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Pod #83: The EFT Photo Technique w/ Marie Holliday

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The key to effective tapping/EFT is being able to tune into the issues that need work. There are many ways of doing this. The most common way is to say phases out loud, but sometimes we don't know what to say. The issue might be too deep, the memory might be too painful, or we just can't seem to come up with words to describe what is going on.

In this podcast I talk to Marie Holliday about a very simple and elegant way to tap for issues called the photo technique. We talk about how easy it is to do, what issues it is great for, and how you can start using it right away. We talk about how you can use photos, icons, x-rays, and really any image to improve are tapping progress.

Please take the time to learn about this very powerful technique, it is a great tool to add to your tapping/EFT toolbox.

Guest: Marie Holliday

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About Marie: Marie is an AAMET EFT Practitioner and Trainer of Trainers in English & Spanish. As a professional trainer she is continually pursuing the best in training. As a practitioner she continues to develop creative and innovative techniques such as my 'Energy Exchange Photo Techniques' and 'CASTaway'. She is a member of the AAMET Training Team, where they are constantly searching and developing the best training and trainers we can be worldwide with EFT.

Gene: What inspired you to think that using a photograph would be an effective tool with tapping protocol?

Marie: At first that was a dream actually about five or six years ago because looking in Spain as a EFT practitioner, I was constantly working with the [unclear 02:02] community generally from UK who unfortunately saw that life was going to be rosy here and brought a lot of firm inherent issues within family problems, bereavements, financial, but really we're not physically able to deal with it by going back to UK. And I suppose it was as bit of a light bulb moment where I just saw, "Okay, let's try a photograph."

And it particularly sourced it out with 100 bereavement issue. And it works so well and so quickly that really I developed on that and I've been using it – not on that really EFT session. It's not always suitable. But, I've used it ever since and really, really developed on that. As we know, I mean, EFT works beautifully on the same plane as a standalone technique. But I discovered with the



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photograph that it's brought along added benefits really and was just another totally proverbial toolbox with the EFT scales.

Gene: And so then, how would – how do you then go about using a photo in the tapping processes? Is there like an order of steps that you go through? What does that look like?

Marie: Yes. It's – really can be used in several ways Gene that – the one that may sit comfortable with most people is the – many of us look at photographs every day, you know, on mobile phones, we can be in a town center, photographs are flashed over everywhere and from to those images. So, we're constantly bombarded by photographs. So these are ones who work – well, it's actually looking at a photograph in the physicality and talking on yourself.

Now, this actually developed where – which may sound a little bit strange but just work, where we can actually tap on the photograph. And I studied this and I said, "What on earth really are we doing here tapping on a photograph." And it took me a while to wonder why things we're happening and it was working. Well, I was not always tapping on my cell phone or clients were not tapping off themselves.

And I believe what was happening Gene was that it's a disassociation, so it became easier for the person that they were still tapping and they would actually tap physically on the photograph but they would disassociate it so it was wrong stepped removed, it became a safer place for them to be in. That then developed into actually being able to either tap on the photograph and on yourself adding to change.

Gene: And so before we start looking at tapping on ourselves. Can you say tapping on a photograph, do you mean, just tapping anywhere in the photograph or I'm tapping on a person and I'm actually tapping where the points would be on them physically on the picture. What is – what do you mean by tapping on the photograph.

Marie: That's a good question. When I first started this because we were more into the mechanically EFT, I used to believe that we needed a photograph where the points were visible, eye, the person's up – top half, the torso and the face. And what was amazing Gene, I learned from a client who took a photograph and she just tapped on the – as what nearly as the third [unclear 05:37] actually on her father. That's the eye point. And she sat tapping with that for about 10 minutes and we do learn, don't we from clients as well as other people and it was an amazing experience that that made me realize we don't actually have to physically tap on the points even.

And for that, this particular lady, it was the first time she cried in four years and I had worked with her for several weeks. So, that was another thing that really made me look into developing well the photograph technique because of her reaction so quickly.

Gene: And so then, so that's the tapping on the photographs, so then when we're tapping on ourselves, we're using the more traditional tapping points or whatever...



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Marie: Yes.

