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**LOGICAL LEVELS AND NEGOTIATING
LANGUAGE IN CINEMA: LESSONS FROM THE
MOVIE “SPENCER”**

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*To my rarest pearl and my greenest hope.
To my parents, Paola and Marco.*

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Introduction

“*Cinematograph*”: an early movie camera or projector, often a single mechanical device to record and project film; from the Greek words “*kìnēma*”, movement, and “*gràfō*”, to write. Cinema and language share, therefore, what can be described as a dynamic relationship, a reciprocal one, where writing creates movement, and language goes from one character to another, weaving a tangled intricate network of either mild or violent relationships, now tragic, now melancholic; now sorrowful, now bitter: in the most fortunate scenarios passionate, loving, or enthusiastic¹.

If cinema is defined as one of the many mirrors of our society, it is surely mindful of transposing onto the big screen not only the bright side of human nature but also the conflicts and difficulties that can arise between interpersonal relationships. Fights, quarrels, misunderstandings, adverse reactions, crises... and the list could go on forever. That is why negotiating language is highly used in cinema, and neurolinguistic models serve as a tool for both actors and screenwriters in order to convey certain emotions and portray specific situations. These models help the former to better comprehend and interpret paraverbal and nonverbal elements of communication that are critical to the performance, such as tone and volume of voice, posture, facial expressions, and gestures. The latter benefits from neurolinguistic insights into dialogue structure which allows for more thoughtful linguistic choices and intricate creation of character bonds as well as their interactions, conflicts included.

How can communication be used to solve those conflicts through its application in cinema? What are the instruments that foster an analysis of the cognitive barriers regarding the delivery of a specific message? Indeed, the goal of this thesis is to take the reader on a journey through the world of negotiating communication, dealing with *critical scenarios* including internal and external

¹ Gagliardi, F. (2005). Kinema. In *La magia della scrittura* (p. 187). Sperling & Kupfer Editori S.p.A.

clashes, focusing on cinema and specifically on the movie “*Spencer*” (2021)² which presents a fictionalized narrative of Princess Diana, portraying her character in a deeply personal and human manner.

In the first chapter, the paper will delve into the implications of some of the most essential neurolinguistic tools in order to define, analyze, and potentially solve communication problems in critical situations. The theoretical tools examined cover practices such as active listening, an analysis of expressive channels (verbal, non-verbal, and paraverbal), differences between keywords and hot words, as well as between reality, mental representation of reality, and linguistic representation of the mental representation of reality, in addition to a general overview of the different communication representational systems (visual, auditory, and kinesthetic). Additionally, it will stress the value of *the Logical Levels of Thinking*³ and their direct implications during conflicting situations, evaluating how they can be used to restore communication balance.

The second chapter will focus on neurolinguistic models such as the *CML Model*, and the various types of *Resistances*, addressing their direct application to cinema, and covering the breakdown of two movies, “*Marriage Story*” (2019)⁴ and “*The Negotiator*” (1998)⁵, in order to provide both a dysfunctional and a functional approach to negotiation and mediation in crisis communication, as well as the major impact of *emotions* in interpersonal clashes.

In the third and final chapter, the dissertation will promptly apply the previously discussed theoretical framework to the movie “*Spencer*”, aiming to study the relationship between the neurolinguistic models, the usage of negotiating language, and the film's screenplay. Furthermore, the thesis will explore the connections between Diana and the other characters in the movie, highlighting how certain communication styles are more functional than others. The main tool used to provide this analysis is the *Logical Levels of Thinking*, mapping where - in which

² Larrain, P. (2021). *Spencer*.

³ Dilts, R. (1990). *Changing Beliefs with NLP*.

⁴ Baumbach, N. (2019). *Marriage story*.

⁵ Gary Gray, F. (1998). *The negotiator*.

level - Diana is, cognitively and communication-wise, between one frame and the other.

In our rapidly ever-changing society, communication skills are one of the most sought-after as well as creativity and originality⁶. Therefore, this thesis's objective is to connect, from an artistic perspective, the world of cinema with the world of communication, where a common ground between art and mediation can be found and is valuable to achieve a different perception of how much language, especially in a negotiating setting, has a paramount role linguistically and cognitively.

Is cinema still necessary? How is it still relevant to humans? These rhetorical questions prompt us to reflect on our relationship with the *seventh art*. This paper not only analyzes the technicality of communicating in critical situations but also presents a reflection on the *human condition*, through the portrayal of Diana in "*Spencer*", which can be applied to corporate settings. Owning the fact that organizations are composed of individuals, effective and efficient communication is essential. In this regard, the *Logical Levels of Thinking model* is one of the best frameworks to apply in order to delve into this examination of human nature since it perfectly fits between the folded intricacies of human psychological, linguistic, and communicative nature.

This paper proposes a way through which negotiation skills could possibly be analyzed and developed in training by both employees and employers, using cinema as the primary medium of learning. Furthermore, this method might offer scholars an original framework for analyzing communication dynamics and conflict resolution, opening up numerous interdisciplinary research possibilities that combine organizational studies and artistic cinematic arts.

⁶ Whiting, K. (2020, October 21). *These are the top 10 job skills of tomorrow – and how long it takes to learn them*. World Economic Forum. <https://www.weforum.org/agenda/2020/10/top-10-work-skills-of-tomorrow-how-long-it-takes-to-learn-them/>

1 What can be defined as Critical Communication?

Communication is not just about conveying information; it embodies the very essence of the "*think positive*" philosophy. It permeates every aspect of interaction, negotiation, and resolution. While commonly associated with positivity in branding and engagement strategies, communication extends far beyond surface-level interactions as it delves into the complexities of navigating change, managing resistance, and delivering unwelcome news.

At the beginning of this chapter lies the recognition of conflicting parts within individuals and the subsequent integration of these conflicting elements. Conflict is "*A disharmony between incompatible or antithetical persons, ideas, or interests*" (R. Dilts, 2000). Psychologically, conflict manifests as a cognitive battle, occasionally occurring on an unconscious level, wherein divergent perceptions of reality clash or remain mutually exclusive. These conflicts may arise internally, causing inner turmoil (inner conflict), or externally, leading to discord with others (interpersonal conflict). Internally, these clashes manifest as struggles between different aspects of an individual's experience, spanning behaviors, beliefs, values, and identity roles. Externally, conflicts emerge when diverse worldviews collide during communication or interaction.

Central to the resolution of conflicts is the concept of conflicting 'parts' within individuals. These parts represent divergent cognitive processes or responses, often leading to incongruence and emotional upheaval. Addressing such conflicts requires a nuanced understanding of the underlying positive intentions driving each part. Conflict integration serves as a fundamental intervention in resolving mental, physical, and interpersonal problems. Through a structured approach, individuals can identify incongruencies, sort conflicting polarities, and integrate opposing parts into a cohesive whole.

The central phases in the conflict integration process are problem identification, problem organization, information synthesis, and solution development. In order to solve conflicts, mutual understanding, and cooperation are encouraged via effective communication. To improve the latter and facilitate

more effective conflict management, it is pivotal to engage in active listening and maintain a positive attitude, not being afraid of judgment or providing feedback.

1.1 Listening

Epictetus, the ancient Greek philosopher, posited: «*We have two ears and one mouth so that we can listen twice as much as we speak*» to emphasize the importance of listening over speaking. The first thing to do in a communication context is to *listen*, in particular when the environment is tense. Developing effective listening skills is fundamental and essential for improvement in communication. It takes concentration and effort, which makes it a challenging activity.

Human communication entails dedicating 60 percent of the time to the act of listening (J. Treasure, 2011). On the other hand, we cannot say we are good enough to retain what we have heard; only 25 percent is withheld in the brain. According to Anderson and Lynch (1988), listening goes beyond mere comprehension of the speaker's words. They claim that listeners are actively participating in the process, helping to uncover the deeper messages within the context they are in. Similarly, Underwood (1989) defines listening as the active quest for meaning in the auditory information perceived by individuals. Mendelsohn (1994) further elaborates that listening entails the capacity to understand the spoken language communicated by the speakers. Building upon this viewpoint, O'Malley, Chamot, and Kupper (1989) suggest that listening encompasses a deliberate cognitive process centered on deciphering contextual significance through linguistic cues and existing knowledge.

Effective listening necessitates structured training. Almost like working out to strengthen muscles, listening requires preparation and focus, and you must be

aware that challenges may arise in the beginning. *Five activities* proposed by Julian Treasure aim to enhance listening skills⁷.

1. *Silence*: Set aside three minutes every day for quiet. This easy exercise is a great method to re-calibrate your ears so you can enjoy the peace that comes with silence. After all, “silent” is the anagram of “listen”.
2. *The Mixer*: Find a loud place to be and practice to differentiate sounds with your ears. How many different channels are there in the chaos? You may also perform this exercise in a calm setting, such as beside the lake or in a park. The objective is to diversify each sound included in the multitude of our everyday lives to get rid of our “*blaze*”⁸ personas, filtering external stimuli more efficiently.
3. *Savoring*: It’s about enjoying mundane sounds and examining common noises, such as those produced by a washing machine. For instance, you can hear the tempo ‘One, two, three’ while you’re listening to the sound that your tumble dryer makes, almost like a waltz. Or pay attention to the symphony of city noise, which includes everything from the blare of automobile horns to the rumbling of trams. Treasure labels these sounds as the ‘hidden choir,’ symbolizing the unnoticed symphony of everyday noises.
4. *Listening Positions*: Experiment with various filters for your listening position by asking yourself questions such as, “Am I being an empathic or a critical listener?” and “Am I getting reductive or expansive regarding what my interlocutor is saying?”
5. *RASA*: The abbreviation R.A.S.A., derived from the Sanskrit word for ‘essence,’ was coined by Julian Treasure.
 - a. “R” stands for Receive, which means paying attention to what someone else is saying.

⁷ Treasure, J & TED. (2011, July 29). *5 ways to listen better* | Julian Treasure | TED [Video]. YouTube. <https://www.youtube.com/watch?v=cSohjIYQI2A>

⁸Mele, V. (2021). The Blase and the flaneur. Simmel and Benjamin on modern and postmodern forms of individualization. *Simmel Studies*, 23(2), 37-70. <https://doi.org/10.7202/1075211ar>

- b. “A” for Appreciate: make clear that what was said was understood.
Little appreciation noises perfectly work!
- c. “S” for Summarize, allowing the receiver to repeat to the speaker what you understood about their speech. Many people choose to use the word “So” to start summarizing a speech.
- d. “A” for Ask, so to ask questions afterward. Not only general questions but also queries showing the speaker that you paid attention to their speech; it is a demonstration of active participation.

“*Once upon a time*”, thousands of years ago, men truly mastered their listening abilities whether they were used to escape from predators, to hunt, or to protect their community. Stories and myths were shared; silence and dismay permeated the air. Somehow, in our busy lives with our jobs, dinners, frenzies, and nonstop online calls and meetings, we've forgotten the art of true listening. However, listening is more than simply hearing what is being said; it's also about being there in silence, allowing people to speak without being interrupted. Understanding requires the use of all of our senses and emotions especially in the age of remote communication. Beneath the surface of the words, it's a gesture of love, demonstrating our concern for the person in front of us and our appreciation for their opinions.

As Mikhail Bulgakov wrote in the pages of his novel, *The Master and Margarita*: «*Listen to the silence, ' said Margarita to the master, the sand rustling under her bare feet. 'Listen to the silence and enjoy it*»⁹.

1.2 Expressive Channels

Professor Albert Mehrabian's study¹⁰ on nonverbal communication shows that nonverbal clues are far more important than previously thought.

⁹ Bulgakov, M. (1967). *The Master and Margarita*.

