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## The Theory & practice of Cinematherapy

### 1. Cinema & Psychology

- Invention of Cinema

Feb 28<sup>th</sup>, 1895, approx. 20-30 people gathered in a dark basement of Grande café on the street of Grande Cafusin, France, anxiously waiting to see a 'movie' boasted by the Lumiere brothers. The Lumiere brothers had promised to show them moving pictures. However, most people didn't take it seriously and none of the specially invited reporters didn't show up.

A piano sound was being played to block out the tick-tack and mechanical sounds from the noisy machine and the people saw a train coming up to them from a far. Some people hid behind chairs whilst others screamed. As the train disappeared to the left of the screen past the travelers waiting on the platform, everyone became extremely excited. To the viewers, <La Sortie des ouvriers, 1895> and <L'arrivée D'un train à la ciotat, 1895> were a shock. In a couple of days, people gathered one by one, saw 10 clips for 20 minutes, went out to the streets and gathered again at the café with more people.

The people saw moving images and movies for the first time. Furthermore, they were watching the screen in triumph as if they overcame death – the immortal enemy – every time of repeating the images of life. The price to pay was only 1 franc.  
'Movie, the sensational and commercial media is invented.'

>> Reaction of the viewers then

- Curiosity on the fact that it was moving
- Overcoming death and Curiosity on perpetual documentary media
- Wild on the documentation of living elements: from viewers of the modern day, it would be minor and a part of coincidence – tree branches waving slightly in the background as a baby is eating breakfast, sun shining on sea waves as a ship leaves the port

- The start of Psychoanalysis

Freud, the discoverer of the unconsciousness, has frequently been compared to Columbus. The New York Times wrote the following editorial on the death of Freud.

Mankind has experienced 3 big revelations' so far. First, Copernicus shattered our dream that the earth is the center of the universe. Darwin's claim on human being evolved from apes took away the pride & illusion of being the son of god. Lastly, By Freud, who discovered that humans not only cannot control ones' own ego but also are pitiful beings completely controlled by the 'unconscious'.

Freud, in 1895 at the age of 39, along with Breuer, gathered numerous examples to write "Studien uber Hysteria", which was the beginning of Psychoanalysis. Freud focused on finding the events from past memories that left psychological scars to the patients. He claimed that injuries to create psychological disorder are mostly often linked with sexual excitement. According to Freud, hysteria is caused by sexual desires and thus began to be called a pan-sexual pervert.

- Commonalities between Cinema and Psychoanalysis

Both Cinema and Psychoanalysis are based on a common historical, social and cultural background created by the power called modernity. However, it was only in the 1960s when the theory of cinema was established by applying psychoanalysis and psychology whilst cinema therapy being established in the 1990s with the application of cinema into psychology. The two areas which began in 1895 only crossed roads after 60 years and it took another 100 years until they were reunited in the field of art therapy.

- Academic similarities between cinema and psychoanalysis
- Both dreams and cinema utilize the eye and the ear
- Special effects such as dissolve, superimposition, slow motion within cinema are accepted to humans in the sensual form similar to that of dreaming
- Personal desires are reflected by both the content of the dreams and cinema which brings about personal emotions

- Reasons why cinema therapy start too late

In cinema therapy, there are technological issues such as video machines, camera, editors, lights whether view a movie or produce a movie. However, only in the 1990s did issues related to the technology resolve.

In Korea, in 1988 after the 88 Olympics, almost all homes had video machines, almost all neighborhoods had video stores which established easy access to video clips/movies by becoming somewhat of a cinema library. Projectors, speakers and electronic blackboards in public facilities such as schools and libraries became available in late 2000's. It is also evidence about the historical fact that the establishment of media environment has close relations with cinema therapy.

Another difficulty in cinema therapy was the cost pressure in making movies such as cost of films and production costs. There were also procedural difficulties to apply to personal therapy since it required a lot of staff in the areas of lighting, design, costume and actors. However, with the recent spread of digital cameras and the development of internet, issues related to editing and shooting and movie has greatly been resolved. This provides us with simplification and increased effectiveness in the process of making a movie, leading to high potential for various developments regarding future cinema therapy.

