

Joanna Mytnik-Daniluk

University of Białystok

ORCID 0000-0003-3924-8188

Film therapy – the creative use of film art in practice**Introduction**

When watching a movie, the viewer is focused primarily on the pleasure of experiencing the story contained within. He delves into the characters' adventures, experiences their problems, searches for hidden meanings, and also succumbs to the magic of the moving screen. However, it is not the motion itself that makes the art of film affect the recipient, but the comprehensive, broadly understood audiovisual message. Experiencing film stimulates emotions, memories, and thoughts, and provokes asking questions (Harland, Szymczyk 2018). It is in these areas, among others, where film therapy has the potential to work.

Film art therapy is a relatively new type of art therapy, whose mechanisms of influence find application in various activities, such as preventive, educational, developmental and therapeutic activities (Skorupa, Brol, Paczyńska-Jasińska 2018a; 2018b). The development of thinking about film in non-entertainment contexts has thus contributed to the increasingly frequent perception of this kind of art as a potential tool for influencing the way of thinking and the emotions of the recipient. It should be emphasised, however, that the theoretical basis and the practical application of film therapy have not so far been described comprehensively despite its increase in popularity in recent years.

The main purpose of this paper is to present the creative potential applications of film therapy as part of various activities and to present the author's suggestions for methods for creative film therapy activities. Therefore, this paper complements the current scientific achievements devoted to therapy with the help of film art. The article presents an innovative approach to the issue of film therapy, showing the possible practical impact of film art primarily through its use for therapeutic, preventive, educational, and other purposes. The approach to the topic under consideration may be defined as interdisciplinary, combining the approaches of film, psychology, and pedagogy. The presence of film in various areas of human life establishes a large number of contexts in its manners of expression. Film art can be the result of the creative work of the authors of the work, the manner in which the message is conveyed, the method of showing one's own vision of reality, or the method of establishing contact with the recipient. This paper shows how the creative

attitude of the film therapist (as well as other people using film therapy in their work, for example: pedagogues, psychologists, cultural animators) and the participant in film therapy activities influences the shape and course of these activities.

The use of art for therapeutic purposes – art therapy

Art therapy is usually understood in a variety of ways. This state of affairs is based on the problem of qualifying art therapy as belonging to only one field of science. It is possible to speak about art therapy in relation to psychotherapy, education, special education, resocialisation, artistic education, and preventive activities (Malchiodi 2003). Therefore, the concept of art therapy depends on the description method and on the multilateral needs of the process participants. The key is, however, is the goal – therapy, and the method of action – art (Chmielnicka-Plaskota, Łoza, Szulc 2014).

The broad approach to art therapy includes all artistic means within the scope of activities, which allows for individual types of art to be distinguished. The most frequently mentioned types of art therapy are: music therapy (suggested literature: Darnley-Smith, Patey 2003; Metera 2002), therapy through fine arts (suggested literature: Malchiodi 2003; Karolak 2014), bibliotherapy (suggested literature: Pardeck 2014; Konieczna 2012), choreotherapy (suggested literature: Levy 1988; Pędzich 2013), drama and psychodrama (suggested literature: Landy 1997; Borecka et al. 2005; Pawlik 2012), and also the increasingly used film therapy (suggested literature: Berg-Cross, Jennings, Baruch 1990; Sharp, Smith, Cole 2002; Kozubek 2016). All of these types should be treated as a set of actions aimed at expressing emotions and supporting personal development and health. They are connected by the fact that artistic activity or an artistic object never constitute a goal, but are only a means to achieving a favourable change (Gładyszewska-Cylulko 2011). The possibility of using particular types of art for therapeutic purposes results from the assumption that it can perform certain functions. Józef Kwapiszewski and Katarzyna Sygitowicz-Sierosławska (2008) assume that art therapy uses specific art functions for therapeutic purposes. Therefore, its therapeutic role will focus primarily on the expressive function, understood as the disclosure of real, sometimes suppressed emotional states, and the cataractic function that allows for specific purification by unloading or transforming emotional states. The great advantage of art therapy is the ability to gain insight into one's own problems, relieve strong emotional experiences, change attitudes and behaviour of people, influence the improvement of relationships with other people, and facilitate the process of internal integration (Gładyszewska-Cylulko 2011). Thus, art therapy affects human personality and its relation to the environment.

The concept of art therapy was born around seventy years ago, and since that time the use of art products in therapy has developed all over the world. Art therapy has developed not only as a field of practice, but also as a research area (Gilroy 2006). Over the years, the theoretical basis of each type of art therapy has been extended, and the work on their development is still ongoing. However, film therapy is the least described and studied type of art therapy.

The use of film art in art therapy – film therapy

The value of film art

Human beings make contact with film art for various reasons. It is primarily a form of entertainment, a pleasant way of spending free time, and thanks to the rapid development of various film techniques, it is also becoming a curiosity worth seeing. Thanks to its complexity and combining the achievements of other fields of art (including music, art, or acting), film is also an audiovisual work of great value. The value of film art can also be seen in the ways of influencing its individual components. For example, a film story and its narrative form encourage the public to engage in the intellectual effort on the piece watched of generating emotions diversified in terms of quality and intensity in the viewer (Pisarek, Francuz 2007). Filmic heroes are the element responsible for building a coherent film representation (Pisarek, Francuz 2007). They also provide personal models, and with the help of activated mechanisms of identification, assimilation or internalisation, they influence the development of moral and social attitudes in the viewer. Another example is film music, which in combination with the events being watched can be a source of deep emotions and experiences (Mytnik 2010).

