Cine-Therapie / Film-Therapie. Eine erste Bibliographie.
Zusammengestellt von Caroline Amann

Glossarische Begriffe:
therapeutische Anwendungen von Filmen
Videotherapie
cinema therapy
cinetherapy
film therapy
movie therapy
video therapy
dazu auch: Bibliotherapie
manchmal als Teil von: Kunsttherapie

des Films, die formalen Vorgaben, die ein Film als materiale und symbolische Vorgabe des Rezeptionsprozesses macht, in Beziehungen zu bringen mit den allgemeinen Bestimmungen, denen das Verhalten des Zuschauers unterworfen ist (ihn zu „positionieren“, die „Zuschauerrolle“ als textuell-dominierte Rolle zu skizzieren oder ähnlichen), so ist das individuell-empirische Urteil eines Zuschauers, die sozialen oder biographischen Bezüge, die er dazu aktiviert, gerade nicht Aufgabe der Filmtheorie. Filme eröffnen Potentiale von Bedeutungen, sind anschließbar an diverse Rezeptionshorizonte, die ihrerseits wieder signifikant sein können (als klassenspezifische readings etwa, als Dekodierungen, die auf Distanz zu den angebotenen Deutungsmustern gehen - die Cultural Studies handelt zentral von solchen Differenzierungen -, oder als Differenzierungen der Zuschauer hinsichtlich ihrer „cineastischen“ Orientierungen und Vorlieben). All dieses ist aber ebenfalls nicht vom einzelnen abhängig. Für die Therapie dagegen steht nun aber das Besondere des jeweiligen Patienten im Zentrum, das Besondere seiner Auslegungen, Impressionen, Assoziationen, Urteile, das Besondere auch in Form des Nicht-Wahrnehmens, des Vergessens und Übersiehens. Darum markiert das psychotherapeutische Projekt der Cinetherapie eine höchst interessante Grenze der filmischen Arbeit an Strukturen des filmischen Textes, die das Ausgangsmaterial je individueller und zumindest zum Teil subjektiver Aneignungen bilden. Darum auch ist eine Kasuistik eine der ersten und allgemeinsten Teildisziplinen der Cinetherapie. Dass Prozesse der Übertragung hier ebenso große Bedeutung einnehmen wie Prozesse der in allgemeiner Therapie, und dass es opportun ist, Strategien der Verdrängung, Sublimierung, Blockierung etc. beim Umgang mit filmischen Materialien anzunehmen, wie sie im Umgang

Darüber können viele, die in der Bildungsarbeit der Akademien versuchen, mit allgemeinem Publikum über Themen ins Gespräch zu kommen, die tabuisiert, traumatisiert, intimiert oder sonstwie blockiert sind, berichten: Setzt man Filme als Katalysatoren des Gesprächs ein, wird es vielen möglich, über Dinge zu sprechen, die ihnen sonst unzugänglich sind. Und sie können anders darüber sprechen, als ermöglichen der Film eine Spiegelung und dadurch eine Abmilderung der eigenen Begrunderungen im Umgang mit einem Thema. Dass Psychiater sich dieser eigentümlichen Fähigkeit des Films versichert haben, sie zu therapeutischen Zwecken auszunutzen, nimmt nicht wunder. Zwar ist die Film- oder Cine-therapie erst seit wenigen Jahren auch Thema theoretischer Reflexion, doch spielt Film im therapeutischen Prozeß schon lange eine gewichtige Rolle. Film and andere Künste, müßte man ergänzen, weil gewisse Spielformen der narrativen Therapie, die Bibliotherapie und die Kunsttherapie sehr viel längere Traditionen auch theoretischer Reflexion kennt, manchmal zur Grundlage ganzer Therapieformen geworden ist.

Filmtherapie ist auch für den Filmwissenschaftler von höchstem Interesse, zeigt sich doch hier Aneignung von Filmen an einer signifikanten Grenze. Ist es Aufgabe einer Rezeptionstheorie oder -ästhetik
mit primärere Erfahrung auch verfolgt werden, erscheint insgesamt evident zu sein.