Thus, the point to note is that the late development of cinema-therapy, even though cinema therapy started only after the 1970s, was not because cinema itself was less of a healing but it's the technological constraints related to the media environment.

### 2. History of Art therapy

#### 1) The beginning of Art therapy

The term 'art therapy' was first used by Adrian Hill in 1942. When he was working at King Edward the 7<sup>th</sup> hospital, he had patients with tuberculosis draw drawings. He soon discovered that this process of drawing not only helps the patients spend time but also can be a tool for them to express their uncertainties and psychological wounds. Coming into the 1950s, art therapy expanded through various media. In the hospital system, increased perception on art therapy became a valuable expressive tool for those patients who did not respond to existing language based therapy (ie, chronic patients with mental illness). Later, psychoanalysts and object relation theorists used art media in psycho treatment and art therapy in the form of mass developed in the 1970s.

#### 2) Types of Art therapy

Art therapy is mainly divided into therapy based on expression and therapy through appreciation. Therapy based on expression can use separately music, art and dance and combine together expressive art and psycho treatment by using integrated model of art processing to combine status of individual's body, emotion and perception. Whether music, art and dance is used separately or together, the fundamentals of expressive therapy of game and imagination is to express the suppressed psychological issues to treat the emotional pain. This active application into experience is considered very important in expressive therapy.

On the other hand, therapy through appreciation refers to all methods where one becomes aware of one's issues and learns of the alternatives to solve by applying psycho therapy after viewing the given art media. It is the most representative type of therapy that applies the appreciation of art to get emotional insight on both self and other – Bibliotherapy (therapy through reading) and listening therapy to music).

#### 3) The start of Bibliotherapy

Bibliotherapy, which is closely linked to cinema therapy, was introduced in 1937 when Karl Menninger, a psychiatrist, articulated the educational methods of therapy through reading for the first time in his [Menninger's Clinique Bulletin]. According to Menninger, bibliotherapy offers immediately patients emotional satisfaction and a source of information on alternative behaviors when patients interact with people.

Reading a book encourages people to contact with the reality outside by investing on something other than oneself. This leads to gaining insights on issues. According to Pardeck & Pardeck (1993), bibliotherapy offers information and insight on problems, stimulates discussion on problems and enables patients to learn new values, attitudes and solutions about problems. Bibliotherapist, the Dolls summarized the benefits of bibliotherapy into the following 7 benefits.

- Increases self awareness
- Enables readers to experience emotional catharsis
- Helps readers to solve the day to day problems in life

- Brings about changes in attitude when interacting with others
- Facilitates effective and stable relationship with others
- Offers valuable information when facing particular problematic situations such as when teenagers go through breakups
- Offers readers the joy of reading

Most patients have limited personal experience or prior knowledge on problems they face. Therefore bibliotherapy offers patients valuable insights on how to deal with emotional problems (Doll & Doll, 1997)

### 3. The definition and history of cinema therapy

Cinematherapy refers to all methods that utilize cinema and visual media in counseling and psychotherapy. The term was first used by Bergcross in 1990. Cinematherapy is also referred to filmtherapy or reeltherapy. Recently, separation from cinematherapy, therapy utilizing video clips is called videotherapy or videowork and is being distinguished from cinematherapy. Cinematherapy and therapy through photos usually uses images for treatment and counseling and therefore is also called nonverbal therapy. It can be classified as a subarea of multimedia therapy which uses media such as photos, movies, video clips, broadcast, and cartoons in counseling and treatment.