The values brought by film art are seen not only by researchers, but also by the recipients of films themselves. Bogusław Skowronek (2007) conducted research that showed a huge and varied field of values that individual students deemed important in the assessment of a film. Most often, they mentioned the following values: cognitive (curiosity, truth, knowledge), pragmatic (utilitarianism, usefulness), hedonistic (pleasure, fun, experiencing) and aesthetic (beauty). Importantly, depending on the needs, expectations, mental attitude, knowledge, and socio-cultural conditions of the reception of the film by the audience, the criteria for valuing film art can change and connect with each other.

In order for film to actually bring some values to human life, it should be properly and completely received by the viewer. Ewelina Konieczna (2005) agrees with Bolesław W. Lewicki, the reception of a film is not only about the full experience of a work (both aesthetic and emotional), but above all about understanding it fully. A cinematographic work exists only if it has been properly received by the viewer. Anna Wójtowicz (1996) believes that the role of film is determined by the scope and variety of the content presented, the manner in which it is presented and the universality of its reception. A valuable film is a source of learning about reality, it is also a means of popularising spiritual and aesthetic values, provides personal patterns, provokes discussion, and shapes the attitudes, views and beliefs of the recipients.

Basics of knowledge about the impact of film art on the viewer

The manner of existence and the methods of film art influencing the viewer were primarily the focus of such sciences as film studies and psychology, but also in pedagogy, sociology and anthropology. Thanks to this variety of thinking and research about film art, various concepts of perception and reception of films have been created. As Alicja Helman and Jacek Ostaszewski (2010) rightly point out, theoreticians refer to methods, tools and concepts developed by various scientific

disciplines whose references to films take on the character of interdisciplinary discourse. Therefore, it is sometimes difficult to determine whether a given theory regarding the reception of a film is assigned to a specific scientific discipline. This does not change the fact that thanks to the influence of various scientific reflections, very important concepts have been created that attempt to explain the reception and the manner in which film interacts with the viewer. These are primarily: audio-visual communication theories, psychoanalytical film theory and cognitive film theory (all these theories are presented in *Historia myśli filmowej* by Helman and Ostaszewski 2010). As part of various theories of film, an attempt was made to identify specific mechanisms that are of great importance in the reception of film art by the recipient. Michał Brol (2014) mentions the phenomenon of identification and projection, described by Hugo Münsterberg and Edgar Morin. The identification mechanism itself, however, was introduced to film theory by Béla Balázs, and other major theoreticians of the concept are: Jean-Louis Baudry, Christin Metz, Jean-Pierre Qudart, Raymond Bellour and Daniel Dayan (Skowronek 2007). Other well-described mechanisms that exclude the operation of identification are assimilation described by Noël Carroll (2004) and internalisation with interiorisation (Tyburska 2002). Martyna Harland and Bartosz Szymczyk (2018) add that films affect greater insight into oneself and also teach how to deal with problems through modelling.

Film therapy – the therapeutic manner re the influence of film art on the viewer

There is no doubt that film art has comprehensive means of influencing the viewer. Thus, a therapeutic way of influencing people began to be noticed in film art. According to Małgorzata Kozubek (2016), the emergence of the concept of filmotherapy is combined with the publication in 1990 of the book by Linda Berg-Cross, Pamela Jennings, and Rhoda Baruch, *Cinematherapy: Theory and Application. Psychotherapy in Private Practice*. The authors understand film therapy as a therapeutic technique requiring the right choice of films having a direct therapeutic effect, used as a stimulus for discussion or research during therapeutic sessions. However, a few years earlier, Marek J. Haltof (1985) presented the article *Kinoterapia – przeżyjmy katastrofę (Cinematherapy – let's experience a catastrophe)*, in which he does not present a specific definition, but shares the opinion about the therapeutic impact of films containing a large emotional charge. Haltof stressed that there is a specific kind of psychotherapy, namely cinematherapy. In any case, it should be stated that film therapy is a relatively young type of art therapy in comparison with the others. Nevertheless, in recent years we can see a lively development in thinking about film in a therapeutic context.

Film therapy, a type of art therapy, uses film art as a tool to influence the participant in therapeutic activities. To this end, he tries to make use of all the values, as well as those presented by specific films. Film therapy can have an active form, during which one makes his own personal film work, and passive, involving watching a finished film. The creator of the film can film thoughts, life experiences and problems, and include his emotions in the film components. The recipient of the work performs cognitive work on the film's story, its heroes, reconstructs the missing information and engages emotionally in the images being viewed, and thus can

experience various mechanisms of influence. In both cases, the relationship between the film and the viewer is important. Working with film goes hand in hand with the activation of individual cognitive and emotional-motivational processes, directed at expression, improvement, and co-ordination, taking place in contact with the person conducting therapeutic activities (Tylikowska 2016). Therefore, in therapy through film art, the host or therapist plays a very important role. This person helps to understand, analyse, discover and integrate the emotional content of the participant of film therapy activities. In addition, it helps to discover the emotions of the film's heroes, name the viewer's emotions, separate the viewer's emotions from the emotions of the protagonist, and to assimilate the emotions (Wojtysiak 2018).

