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A Phenomenological Study of the Experience of Humanist, Spiritual, and Transpersonal Films on Positive Organizational Behaviors in the Workplace

Frederick Henry Keeve
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College of Social and Behavioral Sciences

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Frederick Keeve

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Walden University
2016

Abstract

A Phenomenological Study of the Experience of Humanist, Spiritual, and Transpersonal
Films on Positive Organizational Behaviors in the Workplace

by

Frederick Keeve

MS, California Lutheran University, 1994

BA, University of California at Los Angeles, 1976

Dissertation Submitted in Partial Fulfillment

of the Requirements for the Degree of

Doctor of Philosophy

Psychology

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May 2016

Abstract

A solution is needed to counteract violent news, Internet, and other negative media images and management behaviors in the workplace, in order to boost engagement and prosocial behaviors at work. The purpose of this phenomenological study was to explore the attitudes of working professionals toward prosocial behaviors and employee engagement in the workplace as affected by transpersonal Hollywood films. An organization's ability to survive is directly related to empowerment and innovation. Classic films provide a gateway for transpersonal experiences that could change behavior and thoughts. Peterson and Seligman's transformational typology involving 6 character virtues and 24 strengths was the basis for coding 8 positive films that were viewed by participants. Data collection consisted of 2 in-depth interviews, 8 written film questionnaires, and an exit interview from a criterion-based, purposeful sample of 10 adult working nonmanagerial professionals living in Los Angeles, employed in any industry except the entertainment industry. Six to 10 participants, according to researchers, are an appropriate number for saturation. The most prevalent strengths mentioned were social intelligence and perspective, followed by integrity, hope and open-mindedness. Frequent phrases that corresponded to the 6 virtue categories were wisdom/knowledge and humanity. The results revealed that positive films could be a boon for industrial/organizational issues involving recruitment, training, motivation, and prosocial behaviors. The use of positive transpersonal Hollywood films in human capital development could lead to positive social change in the workplace by reducing worker sick days and promoting a happier workforce with increased innovation and productivity.

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Chapter 1: Introduction to the Study

The purpose of this study was to increase the understanding of employee engagement and workplace morale and encourage positive organizational behaviors (POB) and positive organizational scholarship (POS) in corporations and smaller businesses through the exploration of the impact of seminal Hollywood motion pictures on working professionals. Wise (as cited in Kaplan, 2005) noted that there may be a connection between the evolution of consciousness and the evolution of the cinema as a kind of transpersonal cinematherapy. Global cinema is a transcendent entertainment that reaches millions of viewers. Film is also a teaching tool and transpersonal cinematherapy could be introduced into workplace innovation to enhance employee engagement. For purposes of this research, transpersonal is defined as an experience where the viewers (in the case of film) experience an extended sense of self that goes beyond individual personal identity to encompass the psyche, larger self, the community, the world, and the cosmos (Charles, 2005).

Hollywood has the majority share of the world's motion picture distribution market, and it influences culture, social reality, moral, and ethical decisions. Popular culture of the past several decades is based on what audiences see at the movies (Beckwith, 2009; Niemiec & Wedding, 2008). There were humanistic/transpersonal values attributed to protagonists in 93 recent blockbuster films, and many of these positive traits resonated with audiences (Beckwith, 2009). These traits, focusing on personal values, were selected because they explain an employee's actions and their interactions and motivations. Employee engagement deals with Beckwith's terminal

values such as accomplishment and self-respect, whereas instrumental values such as an employee being ambitious and self-controlled can be teaching and training tools for employee development in corporations. Information gleaned from blockbuster films such as the *Lord of the Rings*, *The Sixth Sense*, *Gandhi*, or *Field of Dreams* can teach POS and POB, especially related to employee engagement in the workplace.

These universal values, whether external or internal, reflect not only an employee's basic needs, but also the well-being of others. Peterson and Seligman (2004) revealed that although each culture may place a different emphasis on the ordering of values, there is also a similarity—the six top tier values in each category are universal: family security, respect, accomplishment, inner harmony, true friendship, and wisdom. Training and development modules can be evolved to elicit prosocial behaviors through the use of seminal film clips that can help workers to view themselves and their coworkers in a more compassionate light and exhibit more POB and POS activities in the workplace.

Films like *Erin Brockovich* can improve communication with the current generation of students/employees and engage audiences and organizational behavior (OB) with emotion and appreciation of relevant material (Forbes & Smith, 2007). According to Forbes and Smith, Erin Brockovich went through many changes and challenges reflected in the film: career stages, organizational change-culture, socioeconomic diversity, feminist issues, and other OB items. Topics relevant to OB were illuminated within the film as shown through an actual business management class example such as extraversion, refusal to conform, confidence, self-esteem, internal locus

of control, manipulation, and dimensions of personality models like the Big Five and Myers-Briggs Type Indicator. These constructs are found in personality theories that focus on human strengths rather than deficits, specifically theories developed by humanistic and neo-Freudian psychologists over several decades (James, 1958; Jung, 1969; Maslow, 1971). Film clips that illuminate the range of employee and corporate behaviors could have value in training and development applications in organizations.

The majority of studies on the effects of media on viewers have been directed at examining media violence in various media formats. Fischer, Greitemeyer, Kastenmuller, Vogrincic, and Sauer (2011) revealed that viewing audiences' risk-taking behaviors can be correlated to watching violent media. The negative aspects of life are nowhere more apparent than Hollywood films' representation of power and conflict in business, whether on an individual or corporate level (Ribstein, 2012). There have been few studies on positive media images as they affect behavior, thoughts, emotions, and values of working professionals and how this might subsequently influence their attitudes in the workplace. When viewing positive/humanistic films, audiences are exposed to a world of fantastical images, symbols, archetypes, peak experiences, self-actualization, and creativity.

Psychological Capital (PsyCap) is developed through positive qualities such as hope, self-efficacy, optimism, and resilience. Luthans, Avey, and Patera (2008) examined PsyCap in the workplace. Luthans et al. stated that the use of the Internet, film, video, and other audio-visual forms of communication in human resource development and positive work interventions are crucial as companies seek to develop optimum employee wellness, engagement, productivity, and psychological capital.

The purpose of this study was to increase the understanding of employee engagement and prosocial behaviors, specifically POB-POS, in businesses and corporations by exploring the influence, meaning, and effect of positive seminal Hollywood motion pictures on the attitudes of working professionals in the workplace. The major sections of this chapter include an introduction to the study, a background of the problem, a statement of the problem, the research questions, the purpose of the study, the conceptual framework, operational definitions, assumptions/ limitations, significance of the study, and a summary.

Background of the Problem

In 2008, economic turbulence unprecedented since the Great Depression of the 1930s required immediate response by organizations and their employees who sought to integrate themselves into the existing social environment as well as corporate culture. Naude, Dickie, and Butler (2012) examined the 2008 economic crisis that affected the global business world, financial institutions, and their employees. This situation demanded positive action and innovation within a complex, shifting human and financial landscape. Human resource departments and corporate management implemented changes that brought positive and negative responses from employees.

Although sexually explicit and graphic violence in all varieties of media delivery and formats has been the subject of investigation, research into the influence of positive media on corresponding positive behaviors and employee engagement has been limited. Fischer, Greitemeyr, Kastenmuller, Vogrincic, and Sauer (2011) found that there is a positive connection between media that glorifies risk-taking scenarios and story-telling

and corresponding real-life behaviors. A possible key to prosocial behaviors and employee engagement would be to use seminal positive films to heighten awareness of positive organizational behaviors. At an operational level, positive employee response to corporate innovation and change can lead to (a) retaining an open dialogue, and (b) inclusion/consultation of employees in corporate decision making (Naud, Dickie, & Butler, 2012). Naud et al. affirmed that corporate culture needs to enhance its vision through positive statements, affirmations, and images. One approach to such change in the workplace is the use of positive films and film clips illustrating optimum behaviors, actions, and ideals.

The foundation of engagement includes motivating employees through such positive means as recognition from colleagues and supervisors, performance feedback, and dynamic learning and development training modules. Harter, Schmidt, and Hayes (2002) discovered that employee engagement was positively related to business-unit performance when examining a meta-analysis of studies using the Gallup-12 questionnaire. When using operationalized employee engagement involving customer loyalty, profitability, turnover, and productivity, the questionnaire measured employee engagement in almost 8,000 business units of 36 companies. Harter et al. concluded that engagement is critical to meaningful business outcomes in many organizations (p. 276).

The film *Outsourced* used comedy to teach intercultural communication which is an important concept to learn in multicultural global corporations (Briam, 2010). The film's culture-clash story could be taught in business schools as well as in the workplace. Champoux (1999) stated that film is an excellent medium for illuminating theories and

concepts. While there are numerous examples of the importance of positive thinking and exposure to humanistic/spiritual values in the overall context of a person's life (Seligman & Csikszentmihalyi, 2000), there are minimal research studies on the relative short-and long-term impact of positive media on corresponding positive behaviors, attitudes, and thoughts of employees in the workplace. Every employee has a set of signature strengths, and nurturing these innate talents and skills can benefit the organization (Crabb, 2011). If a link can be established between positive media and a person's behavior, attitudes, and thoughts, and in some cases, leading toward self-actualization, this link may provide evidence for the creation and promotion of positive media in positive organizational behavior in various types of for-profit and nonprofit organizations, companies, and corporations.

Luthans et al. (2008) used an experimental design to ascertain if PsyCap could be developed and enhanced when employees were exposed to an intensive 2-hour, web-based intervention. Luthans et al. supported the effectiveness of developing PsyCap in training modules in corporations, because of its fluid, "state-like" qualities. POB, POS, and PsyCap training interventions that focus on developing positive state-like capacities through the delivery of web-based video programs can be a boon for corporate productivity and worker happiness, flow, and engagement.

Statement of the Problem

Naude et al. (2012) found negative responses in the workplace when employees feel management does not demonstrate concern, primarily through avoidance, and

workers feel disempowered. Innovation, risk-taking changes, and initiatives begin with a vision, socialization, and a need to teach new ways of achieving within the context of organizational scholarship. Ramlall (2008) researched senior managers in hundreds of corporations and revealed that focusing on supporting and encouraging employees' strengths (trust, humility, compassion, loyalty, resilience) leads to better employee performance on both a corporate culture level and by increasing profits and revenues. An organization's ultimate ability to survive is directly related to an employee's creativity, commitment, and innovation, with creativity being at the top of what makes a person, whether at work or at home, feel fulfilled and happy (Csikszentmihalyi, 1996).

When examining employee engagement and positive organizational behaviors, motivation wanes with repetitive, nonsimulating work, learning new tasks, and higher demands for new job skills to increase productivity. Employee engagement and POB-POS behaviors are key to corporations and businesses being able to flourish in a competitive global economic marketplace (Crabb, 2011; Jeung, 2011; Luthans et al., 2008). Psychological distress, job burnout, and lack of motivation are challenges to companies trying to reduce employee-related costs (Wright & Quick, 2009a, 2009b). In this context, employees' health and well-being are considered in negative terms. In addition, the downsizing of corporations and interpersonal problems affect behavior, attitude, and productivity within the work setting.

Managers agree that employee engagement ultimately affects business success. Innovation, creativity, organizational performance, and competitiveness play a role in attracting the best employees and help make for a flourishing organization. Psychological

capital and human capital are theoretical constructs for forward-thinking organization. Circumstances in the workplace can either inspire employees to overcome challenges and difficulties or discourage them from going the extra mile. Taking responsibility, collaboration, and showing initiative are all part of the positive agenda for an energetic and dedicated workforce within progressive organizations (Bakker & Schaufeli, 2008).

There is a new awareness surrounding positive psychology, which is reflected in uplifting media experiences and transpersonal cinematic content that appears in every major film genre. Niemiec and Wedding (2008) made a case for the positive psychology impact of movies using 24 possible character strengths listed in Peterson and Seligman's (2004) research, but further quantitative and qualitative scientific data needs to be implemented that can support their claims of the therapeutic effects of these films in the workplace. It is unknown whether modern movies help teach character strengths and virtues or teach happiness and optimism. Positive organization scholarship, behavior, and employee engagement, which includes self-esteem, morale, and work performance and production, was the focus of this study. Further exploration is needed of this possible asset for the workplace. To date, there has been little comparative research on the influence of positive media on corresponding positive behaviors.

Purpose of the Study

Positive psychology and positive organizational behavior and scholarship have flourished over the past decade (Ramlall, 2008). An organization's ability to survive is directly related to employee engagement, empowerment, innovation, and the ability to be

creative, happy, and fulfilled (Csikszentmihalyi, 1996). A positive psychology film is one that has the lead character(s) displaying at least one of the 24 strengths mentioned by Peterson and Seligman (2004). Phenomenological, transpersonal, humanistic, and positive psychology theories relate to the research question that centers around the impact of positive Hollywood films on working professionals that informs prosocial behaviors in the workplace.

The purpose of this study was to explore and describe participants' experiences viewing several positive, uplifting films, and how and to what extent these films could influence worker attitudes toward employee engagement, POB-POS, and PsyCap. Viewing positive media and having positive media available for employees could boost morale and add positive aspects to training and development programs. Solving problems at work can be helped by a positive and compassionate attitude in relation to human performance, training and development, motivation, and optimizing job and quality of work life. Transpersonal media ideas and concepts can be used in the coaching employees, whether for workplace performance and health or for coaching in all areas of an individual's life. This includes designing and optimizing job and quality of work life, formulating and implementing training programs and evaluating their effectiveness, training programs that incorporate positive media, coaching employees through the use of positive media, and emphasizing the importance of having positive attitudes in the workplace which increases work productivity and contributes to emotional health and wellness.

Studies on qualitative values cannot be explained through quantitative or mixed-method testing (Moustakas, 1994, p. 21). This research into films and the workplace was focused on the holistic experience rather than an objective measure. First person accounts through informal conversations, narrative journaling and writing, and interviews were designed to obtain information on the meaning participants derived from watching impactful and uplifting movies. I wished to explore, describe, and better understand the role of humanistic and transpersonal films in the viewer's subjective experience and how this could influence positive workplace attitudes that lead to greater employee engagement, POS, and POB. The underlying assumption is that work happiness translates into a more engaged and productive workplace environment.

Classic films bring universal myths into the mundane world and provide a gateway for transpersonal experience to change, reflect, and provide a catalyst for evolutionary growth of consciousness. Charles (2005) explored the role of transpersonal psychology within the cinematic world of seminal Hollywood films. Psychoanalytical film theorists emphasize the epic battle of the id, ego, and superego. Jungians explore symbols, archetypes, and a larger pool of the unconscious called the collective unconscious, which uses universal images to convey subjective meaning. Award-winning, blockbuster films like *Field of Dreams*, *Star Wars*, *Good Will Hunting*, and films dealing with challenging subjects like the slave revolt in *Spartacus* or survivors of the Nazi holocaust in *Schindler's List* entertain as well as enlighten audiences. Communicating the numinous and otherworldly, whether through science fiction/fantasy epics like *Lord of the Rings*, present day dilemmas in films like *American Beauty*, or

historical dramas like *The Last of the Mohicans*, can help organizations reach for their maximum potential. Through training, supportive environments, attention to human factors, interpersonal development, and employee engagement in corporations, the goal of employee and company self-actualization can be achieved.

Research Questions

1. What is it like for working professionals to experience viewing positive, transpersonal Hollywood films, and how does this influence and impact POB-POS and employee engagement attitudes in the workplace?
2. What is the meaning behind the phenomenon of viewing positive, transpersonal Hollywood films by working professionals, and how does this influence their attitudes toward employee engagement, innovation, and productivity in the workplace?
3. How do working professionals describe their changes in or transformation of emotions, cognitions, attitudes or beliefs after viewing positive, transpersonal Hollywood films and how or in what way does this influence greater innovation, productivity, and/or employee engagement in the workplace?
4. How does the impact of storyline, characters, location, and overall film production in positive Hollywood films affect working professionals, and how does this influence prosocial attitudes in the workplace?
5. In what way can happiness, optimism and character strengths be taught through viewing positive, transpersonal films and how can this be

effective in changing and enhancing pro-social behaviors and virtues in the workplace? Which movies teach these specific virtues? Explore this process and identify any changes in beliefs, emotions or attitudes.

Conceptual Framework and Background to Study

The framework of this study was humanistic, with a focus on positive psychology, influenced by researchers such as Jung (1969), Maslow (1954, 1971), and Seligman and Csikszentmihalyi (2000). The lens of this study was transformational, which is linked to transpersonal psychology. Instead of looking at what is wrong with employees and organizations, positive psychologists refocus the psychoanalytic, disease paradigm to shed new light on human strengths and to develop the actualization of human and company potentialities .

Historically, the research surrounding the workplace has been about a stressful environment filled with psychic images of violence (Cameron et al., 2003). However, the positive psychology and positive organizational behavior and scholarship have flourished over the past decade (Ramlall, 2008). Ramlall stated that corporations perform better both on a corporate culture level and by increasing profits and revenues when focusing on supporting and encouraging their employees' strengths (trust, humility, compassion, loyalty, resilience). An organization's ultimate ability to survive is directly related to their employees' creativity, commitment, and innovation, with creativity being at the top of what makes a person, whether at work or at home, feel fulfilled and happy (Csikszentmihalyi, 1996).

Few modalities and interventions impact audiences the way an inspiring, award-winning film can through the powerful images, compelling story, and sensory experiences. The language of film is universal. Bergman, the Swedish filmmaker, stated, “No art passes our conscience the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls” (as cited in Niemiec & Wedding, 2008).