Historically, cinematherapy began in the 1990s in America when experts in social welfare, nursing and clinical psychology started looking for ways to use movies for group counseling and couple counseling. As an example, Walter E. Jacobson of Northridge Hospital in the US claimed that patients were able to relate to characters who are in similar situations and problems which enabled them to understand and overcome their own situation and problems in movies. Professor Stuart P. Fishchoff of the psychology department at California State University claim 'Cinema is an injection for the soul since the movies provide easier and more accurate diagnosis of patient's psychological status to us.

From early 1990s, logotherapist took a theme from a movie as a metaphor and began to apply it in counseling from an existentialistic or humanistic perspective. In 1992, Finck analyzed <Citizen Kane, 1941> from a semantic therapy point of view (from the increasing emotional perspective of Kane, who was gradually questioning the meaning of life), and in 2000, Paden and Levy used <La Vita E Bella, 1997> in semantic therapy. In 1993, Mounter evaluated SF from a religious spiritual point of view. From the late 1990s when video machines began to be accessible to the mass, cinematherapy began to be studied as a new way of art therapy to replace or complement remedial reading.

From this point, books on how to use cinema for therapy began to appear. This includes <Cinematherapy : The Girl's guide to movies for every mood, 1999> by West and Peske which lists the movies for self-help cinematherapy that would help convert the negative feelings such as depression and sadness, and Solomon's <The Motion Picture Prescription, 1995>.

Recently, cinematherapy has evolved past the self-help cinematherapy method of listing of movies to a structured therapy that can be used for a variety of psychotherapy also towards finding the value of cinematherapy that is distinctive from remedial reading. For example, Glasser and Bertino, the founders of reality therapy introduce a way to unify reality therapy and cinematherapy by noting that cinema identifies the core of therapy and activates discussions.

### 4. Benefits of Cinema Therapy

#### 1) The benefits of utilizing cinema media in counseling

##### (1) Compliance

When using movies for counseling to those who refuse or avoid receiving counseling, the act of watching a movie became reinforcement, thereby enabling better compliance to the requests of counseling and increases the opportunity to receive counseling.

##### (2) Accessibility

Cinematherapy takes less time than remedial reading, is the more mass medium and is more easy to watch, thereby enabling more various people to access to counseling. It is even accessible to those patients with low IQ or to children / teenagers who can be weak at interpretation text since it takes no longer than 2 hours for viewing. Cinematherapy enables to overcome the understanding of language, issues related to expression and cultural differences relatively more easily since it utilizes a medium common to the mass of image characters. Hence, it is easily utilized when counseling foreign laborer groups living in the local area or couples in international marriages.

##### (3) Availability

The possibility of using cinema is extensive, stretching from counseling to education to training. Both books and cinema expands the thought and can be restructured and turned into common sense to utilize for education. However, cinema provides the visual image and optimal animation to remodel the main character's actions so as to be able to change the interviewer's thoughts or see one's thoughts from a distance.

##### (4) Curiosity

More than any other form of art, cinema has strong verisimilitude (the degree to which text is accepted as being realistic and possible), utilizes visual, aural and text character/ languages, thereby has the benefit of intellectually having a strong impact. The client frequently forgets the reality and anticipates the next storyline while watching the movie and is in somewhat of a game with the director. Also, the audience is in anticipation of the twists that will come up in the movie, and this curiosity makes the audience watch the movie till the end. Likewise, when utilizing cinema in counseling, the client is constantly thinking which movie to watch next, what kind of characters will come out in the movie, thereby arising curiosity on the counseling.

##### (5) Support

In cinematherapy, the characters are also excellent models and supporting therapists. After seeing a movie, the clients discuss about the theme of the movie and relate the life back to their own life, thereby getting to understand that they are not the only ones with certain problems. Also, by comparing themselves to the character who overcomes the obstacle, can understand the internal psychological resources they have and receive hope, courage and psychological comfort for a better future.

##### (6) Emotional Insights

Dr. Susie Kim (me, Susie is my real name)(2005), in her doctoral paper claimed that while movies provides help for cognitive and support for actions in the cognitive, action and emotional area, it is most effective in the area of providing emotional insights. Whilst watching a movie, the audience experience emotional cleansing and maximize ones emotions. Through such experiences, the client finds the meaning for one's life and is able to prioritize ones values.

