

15 NLP Exercises For Training
**Listening Skills
And Rapport**

by
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Note: these training activities are an extract from
[The Trainer's Pack of NLP Exercises](#)

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Introduction

These fifteen exercises are suitable for courses that teach listening skills, communication, rapport skills, and coaching and therapy skills. They are drawn mostly from the field of Neuro-Linguistic Programming (NLP) so they will also work on an introductory NLP course, or in some cases as a warm-up exercises in a more advanced course.

The book consists of two parts. The first part has instructions on how to run each exercise, covering timing, objectives, procedure, questions to ask your students after the exercise, and suggestions as to the Frequently Asked Questions (FAQs) that students often ask.

The second part is handouts for those exercises that will benefit from them. You can print out or photocopy these handouts for your students.

If you find this book useful and would like a larger selection of NLP-related exercises, you can get over a hundred more exercises in The Trainer's Pack of NLP Exercises, in which these 15 exercises first appeared. You can find this and other nlp-related knowledge products, both free and paid-for, at <http://webstore.nlppod.com>.

Exercises

Visual Acuity Exercise

Timing: about 5 minutes each way

Objectives

- Students learn to make finer distinctions in visual calibration.
- Students realise that they can discern quite small differences.
- Students build trust in their unconscious minds.

Procedure

Handout: Sensory Acuity (V.I.B.E.S)

Demo this procedure first, with a volunteer as 'A' and the whole audience as 'B'.

Two participants, A and B. A thinks of someone that they like. Imagine the person you like is in the room, that you can hear their voice, that they are close enough to touch.

Now A thinks of someone they don't like. B looks for the differences between the two. A continues to alternate between 'like' and 'don't like' until B feels they can calibrate the differences.

Now A thinks of one or the other, without identifying which. B identifies which one they are thinking of. If B doesn't get it right, go back to the calibration stage. Continue until B is consistently right.

What to Ask

What did you learn?

What did you notice?

As a coach, what told you that they were thinking of one or the other?

Who got it consistently right or consistently 'wrong'?

How might this be useful in future?

FAQs

"I got it wrong consistently."

So your unconscious mind consistently recognised the differences between 'like' and 'don't like', even though your conscious mind swapped the labels round.

"I identified the people correctly, but I wasn't consciously aware of any signs."

So you can trust your unconscious mind to recognise differences that your conscious mind isn't yet aware of.

"I can't think of anyone I dislike." (or sometimes "anyone I like!")

So go for someone you like intensely versus someone you're indifferent to.

Auditory Acuity: Like/Don't Like Exercise

Timing: about 5 minutes each way

Objectives

- As for the previous exercise, for the auditory channel.

Procedure

Handout: Sensory Acuity (V.I.B.E.S)

Two participants, A and B (NB choose a different partner from the previous acuity exercise so as to practice your acuity skills with a variety of subjects). A and B sit back to back (or with their eyes closed) to screen out visual evidence. Make sure they or their chairs are not touching - to screen out kinaesthetic evidence.

A thinks of someone they like and counts out loud to 10. Then someone they don't like and counts out loud to 10. A alternates between the two until B feels they can tell the difference.

Now A thinks of one or the other and counts to 10, without identifying which it is. B identifies which one they are thinking of. If B doesn't get it right, go back to the calibration stage. Continue until B is consistently right.

Then swap round and repeat the exercise.

What To Ask and FAQ's

As for the previous exercise.

When might this be useful?

Any communication by phone or where visual evidence is limited.

As a culture we rely heavily on the visual channel.

Auditory Acuity: Clapping Exercise

Timing: about 3 minutes each way

Objectives

This is an alternative to the previous auditory acuity exercise - use where you have an odd number of participants.

Procedure

Handout: Sensory Acuity (V.I.B.E.S.) - optional

3 or more participants: an Explorer and 2 or more helpers.

Explorer sits or stands with eyes closed.