**Bibliographie**


Develops a theoretical framework of how and when to use cinematherapy, a therapeutic technique that involves having the therapist select commercial films for the client to view alone or with specified others. The film may be intended to have a direct therapeutic effect or may be used as a stimulus for further interventions within a session. Cinematherapy is discussed as an outgrowth of bibliotherapy. Three case studies are presented, along with clinical procedures and an initial cinematherapy bibliography. (PsycINFO Database Record (c) 2008 APA, all rights reserved)


A case study is presented which describes the application of soap opera material to demonstrate and practise the primary tasks of cognitive therapy with an adolescent girl with moderate learning disabilities. It is argued that soap operas provide a valuable learning opportunity as they are watched by a large proportion of the population, focus on the relationships between their characters, create an opportunity for the viewer to get to know the characters and, hence, speculate about their thoughts and feelings and predict their actions. The television medium also appears to aid attention and memory processes and is often inherently motivating for the viewer. It is argued that television is an under-used resource in our work, in particular when it comes to helping people to recognize emotions and understand the rules of interpersonal relationships.


Zur Gruppentherapie.


Increasingly the film industry is making available new and old movies in video format that can facilitate our work in treatment when patients recall this artform. This paper draws attention to videos of biographies of classical composers, as in the expressive arts therapies we also select the materials to be used with patients. Working with these films in therapy additionally enhances the cultural aspect of life.


Narrative Therapie.


This article describes the use of television soap operas as a catalyst for group discussion in a psychiatric facility. Group objectives, membership criteria and format, as well as leadership techniques are discussed. After analysis of the TV program and discussion themes, the authors determined that this group approach facilitates problem solving and patient interaction, while increasing self-awareness. In addition, this format eases the entry process of a new member into the group by creating a nonthreatening atmosphere where patients are not pressured to relate to others immediately.


Includes bibliographical references, pp. 228-242.

Zur „narrativen Therapie“.


The value and potentials of videotape replay of psychodrama are reviewed. While one benefit is in showing participants what they are doing and feeling, it also permits the director to review his own actions in order to perfect and correct his technique. The audience can also be involved by recording their reactions to the dramas taking place.


Contents: 1: Wake up to Your Dream Life. 2: Make Sense of Your Fantasies. 3: Acknowledge your True Needs. 4: Identify Your Self-Sabotaging Pattern. 5: Correct Your Self-Sabotaging Pattern. 6: Break Free from Emotional Black Holes. 7: Get Grounded in the Now. 8: Practice Creative Imagination. 9: Practice Effective Prayer. 10: Lighten Your Heart. 11: Practice Creativity. 12: Create Abundance.


Hofherr, Günter Drechsel u. H. Jürgen Ka
gelmann. München […]]: Urban & Schwarzenberg, XI, 224 S. (U- &-S-Psychologie.).

Rent Two Films and Let's Talk in the Morning explores how therapeutic work interwoven with popular films enhances traditional therapy. This much-anticipated revision provides an introduction to using movie rentals in therapy and serves as a ready reference for therapists who want to assign videos as homework. Authors John and Jan Hesley address the dilemmas that you may face when deciding when it is appropriate to assign a film, and offer friendly guidance and detailed information on every aspect of using films as tools in therapy. In addition, this updated edition: Provides concise descriptions of dozens of popular videos and shows how they can be used as therapy for specific therapeutic needs (divorce, child abuse, substance abuse, etc.) Contains a revised organizational structure, covering therapy topics based on patient issues frequently encountered in therapy, including marital problems, parenting, job stress, abuse, and emotional disorders Offers suggestions on selecting films, creating assignments, and processing homework Provides newly released film reviews, along with 40 additional films with brief descriptions, in the "Therapists' Film Reference".


Ratgeber zum Selbststudium.


Do professional psychologists use motion pictures in clinical practice? If so, do they consider motion pictures to have therapeutic value? Of 827 licensed practicing psychologists, 67% reported the use of motion pictures to promote therapy gains. Most of these practitioners (88%) considered the use of motion pictures as effective in promoting treatment outcome, and only a minority (1%) reported them as potentially harmful. Compared with their psychodynamic counterparts, therapists practicing within eclectic-integrative, cognitive-behavioral, or humanistic frameworks were more likely to view or use motion pictures as therapeutic tools. Psychologists provided individual evaluations of 27 motion pictures that deal with a variety of mental health subjects, and overall they were characterized as "moderately helpful." Clinical applications and issues pertaining to using motion pictures in therapy are summarized. (PsycINFO Database Record (c) 2008 APA, all rights reserved)(from the journal abstract)