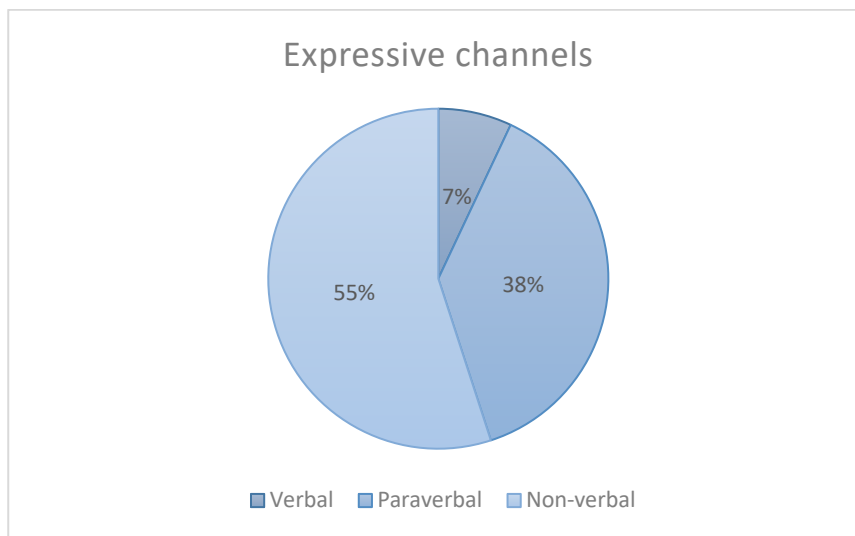
¹⁰ Mehrabian, A. (1971). *Silent messages*.

The importance of *verbal, paraverbal, and nonverbal* communication as the three expressive human channels for meaning transmission is emphasized by the communication paradigm called the *7/38/55 model*. This highlights the significance of emotional regulation in nonverbal signs such as *tone, intonation, body language, and spoken words*. Many times, the term "public speaking" is insufficient to convey this all-encompassing perspective of communication dynamics. Although words have a significant impact on interpersonal communication, they only make up a small portion of the message.

A person claiming not to be angry yet demonstrating aggressive body language is an example of conflicting signals that highlight how important it is for verbal and nonverbal cues to match. Although *body language* makes up a major 55% of communication, *voice attributes account for 38%*, and the *literal content of a message only accounts for 7%*. It is essential to comprehend the three forms of communication: nonverbal, paraverbal, and verbal.

Speaking words are only one aspect of verbal communication; additional meaning is conveyed by paraverbal cues like tone, loudness, and pauses. A person's genuine *emotions and ideas* can frequently be inferred from nonverbal clues including posture, gestures, and facial expressions. When verbal and nonverbal cues align, the *message becomes more powerful and convincing*. On the other hand, a message is weaker and more prone to misunderstanding when verbal and nonverbal cues are inconsistent. Thus, consistent, and convincing delivery of the desired message depends on the balance of verbal and nonverbal factors in effective communication.

Figure 1: Expressive Channels.



Cattani, A. (2018). Palestra Di botta E risposta.

More recent research (D. Lappako, 2015), however, examined whether the 7-38-55 "formula" has become an *urban myth* regarding communication in general, as this conclusion is based on two studies from 1967 that had significant methodological flaws. The findings of this investigation show that the formula has been widely shared online, often with little understanding of the supporting scientific literature. Additionally, the Mehrabian research might serve as an insightful case study to introduce fundamental concepts in social science research, communication theory, and critical thinking. One way to approach this from a critical thinking standpoint is to pose the following straightforward question to students: what would be the purpose of learning a language if the majority of meaning in communication is nonverbal?

At the end of the day, body language conveys far more information than words about a speaker's coherence, sincerity, intention, and mood, so it is still helpful to learn how to read it. Here as well, pay attention to and watch your interlocutor. Don't assess them quickly or superficially.

1.3 Reality and Representation of Reality

I draw a mic and then ask my interlocutor to tell me “What is it?”. My respondent answered, “A mic”. “Can you hold it and sing with it then?”, I replied.

A similar game is played by the renowned Belgian surrealist painter René Magritte. In one of his most famous masterpieces, “Treachery of Images”, Magritte chose to depict a pipe with the following words underneath it: “This is not a pipe”. The claim appears absurd at first because there is a pipe clearly visible in the painting. Yet Magritte is questioning how we see the world. The drawing is not a pipe but a representation of a pipe.

Figure 2: Magritte, R. (1929). Treachery of Images.



This exercise is tremendously beneficial in providing us with a clear understanding of the subtle differences between Reality (R), the Mental Representation of Reality (RR), and the Linguistic Representation of the Mental Representation of Reality (RRR). Reality (R) is one and only one thing: the mic, the chair, the piano...etc. It's objective and it lies on a peripheral level, outside of us. Then, there is the Mental Representation of reality (RR) which represents the meaning we attribute to reality and its significance. It is subjective and can vary over time as we can change our beliefs about the things we encounter and live through in our lives.

Lastly, there is the Linguistic Representation of the Mental Representation of Reality (RRR), and that's the *signifier*¹¹, the language we use to express what we mean. As an example of how this system works, we have: the real mic (R), my idea of a mic (RR), and finally the word I use to define it (RRR; mic in English, microfono in Italian, and so on...). From my listener's side, the process is exactly reversed: firstly, they get my words (RRR), then they will decode the received signifier into their *signified* consequently to their representation of reality (RR), and in the end get a subjective and personal idea of the reality (R) I am talking about. So, it is easy to understand that the communication process is permeated with distortions between what reality is and what others perceive. We shall not forget that humans do not love, do not cheer, do not fear, do not bomb, or kill thousands of people for Reality (R). They do it for their idea of it (RR), for their belief attached to the reality. This is because people often overlap what reality is and what their attached values are, it is part of the human condition.

Rhetorically referencing Herman Hesse in its novel *Steppenwolf* (1927):

«There is no reality except the one contained within us. That is why so many people live such an unreal life. They take the images outside of them for reality and never allow the world within to assert itself».

1.4 Keywords and Hot Words

Every one of us has circa 250 words that are considered *hot words* (A. Lucchini, 2018). They can be both *positive* and *negative*: the positive ones work almost as heart and brain warmers, and they usually represent our values, passions, and ambitions. The negative ones are related to our fears, grief, and people we consider enemies.

¹¹ Signifier and signified are explained in detail in: Eco, U. (1994). *Six Walks in the Fictional Woods*. Cambridge, Massachusetts: Harvard University Press.

In addition, in these 250 words, there are about other 50 called *keywords*. As the name suggests, they genuinely function as keys, opening or closing the doors of our hearts. Examples of these could be the names of our loved ones, family members, our heroes, as well as the name of the place where something terrible happened, or the worst month of our life. If we hear them pronounced kindly, they are the keys that unlock the relationship. Instead, if they are made fun of, they become into hard locks. That's why they are very useful to check while listening to our speaker and use them gently, especially during a conflict.

1.5 Representational Systems

Every second of our lives is spent using our senses *sight, hearing, taste, smell, and touch* to comprehend reality. These sense inputs are processed subconsciously. In addition to these five senses, humans are born with a sixth sense that includes instinct, intuition, and *emotional awareness*. Our senses provide us access to our brains and emotions and act as the portal to all information. We create our subjective perception of the world, which is made up of tactile images, sounds, tastes, smells, feelings, sensations, and emotions through them. Even though we use all of our representational systems, we frequently lean toward a *dominant system*. The main sensory organs for obtaining and processing information are *sight, hearing, and a mixture of smell, taste, touch, and emotion*. These organs differentiate visual, auditory, and kinesthetic representational systems from one another. Our dominant perceptual system is revealed through the vocabulary we employ to encode our experiences, which is characterized by our vocal and nonverbal responses.

Representational systems are useful instruments for interpersonal communication that affect the way we talk and listen to others regularly. Through comprehending and utilizing these systems, we may improve our ability to communicate and strengthen our relationships with others.

Visually inclined people have a rich imagination and a keen sense of hues, dimensions, and separations. Their primary mode of learning and memorization is

visual stimulation, which is why they are drawn to visual arts. They frequently use expressive words and gestures in conversation, which reflects their predilection for particular senses.

Those that are *auditory* have a steady, often monotonous voice and synced motions with their words. They prefer auditory encounters over visual ones, and they can recall voices more easily than faces. Because of their aural sense, their language is defined by auditory phrases and expressions.

Kinesthetic people are dependent on their touch, taste, smell, and emotional responses. They are sensitive to both emotional and physical events, and they frequently use language that relates to their feelings and bodily experiences to communicate.

Table 1: Representational Systems, typical expressions.

Visual sentences	Auditory sentences	Kinesthetic sentences
I clearly see what you mean. Let's take a long-term perspective. Let's give an overview. I see a rosy future. I can't see a way out. Make your thoughts clear to me. Schematize, outline, depict your idea to me.	Let's listen to all the bells ringing. What you're saying is music to my ears. We're in harmony, on the same wavelength. My proposal had no resonance. The important thing is to get along well, with good harmony.	Don't you smell danger here? I feel a weight/burden on my shoulders. I don't have the situation in hand. I'd like to personally touch it I can't digest that person. I can't tell you why: it's simply a feeling (on the skin) It's been a disgusting experience.

Lucchini, A., & Mascherpa, E. (2023). Communicating in critical situations.

1.6 Logical Levels

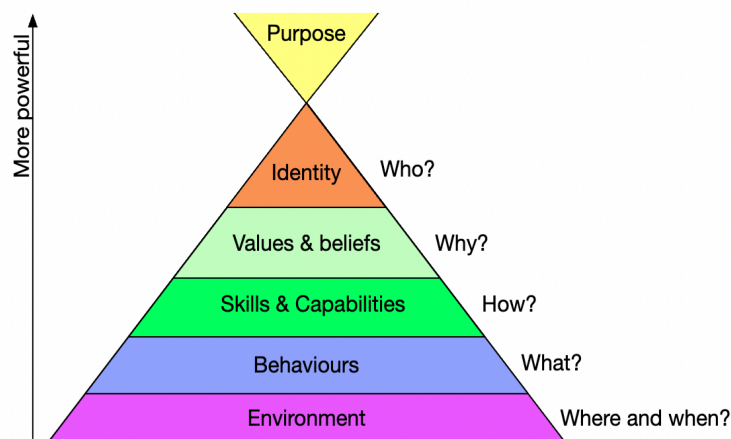
As Robert Dilts stated:

*«The brain, and any biological or social system, are organized into levels. Your brain has different **levels** of processing. As a result, you can have different levels of thinking and being. When we are working to understand the brain or to change behaviors, we need to address these different levels. The same thing will be true inside a business system where there are different levels of organization»¹².*

Based on the work of Bertrand Russell in logic and mathematics, anthropologist Gregory Bateson first developed the idea of logical stages of learning and change as a process in the behavioral sciences (R. Dilts, 2014). Robert Dilts created the concept of logical levels - a road map for expediting the transformation process - by examining the six tiers that represent our cognitive processes.

As stated before, from a psychological perspective, we appear to deal with six levels forming a pyramid.

Figure 3: The Logical Levels of Thinking



Bowler, M. (2024, January 25). *Coaching to logical levels. Unconscious Agile.*

<https://unconsciousagile.com/2024/01/25/coaching-to-logical-levels.html>

¹² Dilts, R. (2018). *Changing belief systems with NLP*. Dilts Strategy Group.

(1) Our surroundings and external limitations constitute the *level of environment*, the foundational level. (2) Our actions determine how we operate in that environment through our *behavior*. (3) Our tactics and mental maps, which outline our *capabilities or skills*, direct your actions. (4) *Belief* systems, organize these skills, and (5) *identity* organizes beliefs. There is also an additional one which we can call the (6) *purpose or 'beyond identity' level*. It is a profound idea that we are part of something bigger than ourselves. I accept my independence and uniqueness, but I also appreciate that I am a part of larger groups. Some people have a strong feeling that they belong to something greater than themselves.

When someone is suffering personal struggles, as well as when we are communicating or debating with a colleague or a loved one, we may want to find out if the problem stems from their external surroundings (environment) or from the fact that they are not acting in a way that the environment expects of them. This can also be applied to the diversity-inclusion problem that is recurrent in our society. Is it because they have not created the right map or approach to produce that behavior? Is it because they do not believe, or do they have a belief that gets in the way of their life or outcome? Lastly, is there any interference with the system as a whole, at the identification level? Saying something like “*You are irresponsible*” is undoubtedly different than saying “*You did something irresponsible*”.