One by one the helpers clap hands once and say their names. Repeat until the Explorer believes they can identify each person's handclap.

Helpers move around silently so the Explorer can't identify them by location. Each time a helper claps hands, the Explorer calls out the name of the helper. If the Explorer gets it right, helper says 'Yes'. If the Explorer gets it wrong, helper claps again and says their name.

Continue until Explorer consistently identifies each helper by handclap, then swap until everyone has had a turn at being the Explorer.

Clear up

What did you learn?

What did you notice?

When might it be useful to notice finer auditory distinctions?

Kinaesthetic Acuity: Like/Don't Like Exercise

Timing: about 5 minutes each way

Objectives:

As for previous like/don't like exercises

Procedure

Handout: Sensory Acuity (V.I.B.E.S.)

Two participants, A and B (NB choose a different partner from previous acuity exercises so as to practice your acuity skills with a variety of subjects).

A and B sit opposite each other and slightly to each other's right, so they can comfortably hold each other's hand as if they are about to shake. This is a silent exercise, and B's eyes should be closed - to screen out visual and auditory evidence so that the feel of the hand is the only sensory input that B has from A.

A thinks of someone they like. A then breaks state and thinks of someone they don't like. A alternates between the two until B feels they can tell the difference.

Now A thinks of one or the other, without identifying which it is. B identifies which one they are thinking of. If B doesn't get it right, go back to the calibration stage. Continue until B is consistently right.

Then swap round and repeat the exercise.

What To Ask and FAQ's

As for the previous exercise.

When might this be useful?

Picking up information from a handshake. Bodywork therapies. Maybe contact sports. And I'm sure you can think of other contexts in which you would like to get a sense of what someone is thinking or feeling from touch alone...

After participants have done acuity exercises for each sensory channel:

Who found the visual exercise easiest? Who found auditory the easiest? Who found kinaesthetic the easiest?

Of course, we don't know if this is because you find that sensory channel easiest, or if you just had a partner that was particularly easy to read. The only way to know will be to practice your acuity skills with lots of different people.

If you found one of the sensory systems particularly hard to notice distinctions, that's useful information - it means that when you practice noticing distinctions in that channel you should get a big payoff.

Finding The Boundaries Of Personal Space

Timings: 5 minutes

Objectives:

- ❑ Participants develop their sensory acuity
- ❑ Participants get a sense of the boundaries of their own personal space, and how this may vary for different people

What to say beforehand (Whys)

Introduce the concept of personal space - a crucial element in rapport.

Mention how people with a visual preference are usually comfortable having people where they can see them, auditory will like people where they can hear them clearly, and kinaesthetic will prefer to be close enough to touch the other person.

Point out what can happen when 'visual' and 'kinaesthetic' meet - the visual always backing away and the kinaesthetic always trying to get closer - and what a video of this would look like speeded up (a closing sequence of the Benny Hill show).

Procedure

Handout (optional): Sensory Acuity (V.I.B.E.S.)

Demo this first with a volunteer.

Two participants - A and B.

A approaches B until A notices the non-verbal signal (a flinch, a wince, a change in breathing) that says that the boundary of personal space has been crossed. Find out where the boundaries are by approaching B from different directions (they may not be a constant distance). Swap roles.

Then change partners and repeat, as many times as you can before the end of the exercise.

Clear up

What did you discover?

How did you know that you had intruded on B's personal space?

What differences did you notice about how far out the boundaries were? - from different directions? - same sex or different sex partner? - any other factors (e.g. the relative height of the partners)?

Future pace

What are you going to do differently as a result of what you have learned from this exercise?

Kinaesthetic Acuity (Like/Don't Like) Exercise

Timing: about 7 minutes each way

Objectives

As for previous acuity exercises, but for kinaesthetic.

Procedure

Two participants, A and B. They sit facing each other in a 'handshake' position (but the hands are still) with their eyes closed. NB the chairs should be slightly offset, rather than directly face-on, for comfort.