The usefulness of film therapy should be seen through giving the viewer hope, opening to the possibility of reformulating the problem, identifying and strengthening resources, especially internal ones, showing certain behavioural models, as well as facilitating the experience of emotions and supporting communication (Hesley, Hesley 1998). Therapy with the help of film art also fulfils certain functions. Małgorzata Kuśpit (2015) believes that film therapy fulfils an important function by providing support, which in the case of a patient can facilitate better coping with one's own disease. The author believes that the impact of the film has resocialisation, preventive and general developmental significance. It also has the following functions:

- educational, which is fulfilled by facilitating contact with image and language;
- cognitive-stimulative, which means that the film provides information and mobilises the viewer to engage in cognitive activity;
- communicative and expressive, involving the socialisation of man and allowing him spontaneous expression;
- culture-creating, which involves learning about cultural goods through visual and auditory perception;
- function associated with responding to human needs related to fun and entertainment, as well as
- therapeutic function.

Bernadeta Szczupał (2006) on the other hand, notices the use of film therapy for revalidation purposes through a strong influence on the emotional and volitional part of people. She mentions that film therapy does not remove the symptoms of the illness, but provides mental support in order to better manage the illness or the problem. Szczupał also emphasises the therapeutic function, through which the participant in film therapy activities experiences positive feelings related to watching movies, causing catharsis, and a sense of relaxation, psychophysical relaxation, and taking up their own activity.

The aforementioned goals and functions performed by film therapy indicate the very broad possibilities of using this type of art therapy. Film art has many values, the use of which effectively affects human personal spheres. Thanks to the fact that film is an attractive form of spending time, it has a complex structure, and its perception and reception require multilateral cognitive and emotional engagement of the recipient, film therapeutic activities can be constructed by people working in

a creative and innovative way. Therefore, the effectiveness of film therapy can successfully match other types of art therapy.

Creativity and creation in art-therapy activities

Various art therapy practices

Art therapy, therapy through art, and therapy through creativity are concepts used interchangeably (Stańko-Kaczmarek 2013). These terms, however, are not entirely synonymous. Theoretically, the last term indicates the importance of the process, creation or production of something by the participants in the therapy, and the first two terms directly indicate the effect of this activity or the therapeutic contact with works of art. In practice, however, these differences are blurred, and all activities carried out under different types of art therapy should be described as creative.

There is no doubt that the forms used in art therapy take on different arrangements depending on various factors, including the methods of operation and the assistance provided in a given country. Maja Stańko-Kaczmarek (2013) provides, after Susan Hogan, a well-ordered continuum of the most common practices of art therapy in the United Kingdom (and those that can be found in Poland), arranged in terms of the increasing importance of creation in the process of psychotherapy. This set is as follows:

- creativity as an addition to verbal psychotherapy;
- analytical art therapy;
- art therapy which is based on all aspects of the group process: it mainly involves the analysis of the work and the process of its creation, the analysis of the participant's statements about his work and the interaction with other participants;
- art therapy focused on the support of the individual in the group, which equally emphasises the analysis of the work and the way it is performed, as well as what the participant is saying and how he interprets it, but does not take into account the dynamics of group processes;
- art therapy which emphasises the creation of the work and its verbal analysis;
- art therapy which emphasises the importance of creativity in therapy with minimal verbal analysis.

Many therapists use more than one of the above types of practices. This flexibility allows various actions to be undertaken. It should be added that the above list does not constitute a comprehensive picture of possible art therapy practices. For example, it does not include any diagnostic activities. It presents a string showing the degree of the use of creative activities that is important from the point of view of both the performer and the participant.

Creativity in art therapy

The concept of creativity in relation to art therapy can be expressed in the words of Anthony Storr, who stated that creativity is the ability to bring something new to human existence (Pikała, Sasin 2016). The creativity captured in this way underlies all art-therapy activities. However, the very concept of creativity can be understood differently, due to the lack of a clear, unambiguous definition. Marta

Szabelska-Holeksa (2007) agrees with J. Oczujda that the concept of “creativity” is most often considered within four categories:

1. creativity – as a process;
2. creativity – as a work;
3. creativity – as a set of abilities;
4. creativity – as a set of social stimulators.

Considering the above division, many human activities and their effects should be referred to as creativity. Therefore, one can speak about creativity without works, about creative potential, about creative thinking, as well as about creative thought operations. Therefore, when creativity is not only about outstanding achievements, it seems to be a very necessary concept in art-therapy activities. Of course, creativity itself also has many meanings and interpretations. It has been examined, *inter alia*, from the perspective of behavioural psychology, social psychology, cognitive neuropsychology, artificial intelligence, philosophy, history, economics, as well as business (Parczewska, Zwierzchowska 2017). From the point of view of art therapy, creativity can be explained in the category of overall personality-creative human properties. Natalia Wiszniakowa-Zelinskiy (2014) describes creativity as a feature that includes cognitive processes supported by emotional, motivational and personality components. As the determinants of creativity, the author includes: creative thinking, curiosity, originality, imagination, intuition, emotionality, empathy, as well as a sense of humour. Wiszniakowa-Zelinskiy also recognises creativity as the ability to produce new mental creations that can be materialised in the linguistic, artistic, musical or technical sphere. According to these last findings, every art therapy activity (where the quality of the products is never the goal) fits perfectly into the creative categories of human creativity.