The idea of logical levels describes how some phenomena and processes are produced by the connections between other phenomena and processes. Every logical level is a subsystem embedded in another logical level, which is embedded in yet another logical level, and so on. For instance, the *environment* can influence our *behavior*, but it also works the *other way around*. We talk because we have something inside that we want to communicate rather than just respond to our environment. Different degrees of processes are produced by this type of interaction between systems, depending on which system a person is functioning in. Natural hierarchies or tiers of processes are formed by the nature of the human brain, language, and social systems.

Diving deeper into our levels:

- 1) The shared *environment*, (*where/when*), or the time and place where relationships and systemic activities occur inside an organization, has the most basic impact on our connections and interactions. The framework and limitations that people function within are determined by environmental influences. The physical locations of an organization's activities, the structures and amenities that constitute the "workplace," the layout of its offices and factories, etc., are all examples of its environment. Apart from the potential impact of these environmental elements on individuals within an organization, it is also possible to investigate the influence and impact that individuals within an organization have on their surroundings, as well as the goods or creations they contribute to the environment.
- 2) On a deeper level, we may look at a group or individual's particular activities and *behaviors* - that is, *what* they do in their surroundings. What specific labor, engagement, or communication patterns exist? Behaviors can be described in terms of standard operating procedures at the organizational level. Individual behaviors can be defined as particular work routines, work habits, or activities associated with the profession.
- 3) The methods, *skills*, and *capabilities* (*how*) that an organization or individual uses to decide what to do in their surroundings - that is, how they create and steer their behaviors in a specific setting - represent another stage of the process. A person's cognitive strategies and skills, which help them carry out a certain action or task, include learning, memory, creativity, and decision-making. At the organizational level, capacities are how people in the organization can plan, innovate, communicate, and make decisions together.
- 4) The *values* and *beliefs* (*why*), that underpin the tactics and skills employed to achieve behavioral outcomes in the environment that is, the reasons behind why people act in a certain manner at a specific time and location form these additional layers of the process. Certain talents and actions are either supported or inhibited by the reinforcement (permission and incentive) that comes from our values and beliefs. At the heart of culture

and judgment are values and beliefs, which also govern how events are given meaning.

- 5) A person's or an organization's sense of *identity* - the who behind the why, how, what, where, and when - is supported by their values and beliefs. People's feelings of purpose and duty about their vision and the wider systems of which they are part are integral to identity-level activities. The ego and the soul are two complementary components that together makeup identity. The ego is driven by ambition, recognition, and survival. The soul is driven by a sense of mission, contribution, and purpose. These two energies working together naturally produce charisma, passion, and presence.
- 6) There is a further level that is better described as spiritual or "*beyond-identity*." We may refer to this level as a "trans-mission" one, as it deals with how individuals see the bigger systems that they are a part of and belong to. These perceptions connect to an individual's sense of who or what their activities are intended to serve, giving their actions, talents, beliefs, and role identity a feeling of direction, meaning, and purpose.

1.6.1 Re-Aligning the Levels: World of Doing and World of Being

The "message" and the "messenger" must coincide for communication and transformation to be both ecologically sound and successful. A person who lives a life that is in harmony with their abilities, convictions, principles, and sense of purpose or identity is considered to be both healthy and productive personally. A person's sense of identity and role is a dynamic process influenced by several factors:

1. One's feeling of purpose or mission, changes as a person goes through different stages of life's growth.
2. A "spiritual" viewpoint is one's understanding or perception of the greater system of which one is a part.
3. One's place in the family and organizational structures that they belong to.

The 6 levels can be divided into two groups or better, they belong to two different worlds: the *world of being*, and the *world of doing*. The levels of *environment, behavior, and skills* are in the world of doing. On the other hand, the levels of *belief, identity, and beyond-identity* belong to the world of being. The wise communicator moves between these two realms almost as if they are in a proper elevator: they go up and down according to the specific circumstance they are in. For instance, the secret is in the identity domain when our goal is to *motivate* people. Another example could be when the objective is *negotiation* - especially in high-stress scenarios - it is better to preserve the domain of action since getting involved in the world of being might be interpreted as rude, invasive, or disrespectful, which could lead to confrontation. It's wiser to stay in the action and make the required adjustments to the surroundings, habits, and abilities. The language that someone uses to express an issue or problem might reveal what level of operation they are at. If someone persists in functioning just on one level, their issue or circumstance may appear unsolvable. Nevertheless, the issue will alter if they can alter the amount. By switching to a different language, you can assist someone in raising their operational level. This will introduce a fresh viewpoint and alter the issue. This is one of the methods that coaches frequently employ to assist their clients in problem-solving, but it may also be used by those in leadership roles at work or home.

When our logical levels are misaligned, we become vulnerable to negative emotions. We can rebalance our emotions by contextualizing them within the model proposed by Dilts. These are examples of questions that a mediator could use to negotiate, motivate, or in other terms realign the logical levels in a conversation:

1. *Environment (Where? When?)*
 - i. "When did these emotions/sensations arise?"
 - ii. "In what environmental context?"
2. *Behavior (What?)*

- i. "What behaviors have you exhibited in response to these emotions/sensations?"
 - ii. "What might have influenced you?"
- 3. *Capabilities (How?)*
 - i. "What capabilities and resources could you utilize to address the situation more effectively?"
- 4. *Beliefs and Values (Why?)*
 - i. "What are the beliefs and values that have motivated you to think and act in that way?"
- 5. *Identity (Who?)*
 - i. "What role have you assumed in that particular context?"
- 6. *Beyond-identity (For whom? For what?)*
 - i. "For whom or for what do you believe the experience you are going through is important?"

2 Neurolinguistic Models Applied to Cinema

Actors and screenwriters might benefit from the neurolinguistic models, which are frequently employed in the film industry. These models can be used to suggest certain nonverbal and paraverbal linguistic elements that go into acting such as posture, gestures, facial emotions, and voice intonation and loudness. Other models are used in the development of dialogue: selecting words and establishing character connections.

Movies put watchers both in a space of intimacy, where they can empathize with the characters on screen, and externality, where they intrinsically and subconsciously assume the role of mediators. Because of their intense emotional content, fight scenes, intense arguments, and other dramatic moments in films immediately grab our attention and compel us to watch them to the end to thoroughly immerse ourselves. These movie sequences are logically connected since they force the viewers to interact outside of the screen by arousing powerful emotions in them. Furthermore, the understanding that the events taking place in movies, despite their conflict, take place in a different and distinct universe from their own reality, helps individuals sympathize and mediate more easily. Because of this separation, people may continue to be receptive to feeling the emotions depicted on the screen without feeling personally responsible. As a result, their emotional reaction becomes more flexible, guiding their emotional "elephant" with ease.

2.1 CML Model

The Calibration-Mirroring-Leading (or CML) approach builds a reliable rapport and a sense of connection with the other person throughout a discussion. While in certain instances this kind of rapport may spontaneously develop, the CRG technique provides support when it doesn't, to facilitate understanding and trust to strengthen the connection. There are three steps to this process. The goal is leading,

and calibration and mirroring are instruments for fostering strong interpersonal relationships. Every step is crucial; if the speaker doesn't calibrate carefully, it gets hard to understand how to mirror. Likewise, building a positive relationship and then leading the conversation becomes challenging in the absence of the mirroring phase.

2.1.1 Calibrating

It is an investigation of the recipients, their knowledge, and worldview models. It involves listening and observing what the conversation's subject says and does, as well as their bodily and emotional expressions. Understanding representational systems (visual, auditory, and kinesthetic) and their operation is quite beneficial in this phase. It is highly helpful to learn how to calibrate the interlocutor's representational systems to comprehend how they take in, choose, and process information as well as how they think, act, and make decisions. Choosing what needs to be recalculated also heavily depends on calibration.

Why is calibration such a troublesome phase and often overlaid with judgment? Calibration is the first and most arduous phase since it forces the parties involved in a communication process to suspend judgment, which is a challenging task for humans. The difference between calibration and judgment lies in the distinction between the two worlds: the world of doing and the world of being. Calibrating belongs to the former while judgment fits to the latter. To calibrate and understand the other interlocutor means adopting all of the tools analyzed in the first chapter such as using the right keywords and hot words, analyzing the subject's representational systems, actively listening, asking questions remaining in the world of doing...etc. Calibration also involves giving feedback while, on the other hand, judgment implicates personal opinions and subjective evaluations which are not functional for a successful negotiating session.

Moreover, calibration helps us to watch and listen while requiring thorough examination. It moves judgment over time and postpones its arrival. Once the interlocutor is "well-tuned", the other party may proceed to the recalculation stage

where they analyze all of the information collected during the calibration phase, studying the recipient and their representational systems. Avoiding judgment (especially pre-judging!) is essential as well as observing and paying attention to the audience and taking note of their expressive traits.

2.1.2 Mirroring

Mirroring entails stepping into the other person's communication space, understanding their viewpoint, and communicating in a way that resonates with their language and feelings. This thoughtful approach strengthens the interpersonal bond by fostering a sense of security and belonging, ultimately slipping into what is called “Rapport”. Rapport is the relationship marked by the harmony, alignment, and feelings between the interlocutors. It consolidates the connection easing active listening, observing verbal and non-verbal responses of the interlocutor, and calibrating their feedback.

By using the data gathered throughout the calibration process, the subjects may modify their behavior based on what is deemed to be the most suitable conduct for the ongoing relationship at any particular time. The following are simple features to mirror the other person during interpersonal communication: posture (rigid/flexible, leaning forward/backward, arms, legs, hands); breathing (chest/abdominal, slow/fast rhythm); motions (hands, head, body); speaking style: rhythm, pace, jargon, low-pitched, resonant tone; values: things that are significant to the other person.

In written communication, apart from the lexical and stylistic register, other factors that might be mirrored include the text's length, argumentation structure, sentence pace and rhythm, and formatting (font, style, colors). By examining the actions of those who correspond with us, we may replicate those actions and establish a bond of affinity. However, if we write first or for an unidentified readership, we may assume their expectations and adjust the writing style and content accordingly.

By highlighting commonalities and shared experiences, mirroring is a powerful technique for building trust and establishing a sense of safety and belonging.

2.1.3 Leading

The difference between imitating the other person's conduct and gently guiding them toward a common goal is shown by guidance. This process might entail taking the discourse to a new level, progressively overcoming resistance, and bringing in opposing points of view. Gently guiding the discussion is necessary because it explores individual convictions and viewpoints, prioritizing leadership over force and cooperative advancement toward a shared objective.

When there is enough built-in trust, the shift happens effortlessly and seamlessly. If, on the other hand, the other person disregards the advice, one might go back to imitating their actions until the rapport is established or rebuilt. The shift to direction can be either overt—mostly handled verbally—or more covert, such as by a change in breathing, look, voice tone, or actions. While written communication naturally places more emphasis on the spoken word, this notion also holds in interpersonal communication. Due to its sensitive and effective nature, it touches on matters of personal opinion and conviction. The French advertiser Paul Le Roux describes a tried-and-true method for moving from “mirroring” to “leading” that is ideal to use in business proposals, motivational letters, and advertising materials. It may be referred to as "the seven levers of persuasion":

1. Overview: beginning with a wide viewpoint (social/situational mirroring).
2. Problem/Need: emphasizing the reader's particular issue (belief-based mirroring, for example, or a specific, sensory difficulty).
3. Idea/Solution: our suggested approach to resolving that issue (the start of the guidelines).
4. Evidence includes data, figures, and expert opinions attesting to its efficacy (corroborated quotations).
5. Benefits: particular advantages for the reader (future-gazing).

6. Summary: consolidation of the model, a summary of the previous points made.
7. Action: the objective we have set for ourselves, the reason we are writing (sign, send, call, purchase, arrive, etc.), or the response we receive from the reader (final advice and feedback control).