A thinks of someone they like, identifying them as such. Then of someone they don't like. A alternates between the two until B feels they can tell the difference.

A then thinks of one or the other, without saying which. B identifies which it is. If B doesn't get it right, go back to the calibration stage. Continue until B is consistently right.

Then swap round and repeat the exercise.

What To Ask and FAQ's

As for the previous acuity exercises.

At the end of all these sensory acuity exercises, it's interesting to ask who found visual easiest, who found auditory easiest, and

who found kinaesthetic easiest. Also who found any sensory channel harder to detect differences in.

Remind students that they can build on their strengths, **and** that an improvement in a 'weaker' channel can yield even more results than a similar-sized improvement in a channel in which they are already strong.

Lie Detection Exercise

Timing: 10 minutes per round

Objectives

- ❑ Participants improve their sensory acuity (note that voice tonality as well as visual cues may be significant)
- ❑ Participants gain confidence in their ability to 'read' people, encouraging them to pay more attention in future

Procedure

Handout: Sensory Acuity (V.I.B.E.S.)

2 participants: 'Interrogator' and 'Suspect'

Instructions for the 'Interrogator':

1. Ask your partner 10 questions to which you know the answer to be 'yes'. They should answer truthfully. Look at them in slight peripheral vision and calibrate their non-verbal responses.
2. Now ask your partner another 10 questions to which you know the answer to be 'no'. This time they should lie by saying 'yes'. Calibrate the differences to step one.
3. Now ask them questions to which you are not sure of the correct answer. They can answer truthfully or lie. You guess

which. Check the accuracy of your guess with them after each one.

4. Turn yourself between each question so that your partner is in a different part of your visual field. Notice if this makes any difference to the accuracy of your guesses.

Clear up

Who could tell when their partner was lying?

What told you? (NB this can lead into a discussion of various signs to calibrate e.g. changes in skin tone, breathing changes, changes in voice tonality)

Anyone get it right but not consciously pick up any differences? The unconscious mind notices more than we are consciously aware of.

Anyone get it wrong 100% of the time? If you are getting 100% wrong guesses, your unconscious mind can still tell the difference - just say the opposite of what your conscious mind thinks is correct.

Note: This exercise is based on one by Jonathan Altfeld, whose trainings I highly recommend: <http://www.altfeld.com>

Tracking Two Minds Exercise

Timings: 5 minutes per round

Objectives

- ❑ Participants improve their observation and matching skills
- ❑ Participants enter a 'flow' state
- ❑ Participants improve their calibration skills (when checking that the Matcher is near the edge of abilities)
- ❑ Participants warm up for later exercises and learning

What to say to introduce the exercise (Whys)

OK, you've tracked the movements directed by one brain. That's too easy, and you can do better. Now you're going to take your observation and matching skills to the next level by tracking two brains at once!

Procedure

Three participants - Mover 1, Mover 2 and a Matcher.

Demonstrate this initially with two volunteers - just to show participants how the exercise works, not taking it to completion.

This should be a silent exercise, to allow participants to concentrate on sensory information and allow them to relax into the experience.

Mover 1 and Mover 2 stand shoulder to shoulder. Matcher stands facing them at a comfortable distance.

Mover 1 and Mover 2 begin to move their outside arms only - slowly at first. Matcher's job is to mirror the arm movements of both (this will need peripheral vision).

The job of the Movers is to keep the Matcher at or near the edge of his or her ability to track. In practice this means gradually speeding up their movements and making them more complex - and slowing down again if the Matcher loses track.

Rotate after 5 minutes until everyone has had a turn in each role.

What to expect

Laughter after each round, possibly of joy, possibly of relief.

Participants entering 'flow' state, and feeling somewhat light-headed or 'buzzy'. Is this new neuronal connections being formed in the corpus callosum that connects the two hemispheres of the brain, and thereby increasing their intelligence? We have no way of knowing.

Clear up

How are you feeling?