A literature review of the effects of parental divorce on children and adolescents, factors that affect children's postdivorce adjustment, and divorce services and programs revealed that there were very few programs for adolescents even though adolescents have unique developmental tasks and concerns that affect their postdivorce adjustment. Because adolescents tend to rely on contact with similar-age peers and the mass media for information and experiences, a literature review of group therapy and cinematherapy was also conducted to determine how these approaches could be used to improve adolescents' postdivorce adjustment. A treatment manual for group therapy with adolescents adjusting to parental divorce was developed for this dissertation. The program is for adolescents ages 13 to 18 years old and can be used in a variety of settings, including schools, hospitals, mental health agencies, and community centers. It consists of one-hour group sessions that are held weekly for eight weeks. The seven topics covered include Family Relationships, Parental Conflict, Child Custody, Internalizing Behaviors (Sadness, Anxiety, and Withdrawal), Externalizing Behaviors (Anger, Aggression, and Acting Out), Peer and Romantic Relationships, and Blended Families. Each session covers one topic, except for the last session, which is for review, filling out questionnaires, and termination of the group. The program also uses scenes from a variety of motion pictures about issues related to parental divorce to facilitate group discussion. The manual provides background information on the topics addressed in the group and brief summaries of the movies and movie scenes. Sessions begin with an introduction to the topic, the movies, and the movie scenes of that week. Then each movie scene is viewed and discussed. Discussion questions in the treatment manual facilitate discussions about thoughts, feelings and reactions to the scenes and observations about the characters and themes. Optional supplemental activity worksheets are included with every chapter to maintain a written record of ideas and feelings and to develop and practice coping skills. The appendix of the manual also includes a sample parent information letter and consent form, a referral form, a flyer for recruiting participants, a Demographic Information Questionnaire and a Feedback Questionnaire. (PsycINFO Database Record (c) 2008 APA, all rights reserved)


Contents: Creation stories -- Stealing fire -- Stories of transformation -- Stories of connectivity -- Stories that heal -- Telling our story -- Stories as psychotherapy -- Archetypes as agents of change -- Stories of miracles -- Reauthoring therapy.

Zur „narrativen Therapie“.


**Filmtherapie // Medienwissenschaft/Hamburg, 97, 2009 // 6**


Much has been written about the use of popular film clips for cinematherapy with gifted students. However, the use of this media has not been addressed in terms of educating preservice teachers, in-service teachers, and graduate students about the characteristics, stereotypes, social-emotional needs, diverse populations, parenting issues, and characteristics of teachers of the gifted. Strategies and sample film clips by are described for preservice, in-service, and graduate use. Suggestions, cautions, and future considerations are also presented. Listings of possible films and suggested topical applications are included. (PsycINFO Database Record (c) 2008 APA, all rights reserved)(from the journal abstract)


Cinema is riddled with negative portrayals of psychotherapy. In a media-saturated culture, public attitudes regarding the prevalence of mental illness, the symptomatology that defines abnormality, and the professionals who address such disorders are profoundly influenced by the images and messages in cinema and mass media. It is imperative for psychologists to maintain an awareness of the cinematic portrayals of psychotherapists, psychotherapy, and mental illness in order to better understand clients' expectations for therapy. By increasing awareness of the role of the media in shaping the image of professional psychology, clini-
cians can hope to decrease the stigma surrounding mental health care through engaging in discussions of these media stereotypes and advocating for more realistic portrayals of psychotherapy. (PsycINFO Database Record (c) 2008 APA, all rights reserved)(from the journal abstract)


This essay examines the extension of therapeutic discourse into daytime television talk shows ("Sally Jessy Raphael" and "Oprah Winfrey"), and argues that the programs are fueled by deep social tensions that provide both the substance of the talk and the object of the "ideological labor" of the talk show form. Key elements of that labor are topical framing, synthetic personalization, and the use of therapeutic discourse that help organize (and thereby manage) social conflict into narratives of individual psychological dysfunctions.


