Cinema Therapy

With

Children and their Families

Presented

at the

Minnesota Association

of

Children’s Mental Health

Child & Adolescent

Mental Health Conference

May 2, 2006

Duluth MN

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ABSTRACT

Cinematherapy has emerged as an efficacious intervention for adults and adolescents. By viewing and discussing films, clients and therapists can access meaningful metaphorical content for the work in progress. However, this intervention has not been readily utilized with younger children and their families. This study seeks to demonstrate that Cinetherapy for children provides an opportunity to utilize thematic material that is of personal concern to many child clients. By referencing fascinating film characters and familiar dramatic vignettes, a child may reveal his own internal process while having the opportunity to keep an emotional distance from stressful or frightening topics.

Introduction

Cinema Therapy is linked to the practices of story telling which has been appreciated by many human cultures to have transformative and healing power. An AAMFT Journal article published in April, 2006; entitled, Changing Emotion: The Use of Therapeutic Storytelling, has this to say,

One advantage that is afforded by the use of stories is their ability to fit into multiple theoretical perspectives. As stories are a type of metaphor, this is not surprising, given that metaphors are so pervasive in everyday language and interactions. Metaphors can be helpful in therapy because metaphors access associations, resources, and entertain novel experiences ….Particularly in Western society, stores are a primary way in which we organize our world and our relationships. With stories so much a part of how individuals organize the world, the power behind storytelling therapy become apparent. (P. 165).

During the past decade, Cinetherapy or the use of popular films in individual, couples, and family therapy has emerged as an efficacious intervention for adults and adolescents. By watching the films and then discussing the stories, character struggles, and moral dilemmas presented in specific movies, clients and therapists can access meaningful metaphorical content for clients (Solomon, 2001). Viewing specific films can help validate a client’s experience as he observes conditions and circumstances that resonate with his own. A particular film may also symbolically suggest heretofore-unimaginable solutions to dilemmas similar to those inherent in his/her own presenting problems (Solomon, 1995).
Cinetherapy as a therapeutic modality has been utilized primarily with adults and older children. In their manual on how to use popular movies in psychotherapy, Hesley and Hesley (2001) caution against including younger family members in the process “except in family therapy as a means of encouraging the family to do something positive together” (p. 36). In fact, most of the literature reviewed for the present study on the uses of Cinetherapy either focuses on adult and adolescent clients exclusively or actually advises against using this approach with younger children (Greenberg, 2000; Haas, 1995; Solomon, 2001).

However, younger children do watch films and, like his or her older counterparts, there is the potential that a child can make use of his own film watching as part of the healing process. Sometimes a child wants to repeatedly watch the same movie, with or without adults close by. This desire for repetition and current focus of attention on a particular film can prompt a younger child to come to therapy ready to play out or to describe the movie she has been watching. Indeed, the clinical experience of the present investigators have taught us that if we are open, informed (about popular children’s movies), and responsive, younger child clients will often independently initiate a client-directed play therapy style of Cinetherapy.

Recent research also suggests that the learning process is accelerated and the rates of retention increase when meaningful metaphorical content (i.e. stories) are employed during the learning process. “Gardner (1993) suggests that each person has multiple intelligences and the more of these intelligences we access the faster we learn. (p 12)”

The effects of the movie viewing experience can be profound. One researcher postulated that the reason films are a powerful tool which can be utilized quite effectively in the therapeutic process.
Movies affect us powerfully because the synergistic impact of music, dialogue, lighting, camera angles, and sound effect enables a film to bypass ordinary defensive censors in us. Movies draw us into the viewing experience, but at the same time – often more easily than in real life – afford a unique opportunity to retain a perspective outside the experience, the observer’s view (Wolz, 2005; P 3).

The Need for Caution

There are several concerns that must be attended to when utilizing films in therapy with small children. Popular films are not inherently therapeutic. Hesley and Hesley (2001) identify the purpose of Cinetherapy or “videowork” as a potential means to opening up discussion in therapy. Films can “show ordinary life and let clients (in conversation with therapists) find guidelines that work for them” (p.7). Additionally, films “are occasionally assigned to reinforce an idea introduced in therapy sessions, but they are more often intended to encourage internal search and insight by the client” (p.8). Films about families and the struggles of children such as Parenthood or Ordinary People are not appropriate viewing for younger members of a family. Furthermore, Hesley and Hesley’s style of intervention prescribes the films utilized in therapy to be viewed at home then discussed a week later; they describe such a process as being developmentally inappropriate for younger children (p. 8).