Matchers - what did you do that helped you to track both sides simultaneously? What did you do that got in the way?

Movers - how did you know when the Matcher was approaching the edge of their abilities?

Note: This exercise is based on one by the US-based LP trainer Jonathan Altfeld, whose trainings I highly recommend: www.altfeld.com

You can see how Jonathan does this exercise on his excellent [Building Hypnotic Rapport DVD set](#).

"Sticky Fingers" Exercise

Timing: 5 minutes each way

Objectives:

- ❑ Participants gain experience of non-verbal or 'embodied' rapport
- ❑ Participants experience altered state (eyes closed, plus "becoming one' with another person
- ❑ Atmosphere in room changes rapidly (if needed - e.g. as a pattern interrupt if participants are getting into unresourceful state or becoming disruptive)

Procedure

In pairs - A and B. Demo this first. You will need a lot of clear space in the room. This is a **silent** exercise.

Face each other in pairs. A holds up palms at shoulder height. B places the tips of middle fingers in the centre of A's palms, and closes eyes.

A now gradually begins to move their hands. B's job is to maintain contact between the fingertips and A's palms, very lightly (almost not quite touching).

A's job is to lead B around, keeping them at the edge of their ability to follow (i.e. not too fast, not too slow). A will gradually speed up and make larger movement.

When you demo this, get to the point where you step back, forward or sideways, so that B has to move their feet in order to stay upright.

It's helpful to play some restful music in the background - *Hanshan Temple* from *Buddhist Chants and Peace Music* by Jin Long Uen is very good.

When participants have had a reasonable time (5 minutes) to experience the activity, swap round.

Variation: if doing this outside on a lawn where there's plenty of room to spread out, both participants can close their eyes.

Clear Up

How do you feel now?

What did you notice?

What was it like being led with your eyes closed?

What was it like leading?

What information could you get just from the touch of the fingertip? (Usually A will be able to sense very easily how relaxed B is)

What are you going to do differently as a result of what you've learned from this exercise?

What to expect: often the pair's reach the point where it's not clear which is leading and which is following.

FAQ's

Why did we do that? This question comes up sometimes from the more 'in their heads' participants, so it's worth giving plenty of reasons up front before the exercise starts.

Reasons could include:

- ❑ We're going to experience non-verbal rapport
- ❑ We're going to experience being part of a larger system than just one person.
- ❑ We're going to experience an everyday altered state.
- ❑ We're going to have an experience of taking in information through different channels (kinaesthetic) than those we normally use (visual). So pay attention to what you notice.

Listening/Not Listening

Timing: 7 minutes each round

Objectives

- To highlight the effects of being fully attending vs. not fully attending.
- To illustrate how we naturally 'do' rapport in everyday life.
- Participants sharpen their sensory acuity.
- Participants recognise the role of minimal encouragers as positive behavioural feedback.

Procedure

Handouts: Rapport

Three participants: A, B and C.

Chairs arranged in a triad (i.e. at the points of an equilateral triangle).

A - has a conversation with B about something A is interested in (i.e. a subject they can talk about with ease).

B's job is to be interested for the first 2 minutes, then (without overtly indicating it) to be completely uninterested for another two minutes. For the final minute B reverts to being interested.

C's job is to observe the two participants in relation to each other (i.e. not take part in the conversation). C should be in peripheral

vision. At the end of the round, C can give a couple of minutes of **sensory specific** feedback on what they observed.

A can also give feedback about how they felt at different stages of the exercise.

Then rotate (it's best to anchor the roles to individual chairs) until each participant has been in all three roles.

What To Ask

What did you learn/what did you notice - as A? as B? as C?

What are the implications for your coaching/for your life?

Draw attention to the role of minimal encouragers (grunts, nods, smiles etc) as behavioural feedback encouraging the speaker to continue.

Quick Listening/Not Listening

Timing: 2 minutes

Use this one in preference to the above if you are short of time, and training managers rather than coaches or therapists who will be more patient with in-depth exploration.