Gene: ... order make sense to us as we tap around.

Marie: Yes.

Gene: And then you said there's a combination where you tap on one and then you go to yourself and then you tap back on the photo.

Marie: Yes. Very fluid, very just intuitive. You can tap – you can just interchange. You can tap on yourself. You can go to the photograph. You can go back to yourself. What then became interesting over a period of time was actually collecting several photographs, let's say, if there was a family issue or relationship issues where the – if I could use an example because it may highlight to either the – for the listeners Gene.

A lady I worked with, she had relationship issues with boyfriends, it seemed to be ongoing, should be with one for a few months then leave, she'd – this was a constant thing that was happening for 10 years and she had a – we found the root cause went back to her father. So, initially we had started working with a photograph of her father and she again interestingly, I didn't go through with this.

She had all the photographs on the desk and as she was talking on her father, her – one of her boyfriends came and I just suggested, why not just try going on to the photograph of the boyfriend which she did. And then really just cried naturally, it was tapping between the photographs and on herself. And it was quite a well moment of – everything seemed to come together really quickly because it's when – I mean, photographs are so visual and hold tremendous memories, I mean, most of us have got either – I have photographs of child up.

Gene: Right.

Marie: But I think most of us have that we really either hate or – I worked with a client where she had a wedding photograph that she brought along and there was some huge issues with three family members within that photograph so it was relatively easy for her to tap between the members of her – on the photograph and herself and get a resolution quite quickly.

Gene: And so, when doing something like that, and the question you know, the question I receive the most in the question part of the inbox is always, what are the right words to use for this? And what phrases do I use in doing this as I'm tapping back and forth between myself and the image, am I giving any sort of narrative, if I'm talking about the issues that come up or is simply just gazing on the image and just paying attention to what's the emotions and the memories that are arising and is that enough? What are am I doing consciously away from the mechanical tapping, myself and the photo itself?



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Marie: Yeah. I mean, that's another great question Gene but when using the photographs, I really try and do everything completely client way. So, if its client [unclear 09:38], ways of practitioners can lead the client a little bit. But I'm really love to try and let the client do not so much the work but it's their issue, their problem and they tend to actually – I tend to start leading the client and then really, it's like watch their space thereof because the photographs, they are in front of them. And I'm not having to pull the information out, look for any current issues, it's just – the issue is there in front of them.

Gene: Okay.

Marie: Now, if we're working on ourselves, it's often I'm sure where you would get that question because you can use the photograph technique on yourself and you can have a photograph of yourself and again, they ask, I believe they've said, really, it's like a disassociation, they actually make you feel safer and you're slightly detached from yourself. So, you're looking at the photograph of you and tapping but actually tapping with your own selves.

So, it's not necessarily a doubting Gene about worrying too much about what you say. It's perhaps going where the flow is going. I don't know if that helped at all, no?

Gene: No, it is. Because I think giving someone the tools of tapping phrases can be really helpful. But I think often times...

Marie: Yes.

Gene: ... we get so wrapped up in what are the right phrases for me to be saying and the key isn't the phrase, the key is being able to tune into emotionally on what's going on and I think you've done a really good job in identifying the fact that images are so provocative when it comes to emotions that we're gonna tune in to the stuff that's at the surface by staring and continually staring at that image that I can see that being a really powerful tool when keeping us focused and staying there.

Marie: Yes. I mean, an example, I worked with a lady who had – she's actually a therapist but she got extremely low self-esteem to the point that she had a leaflet publicized, thousands of them and she actually really hated herself on this photograph to the point that she couldn't send the leaflet out and it cost her a fortune. And so we actually tapped on her photograph and the leaflet, she brought along the leaflet and I think you've actually put it very succinctly Gene that the – its there in front of you. We don't always have to hunt around for the words or search what we think are the correct words, it's facing us. We can see it. It's very visual. It's quite provocative. And some of the photographs are also used for good memories.

So, I developed one where we used – this is developed overtime where we can use comparisons. So, I have worked a lot with serious illness and people who are very ill, I ask them to bring photographs along obviously with their permission, I mean, some people we respect may not want to use photographs. But they can use photographs when they were in good health and I had one



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gentleman who had extremely severe walking issues and had to have a wheelchair at times or a walking cane and – but he brought along interestingly photos of him rock climbing.