The concern that increased media exposure is harmful to children must also be addressed by any therapist contemplating the use of Cinetherapy with their child clients. A review of research conducted over the past decade, (Villani, 2001) examined hundreds of articles and research findings in order to assess the impacts of exposing children to violent and explicit television and movies, music videos, video games, and unsupervised internet access. The review concluded that most research demonstrates that for children “the primary effects of media exposure are increased violent and aggressive behavior, increased high-risk behaviors, including alcohol and tobacco use, and accelerated onset of sexual activity” (p.403).
Villani (2001) further concluded: “The challenge to adults who deal with children, either personally as parents or professionally, will be to monitor media use in ways that foster curiosity and the positive aspects of the ability of media to teach, yet simultaneously protect children from spending too much time with media at the expense of human interactions, from being overexposed to material that cannot be adequately processed or understood, and from having their value systems shaped in negative ways by media content “ (p.403).

The Need for Guided Exploration

Though media exposure can be harmful for children, there exists, nevertheless, the potential to counteract the passive acquisition of information from movies and television by engaging children in dialog and/or play. As in other forms of play therapy, a challenging but productive aspect of Cinetherapy with children is to encourage critical and active expressions regarding their film experiences. A child may be choosing to repeatedly watch a film or become focused on a character because she is playing out a significant developmental task, such as figuring out how to overcome her fear of an anxious situation. According to Erickson’s (1968), stages of development, young children are hard at work (as in play) on the linked tasks of independence and shame. C.E. Schaeffer (1980), the author of several manuals for play therapists, notes, “one of the most firmly established principles of psychology is that play is a process of development for a child.” (p.95). As therapists who work with children often find themselves explaining to skeptical parents and colleagues who question the purpose of mucking around in a sand tray; play is a child’s work. Hence, for modern children—with or without the guidance afforded by Cinetherapy for children—to paraphrase the Bard himself, “the play,” that is, the “screen play,” really “is the thing.”

Young clients can play out or retell the stories of movies they have seen as part of therapy. Sometimes these children are repeating ideas that really excite them.
Sometimes they are portraying themselves as a character from the film. Sometimes a child has repeatedly watched a movie not so much to master a fear, but to seek a stimulation or comfort that he craves. Talking to a child about the movies he loves can reveal the child's current focus of attention. This process can reveal the internal tasks and preoccupations that the child is currently engaged in.

Schachtel (1950) examined the relevance of repetition in a child developing a capacity for what he defined as “focal attention,” ”man's capacity to center his attention on an object fully, so that he can understand it as clearly as possible” (p.251). Schachtel explained a child's desire to read the same story exactly the same way as a necessary process for attaining mastery and attention. “This work, which takes place through ever repeated acts of focal attention, is of truly staggering proportions during childhood” (p.258). Citing the Bible, fairy tales, 1001 Arabian Nights, and the sermons of Buddha, Schachtel observed that human beings have been listening to the same stories repeated throughout human history (p.261).

Schachtel attends in particular to the quality of what a child wants and needs from repetition: “Furthermore, it is of great importance to the child that he can rely on the story – that it does not suddenly disappear, that it is still there” (p. 261). Schachtel focused on stories because he was writing before the invention of the VCR. Now, technology provides the opportunity for a reliable narration that children can and do return to repeatedly.

**The Means for Guided Exploration in Cinotherapy**

In the interest of exploring and supporting film interventions with younger children, this paper is accompanied in Appendix A with a plot summary and fictional “case assessment” of one of the more popular and therapeutically relevant of recent children's films-- The Lion King (1994). Suggestions will be made as to how this film may be used to explore with a child potentially devastating changes in the life of the child—particularly, of course, having to do with
divorce or loss of a parent. For the purpose of therapeutic utility, the plot summary and case
assessment of the film family is organized accordingly: synopsis, family relationship issues,
recommendations for sub-system viewing (i.e. by whom at home), fictional case assessment, and
recommended interventions. In addition, this paper is accompanied in Appendix B with a brief
case study that demonstrates the actual use of another film with a child client who is presently
being treated by one of the presenters.

