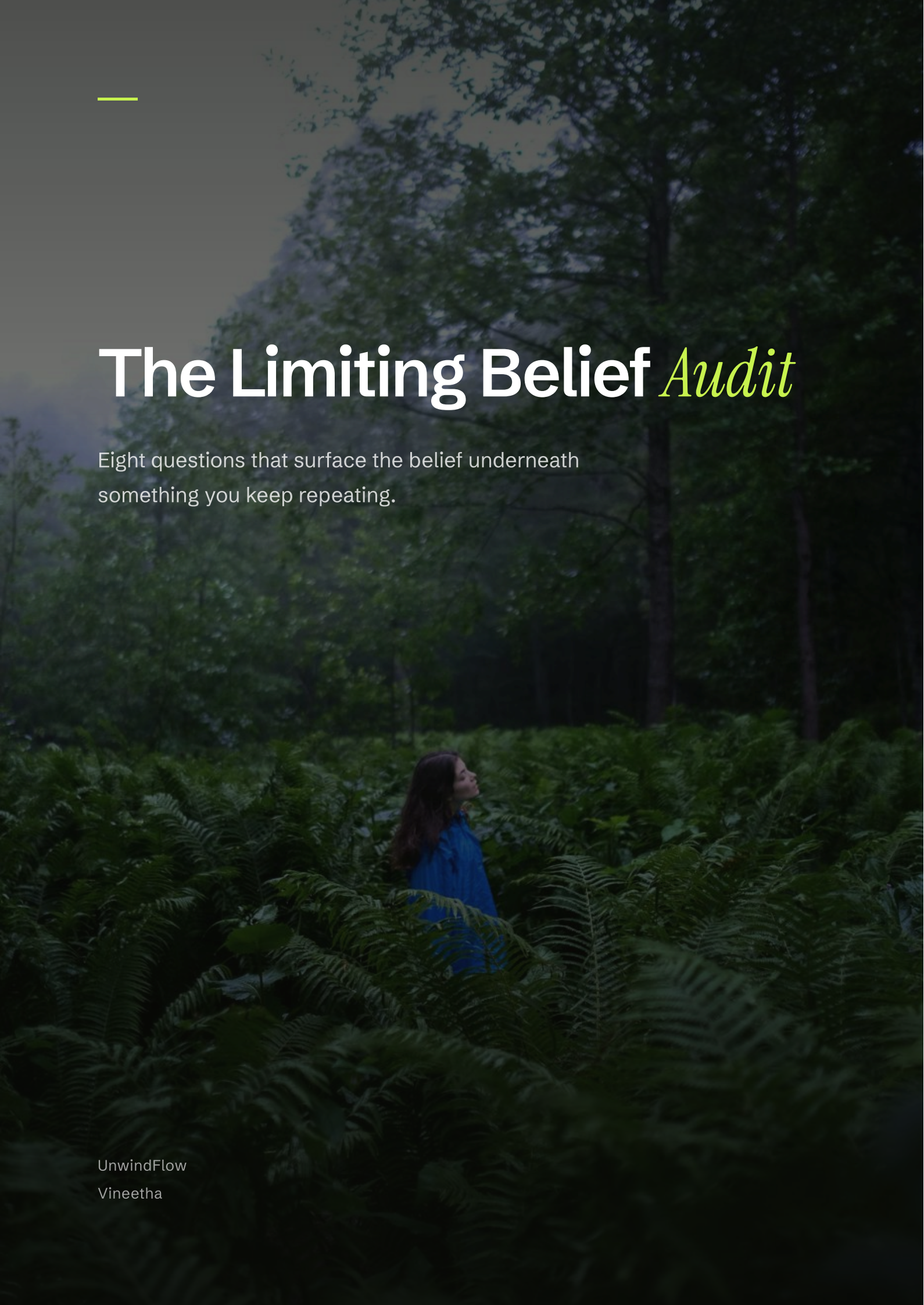


A woman with long dark hair, wearing a blue shirt, stands in a field of lush green ferns. She is looking upwards towards a dense forest of tall trees. The scene is dimly lit, suggesting a misty or overcast day. The text is overlaid on the upper portion of the image.

The Limiting Belief *Audit*

Eight questions that surface the belief underneath something you keep repeating.

Before you *start*

Two minutes of reading before you pick up a pen. Of everything in here, this is the page I would not skip.

What this is. Eight questions, in a fixed order, about one thing you keep repeating. You write the answers by hand. Nobody sees them except you.