Peterson and Seligman (2004) developed a significant transformational typology incorporating six character virtues and 24 strengths that was the foundation for examining seminal, blockbuster movies and analyzing employee engagement and prosocial behaviors (Appendix E). The virtues and strengths are listed here:

1. Wisdom/Knowledge: Cognitive strengths are creativity, curiosity, open-mindedness, love of learning, perspective
2. Courage: Emotional strengths are bravery, persistence, integrity, vitality
3. Humanity: Interpersonal strengths are love, kindness, social intelligence
4. Justice: Civic strengths are citizenship, fairness, leadership
5. Temperance: Strengths that protect against excess are forgiveness and mercy, humility and modesty, prudence, self-regulation
6. Transcendence: Spiritual strengths of meaning are appreciation of beauty and excellence, gratitude, hope, humor, spirituality

This classification system provides a framework in which to discuss movies.

Niemiec and Wedding (2008) commented on the American Film Institute’s (AFI) list of Top 100 Inspiring Movies (Appendix F). Niemiec and Wedding listed common positive psychology traits that are depicted in seminal, life-changing films: creativity,

bravery, persistence, hope, love, kindness, and spirituality. Protagonists and heroes in the following films exemplify many of these virtue and strengths. Frederickson and Losada (2005) defined flourishing as living within an optimal range of human functioning that includes strengths, goodness, and resiliency. Dozens of seminal films fall into the positive psychology film category. Key components include goodness, generativity, growth, and resilience, all of which are linked to positivity (Niemiec & Wedding, 2008).

Operational Definitions

Employee engagement: Helping an employee find greater meaning in one's own personal work, and a deeper and more meaningful connection to the company, corporation or organization (Crabb, 2011).

Organizational positive psychology: Focuses on situational characteristics that can be developed and improved through intervention in work place and proactive management techniques, focusing on measurable and improvable characteristics. Several concepts were identified through POB including subjective happiness, optimism, hope, resiliency, and emotional intelligence (Peterson & Seligman, 2004).

Positive psychology film: Niemiec (2007) postulated four criteria present in a positive psychology film: a character portrayal displaying at least one of the 24 strengths mentioned in Peterson and Seligman (2004); main character experiences obstacles and conflict in developing strength; character overcomes challenges, building strength and resilience; tone of the film is uplifting and inspiring.

Positive organizational behavior: Prosocial behaviors within an organization, focusing on measurable positive-psychological abilities of the employee. The research is

trying to discover and develop the highest, efficient and self-satisfying and actualizing employee abilities in order to improve job performance (Jeung, 2011).

Positive organizational scholarship: Positive citizenship, a helpful and kind attitude toward an individual's coworkers and management. This research field emphasizes the positive characteristics of an organization, facilitating its ability to function during periods of crisis (Jeung, 2011).

Positive psychology: The scientific study of human strengths and virtues. Bridges emerging scientific knowledge with unconventional spirituality and humanism, focusing on a person's strengths and wellness (Peterson & Seligman, 2004).

Psychological capital (PsyCap): PsyCap focuses on positive state-like capacities and strengths such as hope, self-efficacy, optimism, and resilience, especially for organizations that seek to increase employee wellness, engagement, and productivity (Jeung, 2011; Luthans, Avey, & Patera, 2008).

Transformational: A dramatic change in appearance or form. In terms of corporations and employees, it means the ability to change and morph into something new (Charles, 2005).

Transpersonal: Extending or going beyond personal or individual boundaries or limitations, searching for a higher meaning to life, spirituality, moving beyond the ego. The transpersonal transcends the continuum of all human experience: it combines many approaches to psychology, including mystical or supernatural and religious experiences, tremendous achievement, and the highest potential of human beings (Charles, 2005; Kaplan, 2005).

Nature of Study

Phenomenology was used to examine the lived experiences of its participants and was well-suited for this study. Qualitative values cannot be explained through quantitative or mixed-method testing (Moustakas, 1994, p. 21). This research into films and the workplace focused on the holistic experience rather than on an objective measure. First person accounts through informal conversations, narrative journaling and writing, and interviews were designed to obtain valuable information that contains the meaning and essence of what it is derived from watching impactful and uplifting movies. Moustakas (1994) recommended that naïve experiential descriptions of films and film clips can be gleaned through dialogue, journaling, diary entries, narrative writing, and open-ended questions. The participant's unique story was then based upon reflection and interpretation. The general meaning and structure of each participant's responses was then classified and formulated with conclusions, discussion, and recommendations for further research.

Assumptions, Limitations, Scope, and Delimitations

1. This qualitative study was limited to a few individual cases. It was assumed that a quantitative study could be used to find evidence to support or not support most assumptions.
2. Participants were limited to a criterion-based, purposive sample of individuals who worked in a variety of industries, thereby eliminating bias and presenting a cross-section of jobs and workplace environments. The choice of this purposeful sample was to select a group readily accessible to

me, all of whom view films and media, but may or may not have viewed the seminal films and blockbusters that are discussed as examples in the research. The methodological weakness may include transferability (small sample size) and dependability. With small samples, there is no way to know what the statistical average of a larger sample size would yield.

3. It was possible that I was biased toward the outcome of the research because I work in the entertainment industry. My methodology stance from a personal point of view is phenomenological and slanted toward humanistic/positive psychology thinking. However, I chose films that are universally critically and financially successful and admired. There are many legitimate sources that back up my choice of films; with open-ended questions, the qualitative nature of the study should minimize the bias, plus the assistance of two Walden student researchers who are trained in qualitative research. Future studies should include larger groups of participants as well as a cross-sampling of age groups working in diverse industries and companies.

Significance of the Study

The study has the potential to advance the knowledge of the types of media content that can bring about increased employee engagement and prosocial behaviors from workers in the workplace. A film that elicits a majority of comments that are similar

in “language sensitive units” when coded will show that there are behaviors, ideas, thinking, and emotions that are similar, if not almost exact, when experiencing transpersonal/humanistic storytelling in an uplifting Hollywood film. Researchers have shown that employee engagement, wellness, and a positive company culture imbue workers with self-confidence in not only themselves, but in the company. Empowerment, innovation, higher productivity, happiness with work, and engagement are all indirect results or by-products of a positive corporate culture and the ability to enhance worker training and human resource programs with positive and uplifting film.

The social change aspects connected with this study are potentially significant. The possible impact on employee morale, engagement, productivity, and learning new tasks can lead to increased worker productivity and higher profits for companies. The positive effects of humanistic and transpersonal Hollywood films as related to workplace engagement and POS can lead to positive social change by helping companies to increase profits, to have a happier and healthier workforce, and to enrich corporate training programs. Companies whose cultures are oriented toward increased employee engagement, wellness, worker happiness, and greater productivity are more progressive, innovative, and economically and socially stable.

Summary

Many corporations are attempting to improve workplace engagement. The financial crisis that began in 2008 and worker apathy and negativity are a result of low morale, infighting between management and employees, and a lack of creativity and

innovative in U.S. companies, which includes the need for innovation at the state and federal government levels as well. The purpose of this study was to increase the understanding of employee engagement and prosocial behaviors, specifically POB-POS, in businesses and corporations through exploring the lived experience of working professionals viewing positive seminal Hollywood motion pictures.

In Chapter 1, I addressed the understanding of prosocial behaviors through positive media experiences. The proliferation of negative media as well as the effects of the recent world economic crisis provided a background to the study and why it was significant. An examination of how POB and POS are impacted by positive media experiences was the purpose of the study. The nature of the study was phenomenology and humanism, drawn from newer concepts of positive and wellness behaviors promoted in the concepts and ideas of transpersonal and positive psychology. Operational definitions were defined, and assumptions/limitations were presented. This study was significant in how positive media can impact participant viewers' thoughts, emotions, and ideals.

Positive humanistic blockbuster movies can be used in corporate training programs to promote a positive corporate culture, innovation, and increased productivity. Movies and the entertainment industry can set the standard for enlightened viewership, teaching cultural, personal, or organizational concepts in the workplace or in schools. When using the multimedia resources available in society (the popularity of movies, Internet, and social media trends in culture), the state of psychology as a field of natural science, combined with the spiritual/humanistic trends towards a harmonious lifestyle

and holistic health, can have an impact on current and future generations of employees. Spiritual and humanistic images resonate through recent popular hit movies promoting wholeness and healing (Kozlovic, 2007). These concepts can be translated and implemented in a corporate or organizational structure to enhance employee engagement, wellness, and a general feeling of flow and happiness within the organization and its employees. Added benefits include a greater connection to the company and its corporate culture, more positive organizational behaviors, and contributing to positive organizational scholarship.

In Chapter 2, I will examine POS and POB as they relate to employee engagement of workers and the transformation of the organizational culture. I will examine positive/humanistic motion pictures that are linked to transpersonal psychology and relate them to a phenomenological focus of worker engagement in the workplace.

Chapter 2: Literature Review

Introduction

In a survey of 246 program corporate managers, Ramlall (2008) discovered that corporations performed better both on a corporate culture level and by increasing profits and revenues when employees were encouraged to use core strengths such as trust, humility, and compassion. Naude et al. (2012) suggested the following guidelines to be used by organizations facing crisis situations: creating a vision directed towards change, developing strategies to implement the vision, encouraging work teams, empowering individuals and groups to initiate needed changes, using open and honest communication, demonstrating commitment to the change process, and encouraging “taking a leap of faith” and risk-taking to find solutions to problems, and recognizing and rewarding employees who accomplish change mandates.

Blockbuster motion pictures, defined as those films that produce the highest box office revenues in a particular year, are a part of a global phenomenon that shapes the world and local culture and leads the way toward transcendental and spiritual values. Kaplan (2005) stated that the transpersonal dimensions of the cinema have the power to transform and transport audiences beyond perceived boundaries. Kozlovic (2007) maintained that the Hollywood motion picture and television industries will continue to influence global cultural identity. Optimism, a core tenant of positive psychology, affects cognition, feeling, and motivation (Peterson, 2000). A motivated workforce can accomplish and produce significant results for an organization. Humanistic and spiritual values that are reflected in viewing positive media can lead individual employees and

corporations to tolerate setbacks better so as to increase the overall optimistic outlook toward life experiences (Barker, Connolly, & Angelone, 2013; Luthans et al., 2008).

Businesses of all sizes may benefit from the impact of key seminal films over the last 30 years that have humanistic, spiritual, and transpersonal messages. A majority of the top 50 most financially successful films released in the year 2011 have had some form of transpersonal content (Box Office Mojo, 2011). However, scant research has been devoted to the topic of positive media and how it could affect organizational behaviors in businesses and corporations. Although there is a potentially significant effect of viewing transpersonally-oriented films on individuals and society, I focused on exploring and describing the effects of humanistic and transpersonally-themed films on adults employed in a variety of industries and the possible prosocial behaviors and engagement attitudes that could occur in the workplace. There has been significant research into POS and POB over the last few decades, which includes corporate examination of company culture and values, worker goals, behaviors, productivity, and attitudes toward wellness and happiness in relation to the concepts and theories of positive psychology. Nevertheless, scholars have not investigated the impact of positive films in workplace training programs and possible benefits to employee engagement, happiness, and productivity.

Movies can be matched to management concepts for training and teaching in a unique approach to job development and employee engagement. In this respect, mutual gains for both individuals and corporations are possible using positive, humanistic films that emphasize transformational characteristics of protagonist and storyline that can be

helpful to employees whether it be in training modules, overcoming obstacles, or achieving goals. An organization's ultimate ability to survive is directly related to an employee's creativity, commitment, and innovation, with creativity being at the top of what makes a person feel happy and fulfilled, whether at work or at home (Csikszentmihalyi, 1996).

Scholars have conducted research on positive psychology, POB-POS, PsyCap, employee engagement, blockbuster transformational films, and transpersonal cinematherapy and what this implies for corporations. Fischer, Greitemeyr, Kastenmuller, Vogrincic, and Sauer (2011) examined negative through a meta-analysis of more than 80,000 participants in over 100 studies and showed a positive connection between violent/risk-taking behaviors and violent/risk-taking scenarios in many types of media formats. The general aggression model (GAM) is used to explain long-term media effects via media exposure.

From the filmmaking and positive media side, blockbuster Hollywood films worldwide have shamanist or transpersonal dimensions within the content of the movies (Beckwith, 2009; Charles, 2005). Scholars have examined positive, employee engagement, and POB-POS in corporations (Crabbe, 2011; Jueng, 2011; Rodriguez-Carvajal et al., 2010). Films, film clips, and web-based multimedia programs used in both work settings and universities were successful in heightening prosocial behaviors, learning, training, and cognitive and emotional awareness (Briam, 2010; Dudai, 2012; Dunphy, Meyer, & Linton, 2010; Kayan & Burne, 2009; Pang, 2009; Schaefer, Nils, Sanchez, & Philloppot, 2010; Tibus, Heier, & Schwan, 2013.) Although web-based

training programs show higher learning and understanding, there is not a definitive link to positive media and the role that it has in the workplace. Hence, the field of study could benefit from studies on the effects of positive media on employees and the possible influence of this transpersonal medium in a variety of work settings. There is a need for a more in-depth understanding of how uplifting media formats, specifically Hollywood motion pictures, could affect individuals' thoughts and emotions and how this influence translates to the workplace.

The literature review is organized as follows. In the introduction, I state the problem statement and the purpose of the study. Following this, a review of the research search strategy is presented. Next, in the theoretical foundation of the study, I examine the philosophical framework and theoretical underpinnings of the research based upon the theories of humanistic, transpersonal, and positive psychology. After this, the conceptual framework, phenomenology, is identified and defined, primarily using theories of Moustakas (1994). Next, the review of literature covers employee engagement, POS, POB, and PsyCap in research studies, and is followed by an examination of Hollywood blockbuster films' impact on global audiences. The significance of film is examined through studies of how film clips affect participants' cognitive and emotional learning and behaviors. Chapter 2 culminates in the conclusion that provides a synthesis of the possible uses of positive films in the workplace.

Research Strategy

Several sources of information comprised the literature research. All the psychology databases of PsychInfo, Academic Search, Business Source, Communication

and Mass Media, ERIC, Health and Psychosocial Instruments, SocINDEX, PsycTESTS, and Google Scholar were used. General search terms such as *positive psychology* and *Hollywood blockbuster films* were used, but also more specific search words and terms such as *organizational behavior*, *positive organizational behavior*, *positive organizational scholarship*, *human capital*, *psychological capital*, *employee engagement*, *transpersonal cinematherapy*, *humanistic psychology*, *behavior*, *perceptions*, *motivation*, *beliefs*, *attitudes*, *workplace*, *corporation*, *business*, *human resources*, *training*, *development*, *engagement*, *cognition*, *positive emotions*, *transpersonal*, *spiritual*, *media*, *communication*, and *motion pictures* were used. A review of references by topic and author search was conducted through the search strategies listed above, and references listed within specific articles generated additional resources. A literature matrix was assembled containing a summary of the journal articles and books used in Chapter 2.

Theoretical Foundation

Although contemporary transpersonal psychology may be traced to Maslow's investigations of peak experiences of individuals in the 1960s, to meetings of humanistic psychologists, these pioneers knew that they had predecessors, most notably Jung. Grof (1985) referred to Jung as "the first representative of the transpersonal orientation in psychology" (p.188). However, James has been referred to as the father of modern transpersonal psychology. The historical antecedents of modern film theory and psychoanalysis can be illuminated by examining James, Jung, and Seligman. Because Hollywood motion pictures affect almost everyone, they are a global phenomenon. The implications for psychology and film are significant. The objective in this study was to

focus on specific topics within films--positive psychology, evolution of human consciousness, the transpersonal movement and seeing how this can be incorporated into individuals' lived experiences and in work training and development programs.

Kaplan (2005) examined the transpersonal nature of cinema. More specifically, Kaplan studied the transpersonal influences inherent in film content, structure, and style. Transpersonal is the transcendence of perceived boundaries (Wilber, 1985). Kaplan reasoned that the nature of the filmmaking experience as a creative medium is transpersonal. The movie theatre is the sacred space, the audience members the participants of a ritual, and the screen hanging in the front of the theatre is the holy altar. Beams of light project images through a darkened space, and the symbolic interplay of light and dark form an illusion that transports the audience from the mundane to the divine.

The topic of psychology and cinema is of extreme importance, because many individuals watch movies worldwide either at the movie theatre or on television or a web-based environment. In filmmaking, people are joined together and then experience some sort of transformation or transmutation of energy after the creative act is completed. This can also happen in corporate training programs, wellness initiatives, and programs to enhance employee attitudes to increase productivity and company profits.

Audiences can experience transformation through viewing a film that enlightens and illuminates the human condition. People can be transformed as they witness nature become art, and they possibly experience an emotional catharsis that approaches the metaphysical realm of religious ecstasy or spirituality. Jung (1995/1963) termed the

powerful emotional or spiritual experiences from dreams or waking life “the numinous experience” (borrowed from Otto), which leave a deep impression on the individual. Great filmmaking takes up the mantle of storytellers of myths and legends of previous eras--transmuting mundane reality and creating something heroic and supernatural and sometimes even transformational.

Conceptual Framework

Positive media and films impact audiences and workers. The effects of cinematherapy and key motion pictures have far reaching effects into the lives of individuals, families, workers, corporations, and communities. The purpose of this study was to increase the understanding of how seminal motion pictures impact life experiences and personal meaning that, in turn, could influence employee engagement and positive perceptions, ideas, and behaviors within the workplace. The lens of this study is transformational, which is linked to transpersonal psychology and the phenomenological focus of the research. Instead of looking at negative aspects of individuals, employees, and organizations, positive psychology refocuses the psychoanalytic paradigm to shed new light on the actualization of human capital in businesses and corporations.

Review of Literature

Gute, Gute, Nakamura, and Csikszentmihalyi (2008) concluded that the nine highly creative, accomplished individuals they studied had the influence of supportive families to enhance their latent creative talent during its development, particularly during adolescence. These accomplished teenagers and adults were encouraged as children to be creative at home. Future studies using a larger participant pool could extend this research

to include the beneficial effects of POB in the workplace. Positive and transcendent films may lend creative capital that can be built up in the same way. Because participants could describe in detail the core values, behavioral standards, material help, support, and faith that were a part of their family environment growing up, those standards could be applied to the prevalence of positive media influences in their lives, especially in key, seminal Hollywood films to enhance employee engagement in the workplace.