The importance of creative art therapy activities

One of the main creative values of art therapy activities is the impact on brain function. Among other things, artistic creativity involves many parts of the brain simultaneously, including the cerebral cortex (responsible for symbolic thinking, decision making and planning), the limbic system (responsible for emotions), and the midbrain / brainstem (responsible for the integration of the sensory and motor stimuli). Art therapy can therefore support recovery in the case of brain injuries and other problems through active creativity involving the activities that require crossing the midline of the body in a direct, visible way (Malchiodi 2003). Depending on the different types of art therapy, which uses creative activity, used, the task of the participants of the activities is to talk about the products of their work, thanks to which they use the speech centre located in the left hemisphere of the brain. Therefore, they combine words with creative experiences that in turn activate the right hemisphere of the brain. Recent research shows that the brain is an extremely dynamic and constantly transforming system that can change from birth to old age (Sikorski 2016). Every experience that a human experiences, reorganises the brain at some level. Durable brain plasticity is, therefore, of enormous importance for health and fitness. Therefore, various types of art therapy have enormous potential for use in therapy and psychotherapy conducive to the functioning of the brain.

Individual mental factors involved in the creative process are of great importance in art therapy activities. Stańko-Kaczmarek (2013) notes that mental processes interact with other elements, including personality factors, or environmental conditions that partially affect the creative process. However, they have such an autonomous character that they can be analysed independently. Mental processes initiated during the creative process, which are the basis of the creative process include:

- cognitive processes, i.e. attention, perception, categorisation and conceptual knowledge, thinking, memory, imagination and ideas;
- emotional and motivational processes (Nęcka 2005).

Thanks to starting the above-mentioned processes during art therapy activities, a person is able, *inter alia*, to acquire knowledge about the world, other people and about oneself, generating ideas, overcoming patterns, changing perspectives, finding solutions, and better understanding one's problems. Individual processes also influence the focus of attention on the current activity, as well as creating ideas that are a form of creating reality. These procedures allow for a fuller use of creation in relation to the various problems that humans struggle with. In the therapeutic context, memory processes are equally important. Art-therapy activities support the processes of recalling experiences that may be important due to their usefulness in solving problems. At the same time, memorisation of new information is also taking place. Sensory experiences during art-therapy activities, such as visual perception or tactile experiences, contribute to the overall development of the individual, including the formation and course of mental processes. Creative activity is often associated with strong feelings. It allows expression and discharges emotional tensions. As Stańko-Kaczmarek notes, emotional and cognitive processes may be influenced by motivational processes. Motivation is an essential factor in the process of creation, which can significantly affect the overall level of activation of creative living persons.

The therapeutic role of cognitive, emotional and motivational processes, triggered during creative activities, can be realised in the process of creation itself, as well as in the functioning of art therapy participants. These processes are closely related to each other, which confirms the complexity of the work the person has to perform during creation. The complicated nature of these processes indicates, however, the multidirectional possibility of their use during various art-therapy activities, including film therapy.

Creativity in the application of film art in film therapy

The process of film therapy activities, like any of the art therapy activities, is creative in nature. This is shown by the fact that all mental processes triggered during the process of creation take place in three main activities related to film art in film therapy. These are:

1. reception of film art;
2. creation of works of film art;
3. and film therapy activities using the selected components of film art.

Reception of film art as the viewer's creative activity in film therapy

In the case of the first activity, creative activities are based on the perception and reception of films. As rightly noted by Wojciech Skóra (1996), watching a film sharpens the viewer's attention and prepares his mind to penetrate memory and intellect in order to properly analyse and then build as a permanent sequence of spectres in short-term memory. While watching a film, the viewer must draw cognitive, emotional and aesthetic conclusions. Difficult conditions of perception require the ability to properly build the structure of films' storylines from the creative system of the recipient.

The problem of film reception is explained, among other things, by the cognitive theory dealt with by David Bordwell (Ostaszewski 1999b). In his opinion, the process of film reception can be seen as a process of information processing guided by cognitive schemes. The most important thing is to understand the film work, which requires the ability to reconstruct the story and its meaning based on the data contained in the film. According to Bordwell, the reception of the film is not limited only to its understanding, but also includes the question of interpretation. The reception of the film can be understood as an active cognitive process, during which the viewer's intellectual cognitive apparatus (under the influence of experience and knowledge, as well as the information provided) creates concepts, judgments and reflections on the content contained in the film. The emotional aspect of the film's reception, overlooked in Bordwell's works, was presented by Murray Smith. This author emphasises the role of fictional characters during the reception of the work, claiming that the emotional participation of the viewer in the film performance and his access to the fictional composition is carried out through the characters, as well as the imagination of the viewer (Ostaszewski 1999a). In his model of emotional involvement in the film, Smith underlines the necessity of constant cooperation between the viewer's cognitive and affective assessments during the film's reception. They allow the viewer to construct a coherent representation of the story and characters appearing in the film.