##### (7) Rapport and Communication

By going through the same experience of watching a movie, the therapist and client are able to increase the level of communication. The process of cinematherapy can enhance the familiarity between the therapist and the client or between spouses or parents by enabling them to go through the same experience (Heston & Kottman, 1997; Solomon, 1995). Berg-Cross claimed that a movie enables a ladder of understanding between the agony of the client and the empathy of the therapist, thereby creating the path for treatment (Sharp, Smith, & Cole, 2002; Wedding & Niemiec, 2003).

The movie provides a common theme for a conversation between the clients or between the therapist and the client. This will not only increase the cohesiveness of a group at the beginning of the counseling session, but also enable the therapist and the client to establish a plan for the treatment and build rapport. Also, it increases the effectiveness of the treatment by providing the task for all those attending the cinematherapy of watching a movie together or by providing the clients with something to do during the treatment session.

#### 2) Benefits of utilizing cinema in group counseling

Cinematherapy is most effective in group counseling. Cinema provides energy to the group (Koch & Cllarhid, 2000) not only as therapy but also has educational aspects and facilitates debates within large groups (Anderson, 1992).

Cinema, by character, can show the relationship between more than 10 people in a concise & symbolic manner within a short period of time and the various responses of people around a certain main character, thereby has the ability to show in one view, the relativeness and distortion of interpersonal relations.

In fact, Duncan, Beck and Granum (1986) gained good results by utilizing cinema when counseling approximately 22 young adults aged 11 to 17 years old who were emotionally unstable. They utilized a slip from the movie <Ordinary People, 1980> over the course of 8 sessions of group counseling, debated over family problems. As a result, were able to enable 19 out of 22 people, to adjust for more than 6 months when they returned to their families or social-care facilities.

### 5. 4 perspectives on the psychological mechanism of cinematherapy

- Psychoanalytical Approach

Cinema theorists such as Babara Creed and Christian Metz claim that viewing movies is ultimately a repetition of the unconscious process linked to gender differences, autonomous ego or acquiring self-identity. For example, in old Hollywood movies, we frequently observed the main male character overcome various difficulties, and gain social recognition and furthermore, getting a beautiful women. This in actual fact is Oedipus drama or Oedipal trajectory based on Oedipus complex. And whilst watching the movie, the male viewers unconsciously identify with the male character, the act of watching the movie is repeating the oedipal trajectory of the male character and is sort of taking them back to the period of Oedipus (Creed, 2008)

From a psycho-analytical perspective, the key to cinematherapy is not on the content or the meaning of the movie. In other words, cinematherapy is not like bibliotherapy. It is like as if processing a dream where one investigates how a scene or a sequence in the movie affects the viewer and seeks to unravel the underlying process. It is similar to seeking to understand the real message of a poem rather than the obvious specific meanings. Regarding this, Hugo Munsterberg, in 1916 had already claimed "Film changes the outside world into a mechanism of the mind which includes memory, imagination, focus and emotions"

In fact, films are psychologically very safe mediums. The actors in the film do not directly speak to the client nor do they jump off the screen. In addition, the client can be sufficiently distant from their problems enabling them to objectively view their role within the content of the visual text. When we view films, we sit in a dark theater and eat popcorn which resolves our oral desires. At that point, the screen offers an alternative reality that is completely disconnected to the reality and the viewers empowered with the ability to focus on the actors. In other words, if we consider viewing films as a sort of peeping, the basis of film viewing that satisfies such voyeur provides assurance to the client who are physiologically very intimidated or in general becomes highly anxious when it comes to interpersonal relations, and provides such clients with the environment to safely project their subconscious freely to the screen.