This theoretical study examined therapists' use of popular film in psychotherapy. In the professional literature this is generally referred to as "cinematherapy". Proponents of "cinematherapy" view it as an extension or continuation of an older, more proven, form of therapy called bibliotherapy. However, there does not appear to be any outcome research data supporting that the use of film is a form of therapy that should be deemed "cinematherapy". Rather, the evidence that is being used to support "cinematherapy" as psychotherapy is only case study and anecdotal observations. Because of this, "cinematherapy" should therefore be examined in a more systematic way. In order to better able to begin to answer the questions posed by this study: (1) Does a formal psychotherapy as "cinematherapy" exist? and (2) Is the term "cinematherapy" a valid term for the use of film in psychotherapy?, the history and uses of "cinematherapy" or the use of film in psychotherapy were addressed, definitions and criteria of psychotherapy were discussed, bibliotherapy was examined, and the literature on "cinematherapy" was critically analyzed. The critical analysis of the literature led this author to determine that a formal psychotherapy as "cinematherapy" does not yet exist and that the term "cinematherapy" is not a valid term for the use of film in psychotherapy. There is the promise of such a therapy and such a term, but is developmentally in its infancy. This author also articulated what needed to be done in order to perhaps begin establishing the use of film in psychotherapy as a therapeutic modality. This included increasing education in the field, looking at other literature that the author may not have included in this study, and conducting outcome research on the use of film in psychotherapy. This author suggested three studies that could further the legitimate use of film as psychotherapy, and therefore use of the term "cinematherapy" to describe the use of film in psychotherapy. Finally, this author discussed the clinical significance and relevance of this study and the ethical implications raised by this study. (Psy-
This study examines the effectiveness of a cinematherapy intervention at enhancing the perceived self-esteem of 16 youth with a serious emotional disturbance. Participants completed the Rosenberg Self-Esteem Scale (RSE) at pre-, post-, and 1-week follow-up within a 6-week coping skills group in which a brief cinematherapy intervention is introduced to a treatment and delayed treatment group. A control group was used, which only received the coping skills training. Results of a split-plot analysis of variance (ANOVA) with one between-groups factor and one repeated-measures factor revealed no significant differences within or between groups, however, meaningful differences between the three groups were found. Implications for counselors and therapists are discussed. (PsycINFO Database Record (c) 2008 APA, all rights reserved) (from the journal abstract)


Cinematherapy involves assigning clients commercial movies to view between sessions of therapy. This article describes the applications of cinematherapy as a useful adjunct to more traditional approaches to therapeutic change. Techniques for implementation are outlined, and potential advantages of the use of cinematherapy are discussed. While cinematherapy may be used as an assignment within a variety of theoretical orientations, this article conceptualizes the technique from the perspective of the use of metaphor to promote therapeutic change. Although many therapists report informal use of films in working with clients, there is a paucity of research on the efficacy of cinematherapy as a counselling technique. The article makes extrapolations about effectiveness based on empirical findings
involving use of the related technique of bibliotherapy. However, the authors hope that the article will inspire more formal research into the use of cinematherapy. (PsycINFO Database Record (c) 2008 APA, all rights reserved)


Tyson, L. / Foster, L. / Jones, C. (2000) The process of cinematherapy as a therapeutic intervention. In: Alabama Counseling Association Journal 26,1, 2000, pp. 35-41. The use of movies as a tool in traditional therapy, diagnostic assistance in counselor training, and classroom guidance/small group counseling in schools has increased in popularity. Watching a movie or a scene unfold is a participatory process for a client. The client is, at some level, emotionally, physically, and cognitively involved in what is being viewed and heard.


The clinical chapters of this book, each of which deals with a category of disorders, are thus all introduced by means of a fabricated case history and a Mini-Mental State Examination. This is followed in each chapter by synopses and scenes from one or more specific, often well-known films to explain and teach students about the most important disorders encountered in clinical practice.

Wedding, Danny / Niemiec, Ryan M. (2003) The Clinical Use of Films in Psychotherapy. In: Journal of Clinical Psychology 59,2, pp. 207-215. This article discusses the ways in which client attitudes about mental illness, psychotherapy, and therapists are shaped by contemporary films. Five common myths about mental illness that are promulgated by films are discussed, and the potential applications of films in psychotherapy are reviewed. Numerous examples of films relevant to psychotherapy are presented, and a clinical vignette is used to demonstrate how films can enrich and expand psychotherapy. (PsycINFO Database Record (c) 2008 APA, all rights reserved)

Praxis einer neuen Interventionstechnik in der (Ehe-)Psychotherapie. Diss. München, III, 314, XXIX S.


The power of movies to help the depressed and despairing when used as a tool in therapy is vividly described in this new book. Psychotherapist Bernie Wooder was listening to a client talking when a film suddenly flashed across his mind. That was how his pioneering work on movie therapy began, an approach that today attracts huge interest in both therapy and film circles. By encouraging people to examine their chosen films as part of their therapy, Bernie Wooder found he could help them unlock their traumas - with astonishing results. As the fascinating stories in this book show, movie therapy is no gimmick nor quick fix. Rather, in the hands of a trained professional, it can promote healing and assist people in leading more contented and rewarding lives. Says Bernie Wooder: "Movies are the most powerful creative art form that exists today, watched and understood by everyone. It makes sense to harness this power and use it as an aid to relieve suffering."