It should be noted that not only Bordwell and Smith explain the problem of the viewer's reception of the film. This aspect, considered from various research perspectives, touching both the cognitive and emotional reception of the film, has been presented, among others, in the works of: Béla Balázs, André Bazin, Jean Epstein, Christian Metz, Edgar Morin, Calvin Pryluck, Sol Worth, Peter Wuss, and in Poland: Henryk Depta, Alicja Helman, Witold Jakubowski, Bolesław W. Lewicki, Tadeusz Osiński, Jacek Ostaszewski, and Bogusław Skowronek.

There is no doubt that thanks to the active, creative work done by the viewer during the reception of the film work, a kind of feedback occurs. A cinematographic work is able to influence the viewer in both a cognitive and emotional way. By engaging the viewer in the individual components of the film, such as film story and its heroes, film music or colouring of the film, the work exerts an impact on the way the viewer thinks and feels. I believe that the processes of reception, understanding and interpretation of a film story in film therapy allow us to work with the participant in the activities in an intellectual and emotional way. The plot of the film

makes it possible to understand the problem, difficult situations, and inspires coping with them creatively. Movie protagonists are a component that, during film therapy activities, contribute to a deeper involvement in film storytelling through a specific relationship, into which the viewer enters. The heroes also influence the emotional reception of the film, arousing various feelings in the recipient. This type of interaction further deepens the experience and understanding of the film work. Film music is a component of film that affects the mood of the recipient in a calming or stimulating manner, depending on the interaction of the applied elements of music used in individual works. The use of music in film art is meant to bring to life the events happening on the screen, introduce a specific atmosphere, emphasise the action, and prepare the viewer for the emotional experience of the film, which promotes its impact in a therapeutic way. The colouring of the film, on the other hand, contributes to evoking feelings, perceptions, and visions in the recipient. Colourful impressions enrich the aesthetic experiences related to the film and emphasise the appropriate atmosphere of the film's narrative, such as the dramatic nature of the situation, characteristics of the locations, or the personalities of the heroes. They are, therefore, an indispensable factor influencing the emotional reception of the film.

It is worth emphasising that the viewers, through their activities during the reception of film art, have the opportunity to combine pleasure with a sense of control over the cognitive and emotional activities performed and their own fate. In addition, actions taken for the overall (in terms of cognitive and emotional factors) perception and reception of the film story refer to the recipient's life experience, and his views along with the cultural and social positioning. The interpretation of a given film work is individual and depends on many factors. Each member of the audience selects from the film what is important to him at a given stage of life. Therefore, the same work can be subject to various interpretations, which is conditioned by the construction of the film, the viewer's reception competences, and the ways of its reception. Therefore, the use of film art as part of therapeutic activities can be a tool with a variety of creative ways of interacting through the use of its individual components.

Creating a film as a creative activity by a film therapy participant

The activity associated with filmmaking already has its own creative qualities. While the technique of implementation does not require a greater discussion due to the applied creation utilising various creative factors, the aspects related to the creator's person do. Film work requires a lot of physical and mental involvement on the part of the author of the work. It is a long-lasting process, combining the initial planning work, idea for the implementation of a given story, message or thoughts conveyed with the use of a moving image along with the language of the film, and subsequently the mental elaboration of the collected material in order to arrange particular fragments into a cause-effect sequence. Then follows the technical part of the creation of the film. In each film, it is possible to see unique elements, specific to a given creator. These can be visualised using the applicable elements of film language, as well as the reflections of personality and psyche of the creator in the way of presenting content and its significance. Therefore, the creation of films during

active film therapy activities requires the participants to apply the individual factors of creative creation, creativity in the undertaken tasks and the presentation of their problems, beliefs and thoughts, as well as the emotions they experience.

Creative use of film art components in film therapy activities

Film therapy activities are based not only on the reception of individual films selected by the guide and their discussion, or on the creation of the subject's own, unique movies presenting their personal thoughts and experiences as film therapy participants. I believe that the individual components and the components of a work of film can also form the basis for creative therapeutic activities. The use of their creative potential should also be included in the list of possible applications of film in art therapy. It should be remembered that therapy through film art can be treated not only as an addition to psychotherapy or psychological therapy. It can also be a separate area, on the basis of which entire classes, meetings, or training sessions will be built, having preventive, educational, or general developmental tasks. Whether a given film component can and should be placed among the purposeful tools of influencing a participant's actions depends on the person conducting the activities. However, the very fact of choosing a specific film work for film therapy should indicate a well-thought-out and appropriate selection.

Through its association with particular types of art, the use of film art for therapeutic purposes can be combined with other types of art therapy. Thanks to this, the techniques used, among others, in drama, bibliotherapy, or music therapy can be a creative inspiration for the emergence of new ways of using individual components of the film. By adjusting their nature of impact, the result is an original, and sometimes even innovative approach to the use of film components in film therapy. New methods of film therapy should include:

1. Method using acting (with reference to drama).

Example action: "Silent film".

Description of the action: Choose scenes from the watched movie which are crucial for understanding the film story contained in it. Together with other participants of film therapy, act out these scenes as a silent film.