Conclusion

Cinetherapy for children provides an opportunity to direct therapy towards
themes that are of interest to most child clients. For therapists who work with children
and their families, incorporating the use of films can prove beneficial not only for joining
the client in their life and imagination experience, but also for creating a therapeutic and
psychoeducational context for actively and critically responding to media. By referencing
fascinating film characters and familiar dramatic vignettes, a child can reveal his own
internal process while having the opportunity to keep an emotional distance from
stressful or frightening topics. The material presented in the Appendixes is meant to
support ongoing work with child clients who are viewing contemporary films independent
of therapy and/or child clients for whom it may be appropriate to suggest they view a
particular film and/or as a supplement to other interventions in on-going family therapy
that is inclusive of younger children.

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**APPENDIX A**

**The Lion King**: 88 minutes, Rated G

**Synopsis:**

Simba, a young lion cub, lives with his father Mufasa, king of the lion pride, his mother Sarabi, and the other members of their extended family (including lions and other
creatures) on Pride Rock. Simba learns from his father that he has a distinct place in the
in the "circle of life." Part of his place includes a close bond with his father and the
assumption that Mufasa will always be present to guide Simba towards the adult
responsibilities required from the future king. However, malevolent forces disrupt
Simba's life through the intervention of Scar, Simba's uncle and Mufasa's brother.
Through Scar's deceit, Mufasa dies trying to save Simba's life and Simba runs away
believing that he is responsible for his father's death. While the avaricious Scar takes
over the family, Simba, in his self imposed exile, meets new friends who school him in
the ways of "Hakuna Matata" or "No Worries," a philosophy which encourages Simba to
avoid dealing with his problems and leave his past behind him although, as Simba grows
older, friends from the pridelands come to find him and lead him back to confront his
uncle, reunite with his family, and overcome his own guilt and shame.

**Family Relationship Issues**

*How established family rules in a securely attached family system can translate to
overwhelming expectations for a child client in time of crisis.*

*How a child client's survival stance can shift as a result of experiencing the break up of
his/her family system as the result of the death of a loved one, divorce of parents or
intervention by outside forces such as a government agency.*

*How a child client's survival style can be manifested in fantasy or acted upon desire to
run away/escape, reflecting the desires/fantasy of all members of the family system.*

**Subsystem Viewing Recommendations:** Recommended for viewing by entire family.

**Assessment of Simba's Family**
When we first meet Simba he is part of a structured but flexible family system, with his father Mufasa as leader of the pride. In their interactions, we see Mufasa temper his leadership style with affectionate and encouraging expectations of his son. Simba, is a somewhat precocious though securely attached child. He "is confident that the parent figure will be responsive, available, comforting, and protective, particularly under distressful circumstances" as defined by Ainsworth et al. (as cited by Florsheim, William & Benjamin, 1996 p.84). Although Simba has learned that part of his family rule structure is that he will one day become king and take over, he believes that his father will always be available to him. Unfortunately for Simba, this sense of security is extended to his uncle Scar, who has villainous motives for encouraging Simba and his best friend Nala, a female lion cub, to explore the alluring but dangerous forbidden elephant graveyard. When Mufasa arrives to save Simba and his playmate from hungry hyenas, he disciplines Simba appropriately, recognizing part of Simba's motivation for acting out is enthusiasm for exploring his environment and testing his developing abilities in preparation for growing up. In contrast, Scar shames Simba for his behavior, establishing Simba's insecurity around his self worth.

Scar uses Simba's trust to lure him to another dangerous situation, a wildebeest stampede, and then calls Mufasa to Simba's rescue. Although Scar kills Mufasa himself, he plays into Simba's sense of guilt and fear, convincing the cub that he is responsible for his father's death and Simba's only choice is to run away.

In this moment of crisis Simba shifts to a more fearful avoidant attachment, which includes according to Ainsworth et al., "a negative attachment view of self and others and anticipates betrayal, rejection, and criticism. Such a person is likely to protect him- or herself from rejection or attack by avoiding involvement with others." (as cited by Florsheim, William & Benjamin, 1996, p.84) Simba is convinced his remaining family and pride (extended family) will blame and reject him, so he runs away.
Simba’s assumption that he will be rejected by his family is informed by the overwhelming belief that he is responsible for the destruction of his family structure which according to the family rules, he is supposed to one day govern. Because Mufasa’s parenting (and ruling) style has been so fundamentally hierarchical, Simba does not have an internal construct to imagine how he or the pride will survive without Mufasa.

