the mistake that I made isn't helpful. I heard that you want me to practice more. That's really good. What else do you want me to do that's going to help me perform better?"

"Well, I don't know. Maybe you want to get a vocal coach that's going to help, you know, with your performing chops."

Once she shifts into positive terms, just thank her and ask her what else she needs to tell you, until she's complete. Then thank her again and assure her that you heard her.

"Oh you know, that's a good idea. I know so and so is offering some specials. Let me see if I can't figure out a way to make that work and get some coaching. Good! What else do you want to tell me?"

Write down what you learned from the conversation.

So that you transition her into positive terms, and once she shifts into those terms, just thank her and ask her what else she needs to tell you until she's complete. Thank her. Take notes. Thank her again. Assure her you heard her. You heard me repeat back to her what I heard her say, and you know, take actual, physical notes.

Now you may find that as soon as that voice realizes you're actually listening, it may want to rattle off four million things that it's been trying to tell you for years now, and it may want you to try and take action on everything.



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But you can negotiate. So let's say you know, "I want you to get busy. I want you to do this, this, this, this, this, this and this."

"You know, those are all really good ideas, and I'm writing them all down, but the truth is, today I only have 2 hours. So what's one thing you want me to do today that will help me be more successful? Good, and what's the --- tomorrow I'm going to have a little more time. What are the next --- what's the second and third thing you want me to do? So I'm going to make notes."

Right? So you can negotiate. You don't have to argue. You don't have to suppress. You can negotiate, because the truth is once that voice feels like it's being heard, it becomes incredibly reasonable. It knows you can't get it all done in one day.

DEMONSTRATE

Okay, there is a wonderful book --- another book that I'll put a link to called *Taming Your Gremlin* by Rick Carson, and one of the reason I love this book is that Rick has basically anthropomorphize that voice into a gremlin, and the different gremlins are absolutely hysterical.

They're really brilliantly drawn, and I know you'll find a few gremlins that you can really relate to. But he's also got a wonderful process where you simply notice that you are not that voice. You are not your thoughts or your beliefs. You are so much bigger than that. Aren't you?

You're so much more than this voice in your head. This voice is just your brain doing the job it evolved to do. So simply notice the voice. Notice your breath. Notice the voice. Notice your breath.

Notice your habits of behavior and response. Just simply notice your concepts of the world. The beliefs that are being spoken by this voice. And again, notice your voice and notice your breath. Beware of grappling with your gremlin. Trying to control your gremlin, arguing with your gremlin. None of those things work.

Just notice. Now that you're aware of your gremlin and your habits of behavior and response, try out new options. So that's step 2. Step 1 is notice. Step 2 is choosing and playing with your options.

New options of behavior. New responses such as being at choice, choosing to breath and fully experience. Choosing to change for a change. Accenting the obvious. You can get really silly with this, and imagine a new script for that voice as opposed to the gremlin script.



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Revisit and re-decide.

ARTIST'S WAY MORNING PAGES

*3 PAGES, HAND-WRITTEN EVER MORNING FOR 15-20 MINUTES. JUST WRITE,
EVERYTHING YOU'RE THINKING, DUMP IT ON THE PAGE.*

One of the best ways you can begin to become conscious and aware of the critic's voice is to start journaling it, and I found the best tool for this is the "Artist's Way Morning Pages" that she describes in the very beginning of the book.

Now the "Artist's Way Morning Pages" are three pages handwritten every morning for 15 to 20 minutes. Just write everything you're thinking. Dump it on the page. It will inevitable begin to --- you'll begin to chart your critic's voice, because very often that's what you're thinking.

So just dump that voice on the page, and then if you want, you can grab the chunks of it and break it down the way that I described in the second process, getting your critic to tell you the whole truth, and you can even on the page train your critic to communicate powerfully.

So you can do this as part of the, you know, journaling process. So the "Artist's Way Morning Page" is an awesome tool for becoming conscious and aware, as well as shifting and changing how that voice is communicating to you.

GRATITUDE JOURNAL/EVIDENCE JOURNAL

*REQUIRE YOURSELF TO WRITE 5 THINGS EVERY NIGHT THAT YOU WERE GRATEFUL
FOR DURING THE DAY.*

Another great way is to create a gratitude journal or an evidence journal. Now what this would look like is every night require yourself to write five things that you were grateful today.

Five things that were evidence of your success. Five things that were your accomplishments. You can mix and match those. You can write them as five separate things, just start doing that at night. I like doing it right before going to bed.



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You'll notice during the day because you know that you're going to need to know these things at night to write them down. You will start looking for those things that you're grateful for.

*YOU WILL NOTICE, DURING THE DAY THAT YOU START LOOKING FOR THOSE THINGS
YOU ARE GRATEFUL FOR. IT SHIFTS YOUR FOCUS.*

You'll start looking for the things that you accomplished. It shifts your focus away from that whole long list of stuff you haven't got into yet and on to the list of what you've accomplished.

And from that focus, I promise you looking at the list than just becomes a list without all of the evidences of bad things to come. Okay? So just notice during the day what you're grateful for and jot them down at night: five things before you go to bed.

VISIONING

A hugely valuable tool in transforming your inner critic is to give it a vision to focus on. If you're really clear what your big vision is and you spend some time focusing on it every day, read it. Record it. Speak it. Imagine it. Listen to it. Create a decoupage of different images of it. I don't care.

*GET CLEAR WHAT YOUR BIG VISION IS, AND SPEND SOME TIME FOCUSING ON IT
EVERY DAY – READ IT, RECORD IT, SPEAK IT, IMAGINE IT, POST A SIGN OR VISUAL
DISPLAY, ETC – CHECK OUT “CREATE YOUR VISION CD”.*

But creating your big vision of the life you were intending to create and then give yourself a concrete experience of it every day. And allow your critic to revel in it with you. Invite your critic to revel in it with you. Okay?

TRANSFORM YOUR BELIEFS

1. *VERY OFTEN THE CRITIC VOICE IS JUST EXPRESSING YOUR BELIEFS.*

And finally, very often the critic voice is just expressing your beliefs. So you can actually use the critic to identify the beliefs you intend to shift and transform, and then listen to the [Transform Your Beliefs – The Key to Success](#) class, and use those techniques to shift your beliefs.



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2. *USE THE CRITIC TO IDENTIFY THE BELIEFS YOU INTEND TO SHIFT AND TRANSFORM*

As you do that, the language of your critic will also transition and transform. So I hope you found this valuable. This will take practice. This will take some intention on your part, because you have been intentionally practicing, suppressing, and pushing away your critic.

Making your critic wrong, allowing your critic to browbeat you, all of these things don't work, and so it's going to take some effort and some practice and some intentionality and conscious awareness for you to transition your critic, but you can do it.

And it will shift and change for you. How do I know this? Because I've done it when I was very young, even well into my 30s. My critic used to have a field day inside my little head, beating me up and reminding me of the embarrassment, and oh just torturing me...not anymore.

So I welcome you to embrace your critic and transform him from a critic voice into your ally, your support, your greatest fan, and your biggest cheering section. Talk to you next time.