So, he looked at the fact that he was tapping on something that he could see a future for that. And I think that visuality again gave him that confidence, well, the hospital has told me I can delight that again but he was looking also at a photograph of him in a wheelchair apparently. So, again, it was quite powerful.

So, we can use like comparison photographs even to the point of one person with a smoke and not smoking. He used to always have a cigarette in the mouth and was trying to give up smoking and weight issues. So, it's multi uses actually.

Gene: And I can see, I mean, it's really interesting that and I think of something like recordings like these and putting folks on video tape and how hard it is sometimes for us to hear and see ourselves and how comfortable that makes us. I can see how powerful it is when we start tuning into those things at any point. Be the younger us, the healthy us, the sick us, but being able to just see the emotions come floating forward and being able to tap on that and seeing clearing happening very, very quickly. And I can almost imagine while doing this, just almost seeing the image soften as our sense of compassionate towards ourselves grows as we're tapping on something like this.

Marie: Yeah. You put that very well Gene because I believe while having – it offers us a different perspective somewhere along the line. I mean, I call it the energy exchange but I believe there's a cognitive shift going along that – in fact, I can give you an example because I think examples particularly with photographs relate so well to what we discuss in that.

A lady client, all her family are in America, she lives in Spain. She hadn't had a phone call from her sister in several months. I asked the question, "Have you phoned your sister?" And she said, "No." And I said, "Why? Is it such a big problem to you?" And she actually believed that her sister didn't love her.

So, we – she found a photograph of her sister and tapped on it. And it was a privilege actually to be with her because she was tapping on even though you don't ring and you don't call me and you're maybe busy, I know you're busy and you're busier than me. And she continued in this way, getting out all the negative stuff. And I just asked, "Do you think your sister loves you?" And she said, "Of course she does. Of course she does."

So, I said, "Well, perhaps you should try tapping all alone and see where it takes you." So, she went back Gene and tapped on her photograph, I know you love me. You just haven't rung me. I don't know what I'm worrying about. You love me. The follow up to that was, she rung me next day and she had actually rung her sister who have actually been in a hospital. And nobody had contacted her [unclear 16:29] very small family. So she – and it was wonderful to share that cognitive shift.

Gene: Yeah. That's awesome. I also know – I mean, if we're using something that's trying to be provocative when it comes to emotions, both positive and negative and tapping kind of



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supercharges, that whole experience and provides healing inside of it. Do you ever use images that are not of people? None of the people in my life, not of myself but other images that you found to be useful as a tapping tool because we're looking at them.

Marie: Oh, wow, yes. Being creative actually, it doesn't seem to stop. I tapped not too long ago with a Norwegian client in Norway following the terrible tragedy around the bombing and all of the youth workers that were killed. And, we were doing it by Skype and she was actually looking at the Norwegian flag on her desk, like a little desk holder type of flag and she said to me, "Marie, I'm looking at this now, and I actually feel ashamed that this has happened. We have a such a good reputation.

So, we actually tapped around that. And she was on Facebook with the flag in front of her. And I just suggested that to – well, just even if you won't do it, you know, to help disassociation, the high stress, high anxiety. I said, "Well look, I know this sounds silly but just tap on the computer, the image of the flag or the flag in front of you which was such of a handkerchief size. When we got to the end of the session, again, she had a massive cognitive shift. It – feel ashamed, she felt the Norwegian people were extremely loving, extremely caring, that they'd come together in this huge tragedy.

And I asked her what – if she had been tapping on the image and she'd actually been tapping on the computer image on Facebook with the Norwegian flag and the material type flag on her desk. So again, it was another move forward. X-rays, I have actually tapped on my own X-ray because that was about four years ago. I was diagnosed with osteoarthritis in the hip. And not all common traits but in Spain, they actually give you your X-ray to take away with you. And the most horrifying thing for me Gene was not actually the disease but the image of my hip that looked as if it had been chipped away. You know, it's like a pair of nail clippers. The edges actually looked as if they've been clipped away. And this was the strong thought in my mind that it was really [unclear 19:38].