This technique allows you to focus your attention and thoughts on the most important aspects of the film story. It is also an opportunity to embody the role of the film's heroes and present their individual actions. Expression of the meanings of dialogues and feelings of the characters expressed in the film takes place through the mimicry and pantomimes of the participants of film therapy, who try to convey as much meaning as possible with their movement.

2. Method using literature (in reference to bibliotherapy).

Example action: "Scenario for my neighbours".

Description of the action: Write a film script for the other film therapy participants and then give them specific roles: director, actors, camera operator, etc. In the story of the movie, include a problem that bothers you. After making the film, watch it together and analyse it with the therapist.

The aim of this task is to show the problem of one of the participants of film therapy in a safe, indirect way. It is an opportunity to think about and explain the

basis of this problem using a fictitious plot, release the accumulated thoughts and emotions during the creation of the scenario, and face the problem with the support of the group.

3. Method using music (in reference to music therapy).

Example action: "Listen again...".

Description of the activity: Participants in film therapy listen to a musical piece from the previously watched film, selected by the moderator. Their task is to remember at what point in the film story the song was used and what emotions included in the film it emphasised. Participants also have the task of responding to their feelings with respect to this work after hearing it as an individual work, unrelated to the film image.

This task is aimed at activating cognitive factors, above all such as memory, thinking, imagination, perception, but also emotional factors in the participants. This type of activity stimulates the work of the brain, and depending on the selection of the musical work, it has the capacity to calm, stimulate, and combine this song through the method of association with specific events from the film. This connection may then refer to a better penetration into the story and understanding of the content conveyed in it.

4. Method using artistic creativity (in reference to therapy through fine arts, or art therapy in the narrow approach).

Example action: "Come, paint my world".

Description of the action: From the movie you watched, choose a scene that inspired you the most or made you think. Try to paint on a piece of paper a single film frame from this scene, including protagonists and items. Pay attention to the colours – they should reflect your personal attitude and feelings towards the events happening in this scene. The colours you use do not necessarily reflect the colours in the film.

This action is aimed primarily at expressing their emotions and thoughts regarding the work viewed in a non-verbal way, using the symbolism of individual colours.

It is possible to create numerous activities of this type in reference to other types of art therapy. Inspiration for their preparation should be seen in the creativity of the moderator, his creative approach to thinking about film art as the source of infinite possibilities of use in art therapy, as well as in the content of individual, selected film works for film therapy activities.

Summary

The use of film as a tool for influencing the recipient in Poland is attracting growing interest. This state of affairs manifests itself through the growing number of scientific publications discussing the subject of the film in the context of various psychological or educational activities, as well as by organising nationwide scientific conferences devoted to the issue of film art, enabling dialogue and exchange of experiences between the representatives of various fields using film in their work. Film therapy has also been the subject of teaching students at universities, in faculties

with pedagogical and psychological specialisations (e.g. University in Białystok). It is used by various aid associations and is also the main topic of discussion of film clubs. Furthermore, it is increasingly well-known to a wider audience through thematic sections in popular science magazines (e.g. *Sens*).

As follows from the considerations contained in this paper, film therapy constitutes an unusual approach to film art. This youngest type of art therapy uses film as a tool of action, which in addition to fulfilling the obvious entertainment function, can also be used for other valuable purposes from the psychological, pedagogical or cultural studies point of view. The manner of existence and construction of the film, referring to other types of art, creates convenient circumstances for the design of activities previously not used in film therapy. The author's own deliberations on extending the methods of action during film therapy form an inspiration for further research on the ways in which film art affects the viewer as well as the ways it can be used in art therapy.

Bibliography

- Bellantoni Patti. 2005. *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. Burlington, MA.
- Berg-Cross Linda, Jennings Pamela, Baruch Rhoda. 1990. "Cinematotherapy: Theory and Application". *Psychotherapy in Private Practice* no. 8(1). 135–156.
- Bhugra Dinesh. 2003. "Teaching psychiatry through cinema". *Psychiatric Bulletin* no. (27). 429–430.
- Borecka Irena et al. 2005. *Drama i arteterapia w szkole*. Wałbrzych.
- Brol Michał. 2014. *Psychologia i film*. In: *Psychologiczna praca z filmem*. Michał Brol, Agnieszka Skorupa (eds.). Katowice. 13–41.
- Carroll Noël. 1990. *The Philosophy of Horror: Or, Paradoxes of the Heart*. New York.
- Carroll Noël. 2004. *Filozofia horroru albo Paradoxy uczuć*. Mirosław Przyłipiak (transl.). Gdańsk.
- Chmielnicka-Plaskota Aleksandra, Łoza Bartosz, Szulc Wita. 2014. *Definicje arteterapii*. In: *Arteterapia*. Cz. 1. Bartosz Łoza, Aleksandra Chmielnicka-Plaskota (eds.). Warszawa. 12–19.
- Darnley-Smith Rachel, Patey Helen M. 2003. *Music Therapy*. London.
- Gabbard Glen, Gabbard Krin. 1999. *Psychiatry and the Cinema*. Washington, DC.
- Gilroy Andrea. 2006. *Art Therapy, Research and Evidence-based Practice*. London.
- Gładyszewska-Cylulko Joanna. 2011. *Arteterapia w pracy pedagoga*. Kraków.
- Haltof Marek J. 1985. "Kinoterapia – przeżyjmy katastrofę". *Kino* no. 219(9). 24–26.
- Harland Martyna, Szymczyk Bartosz. 2018. *Filmoterapia – czyli rozwojowy i terapeutyczny wpływ filmu na emocje*. In: *Na tropach psychologii w filmie część 2. Film w terapii i rozwoju*. Agnieszka Skorupa, Michał Brol, Patrycja Paczyńska-Jasińska (eds.). Warszawa. 91–109.
- Helman Alicja, Ostaszewski Jacek. 2010. *Historia myśli filmowej*. Podręcznik. Gdańsk.
- Hesley John W., Hesley Jan G. 1998. *Rent two films and lets talk in the morning. Using popular movies in psychoteraphy*. New York.