2.2 Resistances

Once in professional settings like meetings, presentations, or negotiations, it is helpful to watch colleagues or peers calibrate their openness to external suggestions. It is important to consider the potential reactions of others while making changes to procedures, business divisions, roles, or workplace locations. Recognizing resistance is crucial while leading for change. It is possible to use appropriate communication techniques to handle resistance more effectively by identifying the indicators and classifying the different forms of resistance faced. People who are resistant to change tend not to accept new methods of doing things. People's resistance can be overt, where they voice their objections in public, or covert, where they show resistance with subdued actions, words, or behaviors. By comprehending these dynamics, people may more adeptly navigate critical situations. Moreover, considering people's resistances can be a handy tool to adopt especially in the workplace where misunderstandings may be recurrent. It is still crucial to notice that resistances are not people (world of being), but behaviors (world of doing) that need to be analyzed without judgment. There are four categories of resistances.

2.2.1 Collaborative Resistance

There seems to be in this person the mental and emotional resources required for cooperation. In reality, what they really need is knowledge, clarifications, a logical example, or just direction. Collaborative people tend to have high emotional and

cognitive skills for collaboration. They usually ask questions to better grasp our viewpoints and work together.

This resistance frequently appears early in a person's career and is bypassed by asking questions in order to collaborate in a better way. It's typical to hear statements like "I don't have the skills for this role," "I've never attempted this before" and "If only I could observe it once..." at the beginning.

2.2.2 “I’d like but I can’t” Resistance

These people who are opposed to change sometimes admit that it is logically necessary but are unwilling to act, even in little measures, usually because of behavioral and emotional obstacles. When someone feels incapable of completing a job because of emotional inadequacy, low self-confidence, fear, or inhibition, resistance develops despite their true interest or desire. As an example, someone can say, "I'd like to give a speech, but I'm afraid." In these situations, the person has all the mental capacity to work with others, but emotional barriers prevent them from doing so.

2.2.3 Oppositional Resistance

The “oppositional” can be defined as the resistance par excellence. This type of resistance disqualifies and opposes directly, sometimes in an obvious and apparent way, disobeying directives or regulations. Both external and internal competitors are oppositional, as well as colleagues who aim at reaching a certain job position they have not covered yet. People who belong in this category don't listen well and can become quite resistant. An opposing "character" tends to undermine fresh concepts and propositions, and on occasion, their acts might be dangerous. They can be denigrative or spread rumors – gossip - about people to put them in a bad light if the ideas proposed are not well accepted or acknowledged (P. Carmassi, 2017). An example of oppositional behavior can be: “Why change? It has always

been like this!", or "I refuse to follow this new policy because it undermines our team's autonomy".

2.2.4 Neither Collaborative nor Oppositional Resistance

Even if oppositional subjects are involved in the dynamics, it might be more difficult to deal with characters that are "neither collaborative nor oppositional" because of their evasiveness. In addition to following inflexible rules on how to complete duties at work or react to innovative concepts, these people are, as the name suggests, stubbornly non-oppositional and non-collaborative. As such, this kind of resistance presents the most troublesome challenge to overcome.

These individuals display mental rigidity, depicting them as unable to entertain alternative realities. Because of their situational authority, perceived superiority in power, or subject-matter expertise, they frequently avoid confrontation. As such, they find it difficult to change their perspective and interact with others, thus they turn to avoidance strategies. A typical phraseological example could be a sentence like: "Let me think about it for a bit, we will see what to do subsequently...", almost as to say "yes", yet prevailing for a negative response. In social situations, they may easily withdraw from the conversation by giving plausible justifications. Their ideological position and unwavering logical framework serve to further solidify their rigidity. This makes this type of resistance the most difficult one to bypass.

2.2.5 How can change be embraced?

We seldom may just think about intervening in a subject behavior while ignoring our own. Nevertheless, we should follow a fundamental axiom: if your actions aren't working, try something else - anything else. If intervening is defined as bringing diversity and depth into a person's life, then the objective is to release the subject from the constraints and limits of a society, work environment, or a condition that presents challenges (J. W. Maag, 1991). Individuals must have

flexibility, creativity, and a forward-thinking mindset to facilitate this task. By providing flexibility in behavior, instructors or trainers must challenge traditional methods, adopting a new and fresh approach.

In this regard, Jason Clarke provides an example of how change can be implemented in everyday life and the workplace.

2.2.5.1 Jason Clarke's TED Talk: "Embracing Change"

This is where it starts. Someone gets up at a TED Talk and says:

«Behold, we don't have to do it like this. I've got a better idea. There's another way. There's another technology. There's a new way of seeing the world.» And the new guys go, "Wow, that's fantastic. We'll go out and create change»¹³.

This is how Jason Clarke started his speech regarding change at TED x Perth, in 2010. Clarke has been a director of Minds at Work since 2000. Minds at Work is a business group of independent thinkers and problem solvers that supports people who want to improve things. Their work has engaged them (in one way or another) with nearly every government agency, several non-profit organizations, and some of the biggest businesses on the globe. Their purpose is to help people think.

The speaker in this TED confronts the widespread opposition to change in a variety of contexts, including the workplace and interpersonal relationships, with passion. Clarke demonstrates how individuals frequently react in a skeptical and hesitating manner to the possibility of change by employing various expressions such as "It's not going to happen". Clarke, who is employed in the innovation sector, explores the causes of this reluctance and provides advice on how to get over it. By breaking these justifications down and demonstrating how they might be shown false, they cast doubt on the idea that they are legitimate. To someone who complains, "It's too complicated," for instance, one may answer, "I can make

¹³ Clarke, J. (2010, December 22). TEDxPerth - Jason Clarke - Embracing Change [Video]. Youtube. <https://www.youtube.com/watch?v=vPhM8lxibSU>

it simpler for you.” The same approach is valid for situations where one party argues “It will take too much time”, and the opposite party can respond “I will help you to facilitate the process to save some time”.

The speaker also discusses the emotional obstacles to change, such as fear and uncertainty, and stresses the significance of recognizing and dealing with these emotions. Clarke stresses the difference between cultural and structural change and supports giving people the freedom to take charge of their own transformation. Throughout the lecture, Clarke exhorts the audience to view change as a chance for development and advancement and to approach it with an open mind. The lecturer contends that in the end, rejecting change results in lost chances to significantly impact both one's own life and the world at large.

Imagine this situation: an organization decides straight up to fire some employees. How could they react to this unexpected change? Clarke, who was asked to give a workshop on the future of the organization, after hearing the news decided to ask the employees how they were feeling about the situation. Initially, the employees would concentrate more on the negative zone, only to realize that this change is not necessarily characterized just by the negative sides. Clarke defined three zones to consider: the positive, the negative, and the *interesting*. To effectively navigate change, it's essential to operate within what's known as the "interesting zone." This is a mental space that welcomes change with an open-minded attitude, a willingness to consider fresh concepts, and a sense of creativity. Unlike the traditional view of change as either positive or negative, the "interesting zone" provides an opportunity for growth and development. Within this zone, you approach change with questions like, "How can we handle this?" and "What new ideas can we try?" This mindset stimulates creativity and empowers you to explore different perspectives and methods. It's worth noting that children are naturally in the "interesting zone" until societal conditioning teaches them to view change as good or bad. However, you can rediscover your creative thinking abilities by embracing the "interesting zone" and recognizing its potential to transform obstacles into opportunities. By doing so, you'll be able to try new ideas, maintain an open mind, and manage change more effectively. Embracing the "interesting

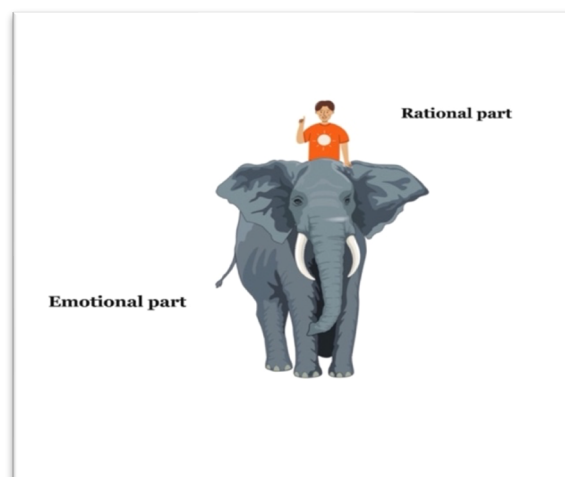
zone" is key to unlocking creativity and growth in the face of change, to embrace change really means to embrace the interesting zone.

2.3 The Role of Emotions

We frequently tend to just see change through a logical lens, believing that only stating why change is necessary will be enough to expedite the process. But the truth is far more nuanced. Even for us, change usually proves to be elusive, highlighting its complex character. Change has both cognitive and affective components, therefore, to bring about significant change, one must interact with both facets of human nature.

The metaphor of the Elephant and the Rider is meaningful when discussing transformation. The elephant stands for the broad and powerful emotional aspect of human nature. In the meanwhile, the rider represents the sensible side and can temporarily direct the elephant. But when the elephant gets irritated, the rider can no longer control it. On the other hand, the emotional side (the Elephant), without a guide, wanders aimlessly. In order to lead change successfully, one needs to deal with the elephant and the guide. When influencing someone or initiating a change, it is essential to consider and incorporate both the emotional and intellectual aspects. Consequently, it is imperative to evoke the emotional core of the transformation in addition to its instructional component.

Figure 4: The elephant and the rider model



Emotions are also a key player in the “Resistances” world. Behind a “No!” as an answer there is always the emotional side hidden through the wrinkles of thoughts (J. Clarke, 2010). A “no” can mean: “I am too scared of the transition, not the idea”, “I don’t know how big of a deal this change is “I don’t see how I fit into any of this”, or again “I have no say in what happens”.

2.4 “Marriage Story” – What mediation should not look like

A.O. Scott (2019)¹⁴ in an article in the New York Times said: «*Sometimes mommies and daddies have feelings*».

The heartbreaking movie, "Marriage Story", by Noah Baumbach narrates the closure not only of a marriage but also of a human bond, by creating a storyline picturing the breakdown of what seems an ordinary couple. The movie centers on Charlie and Nicole, an artistic “duo” living in Brooklyn with an 8-year-old boy named Henry. Charlie, portrayed by Adam Driver, is a New York City theatrical director, who is finally enjoying the success of his career. On the other hand, Nicole Barber, portrayed by Scarlett Johansson, has collaborated extensively with Charlie in his theatrical group and hopes to resurrect her career in movies and television. Charlie and Nicole both make clear their love for each other during the film's opening montage. Despite this, they consult lawyers in an attempt to mediate a peaceful divorce. The “diplomatic separation” soon becomes a living hell for the couple as Nicole’s lawyer starts to put her against her husband, recurring to the most unfair practices.

The film presents an observation on the significance of what being a family really means, with Charlie and Nicole’s peaceful divorce turning into a devastating rupture. Love and sadness are what defines the human silhouette. They can keep things tight, or they can shatter any illusion. Classic literature is drenched with this love-sadness relationship and, as Herman Hesse stated in his “Wer lieben kann, ist

¹⁴ A. O. Scott. (2019, November 5). ‘Marriage Story’ Review: Dance Me to the End of Love. *The New York Times*. <https://www.nytimes.com/2019/11/05/movies/marriage-story-review.html>

glücklich”: *“Oh, love isn't there to make us happy. I believe it exists to show us how much we can endure.”* Charlie and Nicole have come to embody this truth forevermore.

NICOLE: He tells me you're on the phone all the time. You don't even play with him.

CHARLIE: Because I'm going through a divorce in LA and trying to direct a play in New York.

NICOLE: You're fighting for something you don't even WANT.

CHARLIE: Which closed because I wasn't THERE! That was a HUGE opportunity for me. For the theater. And I let everyone down.

NICOLE: You're being so much like your father.

CHARLIE: DO NOT compare me to my father.

NICOLE: I didn't compare you. I said you were *acting* like him.

CHARLIE: You're exactly like your mother! Everything you complain about her, you're doing. You're suffocating Henry.

NICOLE: First of all, I love my mother, she was a great mother!

CHARLIE: I'm just repeating what you've told me.

NICOLE: Secondly, how dare you compare my mothering to my mother? I might be like my father, but I'm NOT like my mother.

CHARLIE: You ARE! And you're like my father. You're also like MY mother. You're all the bad things about all of these people. But mostly your mother. When we would lie in bed together, sometimes I would look at you and see HER and just feel so GROSS.