Although the majority of studies on the effects of media on viewers have been directed at examining media violence, negative aspects of power and conflict in business can be teaching tools for employees as well (Ribstein, 2012). Political and social films, like *The Day After* and *JFK*, can affect viewers' opinions about controversial sociopolitical issues (Igartua & Barrios, 2012). Using narrative persuasion, Igartua and Barrios examined the power of film and media as exemplified by the motion picture, *Camino*, which was able to change people's opinions about a controversial religious faction, the Opus Dei.

There is a positive relationship between risk-taking behaviors and risk-taking scenarios in the media (Fischer et al., 2011). There is an abundance of violent and sexually explicit content in motion pictures, on television, in video games, on the Internet, and in other media formats. The effects of violent media on viewing audiences' risk-taking behaviors, desensitization to violence, and violent behavior towards others are well documented (den Hamer & Konijn, 2014; Mrug, Madan, Cook & Wright, 2015). However, there has been little research on the influence of positive media on corresponding positive behaviors. For many decades, psychologists have developed

methods of eliciting positive thinking and focusing on a persons' strengths, helping clients to cope with life in a better way that could lead in the direction of self-actualization (James, 1958; Jung, 1969; Maslow, 1971).

James (1902/1958), Rogers (1961), Allport (1961), and Maslow (1971) are the founding fathers of the humanistic movement that gives credibility to the creativity and imagination of the human mind. Transpersonal psychology evolved from the idea of self-actualization that is promoted in humanistic psychology (Maslow, 1968). Jung (1936/1969) delved into the unconscious, analog brain through an exploration of dream symbolism and universal archetypes. Directly measuring positive media images through POB is an area of study that can illuminate the behavior, thoughts, cognition, and values of employees in the workplace.

Positive organizational scholarship and POB, especially related to employee engagement, are work-related movements that are an outgrowth of positive psychology (Jeung, 2011). Although engagement has been difficult to quantify on a scholarship basis, as a behavioral construct, it is measurable and can increase a corporation's psychological capital (Luthans et al., 2007). Niemiec and Wedding (2008) analyzed hundreds of positive Hollywood and global films that convey virtues and character strengths through the use of positive psychology concepts. Niemiec and Wedding made a case for positive psychology and the impact of movies using Peterson and Seligman's (2004) classification system of virtues and strengths based on the Values in Action questionnaire (VIA), but did not offer any scientific data showing the relationship between positive psychology films and the world of work. More research needs to focus on how positive films can

change people's thinking and behavior. In the world of work, seeing how film clips can help stressed employees or make a training realization that changes things for workers in a positive way is necessary. Interviews, questionnaires, and other research tools need to be used to validate the effectiveness of positive films, especially as they relate to individual transformation and to their attitudes at work.

Peterson and Seligman (2004) compiled a system consisting of six character virtues and 24 strengths that are the basis for many investigations into positive psychology, work engagement, and the world of work. A positive psychology movie displays at least one of the 24 character strengths mentioned by Peterson and Seligman. These insights were used as a basis for analysis for the effectiveness of positive films on participants. Character virtues such as courage, humanity, justice, temperance, transcendence, and wisdom/knowledge can all be related to positive qualities that can uplift and engage workers and be a win-win situation for workers and for the corporation. Designed to classify psychological strengths as counterweights ("the good") to the prevailing disciplinary emphasis on dysfunction and psychological problems ("the bad") as codified in the *DSM-IV*, these insights represent much of psychology's history and research as it has evolved since the second World War. Analyzing six virtues and 24 strengths in terms of positive psychology movies yielded a wealth of information about what makes human beings act the way they do and to understand why some people act in noble ways and others engage in negative actions.

Money, Hillenbrand, and da Camara (2008) examined positive psychology in the workplace and in organizations. In two studies with 341 professionals across 30 countries

and various business sectors, Money et al. showed that engagement and meaningful work hold many truisms in the workplace. Money et al. based their research on Luthans's (2002) journal article that emphasized five key attributes: confidence, emotional intelligence, hope, optimism and subjective well-being. Money et al. questioned what factors allow organizations to thrive and flourish, and individually asked the participants about the key positive emotions and strengths that allowed positive psychology to thrive in the world of work.

Ramlall (2008) examined Positive Organizational Scholarship and Positive Organizational Behavior through the viewpoint of positive psychology, and an employee's broader purpose of existence. The bottom line is that corporations who empower employees and focus on signature strengths succeed—worker happiness and a culture of wellness reaps greater profits. Ramlall's data came from questionnaires that were distributed to 246 midlevel to senior managers who were enrolled in a Midwestern university's MBA program.

Roberts (2006) emphasized the value of positive organizational scholarship. A meta-analysis across various disciplines illuminates a change from problem-centered research to positive organizational scholarship to capture what makes companies and workers flourish. There is a paradigm shift in corporate cultures from negative thinking and solutions to health, wellness, and optimum states. Employees feel empowered to shape their work situation and job duties, and this leads to greater job satisfaction and happiness (Crabbe, 2011). Crabbe maintained when an employee's purpose is aligned with work, there is more chance for peak performance. Companies that encourage a

positive organizational culture have an advantage of helping workers to reach greater levels of peak performance through focusing strengths, managing emotions, and alignment of purpose. By taking an employee's innate talent, aligning this with the fulfillment of the individual, and producing greater output for the organization, it is a win-win equation for both worker and management.

Kavan and Burne (2009) examined using films to teach communication concepts and show how film clips can intensify learning. They believed that film is ideal for teaching communication concepts, whether in the classroom or perhaps extended to corporate training programs. Kavan and Burne used 2.5 hours of film clips covering various film genres over an 8 month period for a business communication course. Overall, students gained confidence, became more aware of their own emotions, perceptions, and attitudes, and enjoyed applying concepts seen in film clips to their homework and assignments. Linking an employee's preferred self to tasks, positively connecting to others in the company, and being fully engaged in tasks, leads to superior employee performance and a happier workforce (Jeung, 2011).

Naude et al. (2012) conducted a single case design of 10 business professionals in a traditional qualitative study. Guidelines included empowering individuals, open communication, risk-taking to find solutions to problems, and reward system for accomplishing change mandates. An organization's ultimate ability to survive is directly related to an employee's creativity, commitment and innovation, with creativity being at the top of what makes a person feel happy and fulfilled at work and at home (Csikszentmihalyi, 1996). Although engagement has been thought to be difficult to

quantify on a scholarship basis, as a behavioral construct it is measurable and can increase a corporation's psychological capital (Luthans et al, 2007).

Beckwith (2009) examined 93 top grossing Hollywood films and analyzed the values of these films' protagonists. The blockbuster films were coded at the beginning and the end of the film to see how story and main protagonist changed from beginning to the end of the story. Social scientists regard personal values as a key mental construct, because values determine how people live their lives and maintain flourishing cultures as well as profitable and ethical corporate organizations. The characterization and coding of protagonists from these films were based on values that are shared almost universally by most cultures (Peterson & Seligman, 2004; Rokeach, 1973).

Forbes and Smith (2007) introduced organizational behavior topics to college students viewing the Oscar winning film *Erin Brockovich*. The film was chosen as an out-of-class assignment, and also used in class discussions, highlighting specific film clips to teach concepts of OB. Topics for reflection included: Perception, personality, conflicts, motivation, meaning of work, career/family, and business ethics, all topics of the storyline and plot of the film, which was based on a true story. Forbes and Smith revealed that many pertinent topics evoked by films such as *Erin Brockovich* are directly relevant to OB topics such as extraversion, refusal to conform, confidence, internal locus of control, self-esteem, manipulation, in addition to constructs evident in personality models, for example, the Big Five and Myers-Briggs Type Indicator. Such topics are relevant to examination of this seminal film for OB classes and for corporate training and development modules. Forbes and Smith believed organizational behavior, when it

involves economic crisis, necessary change, or innovation, can be painful, emotional, and involve many complex factors, including technological changes and the need for increased psychological capital.

The film *Outsourced* uses comedy to teach intercultural communication which is an important concept to learn in multicultural global corporations (Briam, 2010). The film's humorous and insightful look into the differences between Eastern and Western cultures has an important message that can resonate in business schools as well as in the workplace. Champoux (1999) said film illuminates theories and concepts central to the world of work. While there are numerous examples of the importance of positive thinking and exposure to humanistic/spiritual values in the overall context of a person's life (Seligman & Csikszentmihalyi, 2000), the relative short-and-long-term impact of positive media on corresponding positive behaviors, attitudes, and thoughts of employees in the workplace is unknown. What is becoming more apparent through recent research is every employee has a set of signature strengths, and nurturing these innate talents and skills can benefit the organization (Crabb, 2011).

Rodriguez-Carvajal, Moreno-Jimenez, Rivas-Hermosilla, Alvarez-Bejarano, and Sanz Vergel (2010) performed a meta-analysis of advances in positive organizational research, examining 4,000 articles (2005-2010), the studies being correlational or descriptive. Rodriguez-Carvajal et al. pointed to positive gains when there was worker engagement, flow, prosocial behaviors, transformational leadership, positive psychological capital (PPC), and organizational citizenship behavior (OCB). Dudai (2012) postulated that cinema expands and exploits the cognitive areas of the brain

through a combination of working memory (WM), mental time travel (MTT), mental emotional travel (MET), and disassociated states that reflect transitions in consciousness. Working memory (WM) is a mental hub essential for human behavior, thoughts, cognitions, even intelligence. Films and film clips can influence this mental hub, through the human brain reading and experiencing the movie. When the storyline in the movie is intense or perhaps just informative, the employee can react in different ways.

Schaefer, Nils, Sanchez, and Philippot (2010) showed that emotional film clips can cause negative and positive affects in viewers. They researched a wide-ranging database of motion pictures that had at their core themes and images that elicited strong emotions. Chosen film clips were effective as far as positive and negative affect. Three hundred sixty-four undergraduate students viewed 70 selected film clips chosen by 55 film experts. Film clips were effective in eliciting both positive and negative emotions; there were six specific emotions and 15 blended emotions that were recorded along with subjective and physiological changes in the viewers. Film clips are cost effective and would be easy for corporations and companies to implement. These findings can be applied to training employees and eliciting Positive Affect (PA).

Pang (2009) assessed the effectiveness of web-based training programs in corporations that used videos in a multimedia setting. Results from testing 38 participants on a self-report survey, half in the experimental group ($N = 19$) and half in the control group ($N = 19$), showed that videos in e-learning instruction enhanced understanding of content. Knowledge gains were higher in the multimedia environment than in traditional

live instruction. A number of studies have shown how film has successfully been used as a teaching tool in various disciplines.

Hope, efficacy, optimism, and resilience are core constructs of psychological capital that were developed in highly-focused, 2-hour, web-based training interventions (Luthans, Avey, & Patera, 2008). The researchers chose a pretest, posttest experimental design treatment group ($n = 187$), and control group ($n = 177$). Flash technology presented information in video format. Flash files imbedded in program also allowed participants to view clips from popular movies as examples of positive qualities/traits. Psychological capital can be developed through web-based training interventions that focus on positive psychology. Results of the pretest found no differences between the two groups levels of PsyCap. However, Behavioral Emotional and Social Difficulties (BESD) range showed that the PsyCap intervention group scored significantly higher in their post-test results than the control group.

Tibus, Heier, and Schwan (2013) hypothesized that motion pictures not only entertain, but can be teaching tools as well. Viewers engage in elaborate processing activities while immersed in expository films. Expository film viewers undergo elaborate film comprehension and processing activities during viewing. Three experiments were initiated using expository films (i.e. informational) shown to undergraduate students in Germany, ranging from 63 students in the first experiment, to 94 in the second, and 60 in the third. Film material was taken from informational programs. Expository film viewers experienced elaborate film comprehension and processing activities during viewing. Participants integrated information and data between than nonviewers of the same films.

Auditory viewers of films retained knowledge equally well to visual viewers by generating elaborate Law of Conservation of Belief (LCB) inferences that relates to the viewer's cognitive abilities (Tibus et al., 2013). Although these films were not narrative storytelling that is familiar to most audiences, visual images offer viewers a way to integrate data and information in highly coherent ways. These experiments can be applied to narrative Hollywood films, to show cognitive, emotional, and behavioral inferences.

Till et al. (2011) hypothesized that film dramas affect emotional and cognitive states, influenced by six modes of reception: socio, ego, diegetic, emotions, imagination, and production. These states are linked to an individual's personality and coping style. Sometimes negative films actually produce the reverse effect on viewers, causing the participants to appreciate their own circumstances and increase self-esteem. Visch, Tan, and Moalenaar (2010) showed that films enhance emotions, especially in a darkened theatre when surrounded by images in total immersion (CAVE). Information can be interpreted in a cognitive and coherent way that can enhance learning and can be educational as well (Tibus et al., 2013; Visch et al., 2010).

Charles (2005) cited Freud and psychoanalytic film theory as a release of fantasies, hidden emotions, and from a Jungian perspective, film uses symbols and images to convey subjective meaning. Charles indicated that motion pictures can have a positive influence, and serve as a catalyst that incorporates many aspects of life, environment, and culture. For example, the film *Spartacus* changed screenwriter Woolf's life when he was 14 years old. In one crucial scene, Spartacus's wife talks about deeper ideas such as "why are we here." After seeing this film, Woolf was determined to go to

Hollywood to make movies. In another example by Charles, a Swiss security guard, Meili, turned over documents that proved Swiss banks were holding Jewish assets seized by the Nazis. He had seen the film *Schindler's List* just a few months earlier. Schindler risked his life to save Jews during World War II, and Meili felt he had to do something to help them as well.

Barker, Connolly, and Angelone (2013) hypothesized that an entertaining radio program, *Umurage Urukwiye*, presented to the Rwandan population will help them deal with population control, civil unrest, and environmental problems. The theory behind the development of the radio show was based on role modeling developed by producer Miguel Sabido working in the Mexican television industry. Sabido showed how a popular soap opera could model positive characters traits for the general viewing (or listening) population (Singhal, Cody, Rogers, & Sabido, 2004).

With *Umurage Urukwiye*, the popular radio program's impact was measured by a carefully designed pre and posttest broadcast survey, interviews and focus groups (Barker, Connolly, & Angelone, 2013). The baseline study showed how positive character behaviors led to positive changes in behavior in the listening audience. The Rwandan example showed that in a related circumstance, using positive Hollywood films with positive characters has a powerful effect on viewers in a motion picture medium, combining multi-media visual and auditory devices.

Positive character behaviors in narrative dramas can lead to positive changes in the viewer or listener, and within corporations, positive organizational scholarship. A meta-analysis across various disciplines illuminates a change from problem-centered

research to positive organizational scholarship to capture what makes companies and workers flourish (Barker et al., 2013; Crabb, 2011; Jeung, 2011; Kayan & Burne, 2009; Ramlall, 2008; Roberts, 2006). Positive psychological films can increase employee morale and feed a positive organizational culture. Increasing levels of psychological capital and human capital engage employees in companies to higher levels of peak performance and production (Briam, 2010; Champoux, 1999; Luthans et al., 2008; Ramiall, 2008; Tibus et al., 2013).

Dunphy (2007) postulated that the best movies capture audiences' imagination in powerful ways. He chose 10 classic motion picture scenes to teach management ideas within the umbrella of organizational behavior. Dunphy explained that each classic film scene is then translated into the management concept it teaches. Humanistic and spiritual images abound in recent blockbuster hit movies like *Forrest Gump* or *The Matrix* which have transcendental themes that can promote wholeness and healing (Kozlovic, 2007). Several big-budget feature films on the studio docket for 2015 have transpersonal content. At the end of 2015, audiences arrived at theatres in droves to immerse themselves in *Star Wars VII* with much of same fervor that attended the opening of the first *Star Wars* film, circa 1977.

Top Hollywood screen legends can engage students and workers in learning about management behaviors (Dunphy, Meyer, & Linton, 2010). The authors illustrated management concepts in such classics as *Breakfast at Tiffany's*, *Casablanca*, *Twelve Angry Men*, and *North by Northwest*, among others. Screen legends and classic Hollywood films can embody a positive corporate culture that extols POS and POB.

Widely seen feature films as well as a plethora of media sources are an important reflection of the popular culture of young adults and teenagers, providing potent teaching tools pertaining to culture, ethics, and values. Frost and Hirsch (2003) proclaimed that the entertainment industry, and particularly motion pictures, has provided avenues of communication and teaching that are light years ahead of traditional education models.

Scott (1994) asserted that motion pictures and television are more potent teaching tools for students, because these mediums stimulate the right brain which uses images and symbols rather than traditional logical, analytical thinking. Left brain thinking takes longer to process than analog, creative thinking—images from movies have more of an impact than rational, cognitive thinking. Sweet (1999) postulated that modern media, whether it be film, television, or ideas and images absorbed through the Internet, is a much more organic and effective way to deliver messages to this current generation as compared to past generations. Beckwith (2009) explored positive values and ideals of heroes in many recent blockbuster motion pictures, and discovered how these ideas of traditional protagonists resonated with audiences.

Peterson (2000) explained that positive media, that highlights the more noble aspects of the human condition, has optimism as a core component. Optimism involves not only motivation as a by-product, but emotions and thinking that help people become more successful in every aspect of their lives. Kaplan (2005) reflected upon the transpersonal ability of motion pictures to transport audiences and transform viewer reality beyond traditional boundaries of perception and awareness.

