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Turn Box Office Movies Into Mental Health Opportunities: A Literature Review and Resource Guide for Clinicians and Educators

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Hollywood films are widely used in the field of mental health for educational and therapeutic purposes. While the field's academic and clinical work usually lacks entertainment and amusement, Hollywood films embrace these characteristics and infuse them into mental health topics. In addition, Hollywood films have "good production values." Whereas the typical clinical videotape of a patient interview or psychotherapy session is frequently inaudible, and the participants are partially obscured in awkward positions, Hollywood movies are specifically constructed so as to be seen and heard and their movie depictions of psychosocial components of clinical practice rather than videotapes of actual clients avoid issues of confidentiality (Misch, 2000). Their subject matter, which sometimes can be fairly dry, can powerfully affect many people because Hollywood films combine impact of images, music, dialogue, lighting, sound and special effects.

Movies combine realism with imagination and compress lots of information into a limited time period (Hesley and Hesley, 2001). They have been found to successfully enhance class lectures (Bassham & Nardone, 1997; Bluestone, 2000; Hyler & Schanzer, 1997) as well as the therapeutic process (Hesley and Hesley, 2001; Wolz, 2003b; Zur, 2006). The purpose of this article is to introduce the reader to some of the literature that addresses and supports the use of Hollywood films as both teaching and therapeutic tools.

Accurate Portrayals of Mental Health Disorders in Hollywood Films

Although it should be emphasized that the "Hollywood effect" may tend to over/under exaggerate the symptoms and behaviors experienced by many individuals with the disorders the films portray, many Hollywood movies demonstrate a textbook example of the disorder(s) and are valuable for learning:

In Mr. Jones, Gere accurately portrayed a high-functioning, creative, and intellectual man with bipolar disorder. The movie was not a commercial success, but was well-received by the mental health community. It is frequently utilized as a training tool to acquaint students and families with the disorder (Wikipedia, 2007).

Award winning directors, producers, screen writers and actors do a great deal of research in order for their characters to be portrayed as real. When Glenn Close was given the part of Alex Forrest, a woman with Borderline Personality Disorder, in the movie Fatal Attraction, she took the script to two psychiatrists (Close, 2002). In her research Close learned that Alex Forrest was not a psychopath, but rather a, "self-destructive, wounded creature". Close says, "...All the research I did showed that it was textbook behavior from someone who was molested at a very early age. She was very much a victim..." (Balfour, 2005).

[The result is a performance by Close of a role that is] not a flattering one, but Close doesn't recoil from this woman or try to soften her. Close plunges deep into this woman's derangement, and her level of involvement gives it a greater validity; you can't just cross her off as a crazy. This is by far the most exposed Close has allowed herself to be in her movie roles; she's never had this kind of forcefulness. The pain and anger in her portrayal are frighteningly potent -- perhaps because they're just an extension of the normal gut-wrenching awfulness everybody experiences when love affairs go sour. There's a touch of Medea in Close's characterization; the rage she expresses is mythically feminine. Still, she's a profoundly unsympathetic figure (Hinson, 1987).

Another example of the extensive research that goes into the making of such a Hollywood film is in the making of A BEAUTIFUL MIND, inspired by the real life story of the mathematical genius, John Forbes Nash, Jr., a man who has struggled with Schizophrenia all of his adult life. Akiva Goldsman (2002), who wrote the adaptation of the screenplay, says that the first thing he does is to "steep himself in the source material":

I encountered... Sylvia Nasar's extraordinary biography [of John Nash] and what's remarkable about it is [that] it's very much the outside of a life. John doesn't remember much of the time when he was ravaged by his disease. John doesn't remember his delusions. He doesn't know what he saw or what he believed except in the briefest snippets. So this afforded me an interesting opportunity which is [that] within this perfectly detailed exterior life I could build an inner life and, in so doing, give the audience a window into what it might feel like to suffer from this disease (Goldsman, 2002).

The role of Nash is played by Russell Crowe.

[Crowe] - known for his exhaustive character research - immersed himself in recent video recordings of Nash, as well as studying Sylvia Nasar's acclaimed biography of the mathematician and familiarizing himself with Nash's writings... Then, just as location shooting had started at Princeton, Dr. Nash turned up on the set. Crowe recalls that he was quick to take advantage of the occasion: "I met him that day and got some very valuable things from just standing in front of him." The dramatic result is an exquisitely nuanced portrayal...(Grazer and Howard, 2002).

Nash is positive about the resulting Hollywood portrayal :

I thought at first the music was too loud," says Nash. "But after I got into it I realized that this movie had the ingredients for success because there's a measure of suspense and an entertaining quality. It was hard to accept the personal description but I could see that while it might not be like a documentary, it could be successful as a movie... In the movie there isn't an explanation. There's something about Adam Smith," he laughs at the notion that it would be linked with the economist and philosopher...It's inaccurate, but it's sort of interpretative," says Nash. "The screenwriter is really responsible for that, and he had a mother who was a psychiatrist and this is very relevant because he was sort of into the area...Typically people with schizophrenia do not see anything. But the movie is a visual medium, so the delusions are seen by the character. But the person doesn't necessarily see anything, but might hear voices. When you think about it, it's hard to do that in a movie... (Murray, 2005).

The "Hollywood effect" can certainly provide material for interesting discussion and, at times produces extra learning material. In the case of Mr. Jones, the "Hollywood effect" is achieved by augmenting the story about Mr. Jones, a man with bipolar disorder, with a romance between Mr. Jones and his female psychiatrist. The psychiatrist loses her professional objectivity and keeps information from Mr. Jones about the search for him by a woman he had dated, violates Mr. Jones' trust and confidentiality by pursuing his ex-girlfriend without Mr. Jones' permission and, lastly, by sleeping with Mr. Jones. Thus, this added romance to augment a story about bipolar disorder provides an opportunity to discuss the professional codes of ethics regarding sexual relationships with patients, dual relationships between practitioners and patients, patient-client confidentiality and the HIPAA regulations. (Goldberg, 2005a).