NICOLE: I felt repulsed when you touched me.

2.4.1 Logical Levels Elevator

To start, it is clear that the conversation moves through different logical levels, starting from practical behaviors and actions (e.g., being on the phone, not playing with Henry) to deeper levels involving values, identity, and relationships (e.g.,

comparisons to parents). Again, it is quite dangerous to get into the world of being/world of doing elevator mechanisms while conflict is involved. It is undeniable that in this circumstance both Nicole and Charlie were not in a position to negotiate and solve the conflict. Instead, they went straight to the point, shooting painful bullets at one another and shouting sentences drenched with a dense emotional charge such as “*You’re fighting for something you don’t even WANT.*”, or “I felt repulsed when you touched me.” Nicole also contradicts herself when she first says, “*First of all, I love my mother, she was a great mother!*”, and then “*Secondly, how dare you compare my mothering to my mother? I might be like my father, but I’m NOT like my mother.*” Nicole tries to defend herself from what Charlie said to her (judgment), in a way that unlocked her childhood traumas related to her mother's parenting. It is known that trauma insinuates firstly from the *environment* level, with the possibility to ascend all of the pyramid, and lastly attaching to the *identity* level. In this scene, she is drowned by her emotions; she is not guiding her *elephant* anymore, it is out of control and the rational side is not capable of leading it.

2.4.2 CML did not work

1. *Calibration*: Both Nicole and Charlie demonstrate a scarce understanding of each other's emotional states and behaviors. Even if Nicole observes Charlie's actions and concludes her priorities and emotional state, and Charlie does the same for Nicole, their paraverbal and non-verbal channels are not aligned. The same thing counts for their ability to listen to one another. They are not capable (and will not be capable) of interrupting their judgmental positions, stopping for a second, and trying to empathize. They constantly talk on top of each other: this represents the strongest condition of denial toward listening and, consequently, of calibration.
2. *Mirroring*: Nicole mirrors Charlie's claim that she is not drawing comparisons between him and his father by emphasizing his actions rather than doing so – “I said you were *acting like him*”. Theoretically, this

mirroring should have facilitated the development of a relationship and mutual understanding between the two characters, but in reality, it had the exact opposite effect. Nicole fell into what seemed an easy task, ending up in the “world of being” trap. The escalation from the world of doing to the world of being was rumbling since it probably tickled Charlie’s “identity” level. Charlie might have thought "What role have I assumed in this particular context? Am I acting like my father? Am I my father?". In a situation of dialogue, Charlie should have been capable of distinguishing the difference between “You are your father” and “You are acting like your father”; this cognitive mechanism did not occur since the situation was already out of control emotionally.

3. *Leading*: The leading element of the dialogue from "Marriage Story" could not have been effective since it failed to adequately steer the discussion toward the intended conclusion or resolution. Leading entails gently guiding the topic of conversation in order to accomplish a particular objective. In this instance, Charlie tries to take the lead in the conversation by sharing his thoughts and feelings in the hopes that Nicole will empathize or understand. But rather than promoting understanding, his remarks make Nicole defensive, which intensifies the argument. This implies that his leadership style was ineffective in promoting fruitful discussion or addressing the fundamental problems.

2.4.3 Different Representational Systems

Charlie prefers to communicate more logically and sensibly, emphasizing concrete results and real information. For instance, he highlights the practical difficulties and the effect on his job when talking about his divorce and directing a play. Nicole, meanwhile, communicates in a way that is more emotionally charged. She emphasizes the emotional sides of their connection and the effects of their acts on one another as she shares her thoughts and experiences. She highlights the emotional relevance of these analogies, for example, when she remarks that

Charlie's conduct is similar to that of his father or when she contrasts her mothering with her mother's. The breakdown in communication between Charlie and Nicole can be attributed to these disparities in representational systems. Nicole is more sensitive to emotional signals and clearly has a *kinesthetic representational system*. She wants affirmation of her feelings, so she can interpret Charlie's analytical approach as condescending or heartless. However, Charlie appears more visual. Both characters predominantly use kinesthetic and visual language to express their thoughts and feelings. For example, Charlie's statement about *looking* at Nicole and feeling "gross" when he sees her mother evokes a visual image, while Nicole's comment about feeling "repulsed" involves a kinesthetic sensation. Neither Charlie nor Nicole tried to mirror the other's representational system. Instead, they continued to communicate using their own.

Both characters alternate between expressing their feelings and escalating different logical levels during conversations throughout the exchange. A large portion of the dialog is driven by their feelings, with periods of pain, rage, and frustration taking precedence over reason.

2.5 “The Negotiator” – What mediation should look like

Models such as the CML or Logical Levels are highly used in movies. To give a clear illustration of what an analysis could be, let's consider the excellent 1998 film "The Negotiator," directed by F. Gary Gray, which keeps viewers glued to the screen through intense and powerful scenes.

The analysis of the movie in correlation to the previous models is going to cover only the first 7 minutes of the film: a father called Omar is holding his daughter captive, threatening to shoot her if his wife doesn't show up. The man wants the woman to see him commit suicide since he has wanted to end his life ever since he found out she was having an affair. Then, Danny, the negotiator, enters the scene trying to solve this highly critical situation with its strongest tool at hand: communication. That means listening in a participative way, using all of the expressive channels, reconstructing the representation of reality in his

counterpart, managing various resistances, moving upwards and downwards through the logical levels, and continuously using the CML model. Omar, who is talking to Danny, has a weapon aimed at his daughter, who is lying on the ground. The negotiator makes an effort to get to know Omar, who is aware that Danny works as a police officer.

SCENE 1: Developing Trust

DANNY: Yeah, I like animals better than people, sometimes. Especially dogs. Dogs are the best. Every time you come through the door, they treat you as if they haven't seen you in a year. And the good thing about dogs is they got different kinds of dogs for different kinds of people. Like... pitbull. The dog of dogs. Pitbull can be the right man's best friend, and the wrong man's worst enemy. Yeah, if you gonna give me a dog for a pet, give me a pitbull, give me... Raul, right Omar? Give me Raul.

The first sentence already has two "leading moments" and one "mirroring moment" after the first "Yeah" (asking yes pulls two interlocutors closer). The first is, "I prefer animals to people." This is a "leading moment" of great emotion. Omar is indifferent to people's lives since he is enraged with his wife and plans to shoot his daughter. There is a dog in the room, and people who own dogs frequently find solace in their devotion to them as opposed to their dislike of people. The second "Leading moment" is indicated by the word "Sometimes". It suggests that while I do love animals more occasionally, I also love people occasionally. The following is a "mirroring moment": "In particular, dogs." The best animals are dogs. Positive emotions are being guided by the negotiator. Dogs exhibit a social "mirroring moment" when their owner returns, even if it is just for a short while. Another concealed directive - the so-called "hidden orders" - is to open the front door to conjure up ideas of openness.

"And the good thing about dogs..." - Danny uses the conjunction "and" to begin this phrase, not employing yes or no. Since "and" unites two main clauses, it is a conjunction. Contrary to this, the word "but" breeds aversion and hardship.

Adversative conjunctions work in negotiation when the latter portion takes precedence over the former, as their name implies. Negotiators need to match and join, not separate. Using a list of keywords provided by his colleagues, he read the dog's name. In this manner, he decides to address the dog when it barks and addresses him by name, Raul. When someone addresses us or someone we love, the proper name is a beautiful word because it conjures, in a way, their soul and immediately catches their attention. Observe how he asks the question: it begins with "Yeah" once more and ends with "Right Omar?" Danny makes an effort to get Omar to lessen his opposition.

SCENE 2: Reluctance > Agreement

OMAR: I fucking hate Raul. (*To Raul*) Shut the fuck up, asshole. Son of a bitch, don't know when to shut up.

DANNY (to Nate): He hates Raoul. Farley fucked up the list¹⁵.

DANNY: Yeah, I can dig it, **Omar**, I had a dog like that. A poodle. She didn't bark, though. She pissed on the floor. Hated that dog. But if I was ever depressed, she'd lay her head in my lap, look up at me with those big old eyes, and even though I thought I hated that dog, I loved her. It's like that, ain't it, Omar? That love-hate thing.

OMAR: (*Shouting*) No more goddamned *talk*. I can't wait anymore. You *hear* me? I want my wife. [...] Or I'll do our daughter.

DANNY: (*Aloud*) Omar! *Listen to me*.

OMAR: No more fucking *talking*. I want that bitch, or I'll do the girl.

DANNY: Omar, I'm doing the best I can here, man!

¹⁵ Danny has a calibration tool, which is a chart divided into 'like' and 'dislike' sections. The word "dog" actually appears in the list but serves as a "closing keyword". Eventually, this tool is imprecise and produces issues.

The conversation moves into the negative conceptual space of hatred. Hate has the power to obstruct negotiations under such circumstances. Danny, therefore, makes a change of heart: he tries to put himself on the same emotional level saying “Yeah, I can dig it, Omar...”. It’s an attempt to change Omar’s mood. Between the lines he intended saying “I can understand you because it happened to me too. Because, after all, I’m like you”. Also, when someone addresses us (or someone we love), the proper name is a beautiful word because it conjures, in a way, our soul, acting as a keyword. Furthermore, Danny tried to mirror what was Omar's emotional condition: he mirrored the word “hate” while building a story – trying to mitigate the brutality of the Pitbull with the warm temperament of the Poodle – and then taking the final step of creating a love/hate oppositional game. Love was his last step towards a solution.

“No more goddamned *talk*. I can’t wait anymore. You *hear* me? I want my wife.
[...] Or I’ll do our daughter”.

Here, Omar contrasted the mirroring process initiated by the negotiator raising his voice and interrupting Danny who, cunningly, checked the man’s representational system. Though Omar's representational system is *kinesthetic*, here, using words such as "talk" and "hear", the *auditory* system is prevalent. The negotiator mirrored both his representational system - “Listen to me!” – and the man’s paraverbal channel. Then, Omar uses several violent expressions in his statement, which emphasize how violent that moment is (he keeps a firearm aimed at his daughter!). Danny does not disagree with this; rather, he follows Omar's lead and provides a reasoned response: “*Omar, I’m doing the best I can here, man!*”

SCENE 3: Rapport by Mirroring

OMAR: [...]*See?* Nothing here, lieutenant, so now we make the trade.

DANNY: No. Stay cool. Like I *told* you, gotta check out everything. Omar, a Marine, and a sailor are in the bathroom taking a piss. The Marine goes to leave without washing up. Sailor says: “In the Navy, they teach us to wash

our hands.” The Marine turns to him and says: “In the Marines, they teach us not to piss on our hands”.

Danny uses the visual representational system to mirror Omar’s “*See?*”, and the word “*no*” since he doesn't want to replicate this situation. To avoid arousing Omar's visual aspect, Danny should not point out the shooters or any clues he may be giving them. As a result, he starts telling jokes to gain a bit of time. Danny decided to tell a story about the Marines and the Navy, using the *kinesthetic* representational system. It was not just any joke: of course, even in the last bit of this sequence, Danny utilized the mirroring technique – and the previous calibration – in order to build his rapport with Omar and then, finally, lead him towards his path, in front of a window where snipers held him at gunpoint. Then, boom. Shot. Target neutralized. Operation’s success.

3 Spencer

«*A fable from a true tragedy*».

This is how Pablo Larrain's movie “Spencer” (2021) opens.

As this intro suggests, the 2021 film is an imaginary portrait of Diana Spencer, interpreted by Kristen Stewart, taking place in Sandringham during the Christmas holidays of 1991, almost a year before the divorce between her and Prince Charles was announced to the world.

Larrain makes it clear from the beginning that the film is a work of fiction, not a biopic or a factual retelling of events, as the movie does not aim to achieve historical accuracy. The fictional world in which Larrain soaks the public is precisely the narrative expedient that permits the full-body immersion in this familiar story without relapsing in a plain “imitation game”. Fiction is what makes the public empathize with the characters of the movie without creating a blurred membrane of apathy. This is not a raw portrayal of Princess Diana; it is indeed more of a sketch of a period of her life: thanks to the stylistic feature of the *fable*, the director drew the tale of the princess opaquely only to leave the watchers to color her story.