Jeung (2011) contended that employee engagement is a field that has grown by leaps and bounds over the last decade. Jeung examined the antecedents to engagement and how this has been empirically proven through past research showing how employees are positively affected by concepts such as POB and POS. Jeung examined journal publications, books, and reports related to positive psychology, engagement, and linking the employee's best self to positive connections with others and to the organization. Engagement is a multidimensional motivational concept, and more studies need to be done that examine this from a phenomenological viewpoint so that the real story of the participants can be told in a biographical and narrative format.

A meta-analysis of advances in positive organizational research examined 4,000 articles (2005-2010), the studies being correlational or descriptive (Rodriguez-Carvajal et al., 2010). Rodriguez-Carvajal et al. pointed to mutual gains for individuals and organizations when there is worker engagement, flow, prosocial behaviors, transformational leadership, positive psychological capital (PPC), and organizational citizenship behavior (OCB). Froman (2009) examined positive organizational behavior from the concept of a virtuous organization. Froman cited research from studies into motivation, task significance, emotional intelligence (EI), human capital, and innovation. Positivity whether at the individual level, in teams, or a combination of management and individual efforts, including authentic leadership and core ethical values, can transform companies.

The major thematic research in the literature review for this study are both quantitative and qualitative studies examining the effectiveness of positive behaviors in

work settings, the use of film clips in educational and experimental settings, and meta-analytic studies into POB-POS, employee engagement, innovation, and worker empowerment. Beckwith (2009) documented that many blockbuster Hollywood films reflect an abundance of positive traits, strengths and transpersonal qualities that resonate with audiences. Examples of humanistic/transcendental films: the true story of *Patch Adams* (health and healing), and the spiritual-fantasy *What Dreams May Come* (life after death).

The potentiality of Hollywood blockbuster films with transpersonal/ humanistic elements, characters, and themes to transform the workplace through film-based training and development modules is largely unexplored. Web-based, multi-media programs, as well as radio shows and soap operas with positive role models, and positive/humanistic motion pictures can be potent training tools in colleges, universities, and corporations. However, the researchers reflect either random film clips or expository, knowledge-based media clips that leave a gap in the possible effects of transpersonal, positive Hollywood blockbusters that are critically-acclaimed and have touched audiences worldwide.

Nowhere in the research literature are there actual studies that incorporate pilot test programs in corporations using positive, humanistic Hollywood films of significant scope, examining various genres and storylines. Further research could generate qualitative and/or quantitative data, either descriptive or exploratory, that may answer the effectiveness of transpersonal Hollywood films on employees and the workplace. Aside from Gute, Gute, Nakamura, and Ciskszenmihalyi's (2008) longitudinal qualitative and quantitative research examining nine highly-creative, accomplished teenagers, there are

very few longitudinal studies, and even fewer phenomenological research studies that delve into workers being exposed to positive media in corporate settings.

The present study fills the gap in the literature concerning the effects of positive media, and particularly positive films on individuals and groups. Contrary to negative media studies, this research extends the knowledge in Organizational Psychology of POB-POS, and the potential positive by-products of film-based management and corporate training programs fueled by positive media. From mega-budget, sophisticated Hollywood film resources, workplace training courses could include: designing and optimizing employment and quality of work life; formulating and implementing training programs, and evaluating their effectiveness; training programs that incorporate positive media; coaching employees through the use of positive media; and emphasizing the importance of having a positive attitude in life and in the workplace for emotional health and wellness, dealing with stress, and staying emotionally balanced.

Conclusion

An initial review of the literature revealed that humanistic/transpersonal values attributed to protagonists in 93 recent blockbuster films reflect many positive traits that resonated with audiences (Beckwith, 2009). Information gleaned from blockbusters, whether from diverse motion pictures such as *The Sixth Sense*, *Gandhi*, or *Field of Dreams*, can be used to teach positive organizational scholarship and positive organizational behavior, especially when examining employee engagement in the workplace (Niemiec & Wedding, 2008)

Viewing positive media could boost employee morale, and add positive aspects to training and development programs. Solving problems at work can be helped by a positive and compassionate attitude in relation to human performance, training and development, motivation, and optimizing job and quality of work life. Transpersonal media ideas and concepts, and this experience, can be utilized in coaching employees, whether for workplace performance, wellness and health, or for coaching in all areas of one's life. By the same token, the literature suggests that positive films could enhance viewers' emotions and cognition and make significant contributions to employee corporate training programs (Kavan & Burne, 2009; Pang, 2009; Shaefer et al., 2010; Tibus et al., 2013; Till et al., 2011).

Global cinema has had a profound impact on humanity, culture, communities, and corporations for well over 75 years, and could have positive effects in the workplace lives of employees and managers (Beckwith, 2009; Charles, 2005; Dunphy et al., 2010; Igartua & Barrios, 2012; Kaplan, 2005; Kozlovic, 2007; Niemiec & Wedding, 2008). Motion pictures are a form of universal entertainment that has the ability to teach management concepts and prosocial behaviors that can revolutionize the workplace. There are many films such as *Field of Dreams*, *Star Wars*, and *Forrest Gump* that elucidate transpersonal and positive psychology principles, and can effect positive social change.

Transformational Hollywood films can lead to more positive attitudes and prosocial behaviors among employees, teaching concepts such as determination, character, integrity, and ethics. Corporations need training programs that can teach the multidimensional concepts of employee engagement, positive corporate culture and

workplace innovation quickly and effectively. When employees are present emotionally, cognitively, and physically, and highly satisfied with their jobs, then corporations can flourish (Froman, 2009; Jeung, 2011; Roberts, 2006).

Research into the positive effects of humanistic films could lead to positive social change by helping to ameliorate the effects of workplace negativity and antisocial behaviors, and could enrich corporate training programs (Barker et al., 2013; Dunphy, 2007; Luthans et al., 2008; Peterson, 2000; Scott, 1994; Seligman, 2004). Implications for further social change and corporate social responsibility would be an increase in wellness programs in corporations, with fewer sick days and need for psychological and conflict interventions, greater productivity, and overall employee job satisfaction. Chapter 3 provides further detail of the research method selected.

Chapter 3: Research Method

Introduction

The purpose of this study was to discover how, and in what, extent positive, transpersonal films inform viewers' perceptions, thoughts, emotions, and ideals and how this could influence their attitudes toward POB-POS, prosocial behaviors, employee engagement, productivity, and innovation in the workplace. Based on positive psychology, humanistic, and transpersonal theories of James (1958), Jung (1969), Maslow (1971), and Seligman and Csikszentmihalyi (2000), I sought to understand the meaning, structure, and lived experience of employees' satisfaction and happiness and how this could mediate uplifting experiences in the workplace. These experiences were recorded through open-ended questions, interviews, dialogues, journals, diaries, artwork, description, text analysis, and observation.

The broad research questions that informed the study design were as follows:

1. What is it like for working professionals to experience viewing positive, transpersonal Hollywood films, and how does this influence and impact POB-POS and employee engagement attitudes in the workplace?
2. What is the meaning behind the phenomenon of viewing positive, transpersonal Hollywood films by working professionals, and how does this influence their attitudes toward employee engagement, innovation, and productivity in the workplace?
3. How do working professionals describe their changes in or transformation of emotions, cognitions, attitudes or beliefs after viewing positive,

transpersonal Hollywood films and how or in what way does this influence greater innovation, productivity, and/or employee engagement in the workplace?

4. How does the impact of storyline, characters, location, and overall film production in positive Hollywood films affect working professionals, and how does this influence prosocial attitudes in the workplace?
5. In what way can happiness, optimism and character strengths be taught through viewing positive, transpersonal films and how can this be effective in changing and enhancing prosocial behaviors and virtues in the workplace?

Chapter 3 is organized as follows: introduction, purpose of study, nature of study, possible types and sources of information, research methodology, research design, participants of the study, measures, ethical protection of participants, procedures, data collection, data analysis, verification of findings, method limitations, and a summary.

Purpose of the Study

The purpose of this study was to explore and describe how participants who view humanistic, transpersonal Hollywood films are affected and transformed by them and how this could affect their work-related attitudes such as POS and POB. Solving problems at work can be helped by a positive and compassionate attitude in relation to human performance, training and development, motivation, boosting morale, and optimizing job and quality of work life. Transpersonal/positive media films, ideas, and concepts can be used in coaching employees; designing and optimizing job and quality of

work life; formulating and implementing training programs; and promoting a positive corporate culture that emphasizes emotional health and wellness, support for dealing with stress, and increasing work productivity.

Nature of the Study

The nature of this study was phenomenological. By locating the self-story within the participants' personal experience, the transpersonal and transformative impact of positive films was followed by a creative synthesis of qualitative methods in an open and emerging design. There needs to be a move away from emphasis on the negative impact of the media (motion pictures, television, radio, video games, Internet) on individuals and society to re-examine the potential power of the media for good. An investigation of positive psychology as it is incorporated into films has the potential to transform schools, community centers, outreach programs, hospitals, clinics, corporations, and other organizations. Media, defined as positive motion pictures for the purposes of this study, may transform the culture of a company by changing the stories, because these stories are the cumulative effect of what is being shared by employees and management, and these stories inform employee engagement and organizational culture (Psichogios, 2013). In the case of positive films and employee engagement, it is important to elicit through interviews, questionnaires, and observations the meanings that workers attach to characters, storylines, and themes interwoven into transpersonal/humanistic Hollywood films and how these apply to prosocial behaviors and employee satisfaction in the workplace.

Possible Types and Sources of Information

In this phenomenological study, I examined adult employees in a variety of industries. The open-ended research included a criterion-based, purposeful sample that included the adult population of working professionals, age 18 or older, males and females, all ethnicities, all cultures, religious and socioeconomic backgrounds, and education levels. More specific details about the participant purposive sample are delineated in the Participants of the Study section later on in the chapter. The study sample drew from a diverse population that attends motion pictures; it was not necessary that they were familiar with the popular cinematic repertoire of humanistic/transpersonal and transformational blockbuster motion pictures.

Participants were gathered and selected through Internet resources such as Craig's List, flyers distributed to local businesses, and passing out flyers to public locations (parks, beaches, mall promenades, etc.). From this purposeful sample distribution, 10 key participants were identified and selected for the research study. Each participant who completed the study received a \$75 Visa gift card at the conclusion of the exit interview.

There is a new awareness of positive psychology over the last decade, reflected in uplifting media experiences and transpersonal cinematic content that appears in every major film genre. Further exploration is needed of this potential asset for the workplace. To date, there has been little research on the influence of positive media on corresponding positive behaviors. Popular culture of the past several decades is based on what audiences see at the movies (Beckwith, 2009; Niemiec & Wedding, 2008). In Niemiec and Wedding's examination of positive psychology in hundreds of life-affirming

movies, Hollywood and global films were shown to convey virtues and character strengths through the use of positive psychology concepts. Hollywood has the majority share of the world's motion picture distribution market, with an influence on culture, social reality, and moral and ethical decisions. There were humanistic/transpersonal values attributed to protagonists in 93 recent blockbuster films, and many of these positive traits resonated with audiences.

Global cinema has the capability to be transcendent entertainment that reaches millions of viewers, as well as a powerful teaching tool for the implementation of seminal Hollywood motion pictures in workplace training and development programs. The notion of transpersonal cinematherapy could be a positive choice for corporations, especially when introduced into workplace prosocial behaviors. For the purposes of this research paper, transpersonal is defined as an experience where the viewers (in the case of film) experience an extended sense of self. This extended self goes beyond individual personal identity to encompass their psyche, larger self, the community, the world, and the cosmos (Charles, 2005). Because films are global entertainment as well as a teaching tool, evolutionary films could be a choice for workplace innovation, change, and increasing employee engagement.

Research Methodology

Qualitative methodology was selected for this study. Creswell (1998) contended that qualitative studies are used because “variables cannot be easily identified” (p. 17). Due to the lack of investigation of employees in a cross-section of various industries, a qualitative approach permitted the identification and examination of variables that inform

how positive films affect employees in the workplace. Employees may experience positive prosocial behaviors and transformations as a result of watching films and/or film clips.

In this phenomenological study, I described the experiences of participants who viewed positive films through narrative writing, questionnaires, surveys, in-depth interviews, observations, and wrap-up and summary questions in an open and emerging design. Locating the self-story within the participants' personal experience was followed by a creative synthesis to bring all of these elements together. I maintained a journal chronicling my thoughts and ideas while categorizing and coding data, rereading notes, transcripts, and listening to audiotaped interviews. Multiple research strategies included triangulation of data sources, use of member checking, clarification of bias, interviews, narrative writing, and observation (Creswell, 2009).

Research Design

In this qualitative study, I used an inductive, phenomenological approach with in-depth interviews, narratives, observations, and self-reports from a small group of 10 participants. Data collection was extensive, personal, and participatory; I also examined my own personal biases. Because movies are a sensual, auditory, and visual experience, in order to obtain comprehensive narrative descriptions, a reflective structural analysis was necessary to grasp the experiential essence that then was translated to the workplace in terms of positive psychological capital and employee engagement. Naïve experiential descriptions of films and film clips were gleaned through dialogue, journaling, diary entries, narrative writing, and open-ended questions. The participant's unique story was

then based upon reflection and interpretation. As I determined the deeper meaning of the participants' reflection and experience of positive psychology films in relation to their own personal world and the world of work, then discussion and recommendations for future research were recommended.

Moustakas (1994) implied that intuition was essential in describing a phenomenon, and this was preferred over deduction. The experiential knowledge of the participant or individual was primary and their consciousness must be accounted for; looking for the appearance of things, thinking, feeling, observing, to find hidden meanings. I took several steps in the research procedure: making clear the nature and purpose under investigation, obtaining informed consent, and ensuring the confidentiality of the participants. Next, I created open-ended questions to frame the interviews, organizing data to develop composite textural and thematic coding and synthesis of meanings. Last, I included a summary, discussion, and future outcomes and research (Moustakas, 1994).

The tradition of phenomenology was chosen to examine the experiences of men and women (age 18 and older) who work at any number of jobs, except those who were directly related to the entertainment industry so as to counteract any bias. I did not presume an interest in quality humanistic/transpersonal cinema among those selected to participate. Phenomenological inquiry is the process of "revealing the essence of experiences in which others can derive knowledge about a unified meaning of an experience" (Moustakas, 1994, p. 84). Phenomenological inquiry was used to discern the participants'/employees' lived experiences who watched positive films or film clips, as

opposed to those who watched negative media or no audio-visual media at all in terms of training and development in corporations. Phenomenological inquiry provided a comprehensive exploration and description of the deeper meaning for workers who were exposed to positive/humanistic films.

Other methods of qualitative inquiry were considered, but would have been less effective in providing the insight necessary to understand these viewers' experiences. For example, a biographical study is a study of an individual and the transitions or stages in his or her life (Creswell, 1998). This type of study may have provided a narrow scope and would only capture a limited view of what motion pictures could mean to industry professionals in the workplace. Grounded theory, on the other hand, is used to develop a theory. If transpersonal, positive psychology film theory could not adequately describe what these men and women experienced, a grounded theory approach may have been more appropriate.

Ethnographical studies are used to provide a "description or interpretation of a cultural group or system" (Creswell, year, p. 58). Although an ethnographical approach is possible, the participant population that watched Hollywood blockbuster movies like *Star Wars* or *Lord of the Rings* was not an isolated community, but could have been a biased sample and, consequently, they were not chosen for this study. The final method of consideration was a case study. A case study is "an exploration of a bounded system or cases over time to gather information" (Creswell, year, p. 61). Of the other methods discussed thus far, a case study may have been most applicable to this research. However, this approach was not chosen because this research is not concerned with what is

occurring over time, but what is currently being experienced or has been experienced as the result of a phenomenon.

I developed the data collection instruments (Appendices F, G, H, and I) consisting of both questionnaires (participants view eight positive psychology films over a 1-month period) and three oral interviews (first initial interview, final interview, and exit interview) based upon the conceptual and theoretical framework, the methodology, and research design of the study. Because the study was phenomenological, with a foundation based on humanistic, positive, and transpersonal psychology, I included open-ended questions, both in interview and written formats. The 12 questions in the first interview, 11 questions in the written questionnaires, and the eight questions in the final interview were all based upon the research questions that ask how and to what extent positive Hollywood films affect workplace concepts of POB-POS and employee engagement (Appendices F, G, and H).

There were also additional concepts explored, such as worker empowerment and productivity, workplace morale, and prosocial behaviors that illustrated and taught concepts of organizational behavior and the effects of the films on participants' emotions, cognitive thinking, behaviors, ideals, and perceptions. There was also a participant screening form, completed via e-mail to ascertain a pool of prequalified research participants along with an informed consent, confidentiality agreement, and an exit interview (Skype) that allowed for member checking and provided a one-page summary of the research findings (Appendices B, C, and I). Any additional concerns or questions were addressed at this time. The instrumentation also asked open-ended questions about

the personal virtues and strengths that the participants experienced in the films' protagonists and how and to what extent these films promoted happiness, optimism, and character virtues and strengths, as well as any changes in the participants' behavior, attitude, and beliefs.

Participants of the Study

Participants were men and women aged 18 or older who were employed in a variety of industries, but not in the entertainment industry. The criterion-based, purposive sampling had balanced male/female participation to counteract any gender bias. Because the study was geared towards organizations, businesses, and corporations, no self-employed workers were a part of this sample. To avoid possible management bias and perceived control in work situations, only nonmanagerial employees participated in this research study. Having an interest in quality, positive, humanistic Hollywood blockbuster films was not a requirement for participation. I chose a small, detailed purposive sample because if there is a reported affect from the viewing of selected films among nonmanagerial participants, it was reasonable to conclude that this in-depth qualitative research could be extended to other samples composed of other industries, various age ranges, males or females in separate studies, or management or supervisors rather than nonmanagerial staff.