In this respect, psychoanalysts would claim that a sort of underlying medium enabling psycho-dynamic is the reason for clients to experience healing. In other words, if there is healing from viewing a film, then it is because there is a mechanisms that enables the client to identify themselves to the main character (identification), to project of one's

forbidden desires on the emotions of the character (projection), to imitate the actions of the characters in the film (imitation) and to idealize characters from the film as role models (idealization). The ability to emotionally relate to characters from films whether it is "I want to become like that person" or "I don't want to become like that person" can be considered as the repetition of Oedipus experience. When our unconscious desires and hidden conflicts are projection to the characters on the screen, the viewers experience unidentified emotional excitement or strong emotions and will want to see the film or scene again. Alternatively, they will be overly critical or not in favor of the film. When this occurs, understanding and verbalizing what the client is being satisfied with (or not satisfied) and what the hidden fantasy is will provide useful insights regarding the client.

- Object Relationship approach

Cinematherapy process faces a dilemma from an Object relationship approach point of view since no one views films for the purpose of cinematherapy. Most movie-goers watch movies for the 'fun' of it. In other words, there is playfulness to watching movies. There lies, unlike the practical educational process, a child-like joyfulness that not limited to time and place (Kramer, 1998)

According to Object relationship approach theologians, psychological space linked to such play is one that is created even from when a child is in a mother's bosom and one that Donald Winnicott calls potential space. It is a mid point between outside reality and a child's own subjectivity and is where all forms of art, creativity and religious experience starts from. Humans, who enjoy and create art, gets satisfactions from imagining that, from this potential space, they can control reality as they wish. This potential space, ultimately has the function of preparing one for the real world (Winnicott, 1971)

Whether one watches or not, a movie offers the client the joy of taking them to this potential space. The movie enables the client to avoid the reality and the joy of the play. Furthermore, through the sublimation process of healing the pain, takes the client to a status transcending reality. Even those clients who were anxious about the established Psychoanalysis therapy were highly self-motivated towards therapy using cinematherapy due to the playful nature of watching or making a film. The client, by experiencing the magical elements of a film such as the fantasy of overcoming human contradiction and reality, are able to cross over between one's fantasy and reality and investigate the emotions linked to the current issue.

- Cognitive Behavioral approach

Cognitive Behavioral approach focuses on the possibility of being able to reflect & be newly aware of one's actions by comparing one's actions and the actions of the characters in a film. The client, by watching a film, is able to view their roles objectively and be sufficiently distant enough seeing a character who is similar but not exactly the same to oneself. In particular, such psychological distance is more easily acquired when the therapist induces the client to not identify with the characters and that they are only watching a movie. At times, the therapist will not leave the client to use the movie as a defense mechanism and get away with only talking about the movie.

After watching a film, the viewers can make personal judgments on the actions of the characters and express one's opinions. Also, they can consider the actions of the characters as the trigger to the changes in one's actions and thereby model the actions of the character. All this is to enable the client to control one's actions and to learn to change the way in which one perceives the world. In fact, it is less burdensome to evaluate the actions of a character in a film than to evaluate the actions of a person in real life. From Cognitive Behavioral approach, people tend to imitate someone similar to them, someone attractive or someone with high level of speciality. In this sense, it is only natural for the viewers to model characters from films that are attractive and have clear sense of good and evil.

According to Solomon (1995), film challenges negative emotions, links thoughts, emotions and actions all the while entertaining the viewer. And film has the power to teach viewers that they are not alone, provide comfortable senses thereby help the participants. Participants experience that someone else solved the similar issues they have had by challenging or confirming their perception. In addition, film facilitates new ideas, stimulates one to improve negative thought processes while film viewers, from the actions of the characters in the film, learn what should be done vs. what should not be done.

For example, a client who does not control anger well observes the interpretations behind the expression of excessive anger by the film's character and can make alternative interpretations to the cause of the anger from the client's perspective. The client can also experience the possibility of anger subsiding with a different interpretation to the film characters amidst an angry situation. In other words, factual observation promotes positive change and alternative interpretations.