The true soul of this picture lies in the emancipation of Princess Diana who freed herself from her internal turmoil by staying with her pain and feeling every second of it, wearing it like the old jacket of her father which was found in the middle of nowhere at the beginning of the movie. This is the story of how Princess Diana morphed into Diana Spencer.

In this last chapter, an analysis of the essential scenes and dialogues of the film will be presented using the theoretical tools discussed in the previous chapters to fully grasp how negotiating language is applied in cinema and could be transposed and related to real-life communication settings.

3.1 Where is Diana?

At the beginning of the movie, Diana acts like a wanderer. Driving her car and being totally lost the princess hisses to herself “*Where the fuck am I?*”.

She is searching for the right way to get to the castle where she and the other members of the Royal Family will be celebrating Christmas.

Diana, then, decided to pull up her car at a petrol station parking lot along the way to go inside the cafeteria and ask for information about the road. Once she gets inside the café, surprising all the people nearby, she timidly asks:

DIANA: Excuse me, I’m looking for somewhere...I have absolutely no idea where I am. There are no signs anywhere. Where am I?

Figure 5: Diana inside the café.



Larrain, P. (2021). Spencer.

Diana has no clue where she is. This is a subtle metaphor indicating the woman’s current condition. She is lost not only along the road to get to the palace, but also in her life. As the movie will show throughout almost its totality her marriage is already torn into pieces, she lives in a family where she feels confined, she is suffering from bulimia, everyone’s eyes are pointed towards her, and she has zero

to no privacy with her children and for herself, and she feels not accepted in the family. In the picture, the Royal Family is depicted as having a strong tendency to lean toward an oppositional type of resistance against Diana's figure. The princess is continuously framed by the burden of tradition, of the past, and by a set of rigid procedures she has to follow. While Diana is craving for the subtlest change, the Royal Family adopts the typical oppositional behavior of: "If everything has always been like this, why do we have to change?". Recurring to the Logical Levels of Thinking by R. Dilts, here the "elevator" is up on the *World of Being*. Her Identity level has been compromised. Is she a mother? Is she the Princess of Wales? Is she a wife? Is she Diana Spencer as an individual? Is she a bulimic person? As the screenwriter Steven Knight told Vanity Fair:

«What I didn't want to do was a biopic. I wanted to do a snapshot, like a paparazzi photo of her, like so many people did—and hope that within one particular weekend of pressure, stress, and joy, it was possible to find out who the human being was behind the icon»¹⁶.

Therefore, Diana's journey is an Identity one. A journey where she needs to find her inner self, her "Who am I?".

Analyzing the non-verbal side, Diana appears fragile: arched closed shoulders, eyes constantly moving up and down, and hands tied together. The Princess is clearly in a state of brittleness while her body is not opening up to the external world. In this case, both the verbal and the nonverbal cues are aligned - suggesting the woman's feeling of loss – subsequently, the message portrayed is stronger.

¹⁶ Miller, J. (2021, November 4). 'Spencer' primer: what to know before seeing Kristen Stewart's *Princess Diana* movie. Vanity Fair. <https://www.vanityfair.com/hollywood/2021/11/spencer-princess-diana-kristen-stewart-movie>

3.1.1 “Cars don’t drive on their own”

A few scenes later, Diana is still lost in the open countryside when she meets Darren, the Chef of the Royal Brigade, who is deeply concerned about the safety of the princess:

DARREN: What are you doing here Diana...Your Royal Highness?

DIANA: I’m lost. Where am I? But if it’s you, I must be close, yes?

DARREN: Yes. I’ve just been in the village. The house is just there...but why are you driving yourself?

DIANA: Oh, cars don’t drive on their own.

DARREN: No, I mean where’s your driver? Where’s your security detail?

DIANA: I don’t know. I was in the cafe in Kensington giving some gifts and I thought I might as well just drive.

DARREN: Do they know?

DIANA: No, I just drove.

DARREN: Well anyway. Hello again.

DIANA: Hello Darren.

Diana feels safe around Darren as can be also heard by the paraverbal cues in this scene: her tone is warmer, and her voice is more relaxed. This is also conveyed with a sense of relief especially when she says, “Hello Darren”.

In this sequence, the two Dianas coexist. On one hand, there is Princess Diana who is addressed by Darren in the very first line when he says “Your Royal Highness”; the Princess is also more careful about spoiling details on why she has decided to drive on her own, hiding from the rigid judgment of her family. On the other hand, we have “The” Diana Spencer as a regular person and as an individual with her own identity, free from the constructions of the aristocracy. In addition to

analyzing the Level of Beyond Identity, Diana's actions can reflect a deeper search for freedom and autonomy. "Is my freedom more important than the social group – the Royal family in this case – to whom I belong?". This is a direct reflection of a tough identity-values conflict.

Figure 6: Darren and Diana.



Larrain, P. (2021). Spencer.

Visual and kinesthetic representational systems permeate the dialogue: e.g. when Diana says, "I'm lost" or when Darren replies "The house is just there". It is also intriguing that the scene takes place in the open countryside as this *environment* reflects the mental condition of the Princess. A barren land of nothing where one can only be but lost. Diana also deflects any help (Calibration - he is trying to build the Rapport) from Darren who, indirectly, asks her why she is driving on her own – meaning he is worried for her – and she jokingly rebuts "Oh cars don't drive on their own". This sentence is drenched in an *informal fallacy* where she deflects responsibility by making a generalized statement rather than addressing the specific concerns raised by Darren. Informal fallacies are common in ordinary speech and come in a variety of shapes. They frequently entail introducing unrelated material into a debate or are predicated on presumptions that turn out to be false upon closer inspection. Informal fallacies rely more on the abuse of

language and evidence than formal fallacies, which occur when the link between the premises and conclusion is faulty or the premises themselves are false.

The beginning of the movie sets the stage for a deeper exploration of Diana's psychological and emotional path as she copes with her identity, relationships, and the pressures of royal life. Diana is shown as much more than just a frail lady on the verge of losing it all. All through the movie, there is a dualism. Nothing is one-dimensional, including no one. There are several contradictions in Diana's relationship with fame. Her increasing notoriety fascinates and repulses her at the same time.

3.2 The old Spencer's coat

A few moments later, Diana finally catches where she is thanks to the finding of her father's old coat hanged to a scarecrow on the hill nearby. The coat will become an important symbol in the entire movie representing Diana's past and a deep connection to her inner self. A strong tie with her Spencer's roots. The outfit comes back throughout the whole movie, symbolizing her need for stability, her regrets, and the possibility that her family name represents a carefree and innocent portrayal of her. Wearing that jacket at the end of the movie will mean embracing her true persona, breaking the chains of the so-suffocating family *traditions*.

According to the R-RR-RRR system, the *reality* is the coat itself: dirty, crumpled, and unstitched. At the same time, the *mental representation of reality* (RR) is far from being this simplistic as Diana attaches to the coat all of the symbolism cited before.

Once again it is shown how singular and different is, from human to human, the perception of reality; what could have been a simple ugly old coat for one, for Diana is a symbol of childhood, memories, freedom, and epiphany – these are all essential values to Diana's character (logical levels). The bond between Reality and the *emotional* attachment to it is intrinsically proportional and, in a way, “distorted”. It is mentionable how the level of *Environment* – in this case, the coat

was still a total outsider in the story – sets the base for all of the other levels, it represents the cables that make the elevator of the two worlds work.

Figure 7: Diana and the scarecrow.



Larrain, P. (2021). Spencer.

As the jacket was an external object in the scene, belonging to the World of Doing, a random interlocutor could pose questions regarding the surroundings such as “*Where was the coat?*”, “*How old is this coat?*”, “*When was the coat last used?*”. On the other hand, it is clear that for the princess the coat is placed in a higher sphere of the World of Being since it has triggered her identity level or even her beyond-identity thanks to the meanings she puts on it. “*Why is the coat here?*” “*Why did I find the coat now?*”, “*Does this coat belong to me?*” (who), “*Am I more attached to my roots or my current family?*”, “*Who am I? A Spencer or a Windsor?*”: these are all examples of questions that could have occurred to Diana at the moment of the founding. This pattern – from the environment level to the identity level – can be found with the exact mechanism for *traumas*¹⁷. Trauma is something that generally occurs between the levels of Environment and Behavior

¹⁷ Oakwater, H. (2018, May 29). *Robert Dilts explains NLP Logical Levels of Learning & change + Impact of Trauma (Part 1)* [Video]. YouTube https://www.youtube.com/watch?v=hrK9_ZPo790&t=2692s

and, consequently, has an impact on how a subject views the world (Skills and Capabilities). Following the escalation, trauma rises impacting what a person believes (Values and Beliefs), who a person is (Identify), and finally, what is the subject's place in the world (Beyond identity). Transformations in the identity level are crucial in the process of recovering from a traumatic experience since identity serves as our "operating system." A deeper recovery from trauma is facilitated by transformation at the identity level; this is figuratively comparable to "purifying all the contaminated water" at the underneath levels.

3.2.1 Maggie and the Role of Time

Diana walks rapidly between the light of high windows, which feature pictures of Queens and Princesses staring down at her. Looking ahead, we notice a clothing rack on wheels being moved. The person pushing is unseen; all you hear is the clicking of heels. Then, as Diana passed:

DIANA (ASTONISHED) Maggie?!

Maggie, Diana's royal dresser, is played by Sally Hawkins, and she appears to be one of the few royal staff members who understand her. Maggie and Diana are so close that when Maggie will be dismissed from the princess' staff, she will refuse to dress (J. Pham, 2021).

DIANA: Listen, I've put a *coat* in my car. I want you to clean it and sew it up or whatever it needs.

She runs...

MAGGIE: A coat from where?

DIANA: From ancient history.

MAGGIE: Whose ancient history?

DIANA: Spencer

“Ancient History (...) Spencer” sighs a fragile Diana. Paraverbally her tone is breathy, her rhythm fractured, almost mumbling. This brief conversation lets the watchers connect with Diana regarding a specific theme: time. Diana feels suffocated by the past, the one related to traditions. At the same time, she is extremely attracted to it thanks to her joyful childhood memories and her relationship with her father, as well as herself. Diana will search for the entire movie to finally be in touch with her inner child again.

Related to the topic of time, Robert Dilts stated that an “imprint” is a significant experience or period of life from the past in which a person formed a belief or set of beliefs, often related to one's identity. Additionally, Dilts also talked about the concept of being “in time”. From a neurolinguistic perspective, being “in time” means being “in the moment.” Perceiving an event “in time” requires observing it from a certain point within the event's timeline. From this perceptual perspective, the *present* is one's current physical position, with the *future* depicted as a line extending in the direction one is looking and the past trailing behind - as if one is marching into the future while leaving the past behind. The experience of being “in time” is often contrasted with a “through time” perspective. Perceiving an experience “through time” requires disengaging from the present moment and examining its link to the past and future. Diana cannot be in the “through time” dimension, as for her, being in a conflicting situation, the past and the present are the same thing. Lady D is lost in a subjective “in time” dimension as she lives in a present that mirrors the past, not to mention that, for the princess, “there is no future”, as she will say to her children in a later scene. Diana's journey for her emancipation is critically imbalanced because of her relationship with time.

3.3 The Pearls

Christmas Eve, presents were just opened in a red room. Warm ambiance with soft diffused lights compared to the chaos of the gift wraps all over the place. Seems like a battlefield. A belated sneaky Princess Diana then enters the scene searching for her present while two maids are cleaning all the mess up. Her husband Charles,

the Prince of Wales, bought her a pearl necklace. As Diana notices, this is the exact same necklace gifted to another woman, her husband's lover Camilla. Diana proceeds to talk to one of the maids:

DIANA: What do you think? (to Maria, one of the maids)

MARIA: They're very beautiful, Your Royal Highness.

DIANA: My husband doesn't know it but I saw a photo and *she* was wearing exactly the same pearls. He bought exactly the same for her. And he doesn't even realize. (...) That's why I left them behind. As a gesture. They are beautiful. It's not the pearls' fault, is it?

MARIA: No Ma'am.