Potential participants were contacted by e-mail and telephone. Interested subjects were e-mailed the participant screening form (Appendix B) and the informed consent and confidentiality agreement (Appendix C) to prequalify possible candidates for the study. An initial informational recruitment meeting was arranged at a

conveniently located office or home location in the Los Angeles area, and the participant pool was determined. The process for selecting potential participants came from a variety of sources: Internet (Craig's List Community: classes/events/volunteers; services: small business ads/therapeutic; jobs: education/human resources/medical/health; part-time), direct marketing to local businesses on the Westside by handing out flyers detailing the study (included Venice, Marina del Rey, Santa Monica, West Los Angeles, Culver City, Westwood), and handing out flyers in public locations (parks, beaches, and coffee shops; Appendix A). The potential volunteers and I discussed the nature of the study and what was required to participate. Returning the e-mail with the screening form and typing "I consent" in the e-mail automatically qualified the potential participant for the research study.

Measures

The purpose of this study was to describe and explore how positive/humanistic, critically-acclaimed blockbuster films affect viewers of positive media and to reflect on how this possible transformation of psychology states of participants affected their attitudes and work-related constructs of employee engagement in the workplace. These films were shown to the participants individually eight times over a 1-month period. At the end of each film, the participants wrote down their feelings about the film, the characters, the plot, and the storyline and assessed whether there was an effect on them (positive, negative, or neutral) and how that did or did not apply to their work behaviors and environment. In this case, the length of the film or film clip was defined as anywhere from 5 minutes to a full-length feature film.

The phenomenological basis of the study was any film genre that had as its core transformation/transcendence. I used pre-eminent sources and experts to compile a list of humanistic/positive films for this research study, among them Box Office Mojo, AFI, and positive film experts Niemiec and Wedding (2008). According to data compiled by Box Office Mojo (2011), 44 out of the top 50 most financially successful films released in the year 2011 had some form of transpersonal content. Box Office Mojo is a trusted source for box office returns, revenue and profits, both domestically and internationally, for films from around the world. Since its inception in 1999, *Box Office Mojo* has become the premiere box office resource globally, averaging 2 million visitors per month, as well as being frequently quoted by many prestigious publications, as well as featured on many television networks such as *CNN*, *CNBC*, and *Fox News*, among others (Box Office Mojo, 2011).

AFI, the pre-eminent film institution in Hollywood, releases many different lists of film industry statistics and information every year. Niemiec and Wedding (2008) researched films from their own extensive databases. Niemiec is the film editor of *PsycCRITIQUES*, an APA journal that reviews books and movies in psychology and related fields. Wedding is also an editor of *PsycCRITIQUES* and a past President for the APA Division of Media Psychology. Niemiec and Wedding viewed and commented on every film included by the AFI on their list of Top 100 Inspiring Movies, synthesized and chosen by some of the world's leading film scholars. The AFI list was among the sources the researcher used to compile a list of 20 inspiring films that were the basis for the participants' selection of positive films used in the research design for this study.

Research sources included Box Office Mojo website (<http://www.boxofficemojo.com>), the AFI list of Top 100 Inspiring Movies, and films that won awards at prestigious film festivals, as well as critically-acclaimed Oscar winners in the top above-the-line categories (Best Picture, Best Director, Best Screenplay, Best Adapted Screenplay) as chosen by the members of the Academy of Motion Pictures Arts and Sciences.

I reviewed blockbuster and critically-acclaimed movies over the last 35 years (back to 1980). The genres included (some films fit into more than one genre): Comedy (i.e. *There's Something About Mary*, *What Women Want*, *Shrek*, *Ted*, *Bridesmaids*, *The Hangover*, *Bad Teacher*, *Knocked Up*, *Elf*, ***Tootsie***), superhero (***Spider-man***, *Captain America*, *X-Men*, *Batman*, *Superman*), fantasy (*Hunger Games*, *Twilight*, *Avatar*, ***The Curious Case of Benjamin Button***, ***Harry Potter and the Sorcerer's Stone***, *Lord of the Rings: The Fellowship of the Ring*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *The Hobbit*, *Phenomenon*, ***Big***, *Back to the Future*, ***E.T.***), science fiction (i.e. ***Star Wars: Episode 1: The Phantom Menace***, ***The Matrix***), drama (i.e. ***Field of Dreams***, *Saving Private Ryan*, *Cast Away*, *Silver Linings Playbook*, *The Help*, *The Blind Side*, *A Beautiful Mind*, ***Forrest Gump***, *Chariots of Fire*, ***Ordinary People***), dramedy (i.e. ***Erin Brockovich***, *Working Girl*, *Terms of Endearment*), adventure (i.e. *Pirates of the Caribbean: Curse of the Black Pearl*, *Jurassic Park*, *The Mummy*, *Raiders of the Lost Ark*), romance/love story (***Titanic***, *The Notebook*, ***Sleepless in Seattle***, *You've Got Mail*, *My Best Friend's Wedding*, *As Good as It Gets*, *When Harry Met Sally*, ***Ghost***, *Pretty Woman*, *Moonstruck*), and horror/thriller (i.e. ***The Sixth Sense***, *What Lies Beneath*, *Scream*, *Seven*, *Fatal Attraction*, *Gremlins*, *Alien*, *The Exorcist*, *Jaws*), spiritual/religious

(*Gandhi*, *The Passion of the Christ*, *Noah*, *Heaven is for Real*), political/historical (*Lincoln*, *JFK*, *Schindler's List*, *Platoon*), animation (*Frozen*, *Shrek*, *Beauty and the Beast*, *A Bug's Life*, *Toy Story*). From this list, although by no means comprehensive, I chose 20 representative movies of various genres that were not only critically-lauded and won awards, but were blockbuster hits at the box office as well. The 20 films that are in bold print above comprised the viewing list for the participants in this study. Four wildcard films were included so that participants could choose two and I could choose the other six films.

Participants completed two in-depth oral interviews and eight written questionnaires (Appendices F, G, and H), in addition to journaling, narrative writing, audiotaped interviews, triangulation, and the participants' observations after completing each film questionnaire (Appendix G). This approach created a reservoir of material to draw upon from both by researchers and participants. Participants' interview answers, writing, and audiotaped interviews were returned to me, and then collated and analyzed through a coding and comparison analysis (Appendix E). I delineated, observed, and wrote about positive psychology, POS, POB, PsyCap, and other related after the 6-week period viewing eight films, including a first interview and final interview with the participants. Information was tabulated, evaluated and categorized by me and two research assistants, and then an exit interview was scheduled with the participants (Appendix I).

Ethical Protection of Participants

The participants in this study were adult male and female volunteers who were free to choose whether or not to participate. There was no known risk of harm associated with participating in this study. It was explained to the participants that their relationship with Walden University or their employer would not be affected by their participation in this study. If a participant experienced harm or difficulty associated with participating in this study, a referral to a local service provider was made in the form of providing a telephone number. Each member completed a consent form, and confidentiality was protected. Files, audiotapes, and transcripts are stored in a locked cabinet in the researcher's home office. Only I and those selected to assist in validating results had access to the transcripts. Identifying information was removed from transcripts prior to data validation. Copies of the Informed Consent/Confidentiality Agreement, and Confidentiality Agreement (Research Assistant) are located in Appendices C and D.

Procedures

The following list of procedures served as a sequential guide to recruit and inform participants, collect and analyze data, and validate findings.

1. Participants comprised a criterion-based, purposive sample of employed adults living and working in Los Angeles in various diverse industries. The participants were not employed in the movie or television industry in Los Angeles (this included producers, directors, actors, craft and union members, agents, managers, and so on). An advertisement detailing the

research study was sent to various online, business and public resources and locations (Appendix A).

Potential participants were contacted via telephone, and sent an Participant Screening Form (Appendix B) via email and an Informed Consent and Confidentiality Agreement providing information and participant consent to be involved in the study (Appendix C).

2. Informative meetings, identifying prime participants for the study, were scheduled.
3. Interested male and female adult participants were requested to contact the researcher to schedule an initial interview. A follow-up telephone call was made if there was no contact within one week of informative meeting.
4. During the first interview, each participant was asked several questions about positive psychology motion pictures and the affect they had on the participants (Appendix F). The initial interview (denoted as the First Interview) occurred before viewing 8 films, asking questions related to positive psychology films along with the research questions (Appendices F, G). A Final Interview and an Exit Interview concluded the study (Appendices H and I).
6. Audiotaped interviews were transcribed by researcher verbatim and analyzed according to steps outlined at the end of this chapter. Coding Guidelines were provided for researcher and two research assistants (Appendix E).

7. One male and one female graduate student who had successfully completed a qualitative methods course at Walden University assisted in verifying themes extracted from transcripts. These students were recommended by the course professor to ensure capable performance of the validation/verification procedure. Walden graduate students selected to participate in the validation procedure adhered to the ethical protection of participants previously identified in this proposal. If a suitable Walden graduate student was not available, then comparable graduate psychology students at local colleges or universities in Los Angeles could have been contacted, but this was not necessary.
8. The final interview (Appendix H) was conducted in an individual format to provide further validation that the results depict the experiences of the participant/viewer of the motion pictures that were assigned to the participants during the one-month data gathering period. An exit interview (Appendix I) occurred within 1 month after the final interview to allow for member checking. Member checking also occurred at the time of the Final Interview to ensure accuracy of data and observations that were analyzed and collected. A one-page summary sheet of the results will be e-mailed to the research participant at the conclusion of the research study.

Data Collection

Data collection consisted of adult men and women working in a variety of industries in Los Angeles in this study participating in two interviews (first initial

interview and final interview) and eight film questionnaires (one for each of the eight positive films viewed). The first interview involved building rapport, and signing the consent form. Seidman (1998) termed this as having the participant provide the concrete details of his or her current experience. The first interview entailed describing the nature of the study and sharing the researcher's personal experiences growing up in Santa Monica, making film projects with his brother, and being immersed in movies and the entertainment industry at a very young age. The purpose of sharing this information was to assist in building rapport and developing credibility toward listening to participants' experiences objectively.

The first interview included open-ended questions concerning the nature of viewing transpersonal films and the effect on the participant viewer (Appendix F). These questions served to validate the overall meaning for the group of participants that was discovered during the data analysis. Each of the two participant interviews were at least forty minutes, with a maximum of 4 hours allotted for the interview(s) portion of the data collection.

Seidman (1998) contended that in order for meaning to develop, "participants needed to look at how the factors in their lives interacted to bring them to their present situation" (p. 12). The eight completed written questionnaire forms about each film viewed by participants were e-mailed to me every week, and the answers compiled and codified. The second (final) interview focused on the background of the participant and more personal information for purposes of the study, as well as questions related to the research questions of the study concerning prosocial behaviors and employee engagement

in the workplace and the influence of positive media (Appendix H). The exit interview after completion of the data gathering allowed for member checking, in case there needed to be any revisions or adjustments to the data, before the final results of the study were tabulate and compiled (Appendix I).

The interviews were conducted in a location I selected that was free from distraction and ensured privacy. Each interview was tape recorded and transcribed. I took notes to document nonverbal communication. Data were organized by creating files of the transcribed interviews. Creswell (1998) recommended “creating and organizing files” as the first step towards beginning the analysis process (p. 148). Files and recordings were maintained in a locked filing cabinet in my home office. Once the data were transcribed, the process of analyzing the information began.

Data Analysis

After the data were organized, I obtained an overall understanding of what type of information the data provided. Reading each transcript in its entirety and gaining a general sense of the information provided was the first step in understanding the meaning of the experience (Giorgi & Giorgi, 2003; Moustakas, 1994). The goal of the first step was to understand what type of information the data was conveying.

The second step began by highlighting or listing statements in the text that had specific relevance to the phenomenon being studied. Questions were not be bucketed into predefined categories. These categories were elicited from the participants. I extracted relevant statements to understand how industry professionals experienced positive/humanistic blockbuster hit movies. The statements listed were referred to by

Moustakas (1994) as “horizons” (p. 120) or “meaning units” by Giorgi and Giorgi (2003, p. 252). The horizons or meaning units identified in the text were highlighted, and there was no limit to the number of highlighted meanings. Both Moustakas, and Giorgi and Giorgi asserted that a process of reduction and elimination needed to also occur during this step. I eliminated meanings identified in the transcripts that were irrelevant to understanding their experience.

Labeling the statements identified as necessary to understanding the phenomenon was the third step in understanding the affect and influence of blockbuster transpersonal/positive films on participants. For this study, I began to label meaning units or horizons in the form of “psychologically sensitive expressions” (Giorgi & Giorgi, 2003, p. 252). These expressions represented the feelings, emotions, and actions concerning how the participant experiences the phenomenon. The statements were reframed by using psychological meanings and a coding index to describe the everyday ordinary language concerning the phenomenon.

The final step in analyzing the data involved developing individual and then group descriptions of the experience. Developing individualized structural descriptions was the process of identifying what it meant for each participant to be affected by transpersonal/positive films and provided an individualized account of the experience by identifying overarching themes that described the experience (Moustakas, 1994, p. 121). The thematic connections of each participant were then be clustered to provide a “composite description of the meanings and essences of the experience, representing the group as a whole” (Moustakas, 1994, p. 121). With this composite description of industry

professionals who had experienced behavioral, ideal, cognitive and emotional shifts as a result of viewing humanistic/transcendental films, a better understanding of their experience was provided.

Software was not used, but rather coding of psychologically sensitive expressions as well as individualized structural descriptions. Coded data were compared and consolidated by me. This process was also performed using two Walden graduate research assistants. Each coded expression received a predetermined number for convenient grouping later on (Appendix E). Triangulation was addressed through multiple methods of gathering data and multiple ways of examining data—oral and audiotaped interviews, written questionnaires, researcher observations, member checking as well as written analysis by the research assistants. Triangulation was also analyzed by the consistency of different data from different points in time, different settings, and comparing participants with various points of view. I and two research assistants provided different methods of analysis and viewpoints to prevent blind spots.

Qualitative codes are essence-capturing patterns--similarities and clusters were notated. Codes generate categories led to concepts, and then ultimately generated theories and hypotheses for future studies (Soldana, 2013). Based on the participants' answers to the interviews and questionnaires, Peterson and Seligman's (2004) 24 character strengths and six virtues (CSVs) were the method by which coding was initiated in the first data gathering cycle, and subsequent data gathering cycles. As participants' described their film-going experience either personally, in terms of behavior and attitude, or in relation to work, the 24 strengths and six virtues triggered the coding of and categorizing of data.

Coding included cognitive and emotional aspects, ideas and behaviors related to positive psychology, positive films, and the workplace. Categorizing led to synthesizing the shape of the data to see how the broad view of research design was represented. As I saw patterns that were developing, concepts and themes were interrelated and examined in more detail. In the final analysis, I generated three hypotheses related to the original research questions for use in future research.

Negative cases of discrepant data that were exceptions to coded and categorized data from questionnaires, narrative and interview data were also recorded and analyzed. Printed interview transcripts and questionnaires, observation notes, and other materials were generated in a double-spaced format on the left side of the page with the right-hand margin wide enough for writing codes and additional notes for both researcher and research assistants. Paragraph units were separated by a red pencil line, highlighted and sometimes bolded to reveal a topic change. I started coding and writing preliminary notes as the data was collected, on the first pass.

Verification of Findings

The research findings were verified instead of validated, which is common in qualitative studies. The process of verifying the findings entailed at least 2 of the 8 recommended steps. Creswell (2009) encouraged a researcher to use procedures that comprise either “persistent observation, triangulation, peer review, negative case analysis, clarifying researcher bias, member checks, rich and thick description, or external audits” (pp. 201-203). Of the eight steps mentioned, this research employed

clarification of researcher bias, triangulation, member checks, and rich and thick description.

Prolonged engagement with participants occurred, so triangulation across coders (researcher and two student research assistants) was a necessary research step. The research assistants were not only given copies of the dissertation including all appendices, they were given significant sections of Peterson and Seligman's (2004) *Character Strengths and Virtues: A Handbook and Classification*, as well as Neimiec and Ryan's (2008) *Positive Psychology at the Movies*. Having these supporting materials allowed the student assistants to be properly prepared to code and categorize questionnaires and interviews for virtues and strengths related to positive psychology. The research assistants were also given a summary guide of my conceptual and theoretical framework for the study, the main research questions, and the major goals and themes of the study.

Member checking during the exit interview was addressed in terms of a recap of the entire process by the participants, but also checking informally both at the first interview, particularly in the final interview with participants for accuracy of data collection. Peer review was limited as the Walden University Ph.D. Psychology program is an online degree program; however, the research assistants were peer graduate students of mine, so obtaining detailed feedback from them in terms of data collection, interview notes, and questionnaire answers helped towards validity, dependability and reliability of the study.

Two doctoral students at Walden University who understand qualitative inquiry assisted with the verification process. One female and one male graduate student who completed a qualitative methods course at Walden University assisted in verifying the themes identified in the transcripts. The students volunteered and indicated they had the capacity to perform the verification procedure. The students selected to participate in the verification procedure adhered to the ethical protection of the participants previously identified in the study. Copies of Chapter 3 of this study, the original transcripts, and copies of the findings that contain the individual structural descriptions and the composite description of the group as a whole were provided to the graduate students.

The Walden data analysts (or verifiers) were instructed to analyze the original transcripts following the steps previously detailed in this chapter and identify themes independent of individual and group descriptions provided using a Coding Index. Once completed, verbal discussion with the verifiers as to the accuracy of the derived meanings were compared and discussed. Provisions were made for communication between verifiers and myself to ensure a best practices model and to alleviate any discrepancies in the verification process. If verifiers' findings were widely different, methodological coherence were examined, and where necessary, a re-evaluation of the particular interview or section was considered as was a review of the verification process.

The data analysts also had a common framework to work from in terms of analysis of the questionnaires. Besides detailed notes, relevant book chapters and dissertation chapters to inform the assistants, there were in-depth telephone conversation

and e-mail exchanges between researcher and data analysts regarding conceptual framework, research questions, coding, and the nature of study and data collection.