Cinemaeducation

Using movie clips or whole movies to help educate learners about bio-psycho-social-spiritual aspects of health care is referred to as "cinemaeducation" (Alexander, Pavlov and Lenahan, 2007). Students have been found to remember concepts better when presented with an accompanying video clip (VanderStoep, Fagerlin and Feenstra, 2000), and:

...[the films or video clips] ensure that all trainees have the same database on which to found their formulations, rather than having only one trainee with sufficient information with which to formulate. Everyone sees the same scenes, from the same perspectives, and is equally able to contribute to the discussion. At the same time, however, it is very instructive for trainees to note how differently each one of them remembers, assesses, and interprets the data presented by the film. This disparity often provides a good opportunity to underscore the difference between the related but distinct processes of accurate data acquisition vs. inference based on the available data. It enables [trainees] to hone their observational skills so that they develop precision in their collection and reporting of data (Misch, 2000).

Another advantage of commercial films is that they can generalize across different formats, instructors and teaching styles, as illustrated by the following two examples of the use of the film, Mr. Jones, starring Richard Gere. While both utilize the film to address two major topics, Bipolar Disorder and professional ethics, a seminar format in "Psychopathology and The Cinema" at Northeastern Illinois University (Condon, 1999) makes use of the film as a DSM IV study guide focusing on the following:

- The one concept that links all the mood disorders;
- Common characteristics to all depressive episodes;
- Common characteristics to manic episodes;
- Common characteristics to hypomania episodes;
- Symptoms or patterns which make Major Depressive Disorder (Single Episode & Recurrent);
- Dysthymic Disorder;
- Bipolar I Disorder (Single Manic Episode, Most Recent=Hypomanic, Most Recent=Manic, Most Recent=Depressed);
- Bipolar II Disorder;
- Cyclothymic Disorder;
- Mood Disorder Due to General Medical Condition; and
- Substance-Induced Mood Disorder different from others.

A completely different teaching format, The Beneficial Film Guides home study course, "Bipolar Disorder: A Case Study of Mr. Jones..." (Goldberg, 2005), makes use of the film to call attention to disability management and psychiatric rehabilitation:

- Working quickly and efficiently;
- Focusing attention;
- Interacting appropriately;
- Adapting to the environment;
- Rehabilitation Readiness;
- Need and commitment to change; and
- Personal and environmental awareness.

The movie, Mr. Jones, as is true of many of the films discussed throughout this article, is recommended on multiple academic, medical and mental health resource websites for its depiction of Bipolar Disorder, including but not limited to, New York University Literature, arts and medicine database (2006); the Movies and Mental Illness - Psychology, Psychiatry and the Movies website at Daniel Webster College (Nicosia, 2002); the Bipolar Disorder page on the Neuroscience website at the University of Queensland (Pettigrew, 2007); MedicineOnline.com's Health-Bipolar page (Soreff and Aloï, 2007); and Mission Peak Unitarian Universalist Congregation's Mental Health Resource Site (Meyers, 2007).

The movie, Mr. Jones, has also demonstrated value for public education as is illustrated in the following two quotes from mothers who have sons suffering from Bipolar Disorder:

It is sad but it wasn't until I saw the movie that I realized my son is bipolar, doctors have a very difficult time to diagnose this sickness, there should be more movies about mental illness, it helped me to talk about it with family members, a secret that was choking me is now easier to talk about it. I love this movie and will go to buy it today (Ajourif, 2006).

With a young adult bipolar at home, I felt as though I was watching my own life. Richard Gere is as high as my teen gets when he doesn't take his meds, and as low as I've seen as well. This movie should be a "must see" for parents with bipolar children, or for anyone who has a relationship with a bipolar (Aaaab55, 2004).

Use of Cinemaeducation

In the classroom Hollywood films have been used as an introduction of concepts followed by relevant lecture material or as examples of concepts presented after the presentation of relevant material (Bluestone, 2000). They can be used for the viewing of the full film by the class as a group with a post viewing discussion; as an evening or week-end film series with introductory remarks by instructors and with or without the assignment of short reaction papers; or by appropriately inserting short clips into class sessions, thereby reducing the viewing time required by the two previous designs, thus, allowing the use of a greater number of films to demonstrate or reinforce the material (Wiertelak, 2002).

Commercial films have been used as text book case illustrations to teach about DSM-IV diagnostic criteria, stages of treatment and therapeutic work with disability. Nursing BSN students were studied for their perceptions of viewing films as an alternative to some clinical time in a psychiatric mental-health nursing course. On a 12-item, 7-point Likert-type scale they rated their film experience as high in learning and in liking (Masters, 2005). Hollywood films have been used to teach about other topics, *i.e.*, domestic violence, human worth, illness and the family, mental illness, suffering and survival, empathy, ethics, public education and to provide venues for dialogue on race relations, diversity and multiculturalism (Hyer and Schanzer, 1997, Miller, 1998, McMahon, 2001, Schwartz, 2002, and NYU's Literature, Arts, & Medicine Database, 2006). For example:

Michael Benitez, director of Intercultural Development at Lafayette College, has organized and edited an anthology of essays from some of the nation's most prominent experts on issues of race, power, and privilege. The project will serve as a teaching tool for educators using the academy-award winning movie Crash in their classrooms.

The anthology, "Crash Course: Reflections on the Film Crash for Critical Dialogues about Race, Power, and Privilege," is being published by the Institute for Democratic Education and Culture/Speak Out. Speak Out is the country's only national non-profit organization that promotes progressive voices on campuses and in communities through its network of more than 200 speakers and artists. Benitez, who is a member of the speaker network and on Speak Out's Campus Advisory Board, co-edited the anthology with Felicia Gustin, director of Speak Out...

"I formed a relationship with people through NCORE," says Benitez. "After further discussion, we decided Crash was in one sense a good film addressing some very real issues, and in another sense it was like a split truth - based on these overpowering assumptions and stereotypes that could easily reinforce prejudice if we don't dissect it properly."

... Benitez believes, even though the film is now a number of years old, the issues covered in Crash are very pertinent and timely today and will continue to be well into the future...

"Everyone I spoke with had in some way used the film to spark dialogue and generate some genuine discussion about these issues," he says. "With the anthology, we want to give some context to these conversations, to understand not only the positive aspects of the film but also the negative aspects of the film and how we are challenging these assumptions." (Lafayette, 2007).