DIANA: If I gave them to you, would you take them? (to a second maid in the room)

MARIA: No. No, she couldn't possibly think of it, Ma'am.

DIANA: I'm told there is a dress to go with them. I'm told it's all set. You know. All set. *As if everything has already happened.*

As it was previously set for the old coat, the symbolism in "Spencer" highlights once again how Diana lives (for now) in a dimension that imprisons her, suffocating her persona. She feels the pearls almost as a collar, tightening her neck. In the RR, the pearls represent her already broken marriage, her husband, a traitor, and the weight of her emotional torment.

Figure 8: Diana's pearls.



Larrain, P. (2021). Spencer.

Vogue UK stated (C. Nast, 2021):

«Forced to keep up appearances, Diana agrees to wearing the necklace. It soon becomes a noose around her neck – a physical manifestation of oppression and betrayal».

“I’m told there is a dress to go with them. I’m told it’s all set. You know. All set. As if everything has already happened.”, here Diana is stuck again in the eternal loop of traditions and the always-recurring past. As she said in a previous scene to one of her kids: *“You know at school you do tenses. Past, present and future. Well, here there is only one tense. There is no future and the past and the present are the same thing.”* During the movie, Diana will try to free herself and break the chains of her “present past”.

Speaking of an already designated dress, Diana will wear the pearls for dinner with a paired sage-green dress in the following scenes of the movie, only after being convinced by her beloved Maggie. The two women have a warm and heartfelt conversation in Diana’s room before the meal. Maggie points out that: *“They can’t change. YOU have to change”*. Maggie is an *active listener*: she does not judge, she listens, she gives feedback, she is empathetic, and she can create a bridge between her and Lady D.

3.3.1 Spencer's Narrative Model

Maggie tells Diana that her family will never change. On the contrary, they will always be *oppositional* toward the princess acting as the main resistance, hindering her towards her goal: reaching her emancipation by breaking the chains of her marriage, tradition, and history. Every story has a precise narrative model where each character has a specific role. In "*Spencer*", Diana is the main character undertaking the journey toward a mission. During this journey, the protagonist, usually represented by the figure of the *prince*, will encounter some *allies* - for instance, Maggie or Darren - *and some resistances* - such as Charles or the Royal Family - that will either help or undermine the protagonist to reach their goal, represented by the *princess* (that is usually rescued in traditional tales). *Allies and resistances* are both figures of paramount importance for the character development of the "*prince*" in order to reach and save the princess. In the movie Diana represents both the *prince* and the *princess*, considering that the film narrates the story of a woman constantly fighting for her inner redemption, freedom, and emancipation. It is a story of self-discovery: Diana saving Diana.

After being convinced to participate in the meal, the princess lastly walked towards the huge dinner table and, at the exact moment when Her Majesty the Queen initiated the meal, under everyone else's stares and a dissonant music score, Diana started eating too. Sadly, the princess soon starts to break, crumbling into pieces, having hallucinations of the ghost of Queen Anne Boleyn. In addition to this, in what seems a nightmarish scenario, the princess feels suffocated by pressure and anxiety so strongly that she imagines ripping her necklace off, letting all the pearls fall directly into her dish. For the time being she starts to eat everything ferociously, pearls included, cracking them under her teeth like stones...and cut! We see a shaken, fragile Diana walking in the corridor towards the closest bathroom, ready to reject everything she has eaten. What is reality at this point?

3.4 Diana confronts Charles

In this scene, after hearing some shooting noises from the outside, Diana wakes up from a deep sleep in her room. Immediately, she looks out of the window and notices her son William with her husband Charles shooting at birds.

The following scene is considered one of the most crucial moments in the movie and is when Diana and Charles confront each other, in a series of exchanges of words characterized by a fast pace:

DIANA: William told me before we came here, he didn't want to shoot guns.

CHARLES: I want to talk because someone said something about clothes.

DIANA: Will he be alright?

CHARLES: Of course, he will be alright. Your dresser said something about clothes.

DIANA: I mean will he be safe?

CHARLES: It's perfectly safe. You wear protective glasses.

DIANA: How can it be safe if you have to wear protective glasses?

CHARLES: And yesterday you arrived after The Queen.

DIANA: I got lost.

CHARLES: How can you get lost? You lived over the hill for years...

DIANA: It looks different now. Everything looks different. Except the scarecrow.

CHARLES: She says you took a jacket off a scarecrow.

DIANA: It was a bit of fun.

CHARLES: You're sure you weren't late yesterday because you were delayed by someone?

DIANA: Someone?

CHARLES: I thought someone might have delayed you.

DIANA: No. Sometimes you get delayed. By someone. No one says anything. It's perfectly acceptable when you get delayed by someone.

CHARLES: How can you ask if it's safe? It's tradition.

DIANA: Why did you send Maggie away?

CHARLES: They said she left the curtains open...

DIANA: No, I left the curtains open.

CHARLES: They are circling us. Didn't you know? Don't you read? They are hungry for anything. Why are you swapping dresses around?

DIANA: Why would you think I got delayed by someone?

CHARLES: Oh, come on.

Figure 9: Diana confronting Charles.



Larrain, P. (2021). Spencer.

At the very beginning of this interaction, both Diana and Charles are on two separate railways, even traveling in opposite directions. Diana affirms something

regarding the shooting, and Charles affirms something about his wife's clothing. The prince of Wales does not even turn from looking out of the window, ignoring the princess.

Diana is the one trying to calibrate here by asking questions like *"Will he be alright?"*, *"I mean, will he be safe?"* or *"How can it be safe if you have to wear protective glasses?"*. She is also, in her own way, trying to mirror Charles by repeating some words or phrases that he is using – e.g. *"It's perfectly safe. You wear protective glasses – How can it be safe if you have to wear protective glasses?"*. Diana and Charles speak in clipped, uneasy phrases, not answering each other, an explosion that never detonates¹⁸. If Diana is trying to mirror in some way, Charles shatters the glass into pieces by continuously shifting the conversation: he is the one guiding it.

"And yesterday you arrived after The Queen – I got lost – How can you get lost? You lived over the hill for years - It looks different now. Everything looks different. Except the scarecrow". Both of the two characters remain -for now- in the sphere of the World of Doing asking questions regarding the level of Environment, Behaviour, and Capability (Where? When? What? How?). In the level of Environment, generally speaking, the focus of the "story" will be on elucidating the events rather than the storyteller; this might entail complaining – which is definitely present in this circumstance as it is also noticeable by their paraverbal communication style. On the other hand, the Behaviour Level represents a person's actions and responses in their surroundings. A person functioning at this level will explain or ask about the actions and thoughts, as well as the results. It also covers what they could have done and the consequences of it. This pops up when Charles asks Diana: *"How can you get lost? You lived over the hill for years"*. This question is also connected to the Capability Level since the Prince is wondering *how* Diana could have gotten lost in such a familiar environment.

¹⁸ Knight, S. (2021). *Spencer*. Screenplay.

As the conversation thrives, it is apparent how Diana's paraverbal and nonverbal registers are *"a mixture of defiance, fear, politeness"* (S. Knight, 2021). The fragmented communication style adopted by Charles is perceived as a continuous attack by Lady D who, additionally, feels threatened by the repeated shooting noises in the background. Her current environment level is hostile, risking to trace other upper logical levels - footnote 11 about trauma and logical levels.

Suddenly Charles decides to pull the trigger asking: *"You're sure you weren't late yesterday because you were delayed by someone?"*. Diana, astonished, mirrored *"Someone?"*. *"I thought someone might have delayed you."*, the prince replied. The scene is permeated by a silence throbbing with accusations and unspoken truths. Furthermore, the word "because" reflects a move onto the level of the *Why – Values and Beliefs level* – hinting at a subtle accusation. Diana lastly hits back with *"Sometimes you get delayed. By someone. No one says anything. It's perfectly acceptable when you get delayed by someone"*. From now on Charles and Diana will go back to talking in fragments, not listening to one another, accusing each other. At this point, the situation escalates so much that negotiation is impossible. This sequence highlights the fact that mirroring is not always the best solution to negotiate inasmuch as it could also produce tension, escalating the situation. In this context, mirroring the *"someone?"* might have been interpreted by the two characters as saying, "an eye or an eye", resulting in a demolition of the *rapport*.

Charles closes his "doors", and Diana tries to kick the door – failing. They took the elevator to the World of Being asking questions with "Why", implying stepping on the Belief Level. The World of Being, as stated in the previous chapters, is a dangerous zone in which trying to negotiate, as it feels too personal. Using the wrong *keyword* instead of another, in this realm, could mean ending the conversation.

The tipping point is reached only when Diana says:

DIANA: I would like it if you didn't make him shoot real birds tomorrow. And I would like it if you didn't buy me pearls because you bought us both the same thing...If they are circling, it seems they are circling just me, not you. Just me.

CHARLES: Perhaps that's because I always take care to close my curtains.

It is clear that the infamous pearls left a scar on Diana's heart as they directly represent the suffocation of their marriage falling apart linked to the previous "someone" – an implicit reference to Camilla Parker Bowls. The watcher empathizes with Lady D and her emotional discomfort, portrayed as a living vivisected bug under a microscope. Charles decides not to listen to her committing two communication errors. First of all, he is making the answer about him when Diana has just finished telling him that she feels like the only one "circled" between the couple. Secondly, he uses a powerful hot word at the wrong moment: "curtains". This provokes a heated reaction from the princess who suddenly bursts out of anger, repeatedly hitting the pool table with her hands. She could not control her emotions anymore.

The Director of the movie declared in a 2021 interview: «*I wanted that feeling of the princess trapped in the enchanted castle and the attempt to escape the handsome prince*»¹⁹. The scene ends with Charles leaving the room only after shooting his last shot telling Diana: "*Someone heard Maggie saying she thinks you're cracking up. Everybody here hears everything. They just don't always tell you what they've heard*". Maggie is the dresser of Diana and is considered one of the positive characters of the princess. Lady D is shocked because she is in disbelief thinking that Maggie could have said something similar – actually, Maggie never said that. Her pillars are falling, one by one. This scheme can be linked once again with the Narrative Model: hereby, not only is an *ally* (Maggie) depicted in a bad light by a *resistance* (Charles), but she is also portrayed as a traitor and a *resistance* too.

¹⁹ McClintock, P. (2021, November 16). *Making of 'Spencer': Kristen Stewart tries on Diana's crown to tell a modern-day fairy tale*. The Hollywood Reporter. <https://www.hollywoodreporter.com/movies/movie-features/making-of-spencer-kristen-stewart-princess-diana-1235044552/>

3.5 The Glacial Queen

Strategically placed after the confrontation with Charles, there is exactly one conversation between Queen Elizabeth and Princess Diana in the two hours that Spencer is on screen. The Queen quietly mentions that the press has a special affinity for photographing Diana during their brief talk. Then, she informs her daughter-in-law that a princess's life is truly solely about the photo that is taken to be printed on currency when she ascends to the throne. She tells you that's when you are reminded that “*you are just currency*” (A. Amidon, 2021).

DIANA: Your Majesty...I really liked the dress you wore on television.

QUEEN: It wasn't the one my dresser recommended. They take a lot of photographs of you, don't they?

DIANA: Yes

QUEEN: Well, the only portrait that really matters is the one they use to put on the ten-pound note. When they take that one, you understand. All you are, my dear, is currency.

Figure 10: Her Majesty, Queen Elizabeth.



Larrain, P. (2021). Spencer.

In what appears to be a supportive remark, Queen Elizabeth is shown admitting that she, too, did not wear the attire that was prescribed for her – referring to Diana’s behavior regarding her stylistic choices, not choosing the pre-designated outfits. However, when the queen is portrayed, Diana looks disturbed when Her Majesty adds “When they take that one, you understand. All you are, my dear, is currency”. The Queen initially jokes about her stylistic choices as a way to create a connection with the princess - mirroring. She then poses a question to her daughter-in-law in what seems an attempt to empathize with Diana. Once the illusion of a bond is carefully crafted, the Queen *leads* the conversation toward her premeditated path. Not only does she highlight her power position by remarking the fact that she is the only one that counts (being on the ten-pound note), but she also disparages (“all you are”) Diana’s persona as currency. *Being* a currency means being exchanged and being exchanged means being grist for everyone’s mouth in the country. Meat for slaughter.