- Karolak Wiesław. 2014. *Arteterapie. Język wizualny w terapiach, twórczości i sztuce*. Warszawa.
- Konieczna Ewelina J. 2003. *Arteterapia w teorii i praktyce*. Kraków.
- Konieczna Ewelina J. 2005. *Baśń w literaturze i filmie. Rola baśni filmowej w edukacji filmowej dzieci w wieku przedszkolnym*. Kraków.
- Konieczna Ewelina J. (ed.). 2012. *Biblioterapia w praktyce*. Kraków.
- Kozubek Małgorzata. 2016. *Filmoterapia*. Gdańsk.
- Kuśpit Małgorzata. 2015. *Film z perspektywy edukacyjnej i terapeutycznej*. In: *Maski dziesiątej muzy – edukacyjne i literackie refleksje wokół sztuki filmowej*. Urszula Lewartowicz (ed.). Kraków. 135–142.
- Kwapiszewski Józef, Sygitowicz-Sierosławska Katarzyna. 2008. *Wychowanie przez sztukę i arteterapia jako remedium na agresję i przemoc. Teatr w działaniach profilaktyczno-wychowawczych*. Słupsk.
- Landy Robert J. 1997. "Drama therapy – the state of the art". *The Arts in Psychotherapy* no. 24(1). 5–15.
- Levy Fran. 1988. *Dance/Movement Therapy: A Healing Art*. Virginia.
- Malchiodi Cathy A. (ed.). 2003. *Handbook of Art Therapy*. New York–London.
- Metera Anna. 2002. *Muzykoterapia. Muzyka w medycynie i edukacji*. Leszno.
- Morin Edgar. 2005. *The Cinema, Or, The Imaginary Man*. Minneapolis–London.
- Mytnik Joanna. 2010. "Muzyka filmowa i kolorystyka filmu jako czynnik filmoterapii". *Arteterapia: terapia sztuką w praktyce* no. 10(4). 28–31.
- Nęcka Edward. 2005. *Psychologia twórczości*. Gdańsk.
- Niemiec Ryan M., Wedding Danny. 2008. *Positive Psychology at the Movies. Using films to build virtues and character strengths*. Cambridge, MA.
- Ostaszewski Jacek. 1999a. *Film i poznanie. Wprowadzenie do kognitywnej teorii filmu*. Kraków.
- Ostaszewski Jacek. 1999b. *Rozumienie opowiadania filmowego*. Kraków.
- Parczewska Teresa, Zwierzchowska Iwona. 2017. *Swoistość postrzegania kreatywności*. In: *Kreatywność jako wymiar profesjonalizacji przyszłych nauczycieli wczesnej edukacji*. Józefa Bałachowicz, Irena Adamek (eds.). Warszawa. 18–40.
- Pardeck Jean A. 2014. *Using Books in Clinical Social Work Practice: A Guide to Bibliotherapy*. New York.
- Pawlik Jerzy (ed.). 2012. *Psychodrama i techniki niewerbalne*. Warszawa.
- Pędzich Zuzanna (ed.). 2013. *Psychoterapia tańcem i ruchem. Teoria i praktyka*. Gdańsk.
- Pikała Anna, Sasin Magdalena. 2016. *Arteterapia. Scenariusze zajęć*. Łódź.
- Pisarek Jolanta, Francuz Piotr. 2007. *Poznawcze i emocjonalne zaangażowanie widza w film fabularny w zależności od typu bohatera*. In: *Psychologiczne aspekty komunikacji audiowizualnej*. Piotr Francuz (ed.). Lublin. 165–188.
- Sharp Conni, Smith Janet, Cole Amykay. 2002. "Cinematherapy: Metaphorically promoting therapeutic change". *Counselling Psychology Quarterly* no. 15(3). 269–276.
- Sikorski Wiesław. 2016. *Psychoterapia sprzyjająca mózgowi*. Warszawa.
- Skorupa Agnieszka, Bról Michał, Paczyńska-Jasińska Patrycja (eds.). 2018a. *Na tropach psychologii w filmie. Cz. 1: Film w edukacji i profilaktyce*. Warszawa.