- Existential approach

Many cinematherapy practitioners such as Heston and Kottman claim that films, while functioning with numerous sensual styles, delivers certain metaphor, symbol or meaning. Films stir new thoughts, tears and laughter (Dermer & Hutchings, 2000). Films challenge the emotions clients deny and forms the links between cognition, feeling and action. Although Moore (1998) debates the value of metaphor from a humanistic and existential perspective, he claimed that the use of visual metaphors enabled the client to discover the meaning of life from a more spiritual level and experience life in a more valuable and meaningful way<sup>1)</sup>. Also, the use of metaphors enables the perception of situations from a different angle, acceptance of different attitudes and the opportunity to make choices, thereby providing opportunities for change.

<sup>1)</sup> For example, dialogue such as 'Carpe Diem' and photo images from <Dead Poets Society (1989)>, 'Force' from <Star Wars>.

Metaphors from films are not fixed during the course of cinematherapy. Compared to other psychotherapies, the client, while taking in various sensual styles simultaneously, from the numerous symbols within films, has the freedom to choose the metaphor or treatment style that fits them (Christie & McGrath, 1987). Ultimately, through such processes, the client recovers the meaning of life, changes their behavior and accelerates their insights, and deepens ones' personal understandings (Wedding & Niemiec, 2003)

## 6. Healing Cinema : The Power of Cinema

### 1) Positive psychology Movie

One of the key points of cinema-therapy is to choose a film appropriate for the client and to display various techniques to link the life of the client to the film. Yet, even if not to the special relationship between the therapist and the client, normal film viewer can unconsciously also be positively affected psychologically. Recently, a noticeable attempt to apply the therapeutic aspects of film to psychology is occurring in the field of positive psychology.

For example, professor Danny Wedding of Missouri Columbia University or psychologist Ryan Niemiec advocate what is called Positive Psychology Movie and introduces movies related to the 6 positive areas of Wisdom & Knowledge, courage, Humanity, Justice, Temperance and Transcendence (Wedding & Niemiec, 2008).

The following are the basis of what is they claim as positive psychology movie.

- The character must have evenly, the 24 characters of positive psychology presented by Peterson & Seligman (2004) of creativity, courage, love and kindness.
- The character must pursue to maximize their emotions despite the bottlenecks, hardship, conflicts and struggles.
- Must include description of the character – how one overcame the hardship and maintained and established one's strengths.
- The tone and mood of the film must provide inspiration and hope.

### 2) Healing Cinema

Young Seop Sim, the author of this book, in Korea, also works, under the title healing cinema, to re-interpret and categorize films that console and treat people's minds from a cinema-therapy point of view, and make it known to the general population. The following is the basis to healing cinema claimed by Shim Young Seop.

- Film that enables the viewer to discover the higher self : Film that enables one to discover the self that has the positive psychological resources within the viewer such as justice, ethics, moral consciousness, civism and creativity, and enables one to make better moral decisions by applying such self.  
(Example) <On the Waterfront, 1954>, <Ratatouille, 2007>, <Hotel Rwanda, 2004>
- Film that enables the viewer to think and realize the meaning of life : Film that questions how humans live, what humans live for and inspires one to provide appropriate personal meaning to it.  
(Example) <Milyang, 2007>, <Peom, 2010>, <The Diving Bell and the Butterfly, 2007>, <Son, 2007>, <Be with Me, 2007>
- Film that enables one to see the cognitive frame of oneself : Film that enables the client to understand the cognitive relativity and limitations by showing how various group of humans perceive and become aware of the world.  
(Example) <Citizen Kane, 1941>, <Magnolia, 1999>, <Short Cuts, 1993>
- Film that provides comfort and psychological support to the viewer : Film that enables one to remember one's relationship with a key person critical at one's younger years, and gains psychological comfort and emotional sublimation through the loss and sadness of the main character  
(Example) <Aeja, 2009>, <Ponette, 1996>, <Love Letter, 1995>, <Little Miss Sunshine, 2006>
- Film that enables one to understand 'problem solving' : Film that enables one to develop problem solving skills that aren't confined to certain frames but more flexible by seeing the main character solve problems in various ways with courage despite the tricky situation.  
(Example) <The Terminal, 2004>, <Cast Away, 2000>, <The pursuit of happiness, 2006>

When people view such therapeutic films, they in general use phrases such as 'I am moved', 'made key decisions in life', 'have seen it several times', 'have recommended to close friends or gone to see together'.