Again, the princess’s identity is undermined. Is she Diana Spencer: a woman, a mother, an individual? Or is she The Princess of Wales: a wife, a bulimic, a betrayed, a betrayer?

3.6 Merry Christmas

Under a ridiculous amount of pressure, Diana has been convinced to go to Christmas dinner. Dressed, pearled, and on time, it seems nothing can go wrong on this occasion. On the contrary, the princess starts to have panic attacks and hallucinations similar to the ones of the previous day’s dinner, when she starts to eat pearls directly from her soup. While *reality* is stable as always, her *mental representation of reality* is at its peak of chaos. In this dangerous psychedelic game, Diana is completely lost, even more lost compared to the beginning of the movie. Her body language is fractured, jerky, bumpy. Her hands are in distress, her eyes moving horizontally, and her stare goes up and down. Shoulders tucked, in a defensive position. She has the *illusion* of harming herself (voluntarily) with a wire cutter: at this point, it is almost impossible even for the watchers to grasp

what is reality and what is not. Running into the bathroom to dab her imaginary wound, Diana's perception of time is dilated.

3.6.1 Diana and William

Her son, William, also notices that his mother is acting "*really silly*", noticing that Diana is going to be late – again – for dinner. The little scared prince talks to his mom behind her bathroom door: as her son, he does want his mother to be on time, having the fear that something bad might happen to her. He is also scared of the other family members' reactions. Therefore, William tries to negotiate with Diana, trying to find a solution to this delay saying:

WILLIAM: Mummy, you said to tell you if you were being really silly, and you are being really silly. Mummy, please. We have to *sit down* before Grandma.

FOOTMAN PAUL: Ma'am. Dinner is served in twenty minutes.

WILLIAM: Yes. We will be there. We are just...

William closes his eyes tight to fight tears and fails to complete his sentence. After a moment he speaks to the door...

WILLIAM: Mummy, just switch your mind off. Just don't think about it until *after dinner*.

A long pause. At last, the door opens. Diana emerges, still in her dressing gown. There is a smudge of blood on the gown near her upper arm, but she puts her hand over it.

DIANA: The chef has made Souffle d'Abricots just for me. Not for them, for me.

WILLIAM: You've got like *one minute* to get dressed. You can do this.

DIANA: That's OK because it only takes me one minute and I look great anyway.

William is trying somehow to barter on the level of the Environment, directly referencing time and space markers such as “sit down”, “one minute”, and “after dinner”. The young prince notices every little movement, change of posture, or tone of voice of his mother thanks to his bond with her. He is really worried, and he tries to calm her down. Diana is struggling to be clear-headed, but William initially seems to calm her down when he mentions the dinner. As a result, the princess recalls what Darren previously said about baking her favorite dessert: “*The chef has made Souffle d’Abricots just for me. Not for them, for me*”. The repetition of the word “me” states that Diana is completely inside her head, in disbelief that someone could possibly do something for her. With that said, a needed reflection on William’s character has to be made. William is not, for obvious reasons, a professional negotiator given the fact that he is still a boy. So, how can he know the precise pattern to calm and reassure his mother? The answer is quite simple: by sincerity and instinct. It is by the observation of certain mechanisms, successful in reaching a goal (in William’s case the objective was to calm Diana), that humans sometimes learn how to use the right “strategy”. The repetitive exposure to well-defined communication patterns helped Prince William to learn how to communicate with his mother efficiently – this means recognizing her keywords and hot words, her representational system...etc.

By the time Lady D seems to be convinced to get dressed again, she then falls under another panic attack, locking herself in the bathroom a second time barricading the worried William outside. Diana seems to have an “*I’d like but I can’t*” resistance type of approach. The people with this resistant behavior cognitively agree that change is important, but they are unable to implement it, even in modest amounts, due to emotional and behavioral barriers. Diana has a lot of emotional and behavioral barriers at this moment. She knows what to do, she just cannot do it due to her feelings.

Figure 11: Diana slumped in her bathroom.



Larrain, P. (2021). Spencer.

3.7 Diana Spencer and Anne Boleyn

Diana's emancipation begins (or culminates) right after the bathroom incident. Followed by two maids like hounds, the princess seems to finally arrive at the well-known dinner only to change her mind in a last-second turnaround descending the stairs. Diana's escalation is pure emotion.

DIANA: "Tell them I am not well. Tell them I am not at all well!!!"

The princess screams. She runs downstairs again and asks a footman for a torch, a pair of boots, and a coat. The moment the man asks where she is going, she answers: "home". Then, Diana swiftly escapes from Sandringham Palace to go to her childhood house, Park House, which is right next to the "castle". In the dead of night, the princess finally enters what she considers her real home. She climbs the rotten and creaky stairs to breeze on the first floor; here she finds her old room with some of her old toys.

In the following scenes, Diana will recall all of her childhood memories in a hyperbolic climax of a clear-visioned montage. Between "screaming" colors and cheerful smiles of a younger self, it's the first time the princess is seen openly

crying. She lastly wears that initially mentioned “coat of pain”. A pain that, at that moment, feels unbelievably unbearable. Diana attempts to commit suicide by jumping from her home’s broken stairs. The sound design in the background majestically *mirrors* the inner emotional state of Lady D, inserting breaking and crackling glass sounds. The unfortunate event seems to happen realistically when, just after the big jump, the princess wakes up from her hallucination only to enter another one. Queen Anne Boleyn, now dead for nearly 500 years, appears through the fractured glass of Diana’s mind enunciating to the Princess:

ANNE BOLEYN: Diana!

Diana wakes. She is standing at the edge of the abyss. The fall was imagined. But as she gets her breath, she feels a presence.

Anne Boleyn is a vision in the half darkness, a face and a grey shroud. Diana closes her eyes. A pause.

ANNE BOLEYN: You know he gave her a picture of himself. A miniature painting. She wore it around her neck. The same as the one I wore around my neck. So, I just tore it off. Go, Run!

Figure 12: Anne Boleyn talking to Diana.



Larrain, P. (2021). Spencer.

Anne Boleyn in the movie has an “indirect” bond with the princess, making her ghostly character a bridge between Diana and a series of events that happened to the already-dead queen too. A book detailing Boleyn's life and death is placed on Diana's bed before she arrives at Sandringham at the beginning of the film. The princess will read the book, finding commonalities with her royal ancestor. In 1536, Boleyn was also executed by beheading for high treason and adultery. It was thought that she had slept with five other men, one of them was her brother George. But historians have long since come to the conclusion that Henry VIII, who chose to wed Jane Seymour, one of Boleyn's courtiers, when she failed to bear a male heir, was the one who made up the accusations. It was clear, at that point, that Anne Boleyn's role worked as a *warning* for Diana. A warning related to the princess's inevitably fractured marriage situation. Anne Boleyn's character, in connection with Diana's *Identity Level* reclamation, served as the figure of the “*sponsor*” (M. Bowler, 2024). The Sponsor, especially in a corporate setting, looks for and protects the potential of others, emphasizing the formation of identity and fundamental principles. It is usually paired with another role, the “*awakener*”, which is related more closely to the *Beyond Identity* level. The awakener focuses more on the profiling of the general mission and vision, keeping in mind the individual and collective purpose.

3.8 “Ancient History”

In a final hypnotic montage, we witness Diana at different stages of her life, each marked by her iconic dresses and infectious joy. From a carefree childhood to the weight of royal duties, she runs and dances with a contagious spirit and luminous beauty. The scene culminates in a series of rapid cuts that capture Diana's evolution from girl to woman, each frame a proof of her real self. Through it all, her radiant expression reflects a life lived, second after second, against the sign of the times. In the very last frame, we see different versions of Diana running, just as Anne Boleyn told her to do.

Figure 13: Diana's metaphorical run toward her emancipation.



Larrain, P. (2021). Spencer.

After those words, Diana takes the pearl necklace around her neck and pulls it firmly, this time for real. In slow motion, the flawless white pearls tumble and bounce down the stairway. Diana watches as the pearls roll, bounce, and fall down the steps and into the shadowy spaces. The collar has been broken, no more suffocation. In this twisted game between R and RR, everything was put in its place. The delicate equilibrium between these two realms was finally in peace.

Figure 14: Diana breaking her pearl necklace.



Larrain, P. (2021). Spencer.

She has escalated the pyramid of her logical levels in order to regain control of them, from her childhood until the present. She was only missing the very last step: Diana needed her *Identity* back (Who) and for that, it was necessary to retrieve from her archive: “*Ancient History, Spencer.*”

Conclusion

Subsequently to the exposure of the main theoretical frameworks, their application in movies, and a detailed analysis of “*Spencer*”, following Diana’s rediscovery of her true self, this thesis has delved into the intricate dynamics of communication in critical situations through the exploration of negotiating language in cinema.

The analysis reveals that effective communication covers much more than technical skills as it plays a fundamental role in fostering relationships between individuals and finds application both interpersonally and in corporate settings.

Addressing the research problem of how communication can resolve conflicts through its cinematic application, the study examines, as stated above, the portrayal of Princess Diana in “*Spencer*.” It illustrates how language and behaviors portrayed in films can be adapted to real-life organizational surroundings, emphasizing cinema's potential as a valuable educational tool for enhancing communication skills and promoting conflict resolution through specific training regarding mediation and negotiation techniques.

Art, and particularly cinema, stands as one of the most powerful tools of human expression. Acting as a mirror it reflects our stories, allowing us to tell our essence, following the lines traced by our lives - sometimes clearly defined, often fragmented, occasionally fluid, and at times abruptly halted. As a medium for storytelling and self-discovery, cinema transcends mere passive entertainment, stimulating - or at least aspiring to stimulate - critical reflection within each of us, engaging the deeper aspects of our “*world of being*”.

Cinema’s profound significance in personal life lies in its capacity to evoke introspection and empathy, a potential that should be harnessed more fully in professional settings, particularly in training programs. By applying and analyzing the theoretical frameworks explored in this thesis on “the seventh art”, individuals in training will not only learn how to communicate more effectively through the education of negotiation and mediation language, express themselves with greater clarity, manage conflicts with more serenity, and understand their colleagues more

deeply, but they will also embark on a journey of self-discovery thanks to models and tools such as *Logical Levels of Thinking* and the *CML Model*.

This knowledge will help them navigate the inevitable changes in our ever-evolving and volatile world with greater resilience, understanding the resistances tied to both *emotional and rational* spheres. Incorporating film analysis or screenplay studies into training transforms the process into a more engaging and enriching experience, involving various sensory modalities and diverse *representational systems*, thus making it not only more interactive but profoundly effective. Do traditional communication training methods fall short? This thesis aims to stimulate a reflection, not on the insolvency of traditional educational approaches to negotiating skills in communication, but on whether those methods could be implemented through a more artistic approach. Unlike conventional approaches, cinema offers an immersive and emotionally engaging learning experience that might resonate deeply with individuals, enhancing their retention and application of these newly learned techniques.

Two distinct places are created for viewers by movies: one is more intimate, where viewers grow to empathize with characters, and the other is external, where viewers naturally take on the role of intermediaries. Deep immersion in the narrative is facilitated by scenes with strong emotional intensity, such as fights, disagreements, and other dramatic moments, which hold viewers' interest and “force” them to watch through to the end.

Citing the introduction, cinema is all a matter of language and movement, just like humans, just like Diana's journey. From being lost in the desert aisles of her castle to being chased by ghosts, from living in an eternal past covered with the present dust to dreaming about a future of freedom. Moving along her inner struggles and against the tides of old traditions, Diana reached her freedom and her emancipation. Diana represents the starting point of a journey that culminates with the transformation in Spencer. This movie serves as a great example of how language, critical thinking, negotiation, and emotional intelligence are all areas that can be stimulated and trained through the vision of films.

To truly grasp the essence of movement, one must also pause and reflect, much like Diana did, standing gracefully with her pain, wearing it like her old father's coat since, when we endeavor to perceive a soul in motion, while we ourselves are moving, it unveils itself as still.

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