Hollywood films can be helpful in, ..."challenging and changing beliefs, clarifying values, and debunking commonly held stereotypes, and can help to discredit personal and societal prejudices, expose biases, and reveal intolerance, by teaching about character motivation and decision making, and showing ethnic perspectives..." (BMJ, 2004). In order to speak to these issues the following are selections from consumer reviews representing both self-identified mental health consumers and consumers from the general public regarding Hollywood movies with mental health content. All were voluntarily posted on Amazon.com or Barnes&Noble.com:

- *Fatal Attraction: "...Whatever its flaws, and there are many, 'Fatal Attraction' remains an extremely polemic film because there are any number of ways to look at it to provoke discussion...however what has always bothered me about the film is ...the whole thing is designed to get Michael Douglas' character off the hook, and by so doing, disregarding the tragedy of an otherwise interesting and intelligent individual who is seriously mentally ill. Nearly twenty years later this film still resonates because the issues which it aroused are still at large in our society..." (Hearn, 2004).*
- *A Beautiful Mind: "Coming from a family of three people who are challenged and suffer with 'beautiful minds' I truly respect this movie. It gives those who are challenged hope and comfort. It allows those with mental problems to know that they are okay for who*

they are. It encourages them to be the best they can be, even if that means they will never be what others consider 'normal'. You had better believe that therapist everywhere are seeing a positive change in their patients who saw this movie, and have since decided that they are 'okay' after all. That they can live their lives, and not have to be ashamed of their differences. That it's okay to be different. That it's all right to be themselves. The movie establishes that those with 'beautiful minds' must follow basic rules like everyone else, but while living within those basic rules, they can have life" (Barnes and Noble, 2004).

- *As Good As It Gets: "Persons who suffer with OCD will be greatly moved as Melvin struggles with that illness and makes considerable progress to a recovery. The movie is warm, witty, romantic, funny and very engaging. Do not miss this treat and see it more than once. It gets even better the 2nd and 3rd time" (Reid, 2004).*
- *As Good As It Gets: "... [It] is funny, endearing, touching, dark, sad, cathartic, confusing and enlightening all at once. One of the modern masterpieces..." (Chennai, 2004).*
- *Mr. Jones: A mental health consumer writes, "I loved the movie...it helped my family and friends understand the disorder. Thank you" (Jellema, 2005).*
- *Mr. Jones: "...it has a deep message...that we should respect people for who they are, and that people who have manic depressive, are just as intelligent as people who don't have it...It is very sad, I sure got tears in my eyes; but also it had funny moments too" (Krismusicfan, 2000).*

Hylar and Schanzer (1997) used specific scenes, as well as the Glenn Close character, in the movie, Fatal Attraction, as a text book case illustration to teach medical students, residents, and other mental health trainees about the DSM-IV diagnostic criteria for Borderline Personality Disorder (BPD) because this film dramatically illustrates eight of the nine DSM-IV criterion for BPD. They also discuss the criterion that is not demonstrated in Fatal Attraction, "identity disturbance," as it is depicted in the 1977 movie, Looking for Mr. Goodbar. In addition they list 33 films depicting various aspects of BPD and at the time Dr. Hylar co-authored the article containing this content he maintained a personal video library of some 1,200 films that had been regularly used to illustrate various topics in psychiatry. The movie, Fatal Attraction, has also been identified as a teaching resource for psychological disorders in behavioral science courses in Australia, including psychology, sociology and community services (ACT BSSS, 2004).

A Beautiful Mind can be similarly used as a case illustration of Schizophrenia. In addition, A Beautiful Mind is recommended for therapeutic work with disability, domestic violence, human worth, illness and the family, mental illness, psychiatry, suffering and survival, as well as a tool for public education. "It is a good thing to have the difficulties of schizophrenia played out sympathetically before large audiences by an actor of Russell Crowe's standing, good for viewers to understand not only some of the terrors of schizophrenia, but also that this illness can be fought and that some [people with schizophrenia] may lead lives that have value for them and for others as well," by NYU's *Literature, Arts, & Medicine Database* (2006), a dynamic, accessible, comprehensive resource in MEDICAL HUMANITIES. The value of this film is that it, "...[gives] the audience the world the way the person who suffers from the disease sees it

first - then robs them of that security in the same way that somebody who suffers from the disease is robbed. So the experience of the movie would be, in the smallest possible way, a replication of the experience of the disease..." (Goldsman, 2002). This movie has also been identified as a teaching resource for mental illness, stress, health and coping for behavioral science courses in Australia, including psychology, sociology and community services (ACT BSSS, 2004).

Schwartz (2002), sites *As Good As It Gets*' character, Melvin Udall, as an illustration of the classic symptoms of Obsessive-Compulsive Disorder (OCD), "...a rigorous sequentiality of personal rituals; constant, exact, anxious repetition, awkwardness with the Many; desires always to be in control and concomitant fears of losing control, hence extreme discomfort, a la Jack Nicholson...with the unpredictable, the unscheduled, the animal, the spontaneous, the unique." McMahon (2001) speaks of the success of *As Good As It Gets* as a tool for public education because it has caught the imagination of the public, and Miller (1998) recommends *As Good As It Gets* as being a great laugh while featuring a man with OCD who benefits from treatment.

Wiertelak (2002) lists the film, *As Good As It Gets*, as meeting his criteria for a Hollywood film that can be brought into the neuroscience classroom, i.e., it features a neuroscience concept used as a central plot mechanism and it employs a neuroscience concept that is associated with a strong primary literature base. Such a film can be part of a film series that can promote a variety of goals for neuroscience instruction, including the communication of the excitement and scope of the interdisciplinary field of neuroscience. This movie has also been identified as a teaching resource for mental illness and psychological disorders for behavioral science courses in Australia, including psychology, sociology and community services (ACT BSSS, 2004).

The IRIS Center, a national center housed at Vanderbilt University, aims to provide high-quality resources for college and university faculty and professional development providers for students with disabilities. It has this movie listed on its Activities website for behavior and emotional disorders with specific classroom activity instructions to guide the use of the film. It describes the movie as being about a reclusive author [Melvin Udall] who suffers from OCD and is forced to work on his interpersonal skills as he interacts with his favorite waitress and his neighbor. The movie's value for public education is illustrated in the following entry to the blog, txreviews.com (2006):

***As Good As It Gets** is a comedy that dares to go beyond shallow, stereotypical characterization and treat its characters as real, three-dimensional human beings with problems. On the surface, Melvin Udall is a bitter, angry, sarcastic and bigoted bully — but he's also a man struggling with obsessive-compulsive disorder, trapped inside a set of bizarre routines and fixations.*

*To its credit, **As Good As It Gets** is not a sappy disease-of-the-week TV movie, either. Although we understand the reason behind Melvin's weirdly inappropriate behavior, Melvin is so creepy and twitchy that he never comes off as sappy or*