- Skorupa Agnieszka, Brol Michał, Paczyńska-Jasińska Patrycja (eds.). 2018b. Na tropach psychologii w filmie. Cz. 2: Film w terapii i rozwoju. Warszawa.
- Skowronek Bogusław. 2007. *Konceptualizacje filmu i jego oglądania w języku młodzieży*. Kraków.
- Skóra Wojciech. 1996. *Aspekty teoretyczne fabuły filmowej*. In: *Film i kultura współczesna*. Janusz Plisiecki (ed.). Lublin. 29–50.
- Solomon Gary. 2000. *Reel therapy: How movies inspire you to overcome life's problems*. New York.
- Stańko-Kaczmarek Maja. 2013. *Arteterapia i warsztaty edukacji twórczej*. Warszawa.
- Szabelska-Holeksa Marta. 2007. *Ekspresyjna aktywność twórcza w obszarze działań edukacyjno-terapeutycznych*. In: *Oblicza sztuki dziecka – w poszukiwaniu istoty ekspresji*. Katarzyna Krasoń, Beata Mazepa-Domagała (eds.). Katowice–Mysłowice. 338–344.
- Szczupał Bernadeta. 2006. *Filmoterapia jako jedna z metod pracy z dziećmi (na przykładzie wykorzystania filmów animowanych)*. In: *W kręgu sztuki i ekspresji dziecka*. Katarzyna Krasoń, Beata Mazepa-Domagała (eds.). Mysłowice–Katowice. 365–378.
- Tyburska Agata. 2002. *Film w odbiorze nieletnich sprawców czynów karalnych*. Szczytno.
- Tylikowska Anna. 2016. *“Filmoterapia jako narzędzie zmiany psychologicznej: możliwe mechanizmy działania i zastosowania”*. *Annales Universitatis Paedagogicae Cracoviensis. Studia Psychologica* no. IX. 127–141.
- Wedding Danny, Boyd Mary Ann, Niemiec Ryan M. 2010. *Movies and Mental Illness: Using Films to Understand Psychopathology*. Cambridge, MA.
- Wedding Danny, Niemiec Ryan M. 2003. *“The Clinical Use of Films in Psychotherapy”*. *Journal of Clinical Psychology* no. 59(2). 207–215.
- Wiszniakowa-Zelinskiy Natalia. 2014. *Diagnoza psychologiczna “Kreatywny potencjał”*. Kraków.
- Wojtysiak Sylwia. 2018. *Film w pracy terapeutycznej na przykładzie psychoterapii integratywnej*. In: *Na tropach psychologii w filmie. Cz. 2: Film w terapii i rozwoju*. Agnieszka Skorupa, Michał Brol, Patrycja Paczyńska-Jasińska (eds.). Warszawa. 119–137.
- Wójtowicz Anna. 1996. *Świadomość wychowawczej wartości filmu wśród studentów*. In: *Film i kultura współczesna*. Janusz Plisiecki (ed.). Lublin. 71–80.

Abstract

The art of film has great potential to influence the viewer. Thanks to the fact that the film is very deeply rooted in culture and that contact with it is not difficult, the possibilities of using it in various activities are enormous. This potential is exploited by film therapy, a kind of art therapy. The way the art of film is applied to work with a human being is determined by many psychological, pedagogical, sociological, or film studies theories. One of them is the theory of creativity. The creative approach to the reception of a film, its creation and its use for purposes other than entertainment is an unusual way of thinking about the essence of film art. It also shows the extraordinary qualities of this audiovisual type of art, which can be used in many areas of social activity.

Filmoterapia – kreatywne wykorzystanie sztuki filmowej w praktyce

Streszczenie

Sztuka filmowa ma ogromny potencjał oddziaływania na widza. Dzięki temu, że film jest bardzo mocno zakorzeniony w kulturze, a kontakt z nim nie jest utrudniony, możliwości jego wykorzystania w ramach różnorodnych działań są ogromne. Potencjał ten wykorzystuje filmoterapia, będąca rodzajem arteterapii. Sposób, w jaki sztuka filmowa stosowana jest w pracy z człowiekiem, określa wiele teorii psychologicznych, pedagogicznych, socjologicznych oraz filmoznawczych. Jedną z nich jest teoria twórczości. Kreatywne podejście do odbioru filmu, jego tworzenia oraz wykorzystywania w celu innym niż rozrywkowym stanowi niecodzienny sposób rozumienia istoty sztuki filmowej. Świadczy również o niezwykłych właściwościach tego audiowizualnego rodzaju sztuki, które mogą znaleźć zastosowanie w wielu obszarach działalności społecznej.

Key words: film therapy, art therapy, creativity, creative activities using film

Słowa kluczowe: filmoterapia, arteterapia, twórczość, kreatywność, działania kreatywne z wykorzystaniem sztuki filmowej

Joanna Mytnik-Daniluk – pedagog, kulturoznawca i arteterapeuta. Asystent w Zakładzie Studiów nad Kulturą Współczesną i Filmem w Instytucie Studiów Kulturowych na Uniwersytecie w Białymstoku. Jej prace były publikowane na łamach czasopism: „Arteterapia: terapia sztuką w praktyce”, „Konteksty Pedagogiczne”, „Annales Universitatis Paedagogicae Cracoviensis. Studia Psychologica”. Jej zainteresowania badawcze koncentrują się wokół interdyscyplinarnego podejścia do odbioru dzieła filmowego i terapeutycznego wpływu sztuki filmowej na widza. Przygotowuje rozprawę doktorską na temat filmoterapii.