So, I actually tapped on the X-ray and felt fine about it later. I mean, somebody – I share this a lot on training classes and again we learn so much if we share with each of them. A student practitioner said, "Well Marie, you could actually put [unclear 20:00] around your hip." And [unclear 20:02] the image out and tap on the thing." Yeah, that's a great idea. And I think it opens a lot of creativity.

Gene: And I think what this does, you know, just so elegantly and so simply is continuous to point to – when we're doing the tapping protocols, it's really just an issue of tuning in and providing stimulus to those meridian points however that is.

Marie: Yes.

Gene: And, the tuning in is only limited to our creativity and how obvious and simple it is to take something that we're looking at and to use that as the fodder and the tool to do that. And, I can also see this as being you know, far less intimidating for someone because I don't have to get into all of the specific details of the relationship with my absent parent. I can just look at the image and tap



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my way through that and as I clear some of that way, the resistance to speak the details becomes less and less and I'm able to get more specific and really clear out the deeper core issues.

And, it removes the barrier of feeling like I have to do it right because I have an image and I just have to look at the image and tap. I can do that. I know how to look at something like there's no special training or right words that are involved with that. I just have to do what I'm already doing and so I think it just speaks to both of those things really easily and really elegantly. I like that a lot.

Marie: Yeah. And I think, it makes it completely. I have found, if we're working with clients, client live s is amazing to witness because – I have an expression Gene, "thereof", that's my...

Gene: Yeah.

Marie: Don't stop me. You know, they're in the flow of it and they can be going for 20 minutes on their own longer which is just phenomenal because wedges that, then to guide them.

Gene: Absolutely.

Marie: Introduce any skills that we have that we can help them with and then that for me is just a privilege and to witness. And we can even – well, I mean, some of the things seems so off the top when I look back at them. I had worked with somebody with dyslexia and to get to the decorum of the dyslexia with this guy, his was an actual fear of looking at – even the alphabet, the actual physical letters, A, B, C. So, I said, well, okay, this may sound a bit childlike but I said, let me put some letters up and we'll tap along with them. So, we actually put the letters of the alphabet up with all of his session and introduced them one at a time.

And he had a particularly – reaction to – I can't remember what it actually was Gene, which we have to tap along a lot more. And then, a bit like the domino effect, you know, when you don't have to go through every single letter in the alphabet.

Gene: Right.

Marie: He actually – we got with our six letters and then we did some more of the tapping and some exercises. And for him, he believed – once he thought dyslexia, he got also this and it was a dramatic terrible, terrible fear of the alphabet and the letters. So, then we use to test it out, you know, showing the alphabet and he was fine with it.

And, so again, the sort of image thing of – a lady I worked with, with OCD, obsessive compulsion disorder was around cleaning. And, we'd have a session and I was trying to think about the sorts of technique went away. In the next session, I actually found it a charm, just some Google images with the OCD cycle. And on the cycle Gene, it started off with obsessions, another around the cycle, anxiety, another around compulsions, another around relief, and then another around back to obsessions.



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So, I showed her this, and I said, "We'll just try and tap in around this." Because I just saw, this is a really simple formula that she might just look up and take away. So, she started tapping and she just looked and she read out obsession leads to anxiety, leads to the compulsion which mine is cleaning, then I get relief, then I get the obsession and then I get the anxiety, then I get the compulsion. She just went round and round for about four-five minutes. And to this day, I was really surprised at the shift she had and she helped herself to get to the core issue of her cleaning compulsion which went back way back to childhood.

So, as a practitioner I've not have to search high and low to get to the – she had actually done a lot of the work herself within this which was pretty amazing.

Gene: That's awesome.

Marie: Yeah. Yeah.

Gene: Cool. Well, thank you very much for sharing this really simple elegant technique. I could see how easy it's gonna be for people to give this a try.

Marie: Yes. I really hope so Gene and I think the trying is the word to use. You know, you – there's no to lose, just pick up a photograph and try it out.

Gene: Perfect. Thank you very much.

Marie: Thank you.

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