According to the model of family therapy developed by experiential family therapist Virginia Satir “Our coping process results from how we feel about ourselves. If anything raises the question of our survival, we immediately feel defensive. In any relationship, for example, if something leads us to question whether mutual love and trust really exist, our survival responses automatically come into play.” (1991, p. 35)

As luck would have it, running away actually ensures Simba’s survival. While the rest of the pride and their dependents suffer under the tyranny of Scar and his hyena minions, Simba is befriended by Pumba, a warthog, and Timon, a meerkat, who allow him to keep his past a secret while helping him to create a new way of living.

The primary tenant of Simba’s new lifestyle is the song “Hakuna Matata” or “No Worries.” The song instructs Simba to put his past behind him and live only for the moment. In the Satir model Simba has adopted the communication/survival stance of “being irrelevant,” which while appearing jolly, encourages Simba to direct attention away from any “topics that carry any degree of stress”, believing that this is how he will survive” (1991, p. 49).

The film shows Simba growing into early adulthood in his self imposed exile. While he appears to be happy, we see Simba expressing anguish by yearning to know why Mufasa is no longer with him. While he outwardly maintains his irrelevant stance, internally his experience is following the Satir model, as he feels “There is no place for me” and “Nobody cares” (1991, p. 51).
As Simba struggles with this incongruence, Nala, his childhood friend, and Rafiki, a mandril shaman, find Simba and tell him of the family's suffering. Initially, Simba refuses to return to his family. He is ashamed to face his family and is determined to maintain his stance that his past is irrelevant. Rafiki helps Simba to transform his survival stance to a more congruent mode of communication. He shows Simba how his own reflection resembles Mufasa, speaking directly to Simba's yearning for his father's unconditional love and Simba's fears around his expectations that he is supposed to become his father.

As Simba continues to insist that his past is irrelevant to his current circumstances, Rafiki then thumps Simba on the head with a walking stick. When Simba demands to know why, Rafiki replies, "It doesn't matter. It happened in the past." After this action, Simba's perception of his past is transformed to the immediate and congruent experience of pain which is operating in his current life.

Once his perception shifts, Simba finds he is ready to return to Pride Rock. His survival stance begins to shift to a more congruent state. According to the Satir model, "adding awareness of self, other, and context to the irrelevant stance releases our flexibility, creativity, and openness to change within an appropriate context, and this results in groundedness and presentness" (1991, p. 91).

As the rest of the film unfolds, Simba learns that many of the perceptions which have ruled his behavior, that he was fundamentally responsible for his father's death, that his family would reject him, were inaccurate. In allowing himself to return to the context he has avoided, Simba discovers how much he has been missed. This emerging sense of self and transformation of his survival stance enables Simba to heal himself and his family.

**Suggestions for Intervention**
Because the Lion King can be viewed and appreciated by very young children, it is very useful in a conjoint family therapy context that includes a small child coping with changes in his/her own family. By talking with a child client about Simba’s actions, a family therapist can evoke the client’s own fantasy experience around his or her own circumstances. By talking about Simba’s feelings before and after Mufasa’s death, a family therapist can draw a young client into the conversation about how his or her own family is changing and how he or she experiences that change. By being encouraged to talk about or play out Simba’s experience, a young child may be able articulate fears and illustrate survival impulses which are presenting as problematic in his or her family’s therapy.

Simba’s experience of losing a parent to death will resonate for a child working through grief in conjoint family therapy. Additionally, Simba’s experience can also introduce a metaphorical intervention to a child experiencing the break up of his or her family through an impending divorce or through the actions of an outside agency such as Child Protective Services.

Using this film as an intervention, a family therapist can access the experience of a child who has been told his or her family’s changes are not his or her fault. While the client may not acknowledge culpability for his or her family’s break up, the client presents with the onset of depressive symptoms which might include (as in Simba’s case) low self-esteem and self imposed social isolation as a result of the disruption of his or her family attachment and an emerging incongruent survival stance.

A small child might experience great relief and comfort in Simba’s escape from the harsh reality of his father’s death and his family’s assumed rejection, into the camaraderie of fun new friends and a new way of being. This relief is also reflective of adult desires of escape. The Satir model recognizes that in coping with highly stressful circumstances which have evoked survival stances, “magical thinking and escape
fantasies are other ways we meet our needs" (1991, p. 63). In talking with a family who is processing loss and change, the therapist would have the opportunity to give all family members, including the youngest child, the opportunity to reflect upon Simba’s escape and how that experience might fit into her or his own escape fantasy desires and how this plays out in her/his behaviors.