Objectives

- To highlight the effects of being fully attending vs. not fully attending.
- To illustrate how we naturally do rapport in everyday life.
- Participants sharpen their sensory acuity.
- Participants recognise the role of minimal encouragers as positive behavioural feedback.

Procedure

Handouts: Rapport

Two participants: A, B and C.

A – has a conversation with B about something A is interested in (e.g. their best ever holiday)

B's job is to be interested for the first minute, then (without overtly indicating it) to lose interest.

No need to rotate roles - the point will be made on the first go.

What To Ask

What did you learn/what did you notice – as A? as B?

What are the implications?

Draw attention to the role of minimal encouragers (grunts, nods, smiles etc) as behavioural feedback encouraging the speaker to continue.

Matching/Mismatching

Timing: 7 minutes each round

Objectives

- Participants gain confidence in subtle matching.
- Participants understand the different impacts of non-verbal matching and mismatching.
- Participants sharpen their sensory acuity.

Procedure

Handouts: Rapport

Three participants: A (client), B (coach), C (observer).

Again, A has a conversation with B about something A can talk easily about. B's job is to match non-verbally (subtly, using cross-matching) for the first two minutes, mismatch for the next two minutes, and match again for the last minute. B should be broadly matching on content throughout.

C's job is to observe the two participants in relation to each other (i.e. not take part in the conversation). C should be in peripheral vision. At the end of the round, C can give a couple of minutes of **sensory specific** feedback on what they observed.

A can also give feedback about how they felt at different stages of the exercise.

Then rotate (it's best to anchor the roles to individual chairs) until each participant has been in all three roles.

What To Ask

What did you learn/what did you notice - as A? as B? as C?

What are the implications for your coaching/for your life?

Voice Matching

Timing: 5 minutes each round

Objectives

Students improve their auditory acuity and voice matching skills.

Procedure

Handouts: Rapport

Three participants: 'speaker', 'matcher', and 'coach'.

'Speaker' says a short sentence out loud, such as 'My awareness is constantly improving.'

'Matcher' repeats the sentence back, matching volume, speed, tone and emphasis as exactly as they can.

'Coach' gives sensory-based feedback to the matcher on how to get even closer to the original.

Speaker repeats the same sentence, matcher matches it again, and the coach provides more feedback.

Continue until a close match is achieved, or until the 5 minutes is up.

Rotate the roles until everyone has had a turn.

What To Ask

What did you notice? as speaker? as matcher? as coach?

When will this be useful? (*when coaching, selling or communicating by phone*)

Pacing and Leading Exercise

Timing: 7 minutes each round

Objectives

Participants gain confidence in pacing and leading.

Participants can recognise when they are in rapport.

Procedure

Handouts: Rapport

Three participants: Speaker, Matcher and Observer.

Speaker has a conversation with Matcher about something interesting. Matcher subtly matches until confident that rapport has been achieved. Then, Matcher makes some subtle action and notices whether the Speaker follows this lead. Matcher's aim is that the Speaker should not consciously be aware of the attempted lead.

If the lead is followed, Matcher can experiment with further leads. If not, Matcher returns to more pacing until rapport has been re-established, then attempts another lead.

Observer can give 2 minutes of sensory-based feedback to Matcher. Speaker can also give feedback about what they noticed.

Rotate roles until everyone has experienced each role.

What To Ask

What did you notice – as Observer? as Matcher? as Speaker?

Which leads worked? Which didn't? What was the difference?

Check for 'unconscious leads' – perhaps the Speaker or the Matcher did something unconsciously which the other followed. The Observer is in a good position to spot this.

When will this be useful? *To influence a client – e.g. to lead them covertly into a more resourceful state at the start of a session. Also to influence in other situations e.g. sales.*

FAQs

"I couldn't get them to follow my leads."

More rapport needed. Practice! and look out for when pacing and leading occurs unconsciously in everyday life.