*tragic. Melvin's OCD is played for laughs throughout the movie, especially his terror of stepping on a crack in the sidewalk. (The set designers regularly confront Melvin with tiled floors.) Where a lesser movie might turn sentimental or weepy, **As Good As It Gets** strikes right for the comic jugular and never lets go.*

The website of the , "Alcohol Medical Scholars Program (AMSP)," has a mission to promote optimal education in medical schools regarding the identification and care of people with alcohol use disorders and other substance-related problems. It lists the movie, When A Man Loves A Woman, as a video that can be used for teaching about substance use disorders (AMSP, 2007). Pace University Counseling Services Newsletter (2006), which is designed to, "...stimulate thinking about alcohol for readers and those around them in a way that does not bore their readers, cause the readers to roll their eyes, or feel that they have heard all of this information before..." lists the same film as "suggested watching". The film was also included in Ohio State University's movie night activities during the 2002 National Collegiate Alcohol Awareness Week (NCAAW), sponsored by The Inter-Association Task Force on Alcohol and Other Substance Abuse Issues (Donnelly, 2002).

The movie's value for public education in non-college environments is illustrated by its use at events like the 17th annual National Alcohol & Drug Addiction Recovery Month in Washington, D.C., in 2006, where When A Man Loves A Woman was used to open the event titled, "Under the Influence: The Film Series". This event was an unprecedented touring showcase of feature films and documentaries that promoted, "...the concept that addiction is a disease and stresses the benefits of treatment, including medication in conjunction with addiction counseling - all of which can help lead to a solid recovery and prevent relapse...and aimed to extinguish it's stigma" (CADCA, 2006). The movie has also been identified as a resource for teaching about "consciousness" for behavioral science courses in Australia, including psychology, sociology and community services (ACT BSSS, 2004).

Hollywood films are used to teach non-clinical material, as well. The movie, Nine To Five, has been used as a teaching tool for the topic of "sexual harassment" which appears in the National Board of Certified Counselors' (NBCC) Code of Ethics (Goldberg, 2005b). Although 25 years old, this movie remains popular, relevant and continues to stimulate discussion in today's academic and human resource fields (UThink, 2007). After watching Nine to Five in class a number of students posted entries on a "UThink blog" which is available to the faculty, staff, and students of the University of Minnesota (U of M), and is intended to support teaching and learning, scholarly communication, and individual expression for the U of M community. Examples of the comments entered about Nine To Five include:

- *Sexual harassment can be difficult for women to prove. There seems to be a myth that women have attained equality, but there is still more progress that needs to be made. Women's issues do not receive the attention that they should be getting. The film brought up important issues, and seeing it can help women determine what still needs to be done.*

- *From the beginning to the end, the suspense and comedy keep me wanting to see more. I liked how the issue of how women are treated in the workplace was made comical instead of dramatic. If the film was presented in a dramatic non-comical way I don't think that so many people would want to watch the film, although the message of how women are treated wrong would be there. Sometimes it's better when serious issues/predicaments are presented in a comical way. Most film viewers enjoy a laugh every now and then...actresses from 9 to 5, Dolly, Jane, Lily, and actor, Dabney, always provide greatness to the big screen. They are funny, great performers with big imaginations. After seeing this film I have encouraged almost everyone I know especially professional women to go out and see this film. Although it was made in 1980 some of the issues discussed in the film are still problems today!*

Professor David I. Levine from the Haas School of Business at UC Berkeley (2002) has shown Nine To Five in class to have his students consider the following academic questions:

- *Why does productivity rise during the course of the film?*
- *Does the treatment of women caricatured in this movie still have relevance today?*
- *When the boss left this workplace, productivity increased. Under what circumstances (if any) is productivity likely to rise when bosses leave or their jobs are eliminated?*
- *Does the slapstick humor strengthen or impede the film's political points?*

Dr. David D. Van Fleet from Arizona State University West (2007) lists Nine To Five on his "Guides to Films for Independent Student Viewing," a website he developed to aid students and others in identifying Hollywood films that would enable them to gain a richer appreciation of selected topics in the field of management.

Tim Gardner from Brigham Young University (2004) sent out an e-mail request for film clips to show in his core MBA HR class. Among the films named in his overwhelming response was Nine To Five as a film for Employment Law/Sexual Harassment and Recruitment.

HR.BLR.com (2005), a human resource product of BLR (Business and Legal Reports) encouraged HR practitioners to rent Nine To Five and see how prophetic this 25 year-old movie was to worker-friendly practices currently being implemented. A poll was taken of 438 HR respondents which revealed that Nine To Five continues to have a solid fan base 25 years after its release (HR.BLR, 2006).

Cinema education can also be used in role play, guided discussion and lecture formats in various competency areas:

- *Example Role Play: A selected clip from the movie, When A Man Loves A Woman can be used to set up a role play to improve patient competency in the area of alcoholism. The learners watch the clip, receive a script to role play, then one role plays Alice, the "identified alcoholic patient," one role plays the physician and the remaining learners observe the role play for later comment. The goal is to allow learners the opportunity to practice using screening and assessment tools.*
- *Example Lecture: A medical knowledge lecture about the guidelines and diagnostic criteria for ADHD can be presented and followed by selected clips from the movie Dennis the Menace. Learners can then be asked to assess Dennis' symptoms and then they can be asked questions that require them to apply their knowledge of ADHD to the clip.*
- *Example of Guided Discussion: A selected physician/patient interaction clip can be shown from the movie Wit which is about a scholarly woman who has recently been diagnosed with late-stage ovarian cancer. Learners can then be asked questions that are focused to address physician behavior and professionalism regarding the movie clip (Alexander, et. al., 2007).*

As mentioned earlier, movies have also been used for continuing education in a home study format. Beneficial Film Guides (BFG) offers home study material in the form of e-books that explain scene by scene information for select Hollywood films for use by both professional and non-professional audiences. BFG's material has been approved for continuing education by NBCC, NAADAC, the Association for Addiction Professionals, the Canadian Counselling Association and the Employee Assistance Certification Commission. Four of these e-books have also been reviewed for their appropriateness for non-professionals by the BookWire Review, a service of R.R. Bowker, the official U.S. agency assigning ISBNs:

With the production of Beneficial Film Guides line of products, Francine Goldberg, Ph.D. has found a lively way to assist mental health consumers, families, and graduate students interested in learning about psychiatric disorders...