The film shows Simba maturing to a size and age where he is more capable of processing his emotions. However, the therapeutic goal in using this film with a small child would not be to force an inappropriate level of coping skill on the client. Simba's growing up is an image that a child can internalize as a hopeful future; a way of growing up that evolves out of circumstances similar to his or her own. In a conjoint family therapy session, the film offers an easily understood metaphorical setting for the child to discuss or play out his or her feelings. A therapist working with the entire family system can use the film to provide a context for communicating because the youngest client in the room has an interest in and grasp of the metaphorical language.

References


The Case of Jason

Fourteen-year-old Jason began therapy approximately six months ago. He appears to be of above average intelligence and excels academically. However, he is socially awkward, often neglecting manners and courteous behaviors that one might expect an adolescent to have mastered by Jason’s age. Jason has poor insight, often blaming others for his problems and delinquent behavior. He usually appears as having a flat affect, indifferent and detached, and has difficulty expressing himself openly and honestly. When asked to explore his emotions or feelings, he resists introspection by employing distractionary tactics such as jokes, unrelated humorous anecdotes, and subject shifting. The possible impact of a familial history of mental disorders including the following: Narcissistic Personality Disorder, Bipolar Disorder, Borderline Personality Disorder, and Antisocial Personality Disorder, has been considered in the development of Jason’s treatment plan (Micucci, 1998, P. 200, 201).

Jason started counseling shortly after his arrest for stealing a car. He was placed in a foster home where he minimized his theft by saying it was, “no big deal, really.” He claims no personal responsibility for the auto theft and blames his friends, “because it was their idea anyway.” Jason and his 15-year-old sister, Ashley, have been in at least four foster homes and one group home since their birth. His two older siblings were permanently placed by Child Protective Services with their maternal grandfather before the age of one. Pervasive mental illness coupled with entrenched patterns of drug and alcohol addiction provided a fertile foundation in which abuse and neglect became the norm. Compounding the situation, Jason’s mother suffers with issues related to her own neglected and abusive childhood that have intensely impaired her ability to successfully parent her children. Jason has been diagnosed with ODD and PTSD. He has suffered
from physical and emotional abuse as well as from abandonment and neglect by his mother, father, step-father, and his mother’s boyfriends. Establishing empathic insight for himself and others emerged as a primary focus for Jason’s ongoing treatment plan (Micucci, 1998, P. 193, 194).

Viewing of a film seemed an ideal way for Jason to experience himself in relation to the experience of another (Micucci, 1998, P. 13-14). Externalizing his problems proved an effective way to bypass the defense mechanisms hindering Jason’s growth process (Hesley, 2001, p. 31). Jason was asked about his favorite movies and the selection for our first film came from his list. Atop the short list was a movie called, Secondhand Lions.

The film follows a young boy, Walter, through a difficult adolescence into adulthood. Walter is abandoned by his mother to live with his great uncles Hub and Garth whom he has never met. His uncles are reluctant to take in the youth; however, they slowly begin to bond with their nephew as Garth tells Walter about their past. He is fascinated and awed by the heroic adventures of his uncles. Walter finds a home with his uncles who offer him the love, compassion, and guidance he desperately needs. The three build a strong bond that helps Walter find the courage and strength to let his mother know how he feels. He is eventually able to exonerate his mother and accept that she is unable to provide the kind of life he truly needs. Walter accomplishes the moral reasoning task of forming empathy for the experience of his uncles and then eventually for his mother.

In one scene, Garth continues telling the story he began earlier in the movie about their adventures in Africa. Garth elaborates on the special love Hub had found with Jasmine, a princess. Garth claimed that Hub had heroically fought against the man Jasmine was expected to marry and won. Walter questioned the authenticity of his uncle’s story since Jasmine was obviously no where to be found. However, Garth
refused to give Walter the end of the story telling him he had to go to Hub and ask. Walter, still insecure and more than a little intimidated by his uncle, Hub, struggled to find enough courage to approach him. Finally the young man asked his uncle what had happened.

After viewing this scene, I asked Jason which character he most related to and why. To my surprise he related to Hub more than any other character. He admired the “courage and sense of humor” Hub displayed. A discussion about how one develops a trait they wish to acquire commenced. Jason decided he could look for role models and friends who displayed similar characteristics to those he wants to have (Hesley, 2001, p. 49).