The second interview was conducted in an individual format, and the exit interview after data collection and analysis was where member checking occurred. Creswell (1998) defined member checking as a process of “soliciting informant’s views of the credibility of the findings and interpretations” (p. 202). Questions were formulated based on the preliminary findings to solicit information from the participants concerning the credibility of the composite descriptions.

The final form of verification stemmed from having a rich, thick description. The purpose of detailed description “allows the readers to transfer information to other settings and to determine whether the findings can be transferred based on shared characteristics” (Creswell, 1998, p. 203). This study featured verbatim transcripts providing contextual and descriptive information. This type of verification provided a richness of information because multiple data points were identified by using verbatim quotes in the text about a particular theme from more than one participant. There were process notes from the Walden research assistants, notes in margins of the transcript highlighting meaning units or horizons, and direct quotes from participants beneath psychological expressions. Each of the aforementioned methods of analysis was important in providing a rich, detailed description. Rich, thick description was obtained from two in-depth interviews lasting between 1 and 2 hours, as well as the exit interview for member checking. Participants were encouraged to write in detail their feelings and

observations on the written film questionnaires, attaching extra sheets of paper if necessary.

Method Limitations

Clarification of researcher bias was critically important in this study. The reader needed to understand the researcher's position in relation to this topic (Creswell, 1998). I am an educator and entertainment industry professional, working as not only a counselor and teacher, but also as a producer, director, writer, actor and composer. I have experienced many years of working in both education and entertainment, so he is well-versed to pursue this study, but there is also the possibility of my own personal bias. I was cognizant of my experiences and tried to set aside prejudgments concerning what I may have thought would be revealed based on personal experiences of participants in this study. My criterion-based, purposive selected sample ensured there was a nonrepresentation of men and women in the entertainment industry as opposed to the general population. Therefore, descriptive and exploratory information was not skewed in terms of individuals who were more inclined to understand and be receptive to transpersonal/ humanistic films and the filmmaking process in general. As a result of the careful selection of this purposive sample, the external validity of the study was not affected. Since it was qualitative research, rooted in a phenomenological foundation, some of the possible above biases mentioned were overcome through the in-depth nature of the qualitative process that reached into the richness and complexity of the participants' experiences, and adhered to research protocol using multiple raters/coders (two graduate student research assistants).

Qualitative samples in terms of saturation were large enough to cover all necessary and important perceptions. At the same time, samples could not be too large, because of the in-depth nature of the study, which could be repetitive with a larger sample. Remaining faithful to the principles of phenomenological qualitative research, sample size in the majority of qualitative studies was generally follow the concept of saturation when the collection of new data did not shed any further light on the issue under investigation. Creswell (1998) recommended at least six participants for this type of study. Over 15 might be reaching some kind of saturation point, but the average for a phenomenological study is usually around 10 participants, and that was the sample.

I analyzed the data inductively, yet proposed several theories that were relevant to the study. Humanistic, transpersonal and positive psychology theories were used to guide the inductive analysis. Peterson and Seligman's (2004) 24 strengths and six virtues were used as a comprehensive guide to analyze positive, humanistic and transpersonal motion pictures. Using this system, Peterson and Seligman who are experts in their field, helped to control any stated biases. In addition, I stated my own particular biases in regard to positive psychology films and the nature of the filmmaker process in general as related to the research questions.

Although the study and research design was inductively-based, the positive psychology theories guided me and data analysts to view this phenomenological study from a viewpoint where they needed to approach the material as a blank slate, with an open mind, open to the possibilities and answers presented to them by the participants. As if entering a new, uncharted territory with unmarked land, everything appeared fresh and

new, and was analyzed with as little preconceptions as possible, except the conceptual framework provided in the description of the study.

Summary

Phenomenological method of inquiry was chosen for this study, because it provides an avenue to give the working male and female professionals in this research a voice. It provided a conceptual voice and overview that allows the participants to express what humanistic/transpersonal films meant to them. The participants selected for this study were adult (18 plus) working professionals living in Los Angeles. To eliminate possible bias, no participants were employed in the entertainment industry as office, development, or production workers. Data were collected through three interviews and eight written questionnaires. The eight written questionnaires about each of the eight films viewed were collected, codified, and analyzed. The first interview allowed the participant to reflect on his or her experiences through the lens of the workplace and viewpoints of the effects of positive/humanistic films provided an avenue to verify findings. The second (final) interview obtained information relevant to the context of the participants' situation, background, and the phenomenon being studied. The exit interview allowed for member checking as well as the opportunity to ask if there are any questions concerning the study or methods used for the research design.

The data were analyzed in order to identify individual and group descriptions of the experience, leading to a more complete understanding of the overall meaning. Verification consisted of clarifying researcher bias, member checking, triangulation and having a rich, thick description. Future qualitative and quantitative research studies can

help us understand how and to what extent modern humanistic movies could help teach character strengths and virtues, happiness and optimism, innovation and higher productivity in the workplace.

Chapter 4 provides rationale for using working professionals in a variety of industries as participants; participant profiles; and an explanation of how data were collected, managed, analyzed, and verified. It also provides findings relevant to the research questions and the theoretical foundation of the effects of positive/humanistic films on working industry professionals who participated in the study.

Chapter 4: Results

Introduction

Chapter 4 includes participant profiles and an explanation of how the data were collected, managed, analyzed, and verified. The purpose of this study was to discover how, and to what extent, positive, transpersonal films inform viewers' perceptions, thoughts, emotions, and ideals and how this influences their attitudes toward prosocial behaviors, employee engagement, motivation, productivity, and innovation in the workplace. Based on positive psychology, humanistic, and transpersonal theories of James (1958), Jung (1969), Maslow (1971), and Seligman and Csikszentmihalyi (2000), I examined the meaning, structure, and lived experience of employees in relation to their own satisfaction and happiness and how this could mediate uplifting experiences in the workplace. These experiences were recorded through open-ended questions, interviews, dialogues, journals, diaries, artwork, description, text analysis, and observation.

Chapter 4 is organized as follows: introduction, setting, research team, in-person interviews, demographics and background, participants of the study, data collection, procedures, data analysis, method limitations, results, verification of findings, and a summary.

Setting

Settings for interviews were public places around the Los Angeles area, mostly coffee shops in Venice, sometimes public parks, or venues like Hollywood Forever Cemetery that had minimal environmental noise. The level of noise in the setting was a consideration, because I audiotaped all of the first and final interviews. First and final

interviews ranged in length from 30 to 90 minutes. Exit interviews were 10 to 20-minute audiotaped conversations, completed over the phone. The participants filled out the film questionnaires at home.

Research Team (Primary Researcher and Research Assistants)

The research team consisted of me as the primary reviewer, assisted by two psychology doctoral students. The doctoral students were trained to code the first and final interviews, as well as the film questionnaires by first filling out (coding) a dummy questionnaire. After filling out the questionnaire, their codes were reviewed by e-mail, and I e-mailed the dummy back with corrections explaining aspects of the coding that they might not understand (i.e., that certain sensitive units of expression needed to be coded to coincide with strengths or virtues that were listed by the participants in reaction to viewing the positive films, or ones that they were a part of the interview discussion answers). After all 10 of the first interviews were coded, they were sent in Word documents for the research assistants to code. The film questionnaires and the final interviews were completed by participants within 6 weeks, and then coded by me. After that, they were sent to the research assistants to code.

As each phase of the positive film study was entered (i.e., whether it was first interviews, film questionnaires, or final interviews), I coded the answers, and then the research assistants independently coded the original documents with participant answers. The research assistants never saw my answers (except in the dummy interview). When the research assistants completed coding the answers, I rechecked the Word documents and verified them for acceptable coding. If the coding of sensitive descriptive expressions

did not correspond with the original coding or was unclear, discussion with the research assistants ensued until the interpretation was understood and agreed upon. These discussions occurred two or three times during the course of coding the first interviews, film questionnaires, and final interviews.

I was denoted as R1. The research assistants were denoted as RA1 and RA2. Participants were always referred to by their code names (from P1 to P10) so their identities were kept anonymous to the research assistants.

In-Person Interviews (Participants)

Ten participants were chosen to be involved in the research study. Nine completed the study, and the 10th participant (P5) completed part of the study (first interview, Week 1A&1B – film questionnaires). The participants were labeled to correspond to the first and last initials of their names, in alphabetical order by first name initial, and secondarily by last name initial. The participants' initials are not listed here so as to protect the anonymity of the research subjects.

Demographics and Background

P1. Participant 1 was a Hispanic male in his late 20s who was raised by his grandmother in Honduras until he was reunited with his parents in the Los Angeles area as a young child. He related having difficulty adapting to the U.S. environment and feeling as though he was “living with strangers.” He went to many different schools in his formative years. He also had a variety of jobs to earn money when he was in high school.

The death of a close family member was a defining moment in Participant 1's life as a young man, which he attributed to shaping his philosophy of life. He was married

with one child and was self-employed. His businesses included a roofing company, music performances, and computer programmer. He believed events in life happen for a reason and they occurred to help him to be a better person. He expressed a determination to help others, and even though people may be bad, to see the good in them. He considered himself to be a hero to his family and the people in his life who he has helped.

P2. Participant 2 was a White female in her early 20s who grew up in a middle-class neighborhood in the southeastern United States. As a child, she took gymnastics, ballet, and jazz lessons. Participant 2 described her father as distant, usually working. She also explained not feeling as though she fit in in high school, but found her niche in the drama department. She described having no vocational direction in her early 20s when she moved to Los Angeles.

She related having been diagnosed and treated for obsessive-compulsive disorder (OCD) since she was a teenager. She reflected that watching too much TV when she was in middle school really affected her and brought on negative thinking. Participant 2 stated that she is more focused now, and her OCD is improving. She indicated she understands how to handle her negative thought patterns and is being productive in attaining her goals and dreams. Participant 2 attended community college in Los Angeles. While in school, she was employed as a part-time swim instructor.

P3. Participant 3 was a Hispanic female in her late 20s who grew up in a Latino neighborhood in Los Angeles County. She attended Catholic school until eighth grade. Her parents separated when she was 17. She was close to her mother and grandmother and loved playing music growing up. She described having grown up in a stable

neighborhood and having to adjust to the transition from Catholic school to a public high school. She related that a high school teacher encouraged her to be a writer.

Participant 3 stated that learning photography in high school peaked her interest in screenwriting. She attended a University of California campus where she studied film and digital media. She expressed interest in watching the films and writing about them, because that is what she did in college. Participant 3 explained that she tried to look at life experiences positively and perceived a good life as being about attitude. She taught children in an afterschool program.

P4. Participant 4 was a White female in her mid-40s who grew up in an upper middle-class neighborhood in Southern California. She had two brothers, and her father was always self-employed. Early on, she was aware that her family was better off than other families. She moved back and forth along the West coast, and after graduation from high school, she attended a fashion institute to pursue her interest in the fashion business. Prior to graduating from the fashion institute, she worked in retail clothing and indicated that she had a flair for clothing, as well as the business side of retail.

Following graduation, Participant 4 went into retail, but did not like the politics. She studied retail merchandising and discovered she had a knack for the visual merchandising. Currently, she works for an interior designer. Participant 4 loves every aspect of her job—anything visual is her niche. She enjoys working with the clients, and the interpersonal exchange that is already been established by her employer makes the job extra rewarding. Participant 4 also worked for “temp” agencies and thus was exposed to many types of companies. She stated that she was attracted to the “finer things in life.”

P5. Participant 5 was a 40-year-old White male raised by his grandparents, mainly his grandmother in Oregon. He was not permitted to see his mother or father until he was older. He admits difficulty growing up because many of his needs were not met. Both his mother and father had economic and substance abuse problems, but he did live for a time with his father when he was a teenager.

Participant 5 had a keen interest in the law and had considered becoming a policeman. He associated people in his life with the super hero world. His grandmother was like his “Alfred,” and he identified strongly with Bruce Wayne (Batman). Because he was not raised by his own parents, this gap in his life eventually turned into something where he wanted to serve justice, be a cop with a duty belt, and gadgets and equipment. He joined the Explorers when he was a teenager, and eventually he was old enough to get a job at the sheriff’s office. He worked in a jail, but went on to other types of employment and was a salesperson.

P6. Participant 6 is a White male in his mid-40s who was raised in the Midwest area. His family first lived in a lower-middle class neighborhood and then moved to a nicer part of town when he was older. There were six children in Participant 6’s family. The family atmosphere was repressive, and Participant 6 felt he could not freely express any opinions. Though his self-esteem suffered, he was saved by his artistic abilities. He claimed that he won awards and accolades for his art work, with recognition boosting his self-esteem. He took community college classes in New York.

Participant 6 had a lot of counseling over the years to understand that what happened when he was growing up was not his fault. The accolades from his art helped, and he had

a friend who was a psychiatric nurse who he would talk to about his family life and that was helpful. Participant 6 described his life view as optimistic. He was working as a caregiver for a relative.

P7. Participant 7 was a White female in her early 30s, born and raised in New York City in a family with both parents and a brother. Her mother was an educator. She participated in drama and theatre in middle school and high school. She attended college in the Eastern United States where she described being involved in all aspects of theatre. She felt she had an exceptional education at her college.

Following college graduation, Participant 7 related having worked in various jobs to make a living, including brand ambassador work. She indicated that she is skilled at working with people and had success as an ambassador for various retail brands. Her sales job entailed working with liquor stores, supermarkets and attending conventions, talking with strangers, and promoting brand products to various demographics. She was contemplating a career change as she would like a second career in comedy writing. She appeared to have a good attitude towards life.

P8. Participant 8 was a biracial male in his late-40s who grew up as one of two sons, the child of a parent who had a lifetime military service. His mother was Asian-born and his father was American born. They moved from the U.S. west coast to Europe when he was an infant, then to the Southeastern United States where he spent elementary school. Subsequent moves were to Japan and Southern California where he attended high school.

Participant 8's entire career has been in different areas of banking—loan officer, trainer, credit administrator, and loan examination to examine the quality of the underwriting. Participant 8's philosophy of life is described as relating to the common man, and wanting to give back and help people as much as he can.

P9. Participant 9 was a White female in her mid-30s from the Midwest. She had an older brother, and her parents were still married. She grew up in a stable, family-oriented community. Her parents were community-oriented people, and she did Toastmasters and Optimists speaking when she was in high school.

Participant 9's parents were the first in her family to go to college. Her father, who came from a working-class, single mother household, received a law degree and was retired. Her mother was a teacher and has a master's degree. Participant 9 received an English degree from a large Midwestern university. She explained that education is important to her family and unless you are from a wealthy background, it is the way to access opportunities in the American culture. She is a health care social worker, signing up homeless individuals for federal health care benefits.

P10. Participant 10 was a biracial female in her mid-40s who grew up in a middle-class neighborhood in south central United States. She was the youngest of three girls supported by a single mom. Her parents were divorced when she was still young. Participant 10 excelled in gymnastics and track and tennis when she got older. She liked sports, and she was a pretty well-rounded student. Participant 10 acknowledged herself as being naturally quiet and shy.

Participant 10 attended undergraduate and graduate school in southcentral United States graduating with a degree in international business. Because she enjoys eating healthy foods, she really wants to be a nutritionist. However, her main focus is how can she change the consciousness of people on the planet. Her ultimate goal was to write books on topics about health and how to change people's consciousness. Currently, Participant 10 works as an analyst for a financial firm in southern California.

Table 1

Demographics of Research Study Participants

Subject	Age	Gender	Ethnicity	Education Level	*Job Category	Work Status
P1	20-30	M	Hispanic	Some college	** Craft worker	E
P2	20-30	F	White	Undergraduate degree	Service worker	E (p/t)
P3	20-30	F	Hispanic	Master's degree	Professional	E
P4	40-50	F	White	Undergraduate degree	Professional	E
P5	40-50	M	White	Undergraduate degree	Sales worker	E
P6	40-50	M	White	Undergraduate degree	Service worker	E
P7	30-40	F	White	Undergraduate degree	Professional	E
P8	40-50	M	Biracial	Master's degree	Professional	E
P9	30-40	F	White	Undergraduate degree	Professional	E
P10	40-50	F	Biracial	Undergraduate degree		E

Note. F = Female, M = Male, E = Employed *Job Category based on U.S. Equal Employment Opportunity Commission (EEO-1 Job Classification Guide 2010) **P1 47-2181 (Roofers); P2 39-9032 (Recreation Workers); P3 25-3021 (Self-Enrichment Education Teachers); P4 27-1025 (Interior Designers); P5 41-3021 (Insurance Sales Agents); P6 39-9021 (Personal Care Aides); P7 41-9011 (Demonstrators and Product Promoters); P8 13-2011 (Accountants and Auditors); P9 21-1022 (Healthcare Social Workers); P10 13-2051 (Financial Analysts)

Participants of the Study

Participants were men and women aged 18 or older who were employed in various industries apart from the entertainment industry (see Table 1-roofing, recreation, teaching, interior design, sales, elder care, brand promotions, bank loan auditor, health care social worker, and financial analyst). One male participant dropped out of the study after the first week film questionnaires, citing that he was too busy to complete the research study. As a result, the study sample was comprised of three males and six females. Each participant signed a consent form after having been explained the purpose of the study. Participants were also informed that their relationship with Walden University or their employer would not be affected by their participation in this study. Participants were told that if they experienced any distress, referral phone numbers, e-mails, and websites to local service providers were made available when they signed the consent form. Copies of the informed consent/confidentiality agreement, and confidentiality agreement (research assistant) are located in Appendices C and D.

The participants were free to choose whether or not to participate in the study. They were allowed to withdraw at any point in the course of the study. Each member signed the consent form. No known adverse events occurred in the eight weeks of the study. Confidentiality and anonymity was dutifully protected by the following: files, audiotapes, and transcripts are currently stored in a locked cabinet in my home office. Only those selected to assist in validating results and I had access to the transcripts. Identifying information was removed from transcripts prior to data analysis and validation and prior to being given to the research assistants for coding.