[She] has parlayed a teaching method she used at NYU into a series of film guides designed to serve as an introduction to mental health issues. The guides use movies to illustrate the symptoms and behaviors of certain psychiatric disorders, providing a clear picture for those first learning about the illnesses...

Naturally, a film guide cannot serve as an in-depth exploration of a psychiatric disorder, but the guide [Bipolar Disorder: A Case Study of the Movie MR. JONES..., starring Richard Gere] does serve as an easily understandable introduction to Bipolar Disorder. By watching the action play out, then reading Goldberg's additional notes, the reader is given a lucid introduction to the signs, symptoms, and treatment...

[The] film guide [Obsessive-Compulsive Disorder: A Case Study of the Movie AS GOOD AS IT GETS, starring Jack Nicholson] is intended to serve as a vivid illustration of

psychiatry at work, rather than an in-depth study of OCD. Still, Goldberg's writing is clear and easy to understand, and her examples are well chosen. The guide ends with a short multiple-choice review and answer key. Those first learning about OCD as well as those who could use a refresher will both find Goldberg's work to be illuminating.

[Schizophrenia: A Case Study of A BEAUTIFUL MIND, starring Russell Crowe, provides] a thorough introduction to the symptoms, behaviors, and treatments associated with schizophrenia. Furthermore, it is cogent, clearly written, reassuringly straightforward, and well documented.

Goldberg's Sexual Harassment guide [Sexual Harassment: A Look at the Movie 9 to 5 for Subtle, Complex, Ethical and Legal Issues] is a means for focusing on the complicated world of sexual harassment [and] is a departure from others in the series, all of which focus on psychiatric disorders. This guide focuses heavily on legal findings, citing several relevant rulings. As a result, it is somewhat more complex than others in the series. Additionally, 9 to 5 is a comedy, which can make some of Goldberg's commentary seem overly earnest by comparison. The film guide is nonetheless a useful introduction to the issues surrounding sexual harassment (Bowker, 2006, pp. 6, 26-28).

In addition to those reviewed above, BFG offers e-books/courses based on two other Hollywood films mentioned above, Alcohol Abuse and Dependence in Women: A Look at the Movie WHEN A MAN LOVES A WOMAN with Discussion about Diversity and Social, Physiological, Vocational, Sexual, Spiritual, and Family Implications and Borderline Personality Disorder: A Case Study of FATAL ATTRACTION With Notes about Empathy and Dialectical Behavior Therapy (DBT) (BFG, 2007).

Cinemaeducation Film Selection

Various tips on teaching psychology and medical content through film are available in the literature, including the following:

- Selecting a good film is paramount and there are a variety of useful resources, such as your own viewing experiences and those of colleagues, film reference books and lists from video rental and sales agents and internet sites like the ones cited throughout this article. Always view them with a "teacher's eye" rather than a viewers eye. (Green, 2007 and BMJ, 2004).
- Always view the film before you use it as a teaching tool to determine (1) if the content merits the film's use, (2) if there are portions that can/should be skipped, and (3) if there is objectionable material. If there is potentially objectionable material, Dr. Raymond J. Green from Texas A&M-Commerce (2007) states:

Some ethical dilemmas arise when using movies to help teach psychology. Many times the most visually arresting images will be the most powerful for getting your point across... At the same time these images are often controversial and may be offensive to some students. This leads to two questions: should you use the film, and, if you do, how do you address the fact that you are presenting potentially objectionable material?

I approach this first question in much the same way that an Institutional Review Board approaches proposed research. I attempt to balance the potential benefits versus the potential costs and work to find the film that maximizes this ratio. Then, if I am going to use a potentially controversial film I warn the students about how it might be offensive (e.g., harsh language, violence, sexuality). Further, I allow students to leave if they choose to, and, when possible, I provide them with an alternative assignment that helps to cover the material.... Afterwards, I work with them to insure that they understand the important concepts covered in the film.

- It is important to establish teaching goals and learning objectives before using a film (BMJ, 2004).
- Be familiar with copyright issues. Green (2007) offers the following:

In general, legally obtained copies of materials can be used in face-to-face classrooms for educational purposes without violating copyright laws. However, the issue quickly becomes murkier if you want to tape something off television to show in your class. At this point the Fair Use exemption to United States copyright law probably comes into effect. The Fair Use exemption allows for educational use of copyrighted material without permission of the author (amongst other uses). However, Fair Use comprises a short excerpt that is attributed to the original source. Further, the use of the material should not harm the commercial value of the material. If you plan on using a longer piece of material I suggest that you contact your University counsel to determine your University's policy concerning copyrighted material.

- Although Fatal Attraction, Nine To Five, and When A Man Loves A Woman remain influential so many years after their original release dates, do consider the movies date of release. Dr. Stuart Fischhoff, a Los Angeles psychologist who writes frequently of media psychology, offers the following:

My research and experience with using films to demonstrate psychiatric conditions to viewers under the age of 30 has revealed that pre-1960s filmmaking styles and films shot in black and white have a tendency to detract from a film's intended clinical or educational impact. Advance warning of these generational

differences in filmmaking can prevent putting off the audience. (Fischhoff, 2004, p. 596).

Cinematherapy

Cinematherapy is a therapeutic intervention that allows clients to visually assess a film's character interaction with others, their environment, and personal issues to facilitate positive therapeutic movement. It has applications for therapists, counselor, counselor educators, and many client populations. (Tyson, Foster, and Jones, 2000; Caron, 2005):

Movies can elicit deep feelings and help us reflect on our lives. They can help us to better understand our own lives, the lives of those around us and even how our society and culture operate... They can shed light on political and spiritual matters too and can provide catharsis and perspective and may open our eyes to new ways of thinking, feeling and pursuing our lives. There are many ways to harness the power of movies to heal, grow and change. Movies have been used as an adjunct to psychotherapy and counseling as well as by themselves... In cinematherapy clients learn to watch movies consciously and reflectively and to pay attention to the story and to themselves. They then learn to understand themselves and others more objectively in the big "movie" of their lives... (Zur, 2006).