Walter’s fear was a useful way for Jason to talk about his own fear and anger. By discussing Walter’s struggle with strong emotions and feelings of anger, fear, betrayal, loyalty, love, and insecurity Jason had found a neutral place from which to begin a dialogue of his own feelings. Fear was a major roadblock for young Walter, and Jason spoke easily of the ways the characters in the movie dealt with their fears. Jason even began to speak about his own choices and the consequences of those choices.

Perhaps the most significant idea Jason mentioned while discussing the move was that of looking for role models who posses the characteristics he wants to acquire. According to Hesley (2001),

When clients do not have good role models in real life, film characters can be an effective substitute. But in fact, dramatic role models can sometimes be preferable. Real-life mentors often disappoint their protégés when they display human limitations. But role models in films almost always fall from grace and then work their way back. What clients learn is that true heroes profit from their mistakes, and that they can, too. (p. 49)
References


Using Children’s Movies in Child and Family Therapy

Presented by

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Some confusion may be due to the many terms used for this therapeutic technique.

- Video work
- Motion picture therapy
- Cinema Therapy
- Reel therapy
- Movie therapy
Cinema Therapy

- The use of popular films, any dramatic media including TV shows and live theatre, in individual, couples, and family therapy.
- Viewing a Film followed by a Discussion
  a) General Story (Narrative)
  b) Struggles & Concerns
  c) Moral dilemmas
  d) Behaviors & Choices

Movies A Contemporary Manner Of Storytelling

Healing & Transformative Metaphors

“Metaphors model associations, resources, and entertain novel experiences, particularly in Western society” (Fisher, R. & Wampler, K, 2006)

How Cinema Therapy Works

Recent Theories of Learning & Creativity Suggest:

- Comprehension & Retention are significantly improved when
  - Multiple senses engaged
  - Especially effective when metaphor is utilized in the process
Cautions

- Specific Cautions When Working With Children & Films
  - Developmental Consideration
  - Harmful Effects of Unsupervised Media
  - Parental Involvement

Methods

- Prescriptive:
  - A specific film is prescribed to model specific problem-solving behavior and to access and develop a client potential

- Cathartic:
  - A specific film may be suggested, but not necessarily chosen by the therapist to elicit feeling exploration in the client. Cathartic therapeutic techniques allow therapists to help clients access their emotions and to release them.

Cathartic Film Experiences

- We tend to attempt to process our emotions cognitively instead of feeling them
- “Because many films transmit ideas through emotion rather than intellect, they can neutralize the instinct to suppress feelings and trigger emotional release.”
Jason

- What Brought Him To Therapy
- Diagnosis
- Family History
- Clinical Focus
- How Films Came Into Therapy

Summary of Film

- Specific Therapeutic Focus and Methodology

Second Hand Lions

Heroes

- Role Models
  - When clients do not have good role models in real life, film characters can be an effective substitute. But in fact, dramatic role models can sometimes be perilous. Real-life mentors often disappoint their protégés when they display human limitations. But role models in films almost always fall from grace and then work their way back. What clients learn is that true heroes profit from their mistakes, and that they can, too.
  - (Gillen & Healy, 2001)
Evocative Method

- Bringing the unconscious inner world to a conscious level
- Borrowing notions from dream work
  - "Films are seen as the collective dreams of our times." (Loomey)
  - The response a person has to a film or character may serve as a window into their unconscious

Derek

Asperger’s Syndrome
Symptoms:
Client/Family History

Treatment Focus

Derek Introduced Cinema Therapy

How a television program became a therapeutic intervention for Derek

Monk
Guided Exploration

- Using Dialog and/or play
- Looking for Child’s Focus & Preoccupations
- Developmental Considerations
- Evaluation of Repetition

Insight leading to personal growth

It is believed that once the individual begins to understand their reactions to movie characters their self-understanding increases and is often sufficient in changing unhealthy patterns. When insight is not enough to facilitate needed movement, the therapist might need to provide more directive guidance.

Additional Information

To access a copy of our research & reference material you will find it online at www.macmh.org.

“No form of art goes beyond ordinary consciousness as film does, going straight to our emotions, deep into the twilight room of the soul” — Ingmar Bergman

(On a. 2005)