Data Collection

Research Questions

1. What is it like for working professionals to experience viewing positive, transpersonal Hollywood films, and how does this influence and impact positive organizational behaviors and scholarship (POB-POS) and employee engagement attitudes in the workplace?
2. What is the meaning behind the phenomenon of viewing positive, transpersonal Hollywood films by working professionals, and how does this influence their attitudes toward employee engagement, innovation, and productivity in the workplace?
3. How do working professionals describe their changes in or transformation of emotions, cognitions, attitudes or beliefs after viewing positive, transpersonal Hollywood films and how or in what way does this influence greater innovation, productivity, and/or employee engagement in the workplace?
4. How does the impact of storyline, characters, location, and overall film production in positive Hollywood films affect working professionals, and how does this influence prosocial attitudes in the workplace?
5. In what way can happiness, optimism and character strengths be taught through viewing positive, transpersonal films and how can this be effective in changing and enhancing pro-social behaviors and virtues in

the workplace? Which movies teach these specific virtues? Explore this process and identify any changes in beliefs, emotions or attitudes.

Procedures

The following procedural list has served as a sequential guide in the recruitment and informing participants, collecting and analyzing data, and validating findings.

1. An advertisement that detailed the research study was sent to various online (Craig's List), business and public resources and locations (coffee shops, schools, parks; Appendix A). Potential participants were contacted via telephone for an initial brief interview, and then sent a Participant Screening Form (Appendix B) via e-mail and an Informed Consent and Confidentiality Agreement providing information and participant consent to be involved in the study (Appendix C).
2. When interviewing participants and asking open-ended questions, I gave opening statements to encourage discussion, asked for clarification, or gave examples from my own life or from motion pictures that I had seen that had impacted my life or the lives of people that I knew to further probe feelings/reactions to a film.

Measures

Data collection consisted of adult men and women working in a variety of industries in Los Angeles who participated in three interviews (first initial interview, final interview, and exit interview) and eight film questionnaires (one for each of the eight positive films viewed). The eight completed written film questionnaire forms about each

film viewed by participants were emailed to the participants every week for 4 weeks, then returned to me by the end of the week (usually, sometimes taking somewhat longer), and then the answers were compiled and codified.

I reviewed blockbuster and critically acclaimed movies over the last 35 years (back to 1980). The films chosen for the study and their genres included: *There's Something About Mary* (comedy), *The Curious Case of Benjamin Button* (fantasy), *Field of Dreams* (supernatural drama), *Ordinary People* (family drama), *Erin Brockovich* (dramedy – biopic), *Titanic* (romance/love story/adventure). From this list, although by no means comprehensive, I chose 20 representative movies of various genres that were not only critically lauded and won awards, but were blockbuster hits at the box office as well. The six italicized films above comprised the required viewing list for the participants in this study. Fourteen wildcard films were included (a total of 20 films) so that participants could choose two (Week 4) and I chose the other six films (Weeks 1-3). Week 4 films that were chosen by participants were as follows: *Big*, *Forrest Gump*, *Gandhi*, *Ghost*, *Harry Potter*, *Sleepless in Seattle*, *Spider-Man*, *The Matrix*, *The Sixth Sense*, and *Tootsie*.

Data Analysis

Organization of Data

Once the data were organized, I obtained an overall understanding of what type of information the data was providing. The questions from the interviews and film questionnaires were organized into categories according to six themes.

First Interviews

The first interviews were mostly about participants' reaction to positive films and understanding the concepts that are associated with them. The themes were: Theme 1 – Motion Pictures as Heroic Male Hero; Theme 2 – Motion Pictures as Heroic Female Heroine; Theme 3 – Motion Pictures as Social Awareness (Metaphor, Different Point of Views (POVs), Emotional Intelligence); Theme 4 – Motion Pictures as Inspiration and Motivation to (and for) Change; Theme 5 – Motion Pictures as Personal Transformation; Theme 6 – Motion Pictures as Spiritual Transformation.

Final Interviews

The themes for the final interviews which were focused on the five research questions, and pertained to eight open-ended questions about employee engagement, motivation and prosocial behaviors in the workplace. These themes were: Theme 7 – The Heroic Male in the Workplace; Theme 8 – The Heroic Female in the Workplace; Theme 9 – Employee Engagement and Motivation in the Workplace; Theme 10 – Pro-Social Behaviors and Psychological Capital in the Workplace; Theme 11 – Personal Transformation in the Workplace; Theme 12 – Spiritual Transformation in the Workplace.

Film Questionnaires

Film questionnaires did not fit into themes, and thus they were organized by film viewed (Weeks 1-4) and by question. Each question was then summarized and codes were tabulated (by Strengths and then summarized by Virtues). Each theme or category was summarized at the beginning of the theme or film, so the reader would understand

the overall picture of the film, the total tabulation of codes by virtues (six choices) and then also matched to their corresponding strength (24 categories).

Sequence of Steps

The first step in understanding the meaning of the experience was to read each transcript several times to gain a general sense of the information provided (Giorgi & Giorgi, 2003; Moustakas, 1994). The goal was to begin to understand what type of information the data was conveying. The second step consisted of highlighting and listing bolded statements in the text that had specific relevance to the phenomenon being studied. Questions were organized into six themes (Themes 1-6) for the first interviews (positive film-related questions), and six themes (Themes 7-12) for the final interviews (mostly work-related questions).

The statements listed through highlighting meaningful words, phrases or sentences have been referred to by Moustakas (1994) as “horizons” (p. 120) or “meaning units” by Giorgi and Giorgi (2003, p. 252). The horizons or meaning units identified in the text were highlighted on hard copies of the first and final interviews and also on the eight film questionnaires. Printed interview transcripts and questionnaires, observation notes, and other materials generated in a double-spaced format on the left side of the page with the right-hand margin wide enough for writing codes, highlighted in various colors for emphasis and added the opportunity for additional notes for both researcher and research assistants. Paragraph units were separated into paragraphs and bolded or highlighted to reveal a topic change. I started coding and writing preliminary notes as the data was being collected. There was no limit to the number of highlighted meanings.

The third step was the process of reduction and elimination. I eliminated meanings identified in the transcripts that were irrelevant to understanding their experience by including under each theme only the highlighted or bolded and/or relevant answers. The process of deciding if a word, phrase, or sentence was pertinent to the research questions was analyzed through the lens of the 24 Character Strengths and six Virtues (CSVs; Peterson & Seligman, 2004). If the meaning touched upon a strength and had a corresponding virtue that was related to the research questions, then it was considered relevant to the study.

The fourth step was labeling the statements identified as necessary to understanding the phenomenon related to the influence of blockbuster transpersonal/positive films on participants. This was accomplished through themes such as hero themes, motivation and inspiration themes, and employee engagement themes. For this study, I and the research assistants began with labeling meaning units or horizons in the form of “psychologically sensitive expressions” (Giorgi & Giorgi, 2003, p. 252) using predetermined codes based on 24 character strengths and six virtues. These expressions and codes represent the feelings, emotions, and actions concerning how the participant experiences the phenomenon. The statements were reframed by using psychological meanings to describe the everyday ordinary language concerning the phenomenon with compilation of relevant and similar codes, and also summaries at the end of each theme denoting noticeable expressions, feelings, behaviors, observations, thoughts and insights of the participants.

The final step in analyzing the data involved developing individual and then group descriptions of the experience through thematic groupings. The thematic connections of each participant were then clustered to provide a series of answers to open-ended questions that fit within one of six themes, both for positive films and for positive films and media influence in the workplace. A summary was created for each question that gave a description of the experience encapsulating the participants' answers, examining similarities and outliers as well. With this composite description of industry professionals who have experienced behavioral, ideal, cognitive and emotional shifts as a result of viewing humanistic/transcendental films, a better understanding of their experience was provided.

Current qualitative software was reviewed and initially considered for this research study. However, given the phenomenological nature of the study, coding, identifying, and sorting into themes had to be done manually by me as it required many readings to ascertain the hidden meanings of the interviews. Using current qualitative software packages risked obscuring hidden meanings of each sensitive and meaningful expression which needed individual attention and thought to properly analyze the meaning behind the expression. To this end, coded data were compared and consolidated into meaningful units and phrases, sentences and longer descriptions where appropriate and either compiled to compare to other participants, or grouped according to positive film or workplace themes.

Coding Analysis and Interpretation

Each coded expression received a predetermined number (based on virtue and strength) for convenient grouping later on (Appendix E). Triangulation was addressed through multiple methods of gathering data and multiple ways of examining data. Researcher would review answers and place them into one of twelve themes, corresponding to either positive film or the workplace. Film questionnaires were categorized by film and question, so each film was examined through the lens of not only 24 CSVs (Character Strengths and Virtues), but also by workplace and positive film themes as well. In each instance, the five research questions were also used as a reference point, keeping in mind the ultimate vision and purpose of the research study.

When coding participant interviews or questionnaires, coded answers to Film Questionnaires or transcribed First/Final/Exit Interview audiotape transcripts, were aligned together according to Peterson and Seligman's (2004) list of CSVs through the Coding Combinations below. According to Peterson and Seligman there are six virtues (Wisdom/Knowledge; Courage; Humanity; Justice; Temperance; Transcendence) and 24 strengths (listed below in Table 2).

When coding, I matched each psychologically sensitive expression or individualized structural description with the appropriate coding combination of Virtue and Strength by bolding the phrase and writing the number associated with the Coding Combination (i.e. "1" = WK-CR) in the right margin adjacent to the phrase. Coding example: The movie made me feel an expanded sense of love for myself and for humanity--Code: 10 (H-LO—Humanity-Love)

I and two research assistants discussed participant answers either through email or phone conversations, and if the research assistant's coding analysis was off the mark, then they were asked to re-code the interview or film questionnaire with more correct analysis. This only occurred a few times during the coding process that went on for several weeks. This spot checking was done to prevent blind spots and other procedural errors as well.

Qualitative codes were "essence-capturing" patterns--similarities and clusters were notated. Codes generated categories grouped into themes that led to concepts, or grouped under similar questions in the Film Questionnaires, and then ultimately these groupings and concepts generated theories and hypotheses for future studies (Soldana, 2013, Chapter 1). In the first round of retention and elimination, Peterson and Seligman's (2004) 24 CSVs were used to sort (bucket) answers to the interviews and questionnaires. The 24 strengths and six virtues were the trigger for coding and categorizing data along with 12 themes and film questionnaire groupings and summaries that emerged from the participants' film-going experience either personally, in terms of behavior and attitude, or in relation to work.

Coding included cognitive and emotional aspects, ideas and behaviors related to positive psychology, positive films, and the workplace. Categorizing led to synthesizing the shape of the data to see how and in what manner the broad view of research design was represented. As I saw patterns develop from the sorting process, concepts and themes were examined in more detail. As the participants answered each interview question, a process of elimination took place where usually a maximum of three answers per

questions were allowed that were most pertinent to the theme and the research questions. The answers were then summarized at the end of each question, and then for the first and final interviews, they were summarized at the beginning of each theme, and for the film questionnaires, each film question was summarized and then synthesized as a summary at the beginning of each film along with a tabulation of the total codes (strengths and virtues) for each film. By this method, participant answers that were either repetitive or not pertinent to the study were eliminated, and the most direct data were summarized for easier understanding and categorization.

Hypotheses

In the final analysis, I derived one or more hypotheses related to the original research questions. Negative cases of discrepant data that were exceptions to coded and categorized data from questionnaires, and narrative and interview data were recorded and analyzed. Because of the volume of information, exceeding 250 pages, an Appendix J was created containing pertinent, edited transcripts. The goal was to provide the reader with interview quotes and materials that would help enrich and make more clear the world of the participants in the research study, and their in-depth rich descriptive answers that were crucial to the phenomenological nature of this research.

Method Limitations

Clarification of researcher bias is critically important in this study. The reader needs to understand a researcher's position in relation to this topic (Creswell, 1998). As a result of the careful selection of this purposive sample, the external validity of the study has not been affected. Since it is qualitative research, rooted in a phenomenological

foundation, some of the possible above biases mentioned have been overcome through the in-depth nature of the qualitative process that reached into the richness and complexity of the participants' experiences, and adhered to research protocol using multiple raters/coders (two graduate student research assistants). The use of multiple coders helped to prevent personal bias.

The coding process involved the following steps. The first step was to record the First Interviews and transcribe them. The next step was to code them and then send them off to the research assistants to code. As participants began to send in Film Questionnaires (two per week for 4 weeks), they were also organized and coded, and then sent on to the research assistants to code. The final step was transcribing the Final Interviews and coding them, and then sending these off to the research assistants to code and return to researcher. Answers that were repetitive or were not relevant were eliminated. (Please note: For reliability and verification purposes, the assistants never saw the primary researcher's coded transcripts.)

Results

Six themes emerged during the review of the first interviews and final interviews. Codes were presented by frequency (ordered by most frequent to least frequent), with the number of the code first, then the number of times it was repeated during the coding of the participants' answers. Single codes, which had the least resonant frequency were listed last, after a double hyphen or single long dash. Research assistants' (RA1, RA2) codes were mentioned both if they were in agreement with the primary researcher and if

they differed from the researcher. I determined the most important CSVs; however, they were derived from participant statements.

Although the five research questions were focused on positive films application to workplace issues such as employee engagement and prosocial behaviors, the first six general themes for analyzing positive motion pictures were necessary for discussion and understanding first, because these themes led directly into the questions about how the films pertained to work, following lifetime goals, and interacting in the workplace.

Six Main Themes for Analyzing Positive Film/Motion Pictures

Theme 1 – Motion Pictures as Heroic Male Hero

Theme 2 – Motion Pictures as Heroic Female Heroine

Theme 3 – Motion Pictures as Social Awareness (Metaphor, POVs, EI)

Theme 4 – Motion Pictures as Inspiration and Motivation to (and for) Change

Theme 5 – Motion Pictures as Personal Transformation

Theme 6 – Motion Pictures as Spiritual Transformation

Six Main Themes for Prosocial Behaviors in the Workplace

Theme 7 – The Heroic Male in the Workplace

Theme 8 – The Heroic Female in the Workplace

Theme 9 – Employee Engagement and Motivation in the Workplace

Theme 10 – Pro-Social Behaviors and Psychological Capital in the Workplace

Theme 11 – Personal Transformation in the Workplace

Theme 12 – Spiritual Transformation in the Workplace

Table 2

Coding Index

Code	Virtues and Strengths	Coding Combinations
1	Wisdom/Knowledge (WK) - Creativity (CR)	WK-CR
2	Wisdom/Knowledge (WK) - Curiosity (CU)	WK-CU
3	Wisdom/Knowledge (WK) - Open-minded (OM)	WK-OM
4	Wisdom/Knowledge (WK) - Love Learning (LL)	WK-LL
5	Wisdom/Knowledge (WK) - Perspective (PE)	WK-PE
6	Courage (C) - Bravery (BR)	C-BR
7	Courage (C) - Persistence (PE)	C-PE
8	Courage (C) - Integrity (IN)	C-IN
9	Courage (C) - Vitality (VI)	C-VI
10	Humanity (H) - Love (LO)	H-LO
11	Humanity (H) - Kindness (H)	H-KI
12	Humanity (H) - Social Intelligence (H)	H-SI
13	Justice (J) - Citizenship (CI)	J-CI
14	Justice (J) - Fairness (FA)	J-FA
15	Justice (J) - Leadership (LE)	J-LE
16	Temperance (TE) - Forgiveness and Mercy (FM)	TE-FM
17	Temperance (TE) - Humility/Modesty (HM)	TE-HM
18	Temperance (TE) - Prudence (PR)	TE-PR
19	Temperance (TE) - Self-regulation (SR)	TE-SR
20	Transcendence (TR) – Beauty/Intelligence (BE)	TR-BE
21	Transcendence (TR) - Gratitude (GR)	TR-GR
22	Transcendence (TR) - Hope (HO)	TR-HO
23	Transcendence (TR) - Humor (HU)	TR-HU
24	Transcendence (TR) - Spirituality (SP)	TR-SP

First Interviews

Theme 1 – Motion Pictures as Heroic Male Hero. Theme 1 emerged from examining 12 questions in the First Interview asking how movies affected participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation. Overall, the most important CSVs in Theme 1 were: Bravery (11), Persistence (7), Vitality (6), and Perspective (5). The Virtues corresponding

to these Strengths were Courage (Bravery, Persistence, Vitality), and Wisdom/Knowledge (Perspective).

The common denominator for the Heroic Male in motion pictures was Strengths combined with the foundation Virtue of Wisdom/Knowledge. Whether the hero was more cerebral and educated like Gandhi, or involved physicality combined with stamina and determination like Rocky, the Strengths of Bravery, Persistence and Vitality were common to both types of heroes. Batman was another example of a superhero whose character was formed by overcoming tragedy and becoming the protector of Gotham and its inhabitants. Heroes were inspiring, because they convey what is possible when we endure and go beyond what we previously thought were our limits. Particularly in the office environment, or the workplace setting, viewing positive films that have protagonists as heroes gave a feeling that “if they can do it, I can do it.” Heroic characters overcame obstacles, averted disaster, or turned a negative event into a positive. Film watchers may have gone on an adventure with a superhero or the common man who rose to the occasion and became a hero. Heroes manifested and rose to power in the workplace. Sidney Poitier’s character in *No Way Out* (1950), an example given by one of the participants, was a Black doctor who saved lives in a bigoted, White-run hospital.

Theme 2 – Motion Pictures as Heroic Female Heroine. Theme 2 emerged from examining 12 questions in the first interview asking how movies affected participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation.