Cinematherapy is an intervention based on the principals of bibliotherapy (Hesley and Hesley, 2001; Hébert and Speirs Neumeister, 2002; Caron, 2005 Jones, 2007):

Though Cinematherapy is a relatively new counseling technique, its roots can be traced to ancient Greece. "The ancient Greeks used drama as a catharsis to deal with their emotions, and this is much the same, although in a 20th-century format," says Bernie Wooder, a movie therapist who claims to be the first to use the technique in Britain. However, Cinematherapy is most akin to bibliotherapy. Bibliotherapy may be viewed as a dynamic process of interaction between the individual and literature, which emphasizes the reader's emotional response to what has been read, according to Jane Myers, a professor in the Department of Counseling and Educational Development at the University of North Carolina at Greensboro. With the growing wants, not necessarily needs, of clients to "get a quick fix," Cinematherapy has some advantages over bibliotherapy. There are few people who are motivated enough to read a book in a timely and thorough manner, but will go to or rent a movie, according to Linda Berg-Cross and Pamela Jennings, psychology professors at Howard University and Rhoda Baruch, president of the Institute for Mental Health Initiatives. Additionally, they point out that cinema is the popular cultural medium through which our values, conflicts, and goals are exposed and shared (Jones, 2007).

The storyline, "Thirteen as Therapy With an Upright Couch" once appeared in the Health section of the New York Times. It referred to the movie Thirteen which depicts two teenagers gone bad after one is corrupted by the other, heading off to get various body parts tattooed or pierced.

The film's director, Catherine Hardwicke, stated that she, "wanted to spark a debate... that could connect to kids and moms so they would realize they were not alone," and she called it "cinematherapy" (Lee, 2003). The movie's value as a public education tool is illustrated in the following:

Those of you who keep up-to-date on current events may be aware of the movie Thirteen that was released in theaters earlier this month. The film generated an incredible amount of press coverage and much, if not most of it highlighted the movie's role as cinematherapy. In almost every one of the many interviews published about the film, director Catherine Hardwicke (who co-wrote the screenplay with then-13-year-old Nikki Reed) explained that she hoped the film would help increase dialogue between parents and their young teenagers. If recent trends in traffic to Cinematherapy.com are any indication, I believe this past month represents an unprecedented increase in public awareness of, and interest in, serious cinematherapy. And happily, almost all of the coverage was positive... Thirteen's coverage included similar in-depth interviews carried in several major (and numerous smaller) newspapers, including the New York Times, The Christian Science Monitor, The Chicago Sun-Times, The Seattle Times and, last week, in USA Today (Wolz, 2003b).

Sharon Barnett, a Westchester mother who took her 18-year-old daughter to see the film, thinks it should be shown as early as fifth or sixth grade...If she had her way, the ads would say, "You need to see this movie...None of us want to know, but we need to know," she said (Lee, 2003).

Moviegoers find plenty to relate to. "It was so real, the way she starts sinking deeper and deeper," says Rachael Benjamin, 13, of Los Angeles, who saw the movie with her mother, Lyn. "I know people that are doing that sort of stuff. It definitely explains what it's like, with all the pressures" (Puig, 2003).

Cara De Marchi, 14, of Butler, N.J., saw the movie with her mother, Gina. "Teenagers do so many things to fit in," Cara says. "Teenagers do use drugs and have sex and get involved with the wrong crowd. Obviously, not everyone is going to act like that. But you can't close your eyes and be oblivious to it" (Puig, 2003).

Lyn Benjamin saw the movie at the Sundance Film Festival. "Everyone was running around saying 'Don't see this, it's so scary.' I thought 'No, no, no.' It's what's happening, and it's an opportunity for mothers and daughters to talk about stuff. I wish it wasn't R-rated. They should make an exception so more girls can see it,"...She sees the film as a cautionary tale: "There are so many opportunities to connect with your kid, but if you blink, you miss them" (Puig, 2003).

Hollywood films have been used in guided film viewing with gifted elementary students because films are an important component of the contemporary culture of children:

Whether in the regular classroom or in a gifted resource room, guided viewing of films may be used as strategy for counseling gifted students in multiple ways. Films available for use with elementary students denote many of the affective issues such as friendships or gender and parental expectations that teachers may want to address. High quality films shared with elementary students reinforce prosocial messages embedded within the curriculum; therefore, the use of film provides a creative approach for meeting their curricular objectives. Teachers using this approach may want to consider breaking film viewing into short intervals of time over the course of a week. Each segment can be followed by discussions, culminating in a final activity with the conclusion of the movie. Facilitated in this manner, guided film viewing is a flexible approach that can be adapted to meet the scheduling demands of teachers (Hébert and Speirs Neumeister, 2002, p.19).

Hébert and Speirs Neumeister (2002) offer additional strategies that include: using a series of film vignettes to focus on one issue; showing films or vignettes about sensitive issues with a selected population; using films or vignettes with groups of parents and their gifted children to open channels of communication; and to implement a guided viewing session during a restless rainy day recess period. Their film recommendations, which are all rated G [General Audience] or PG [Parental Guidance] and feature storylines without use of violence or obscenities, include:

- *Matilda, an exaggerated comedy about a precocious young girl which delivers the messages that children's intellectual abilities should be appreciated and nurtured and that gifted elementary children have a need to find friends who identify with their intellect;*
- *The Sand Lot, a story of nine adolescent boys who face early adolescent issues including father-son relationships, nonathleticism and peer group acceptance;*
- *My Girl, a story about an eleven-year old girl who deals with sensitive topics like choosing friends, appreciating intelligence in young females, using one's imagination and creativity, and dealing with the loss of loved ones;*
- *Wide Awake, the story of a gifted fifth grade boy who has a reputation of asking lots of questions, discovers girls, copes with a school-yard bully, acknowledges fears and develops empathy for those not appreciated by his peers;*
- *Annie O, a story about an athletically talented high school Hispanic female who is confronted with family and peer conflict and nontraditional gender role behaviors;*
- *In Search of Bobby Fischer, a story about a seven-year-old gifted boy dealing with parental expectations, keeping competition in perspective and a healthy balance of enjoyable activities;*
- *Selma, Lord Selma a story about a charismatic Black fifth grade girl who meets and is inspired by Dr. Martin Luther King, Jr.; and*

- *Frankie and Hazel*, a story about a friendship between two middle school young women who confront issues of identity, gender role expectations, parental expectations and peer group jealousy.