### 3) Cinematic Elevation

Ultimately, certain films generate cinematic flashes to clients. Jonathan Haidt of Virginia university, showed 10 mins each to a group of university students on <Madre Theresa>, an interesting documentary and America's funniest home videos. Haidt(2003) claimed that those university students who had watched <Madre Teresa, 2003> felt warmth and a certain tickling feeling in their hearts and had a positive feeling of wanting to help other people and become a better person.

Danny Wedding called the phenomenon that Haidt had reported as cinematic flash which is that certain films makes one realize the moral characteristics such as courage, humanism and justice, and experience the emotions of the feeling of the heart opening up or the chills and the body warming up. Through such healing cinema, the viewers are able to choose the higher value and increase the motivation to pursue the true higher self.

## 7. Types of Healing cinema

Types of healing cinema can differ depending on how the film is use or how the film is viewed.

The 3 elements to remedial reading is the therapist, the client and the text (literary works). In the case of cinematherapy, the unique aspect is that the text is not character information but 'multi text' including visuals and audial information. In essence, cinematherapy can be categorized into 3 types considering it is constituted by the therapist, the client and text.

Receptive Cinematherapy		Expressive Cinematherapy	
Self-help cinematherapy		Video Therapy	
Interactive cinematherapy	Prescriptive approach		
	Evocative approach		Cinema making Therapy
	Cathartic approach		

1) Self help cinematherapy

Healing in cinematherapy occurs naturally through the interaction between the film text and the viewer. Hence, many people experience emotional catharsis even without the intervention of the cinema-therapist. The pioneer of cinematherapy, Gary Solomon, in his work <The Motion Picture Prescription, 1995> claimed the we, in our lives, already utilize films to help ourselves, therefore, cinematherapy is already occurring in our daily lives, hence is 'self-help cinematherapy'.

The scope of such self-healing experience can be broadened to include not only files but also to visual media such as dramas. Historically, although the concept of cinematherapy was not known, there are numerous examples where people have 'been moved', or made key decisions in life through films. For example, in the section 'The movie in my life' of <Cine 21>, a film magazine, there are approximately 300 writers who share the movie experiences of their lives.

Many clients say that, since they have seen so many special movies, they can run the movie in their heads or memorize all the verses and scenes. This probably would be due to the text transferred from just being stored in the medium to being stored in the conscious of the client and thereby enabling it to be referred anytime. Example would be when we are able to recollect a section of a film text as an 'unforgettable scene'. Hence, the effects of the self-help cinematherapy are considered to be lasting and strong.

(box)

Festival at the end of a dead-end ally - <Running on Empty, 1988>

For Danny's family in the movie, Running on Empty, life is a journey. Thanks to having parents, with history as anti-war activist and still on the FBI monitoring list, Danny (River Phoenix) and his younger brother change names and leave where they were staying every time it got dangerous. Danny's father, only after a long time, gets to hear that his wife died of cancer through 'code'. He travels life in disguise and on the run. But their days are full of humor and passion rather than anxiety or depression. Danny's mother, she is happy with a shell necklace for a birthday present. The children, they have been educated under humorous revolutionary thoughts by their parents who held unions and seminars wherever they went from their childhood. It definitely was like having a last drink with River Phoenix, somewhat like a 'requiem of the 20s', but when I was following his cold eyes, I had forgotten all about my first love sitting next to me but was only thinking of the 'journey or the funny travel in disguise.