What this is not. This is not a diagnosis and it is not clinical work. If you are already working with someone clinically, keep working with them.

If something big comes up. Stop and put the pen down. Look around the room and name three things you can see, out loud. Put both feet flat on the floor and press down.

Come back another time. This page will wait.

How to *use* it

Twenty minutes, one sitting, on paper if you can.

Answer in order, because each question uses what the one before it gave you. Skipping ahead to question five will hand you a tidy sentence with none of your own evidence underneath it.

Write more than feels necessary. The useful line is usually the third or fourth thing you put down, once the polished answer is out of the way.

Do not try to solve anything today. This audit shows you what is there and stops. What to do about it is a separate piece of work, and it is on the last page.

What keeps *happening*?

Pick one thing you repeat. It might be a conversation that goes the same way every time. It might be a month that ends with the same feeling in your stomach, or a number in your account that has not moved in three years while everything else about you has changed.

Choose one. If two arrive together, take the one that came first, because that one usually knows something.

Now write the last time it happened, in the order it happened. Where you were, what you did, what you said to yourself afterwards.

Keep it to facts for now, and I know that is the harder instruction. Most of us reach for the explanation straight away, because the explanation is familiar ground and it gives us the feeling of having handled the thing. What I would sit with is that the explanation was already there every time this happened, and here we are.

Anything beginning with “because” can wait. There is a page for it.

Where did it *turn*?

Read back what you just wrote and find the moment it tipped. Somewhere in that account there is a point where things were still open, and then they were not.

It is almost always smaller than people expect. A pause before answering. A price said out loud. The second you decided not to bring something up.

Mark that moment on the page before. Then write down what was happening in the half minute before it.

What did you *do* there?

Name the move plainly. You agreed. You went quiet. You made it easier for them. You took less. You left before they could.

What were you *avoiding*?

Go back to that moment and take the other option instead. Say the number.
Ask the question. Stay in the room.

Now write what happens next, as you actually expect it, including the part
that would sound unreasonable if you said it out loud.

This answer is often embarrassing to put on paper, and that is usually the
sign you have found the real one.

● FIVE

Put it in *one line*

Finish this sentence: if I do the other thing, then this happens.

Write it exactly as it arrived, including any part of it that sounds childish.

Then shorten it until nothing else can come out.

Most people land on something in the shape of “I am”, or “People always”, or “It is not safe to”.

Write the short version in the box. Seeing it in your own handwriting is different from thinking it, and that difference is most of what this page is for.

How long has it been *true*?

When do you first remember knowing this?

You are not looking for a cause here and you do not need the whole story. A rough age is enough, or one scene, or the name of the person you first heard it from.

If somebody taught it to you, write a line about whether they were describing the world, or describing their own life.

What has it *protected* you from?

This is the question people skip past, and it is the one that makes everything else make sense.

That sentence has been doing a job. It has kept you out of something, usually rejection, or exposure, or being the person who asked for too much and heard no.

Write what it has protected you from, and give it real credit while you do. A sentence with no use to you would have left a long time ago.

What has it *cost* you?

Write what this has already taken. Figures will not help you here, because the largest costs are things that never arrived, and nobody can count those.

One line each is enough.

Read it *back*

Read your eight answers in order, once, without adding anything to them.

What you are looking at is a sentence, the moment it fires, the thing it keeps you away from, and what that arrangement has cost so far. Most people have never seen theirs laid out on one page.

Notice what happens in your body while you read. You do not have to do anything with it. Just notice it, because it tells you the sentence is live rather than historical.



What this *cannot* do

I want to be straight with you about the limits of what you have just done.

Seeing the sentence does not remove it. You can know exactly what it is, explain it well to somebody else, and still watch it run the next time the moment comes around. Almost everyone who does this work has had that experience.

The reason is that the sentence is not held as information, which is why arguing with it on paper rarely settles anything.

So if the pattern turns up again next week, nothing here has failed. You will be watching it with your eyes open, and that is a different place to be standing than you were yesterday.

Where I would go *next*

If you want to take it further, the next thing I would point you to is a recorded session called The First Shift.

It runs about fifty minutes and it is free. It is guided rather than written, so there is nothing to answer. You listen, in a quiet room with headphones, and I take you through the same ground the way I would with someone in a session.

www.unwindflow.com/the-first-shift

Take the page you just filled in with you. The audit gives you the sentence. The recording is where you go to work with it.

You have the sentence now, in your own words, and that is worth something on its own.

Vineetha

www.unwindflow.com