Guidelines for using guided viewing with gifted children include:

- *Be familiar with the film's content and how it reflects emotions, attitudes and children's beliefs.*
- *Introduce the film by making reference to any naturally occurring situations that have prompted the use of the movie at the time.*
- *Relate the movie to the students' direct experiences.*
- *Through discussion help students to identify with the movie's characters.*
- *Continually respond to comments and concerns recognizing their contributions and communicating and acceptance of emotional responses.*
- *A menu of discussion questions should be developed to promote comfort for responding, beginning with nonthreatening and progressing to more sensitive.*
- *Develop follow-up activities, such as artistic expression, writing activities, role playing and creative problem-solving, to allow for the processing of feelings (Hébert and Speirs Neumeister, 2002).*

"Teach With Movies" (TWM) (2007) is an excellent resource for working with children and families. It identifies more than 250 Hollywood movies that are appropriate for children ranging from grades K-12. Among its material it provides film descriptions and recommendations with an age appropriate index, a character development index and "parenting points" that can be used either by the therapist or, via a therapist assignment to watch the film at home, by the parent. In addition, TWM provides questions that can be applied to any movie about characters, conflict, resolution, character's actions and motivations, theme, filmmaker's intent, and whether or not the events ring true.

Wloz (2003b), founder of Cinematherapy.com shares that:

Since I have been working with my clients' responses to movies as a therapeutic modality, they often tell me that they come away from the theater or TV screen filled with emotions, insights and inspiration. In my work with individuals, couples and groups, I've found that having clients watch certain films with conscious awareness has helped them reflect on their inner process - their struggles as well as accomplishments...In cinematherapy, clients are guided to use the psychological effects of film imagery, plot, music, etc. for inspiration, emotional release or relief and natural change...(Wolz, 2003b).

[A film] validates a client's experience when viewing specific films that portray dilemmas similar to his or her own. Knowing that someone else has been through the same experiences and emotions may have a profound effect on the client's journey of change. Furthermore, a difference in interpretation between therapist and client may enable them to generate a variety of productive insights (Caron, 2005, p.179).

Conni Sharp, Associate Professor in the Department of Psychology and Counseling at Pittsburg State University, (2006) reports an example of validating experience with a young client who was involved with a married woman and watched Fatal Attraction. After viewing this movie, the client felt that someone else understood what she was feeling and going through. She saw how self defeating it was and "decentered" enough to begin working on a variety of destructive interpersonal relationships.

Just as with cinema education, cinematherapy can utilize films in different ways. For example the "Sports Psychology Movies Database," (Cornelius, 2007) is a listing of movies that depict sport psychology themes for the purpose of providing a resource for sport psychologists. This website identifies 14 issues contained in the movie, A League of Their Own, i.e., aggression, anxiety, coaching, commitment, confidence, gender issues, going for your dream, keeping sport in perspective, leadership, mental skills, motivation, parents and family, teamwork and underdogs. "Cinematherapy.com" (Wolz, 2003b) lists the movie as a resource for working with women's issues. In the box below this author provides an in depth illustration of the movie's description from the issue of parents and family, as well as offering some additional issues that the movie can be used to address.

**Therapeutic Use of Media:
A League of Their Own**

People seek counseling as a result of painful personal conflicts at home, at work, at school and in social settings. For many this type of painful relating originated in childhood when they entered into unwritten family contracts in which they were "made" the reason for the failure of their mother to realize her own dreams; a reflection of the competence, potency and success of their father; the outlet for the frustrations of their brothers; and/or the object of the resentments and competitiveness that plagued their sisters. A classic box office movie, the Penny Marshall film, A League of Their Own, serves as an entertaining case study that embraces this concept of early family contracts and their influences throughout life. Although the film lacks detailed information about the crafting of the family contract by either parent, it clearly pictures the resulting sub-contract between Dottie and her younger sister, Kit.

The opening scene establishes the contract's life-long influence. It introduces Dottie, now a grandmother, ambivalently packing her suitcase for a journey to the Baseball Hall of Fame. The journey will be a reunion with her sister, Kit, and the rest of the "girls" from the All-American Girls Professional Baseball League which had been established during World War II to keep baseball alive and profitable while the men were at war. Although Dottie was the league's star player during its 1943 debut season and now has six decades of life experience behind her, she continues her childhood contract, denying her special talents, accomplishments and relationships. She says to her adult daughter, "I'm not going... It was never that important to me...It was just something I did, that's all."

The first scene also produces a duplicate of Dottie's and Kit's sibling contract as Dottie attempts to pass it on to her grandchildren. Upon leaving for her journey, Dottie separately beckons each of her two young grandsons from their play at shooting a basketball into the hoop above the garage. She says to the older boy, "No matter what happens, you're always bigger, so let him shoot. Promise?" To the younger she charges, "Kill him!" Then she embarks on her journey as Carole King's musical message, "Now and Forever", lets us know that baseball, and all that was attached to it, was a very special moment in Dottie's life.

The action flashes back to the 1943 baseball season and illustrates the painful conflicts with which each of these sisters continuously struggled by complying with their deep-seeded, anti-competitive contract (Dottie buried her competitive edge while Kit searched for true competition) in the highly competitive environment of professional baseball. The struggle to break the childhood contract culminated during the final play of the final game of the world

series. The two sisters, playing on opposing teams, faced each other at home plate, Kit hitting and Dottie catching. Kit connected with the ball for an extra base hit. She rounded the bases and headed for home plate with the winning run. The ball was thrown to Dottie who had just been named the star of the game by the radio announcer. Dottie made the catch and with ball in hand blocked Kit's safe passage to home plate. Kit grabbed the moment of true competition and lunged, as if to go right through Dottie. They collided and fell, with Dottie landing on home plate. If Dottie had maintained her grip on the ball, she would have saved the game for her team, once again. If Kit's lunge freed the ball from Dottie's grip, she would have won the game for her team. Dottie did not hold on to the ball and later said to Kit about Kit's success in freeing the ball, "It was a matter of who wanted it more."

Dottie, the league's star, was soon forgotten as a baseball player because she only played that one season. She went back home to be with her husband, who returned from the war, and to have babies, i.e., to do that which was expected of the older daughter. Kit never went home. She stayed away and made a new life for herself.

This film presents an excellent "media experience" for people who find themselves in painful relationships or career situations. It provides the opportunity to observe and learn about "family contracts" which, unless identified and worked on, remain the foundation for all of an individual's childhood and adult relationships.

In addition to family contracts, this film can be used to provide discussion and psycho-education about alcoholism through the character of Jimmy Dugan, a leading baseball star whose career is lost because of alcoholism; single parent (father) families through the character of Marla, single parent (mother) families through the character of Evelyn, self image and feeling different through the character of Doris, developing rehabilitation readiness through transition of Jimmy Dugan from a nonfunctional drunk to a caring and successful manager; gender roles and issues through the film's content, thinking out of the box for personal and career success through the film's content, etc. And by the way, if you find yourself crying when the story ends, maybe you have stumbled on a piece of your own childhood contract.