Whenever the dangers of the future threatened me, whenever I wanted to give everything to those precious to me, this movie was with me. .omit.. The number of friends I have seen this movie with would be more than enough to fill a shuttle bus. I would have seen the movie for a little over 12 times, half of which I watched alone wiping away the tears and the rest with friend laughing away whilst having drinks. For a long time, the tissues I had pre prepared would be covered with my runny nose watching the scene where the fugitive mother meets the father in 12 years and asked to take care of Danny saying that she would turn herself in when the younger son is old enough.

She know that if she sends Danny away, she can only see him for 'a few minutes in the airport being chased by the FBI', yet the pain to see her son's artistic talents suffocating from always being on the run was more painful. The father had totally resisted Danny becoming independent crying out "We are a team. The team must not break". When he said "Lower the bicycle, you are staying", the courage he had to say farewell to someone he loved the most in an honorable way.

To me, who secretly felt sympathy towards the Japanese movie director who had said "Family? If there was no one watching, I 'd want to throw away", they had shown that camaraderie friendship was possible even amongst family members. The family wasn't suppressing my desires; rather I hadn't the courage to make my family my friends. - Yeoul Jung, excerpts from <Cine 21>

2) Interactive cinematherapy

The concept of interactive in interactive cinematherapy refers to both the interaction between the text of cinematherapy and the client and the interaction between the client and the cinematherapist. Film, also is most effective when used during the precipitated counseling process between the client and the cinematherapist. This is because, by having the film as the text, the cinematherapist has access to numerous ways to communicate with the client and help to apply the film to the life of the client.

In interactive cinematherapy, the professional abilities of the cinematherapist to decide on the 'which film to show to whom in what way?', enhance the client's ability to solve the problems and to help the client understand the various metaphors within a film is important. For this, the cinematherapist must have attained both an understanding of the film as a medium and the specific counseling techniques. In this therapy, the role of the cinematherapist is to watch the film and to intervene so as to actively facilitate the treatment of the client. The cinematherapist displays the counseling techniques that enable the client to identify, feel catharsis, insights and application to reality in life when watching the movie. Interactive cinematherapy can be specified into prescriptive approach, evocative approach and cathartic approach, and will be dealt in more detail in chapter 3.

3) Expressive cinematherapy

This method can be largely divided into Video therapy, the making of motion pictures, and cinema work. Video therapy includes techniques such as video letters, video journals and diaries, autobiographic documentaries and digital storytelling. Cinema works include the likes of animation production, self CF, theatrical film production. Whether it is video or films or animations, such expressive cinematherapy techniques focuses on utilizing the medium of images to create and express one's emotions and daily life (refer to chapter 4 for details)

8. Cinematherapy Techniques

When watching films, depending on whether the cinematherapist wants the client to identify with the movie or keep a psychological distant with the movie, the techniques can be divided into identification method and distanciation method.

Those cinematherapist who follow the identification method will, as much as possible, help the client to stitch oneself to the movie (phenomenon when viewers are absorbed into the movie as to forget the reality, identify themselves with the image in the film and desire to be the image), identify with the characters in the screen, be absorbed and feel the deep emotions.

On the other hand, those who follow the distanciation method will continuously recommend the client to keep a distance when watch the film keeping in mind 'I am watching a movie' and help perceive the motions and thoughts when watching the movie. Even if the client, when watching the movie, identifies with the characters, after watching the movie, the cinematherapist will question the reasons for the identification, break the negative beliefs of the client using the film, help observe the characteristics of one's perceptions, and strive to enable the client to view and utilize the film from the outside objectively. Each technique is described in detail in the 3rd section.

<Graph 1-3> Cinematherapy Techniques

Identification method (to be used with other methods)	Distanciation method (Emphasize objective distancing)
Cinematherapy using metaphor	Watching movies with conscious awareness
Cinematherapy using the inner child	Dealing with negative beliefs
Cinematherapy using role playing	Film matrix
Cinematherapy using storytelling	CIA techniques