I/You/We Exercise

Timing: 3 minutes per round

Objectives:

- ❑ Participants explore different ways of relating
- ❑ Participants experience that what you pay attention to affects relationship, and likelihood of success in coaching
- ❑ Participants become more aware of subtle nonverbal influences

Procedure

In pairs - "Coach" and "Client". This is a silent exercise.

1st round: Client thinks of a problem. Coach sits with Client and thinks "I".

Leave them for a couple of minutes. Then - Coach gets up and moves around to break state.

2nd round: Client continues to think of the problem. Coach sits with Client and thinks "You".

Leave them for a couple of minutes. Then - Coach gets up and moves around to break state.

3rd round: Client continues to think of the problem. Coach sits with Client and thinks "We". Leave for a couple of minutes as before.

You only need to do this one way.

Clear up

What was your experience as Client?

What differences did you notice between "I", "You", and "We"?

What was your experience as Coach?

What to expect

Most "Clients" will find that during "You" and particularly "We", they experienced a lessening of the problem. "I" generally doesn't help much.

Variations

To make this more robust as a test of how much the attention focus of the Coach affects the outcome, you could give the Coaches their instructions for each round secretly. As far as the Clients know, each round is supposed to be the same as the last - differences in their experiences between each round can only be due to any differences they consciously or unconsciously detect in behaviour of the (silent) coach.

Handouts

Sensory Acuity - (V.I.B.E.S.)

Some of the things you can notice about people's responses

Voice

- speed
- volume
- pitch
- tone
- timbre
- modulation
- type of words used

Inclination (of the spine; general posture and gesture)

- slumped or straight
- leaning forwards, upright or back
- range and speed of gestures
- symmetrical/asymmetrical to left or right

Breathing

- rate
- depth
- location in body

Eyes

- movements
- pupil dilation
- redness
- watering
- direction

Skin

- colour
- muscle tone
- size of areas (e.g. lips)
- shiny/dull
- goose-pimples

Rapport

Rapport - used in English to imply harmony, a feeling of shared understanding, and of being at one - is the most important process in any interaction. Without rapport, two people will not trust each other and probably will not even hear each other correctly.

We have all created rapport many times - when we're with an old friend, or when we meet someone and it feels like we've known them all our lives. People tend to think it just happens, but we can establish rapport deliberately.

- ❑ **Rapport is a process, not a thing.** Rapport is something we **do** with another person.
- ❑ There are things we can do to establish rapport.
- ❑ **Rapport is responsiveness** - you don't have to 'like' the other person.
- ❑ Most communication is non-verbal!
- ❑ **If you don't have rapport, you won't get your outcome.** In any conversation, neither of you will get anywhere until you have established rapport.

How Do We Establish Rapport?

A process called matching. You can match certain behaviours of the other person to establish rapport. **People like people who are like them.**

Things you can match:

- ❑ **Body posture:** You'll notice other people doing this unconsciously. However, use with care! People don't like to be mimicked. Matching the angle of the spine works well and is not obvious.
- ❑ **Breathing:** Breathing has a rhythm, which you can match. It also can be deep or shallow, and people can breathe from the chest or the abdomen.
- ❑ **Voice tone:** Including volume, speed, tonality, and speech rhythms. Accent is probably best left alone!
- ❑ **Movement rhythms (crossover matching):** This is a slightly more complicated form of matching. You can match someone's gestures with a different part of your body. People do things they are almost unaware of - scratching their chin, flicking their hair, crossing their legs - and you can match this subtly by some equally natural-looking movement like tapping a pencil or jiggling your foot.

Direct matching of gestures by doing the same thing can be counter-productive as people can spot it very easily.

Rapport the easy way

Just ask yourself: "What speed is this person running at?" - and match it.

Responding to the other person is also vital - though not emphasised in "classic" NLP. When we respond to another person they feel heard and validated. Usually we do this naturally.