Theoretical Discussion

Jones (2007) offers cinematherapy theory that describes a four stage process through which a client cognitively and emotionally interprets what is being viewed, i.e., (1) disassociation - characters are outside the client's frame of reference; (2) identification begins; (3) internalization - connectedness and then ownership of feelings; and (4) transference - "...connection with a character or scene and the resulting feelings and thoughts begin to push through to the client's reality. Now the client can examine issues which at first were safely 'outside the self' but have been identified, acknowledged, and are appropriate for examination." She also offers guidelines for cinematherapy that include the establishment of a good counseling relationship, an openness to client-suggested movies, solid preparation and follow-up; the suggestion that the client watch with a friend or family member and encouragement of client note-taking during the film about main points, characters, or important scenes.

Wolz (2006) applies theoretical foundations from other psychotherapeutic orientations:

...Since films are metaphors, the depth psychologist can utilize movies in therapy similar to the way in which we utilize stories, myths, fables and dreams. The unconscious communicates its content to the conscious mind mostly in symbolic images. We can become aware of this "communication" through dreams and active imagination, which are "windows" to the unconscious: both convert the invisible forms of the unconscious into images that are perceptible to the conscious mind.... Therapists who use cognitive-behavior therapy can utilize movies in combination with the established modalities of their field. Films can provide a supportive device for understanding maladaptive core

beliefs and for cognitive restructuring. Cognitive insights tell clients what to do but affective insights give them the motivation to follow through. In addition films galvanize feelings, which increase the probability that clients will carry out new and desired behaviors... Systems oriented therapists can find support for their approach by choosing movies, which communicate unfamiliar concepts of family or organizational systems and their dynamics as well as communication patterns. By utilizing readily grasped images, a film can introduce understanding, often better than can mere words...

Some Guidelines for Cinematherapy

Appropriate film selection is of great importance. Cinema therapist, Brigit Wolz differentiates cinematherapy types as (1) "popcorn," i.e., movies that provide an emotional release which are heavy on cinema and light on therapy; (2) "evocative," i.e., movies that facilitate people to learn about themselves in more profound ways based on their response to different characters and scenes; and (3) "cathartic," i.e., movies that evoke laughing or crying and, if done correctly, can be a precursor or first stage of psychotherapy (Mann, 2006).

Cindy Lou Golin from JFK University in Orinda California (Wolz, 2003a) approaches film selection for cinematherapy by gauging the level of emotional intensity with which a client relates to a film. She cautions that, "...some films can be too intense for some clients and some films are too intense for most clients. Some films require greater levels of ego development in order to be useful and not potentially harmful..." Jones (2000) emphasizes the importance of the therapist's understanding of the client's cognitive and emotional process while watching a film or scene as well as a careful preparation process for the client. Gary Solomon, a professor of psychology at the Community College of Southern Nevada, cautions that, "cinematherapy...can have a positive effect on most people except those suffering from psychotic disorder," (Mann, 2006). Caron (2005, p. 180) cautions:

Keep in mind that not all clients enjoy viewing films, and not all clients will benefit from viewing films. This is due to the fact that it can be difficult to deal with issues that arise while viewing the film in their own homes. Films are also not recommended for clients who might have recently experienced a trauma or loss similar to the protagonist in the film. These clients may be able to view a film later as they attempt to put the event behind them.

Bill Johnson (2002), a client of Gary Solomon, offers an account of his experience of using a Hollywood movie for emotional healing:

One of my major issues when I started therapy revolved around being a fixer. I couldn't understand why someone I was helping in a relationship was angry. Dr. Solomon suggested I watch the movie, When a Man Loves a Woman, with Meg Ryan and Andy Garcia. In the story, Ryan is a lively personality who brings excitement to the life of quiet, thoughtful Garcia. When the drinking that fuels her fun personality becomes life-threatening, they

have to deal with her alcoholism. She goes into treatment. When she returns, there's a scene where Ryan's children are squabbling. Ryan is dealing with the situation when Garcia shows up. He basically announces, 'I'm the healthy person here; will the recovering alcoholic please step aside so I can fix this problem.'

I then saw why my girlfriend was angry. To satisfy my need to 'fix' her and feel good about myself, I needed her to not be able deal with her own problems. I wasn't giving her the time to find - and be responsible for - her own solutions.

I could only 'see' this dynamic when I watched this movie. I simply could not understand this concept when it was explained to me. I had developed a powerful self-image that revolved around 'fixing' others. When I saw the truth of what I was doing - and why -- mirrored back to me in a movie, I didn't block out the message, and I could begin to deal with the underlying issue of resolving my own problems instead of avoiding them by helping others.

Summary

In summary, there is an extensive body of literature from mental health professions, consumers, their families and the general public that addresses and supports both the theory and practice of the use of Hollywood films in the field of mental health for educational and therapeutic purposes. The literature provides guides for film selection, film use and film title recommendations. Hollywood films can entertain, elicit feelings, reflections and discussions, avoid issues of confidentiality and bring mental health issues to life, and all in much less time than it takes to read a comparable book. Hollywood movies, when used for cinemaeducation, can enhance class lectures, reinforce concepts and memory, generalize across different formats, instructors and teaching styles, and serve as a tool for public education. When used in cinematherapy, Hollywood films can promote dialog and communication between clients and therapists, as well as among families. Films can facilitate client validation and allow clients to visually assess interpersonal interactions and personal issues that can lead to positive movement. The use of Hollywood films can be generalized across different clinical orientations, such as analytic, cognitive and systems. Some films, such as [A Beautiful Mind](#), [As Good As It Gets](#), [Fatal Attraction](#), [Mr. Jones](#), [Nine To Five](#) and [When A Man Loves A Woman](#), are popular teaching tools and appear in multiple mental health resource material venues discussed throughout this article.

NOTE: All BENEFICIAL FILM GUIDES Home Study Continuing Education Courses are available at [CE_CREDITS.COM](#) and are easily identifiable by selecting the DVD/VIDEO selection under "COURSE FORMAT" (except "Sexual Harassment: A Look at the movie, 9 TO 5, for Subtle, Complex, Ethical and Legal Issues," which will be available in August, 2007).

Earn CE credits; Use curriculum to: Expedite therapeutic relationships, Develop validation techniques, Educate clients and families' Master empathetic relationships, Teach or supervise others

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