Part of responsiveness is that you match (or crossover-match) people's gestures at the appropriate time - e.g. you don't match their gestures while they are talking!

How do you recognise rapport?

1. **You'll feel it.** Or get a sense of being at one with the other person. Conversely, if you lose rapport, or put a foot wrong, you'll feel uncomfortable. We've all had that experience. But you can just do some more matching and get back into rapport again.
2. **Pacing and leading.** 'Pacing' is the word from NLP jargon meaning matching someone, falling into step with them, entering into their model of the world. You can pace someone's ideas, beliefs and experiences as well as their words and behaviour (you don't have to *share* those ideas, you just have to fall into step with them for a while).

Human beings have a natural tendency to fall into step with each other. So after you have matched someone for a while, you can do something slightly different - slow your breathing down, uncross your legs, or scratch your nose - and if you have rapport, the other person will follow you. If they don't, do some more matching.

3. **Skin colour changes.** When people feel relaxed, capillaries in the skin dilate so the skin appears darker (in dark-skinned people) or pinker (in light-skinned people).

Is pacing and leading manipulative?

In the long term, manipulative behaviour never works. Usually the other person will spot what the manipulator is trying to do because they seem 'false' or not fully human in their responses.

Ultimately it depends on your intention. If you respect the other person and dovetail your desired outcome with theirs, you will get a win-win situation and everyone is satisfied. If not, neither party will achieve their outcome.

Rapport works both ways - as you clear the channels of communication between you and the other person, you are opening yourself up to be influenced by them as well. So it's important that you **maintain yourself in a good state**.

Practising Rapport

There are a number of ways you can practice and sharpen your rapport skills. If you actually do these exercises you will soon become better than most NLP master practitioners.

- ❑ **Notice** examples of people in rapport around you - on the train, in the pub, at work, anywhere that people gather.
- ❑ **Practise non-verbal rapport** with strangers. You can unobtrusively match someone's posture or breathing (just as you have done unconsciously many times in the past). Don't be surprised if they strike up a conversation with you.
- ❑ **Choose a different aspect of rapport to practise every day**, or even for a week. One week you could do voice tone; when you've mastered that you could move on to breathing, then representational system, and so on.
- ❑ **Watch TV.** Notice the type of words that people on the TV are using. Listen to the representational systems rather than the content. Does the character or presenter use mainly visual words, or mainly feeling, or what? Practise until you can spot the dominant representational system **and** get the content of what they are saying at the same time.
- ❑ When that gets too easy, **rephrase** what they are saying in a different representational system. Never again will there be "nothing on telly tonight".

What else could you match to achieve rapport?

About The Author

Andy Smith is an NLP trainer, Appreciative Inquiry facilitator, and Emotional Intelligence Coach now based in Limousin, France and working in the UK and worldwide.

Andy was a badly trained hypnotherapist before he trained as an NLP Practitioner in 1995. He started running one and two-day NLP-based workshops for stress management, self-esteem and goal setting, and trained as an NLP Trainer with Advanced Neuro Dynamics in 1997.



Andy is a serial NLP group founder, starting the Richmond NLP Group in 1996 with Nick Driscoll, the Manchester NLP Group in 2001, and the Manchester Business NLP and Emotional Intelligence Group in 2005. Organising these groups, along with attending NLP conferences and courses with trainers like John Grinder, Charles Faulkner, Tad James, David Shephard, Amy Chu, Joseph O'Connor, John Seymour, Ian McDermott, Sue Knight, Leo Angart, David Gordon, Jonathan Altfeld, Doug O'Brien, John Overdurf and Julie Silverthorn, has given him the opportunity to experience hundreds of NLP trainers and presenters.

Andy has been running NLP Practitioner trainings since 2000, and Master Practitioner trainings since 2004.

Visit these websites for more information and tips:

Appreciative Inquiry, Coaching and Emotional Intelligence (website and blog): coachingleaders.co.uk

The Practical NLP Podcast (website and blog) nlppod.com

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