Overall, the most important CSVs in Theme 2 were: Bravery (5), Vitality (3), Open-Mindedness (2), Love of Learning (2), Persistence (2), Integrity (2), Love (2), Beauty/Intelligence (2). The Virtues corresponding to these Strengths were: Courage (Bravery, Vitality, Persistence, Integrity), Wisdom/Knowledge (Open-Mindedness, Love of Learning), Humanity (Love), and Transcendence (Beauty/Intelligence).

The common characteristics of the female heroine in motion pictures were that she overcame and transformed along the way. Erin Brockovich, in the film *Erin Brockovich*, was an example of a woman who was down-on-her-luck, but she exemplified the Virtues of Wisdom-Knowledge, Courage, and Transcendence. These qualities helped her to persevere against great odds and transform into the heroine of the people of Hinkley, California whose lives had been damaged by polluted drinking water. Erin overcame people's opinions of her appearance and forthright personality to win the respect of workers and her boss in the law office she worked at, but also in the community in general.

Another example, Cheryl Strayed in *Wild* went on a trek across the Pacific Northwest Trail and left behind a dismal past of drugs, sex and broken relationships to transform into a more heroic version of the best qualities in herself. She gained back not only her self-esteem and self-respect, but literally walked her way into a new promising life for herself. Jane Hawking, the wife of the astro-physicist, Stephen Hawking, was quietly heroic in *The Theory of Everything*. She illuminated great strength refusing to give up on her husband, even when he could not walk or talk, and his condition seemed

hopeless. She exhibited heroic traits of Bravery, Integrity, Love, and Beauty, and Intelligence.

Theme 3 – Motion Pictures as Social Awareness (Metaphor, Different POVs, Emotional Intelligence). Theme 3 emerged from examining twelve questions in the First Interview asking how movies affect participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation.

Overall, the most important CSVs in Theme 3 were: Perspective (57), Open-Mindedness (49), Creativity (38), Love of Learning (26), Beauty/Intelligence (20), Curiosity (15), Social Intelligence (11), Persistence (8), Vitality (8), Bravery (7), Citizenship (6), Humor (6), Love (4), Fairness (4), Self-Regulation (2), Gratitude (2). Single Strengths were Kindness, Leadership, Forgiveness/Mercy, Hope, Spirituality. The Virtues corresponding to these Strengths were: Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity, Love of Learning, Curiosity), Transcendence (Beauty/Intelligence, Humor, Gratitude), Humanity (Social Intelligence, Love), Courage (Persistence, Vitality, Bravery), Justice (Citizenship, Fairness), and Temperance (Self-Regulation).

The common concepts and ideas reflected in Theme 3 were that participants viewed motion pictures in a positive light. Participant 4 felt that watching movies were like “living vicariously through other peoples’ lives.” Participant 6 felt movies added another layer of knowledge to her life. Participant 7 looked for the deeper meaning in movies. Perspective, Open-Mindedness, Creativity and other strengths were evident in the examples of *Selma*, *Maleficent*, *Boyhood*, and these are virtues crucial to success in

today's workplace, large or small. All three movies touched on theme of Social Awareness in different ways.

Theme 4 – Motion Pictures as Inspiration and Motivation to (and for) Change. Theme 4 emerged from examining twelve questions in the First Interview asking how movies affected participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation.

The most important CSVs in Theme 4 were: Perspective (22), Open-Mindedness (18), Bravery (18), Humility/Modesty (13), Creativity (11), Social Intelligence (11), Love (10), Kindness (10), Beauty/Intelligence (9), Hope (9), Vitality (8), Integrity (12), Gratitude (7), Curiosity (6), Persistence (4), Self-Regulation (4), Fairness (2), Prudence (2). Single Strengths included Citizenship, Leadership, Forgiveness/Mercy. The Virtues corresponding to these Strengths were: Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity, Curiosity), Courage (Bravery, Vitality, Integrity, Persistence), Temperance (Humility/Modesty, Self-Regulation, Prudence), Humanity (Social Intelligence, Love, Kindness), Transcendence (Beauty/Intelligence, Hope, Gratitude).

The common denominator for Theme 4 was when the participants watched positive films it challenged them, made them want to change something about themselves, or took something away from viewing the film. Participant 8 gave the example of *Whiplash*, an intense drama about a drummer in college who has a tough music professor. This participant had teachers or coaches who pushed him hard, but he

also had bosses who were way too easy on him. In the final result, Participant 8 indicated the more challenging boss was better for him, especially when viewed in hindsight.

Theme 5 – Motion Pictures as Personal Transformation. Theme 5 emerged from examining 12 questions in the First Interview asking how movies affected participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation.

The most important CSVs in Theme 5 were: Bravery (10), Perspective (9), Beauty/Intelligence (8), Curiosity (7), Persistence (6), Love (6), Open-Mindedness (4), Vitality (4), Gratitude (3), Creativity (2), Fairness (2), Hope (2), Spirituality (2). Single Strengths were Love of Learning, Integrity, Kindness, and Social Intelligence. The Virtues corresponding to these Strengths were: Courage (Bravery, Persistence, Vitality), Wisdom/Knowledge (Perspective, Curiosity, Open-Mindedness), Transcendence (Beauty/Intelligence, Gratitude, Hope, Spirituality), Humanity (Love), and Justice (Fairness).

The common factors illuminating motion pictures as personal transformation is when they can motivate and inspire someone to make a major change in their lives. For Participant 5, *Lost in Translation* was that film that spurred him to take a journey that produced a profound personal transformation. The movie involved a relationship between two virtual strangers who met in Tokyo. Participant 5 had a very similar experience, except the woman was a man, and the foreign country was Fiji.

Participant 5 indicated the hero's journey involved re-discovery of self at least once in a person's lifetime, and sometimes over and over again. In order to grow, beliefs

needed to be challenged; the upside was that the caterpillar could become a butterfly. Participant 5 also identified with *Gravity*, about an astronaut/scientist, Dr. Ryan Stone, stranded in space. Participant 5 felt that Stone's consistent obstacles to survival in space and returning to earth paralleled his own life challenges and obstacles. Challenges in life can be seen as blessings to help one learn, to grow and that is when the magic of transformation occurs.

Participant 1 has a recurring theme of wanting to be the hero, and helping as many people as he can. *Stomp the Yard* is a film about dance, about losing an intimate relationship through death, and then overcoming obstacles and grief, to be the leader and propelling his dance troupe to victory. This movie resonated with several facets of his life (he's a dancer, his cousin who was like his brother died unexpectedly and tragically). This experience haunted him, but also aided in his transformation to be better in life, in his work and business ventures, and becoming a better human being.

Theme 6 – Motion Pictures as Spiritual Transformation. Theme 6 emerged from examining 12 questions in the first interview asking how movies affected participants when they viewed them. Questions covered impact on thoughts and emotions, storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, personal transformation.

The most important CSVs in Theme 6 were: Social Intelligence (3), Spirituality (3), Perspective (2), and Beauty/Intelligence (2). Single Strengths were Open-Mindedness, Love, Kindness, Gratitude, Hope. The Virtues corresponding to these Strengths were: Humanity

(Social Intelligence), Transcendence (Spirituality, Beauty/Intelligence), and Wisdom/Knowledge (Perspective).

The common ideas and concepts illuminated through the lens of Theme 6 related to spiritual transformation. Participant 8 observed that he gets pretty emotional watching movies. “I think it’s the acting, and then a combination of the storyline, the dramatics, and something that’s touching or moving. *A Christmas Carol*, or maybe *Miracle on 34th Street*... Those kind of movies.” In *Miracle on 34th Street* they helped a homeless man who turned out to be Santa Claus. In *A Christmas Carol*, Scrooge transformed from a miserly and greedy money-lender, into a generous and kindly man who helped people in need.

Participant 5 had a spiritual/transpersonal transformation coming back from India, triggered by watching *Jeff Who Lives at Home*. The synchronicities in the film coincided with the synchronicities that he began experiencing after a spiritual initiation in India. This film was a catalyst for a deepening of his spiritual experience. These realizations informed every aspect of Participant 5’s life. He eventually found work at jobs that were more suited to his abilities and interests. The Virtues associated with Theme 6 were Transcendence, Wisdom/Knowledge, and Humanity.

Film Questionnaires

The themes of the Film Questionnaires Weeks 1-4 did not fit authentically or organically here, so the results were presented as participant responses in view of the particular film, on a question by question basis. The responses were then coded and summarized, similar to the first and final interviews. Each of the 11 questions in each Film Questionnaire was associated with a particular film. The participant responses were

compiled, bucketed, and reviewed. If there were significantly meaningful answers in terms of individual units, phrases, or sentences, then they were included. These units were summarized at the end of each question.

Film questionnaires were not organized by theme, but were presented in chronological order (Weeks 1-4). The questions covered similar topics as in the first interview, asking how individual movies affected participants when they viewed them. Questions covered the film's impact on the participant in relation to storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, and personal transformation. Participant 5 completed only the first week film questionnaires (1A&1B). The films chosen for the study included: *There's Something About Mary*, *The Curious Case of Benjamin Button*, *Field of Dreams*, *Ordinary People*, *Erin Brockovich*, and *Titanic*. Week 4 films that were chosen by participants were as follows: *Big*, *Forrest Gump*, *Gandhi*, *Ghost*, *Harry Potter*, *Sleepless in Seattle*, *Spider-Man*, *The Matrix*, *The Sixth Sense*, and *Tootsie*.

There's Something About Mary (Week 1). *There's Something About Mary* is a raucous, yet sweet comedy. It is also a love story between Mary and Ted. Ted pursued Mary through the years and various obstacles to finally win the girl of his dreams. Ted was a geek in high school who was going to go to the prom with one of the most popular girls in school, Mary. The prom date never happened, and Mary and Ted parted ways. Thirteen years later Ted hires a private investigator to track Mary down. That investigator discovers he too may be in love with Mary, so he gives Ted some false information to

keep him away from her. But soon Ted finds himself back into Mary's life, with a happy resolution.

The most important CSVs that emerged from coding the participants' responses after viewing *There's Something About Mary* were: Perspective (32), Open-Mindedness (16), Social Intelligence (12), Humor (12), Vitality (9), Creativity (8), Persistence (8), Love (8), Bravery (6), Integrity (6), Fairness (6), Kindness (5), Curiosity (4), Citizenship (3), Love of Learning (2), Leadership (2), Beauty/Intelligence (2). Single Strengths were Forgiveness/Mercy, Prudence, Self-Regulation, Gratitude, and Hope. Core Virtues of Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity), Humanity (Social Intelligence, Love), Transcendence (Humor), and Courage (Vitality, Persistence, Bravery) were key attributes of this very funny and endearing story.

The common themes of this film were that it is a good idea for a person to follow his or her heart in life, and that truth and honesty are the catalyst for everything to work out in the end. All the participants indicated the story was funny. For several of the Participants (P1, P4, P7, P8), *There's Something About Mary* had a deeper, more profound message about pursuing dreams and never giving up on them. Participants identified with both Mary and Ted as fun, kind and compassionate characters. For Participant 8 the film had a deeper meaning—he was wondering if he had made the right choices in his life--did he abandon a cherished dream? He had originally wanted to be a teacher, but ended up in banking and finance.

The Curious Case of Benjamin Button (Week 1). *The Curious Case of Benjamin Button* is a dramatic fantasy in the tradition of *Forrest Gump*. Benjamin Button

is an orphan who ages backwards, falls in love, and experiences life on his own terms in all its beauty, challenges, and complexities. On the day that Hurricane Katrina hits New Orleans, elderly Daisy Williams is on her deathbed in a New Orleans hospital, with her daughter Caroline by her bedside. Caroline reads Benjamin's extraordinary diary that recounts his unusual life. Benjamin is abandoned by his father and raised by Queenie, a Black caregiver at a seniors' home. It is there that Benjamin meets Daisy, who comes to visit her grandmother. They remain in contact throughout their lives, reconnecting in their forties (although he is growing younger and she is growing older).

The most important CSVs that emerged from coding the participants' responses after viewing *The Curious Case of Benjamin Button* were: Perspective (54), Open-Mindedness (23), Social Intelligence (15), Beauty/Intelligence (13), Love of Learning (9), Bravery (9), Love (9), Vitality (9), Hope (9), Creativity (8), Curiosity (8), Spirituality (6), Persistence (4), Kindness (4), Citizenship (4), Gratitude (4), Fairness (3), Integrity (2). Single Strengths were Modesty/Humility, Self-Regulation, Humor. The Virtues of Wisdom/Knowledge (Perspective, Open-Mindedness, Love of Learning) were balanced by Humanity (Social Intelligence, Love), and Transcendence (Beauty/Intelligence, Hope), plus the Courage to live an unusual life (Bravery, Vitality).

The common theme of this film was that you should follow your heart in life, be truthful and honest, and that disability or being different can be a strength by looking at life and love in a very unique way. While many participants said the movie touched them deeply, Participant 4 indicated no connection to the movie and being mentally uninvolved. Most participants found this film to be very moving. Another point of view

was presented by Participant 8 who wondered if Benjamin ever worked—the money from his father enabled him to have rather a fabled, if unusual life. His father, who disowned him at birth, but eventually reunited with Benjamin when he was dying, made his fortune through buttons and the ownership of a large button factory. The money from Benjamin’s inheritance gave him the freedom to travel. In terms of employment, while Daisy could no longer dance, because of an accident, she found fulfillment through teaching dance and opening a dance studio.

Field of Dreams (Week 2). *Field of Dreams* is a dramatic fantasy about Ray Kinsella who owns a farm in Iowa, and hears a “voice” that tells him to build a baseball field in his cornfield. The Chicago Black Sox players come to play in the field, although the local townsfolk think he’s crazy. He has the loving support of his wife and daughter, and they encourage him in his quest. Following his intuition was challenging, but Ray made a difference in people’s lives by building a baseball diamond where deceased players from the “Chicago Black Sox scandal” could come and play ball. Ray is also reunited with a younger version of his father and plays ball with him.

The most important CSVs that emerged from coding the participants’ responses after viewing *Field of Dreams* were: Perspective (41), Hope (28), Spirituality (27), Beauty/Intelligence (25), Persistence (22), Bravery (21), Integrity (13), Social Intelligence (12), Vitality (8), Open-Mindedness (7), Love (6), Curiosity (5), Gratitude (5), Creativity (4). Single Strengths were Love of Learning, Kindness, Citizenship, Fairness, Forgiveness/Mercy, Humility/Modesty. Important Virtues were Wisdom/Knowledge (Perspective), Transcendence

(Hope, Spirituality Beauty/Intelligence), Courage (Persistence, Bravery, Integrity, Vitality), and Humanity (Social Intelligence).

The common themes of this film were the use of intuition, resolving family issues, and believing in dreams even if others do not see the vision. It is a feel-good film with an inspiring, up-beat message. Most of the participants were moved by this movie, and indicated that Ray's biggest obstacle in the movie was having faith to follow his intuition and that everything would work out at the end. The spiritual nature of the movie and of Ray's personal quest, kept participants interested. Participant 10 stated the biggest obstacle for Ray and his family was lack of finances. Participant 7 reported wanting to do something great after watching this movie. Participants seemed to be more aware of the possibilities of life after viewing this film--a magical, beautiful, and extraordinary movie with many important themes. It potentially encourages viewers to dare to be extraordinary and follow their dreams. Participant 9 expressed being aware of the spirit world after watching the movie, and also reflected on how businesses need to take more risks in order to succeed.

Ordinary People (Week 2). *Ordinary People* is a family drama that involves the disintegration of a family unit following the death of the eldest son, Buck Jarrett, in a boating accident that claimed Buck's life. Soon after, Conrad tried to commit suicide. When Conrad went back to his life in the upper middle class suburban Chicago home of his parents, Calvin and Beth, it was uncomfortable and awkward. Publicly they were trying to save face, but inside emotionally the family was crumbling. Life went on with Conrad resuming swim team and choir, but he also started therapy with Dr. Berger. He

began to examine the dysfunction of the family dynamic, particularly his mother Beth, who was cold and unloving to him. Conrad's therapy eventually led to the family evaluating their relationships with each other and their own internal problems as well.

The most important CSVs that emerged from coding the participants' responses after viewing *Ordinary People* were: Perspective (76), Social Intelligence (46), Love (17), Forgiveness/Mercy (14), Hope (13), Bravery (11), Open-Mindedness (9), Self-Regulation (6), Creativity, (5), Kindness (6), Prudence (4), Vitality (2), Beauty/Intelligence (2). Single Strengths were Love of Learning, Persistence, Integrity, Spirituality. Virtues were reflected in Wisdom/Intelligence (Perspective, Open-Mindedness), Humanity (Social Intelligence, Love), Temperance (Forgiveness/Mercy), Courage (Bravery), and Transcendence (Hope).

The common themes of this film were that grief travels a different path with different people, and the only way through was to communicate and get in touch with one's feelings, no matter how difficult. The story/movie is a positive psychology film, because even though the parents separated at the end, Conrad had a powerful catharsis and healing. The film had many layers, and the participants expressed feeling each person's emotions, their desperation, and their point-of-view within the story.

The main obstacle was Conrad coming to terms about his guilt over Bucky's death. The other obstacle was communicating with his parents and friends, especially dealing with his uncomfortable relationship with his mother. Participant 8 observed how Conrad had difficulty letting people into his life emotionally. He finally did open up to his therapist, Dr. Berger. Participant 3 had a friend who tried to commit suicide and the family acted similar to the one in the film, Participant 2 went through a similar struggle to

Conrad in high school although not as extreme, and Participant 4 related to the emotional disconnect that Conrad had with his mother. Participant 9 understood Conrad's quitting the swim team, because the pressure to cope was too much and he needed time and space to get in touch with his problems.

The main problem with this ordinary family was trying to maintain a façade of perfectionism when they were devastated over the recent death of their beloved Bucky. The dramatic tone of the movie and stark realism combined emotional rawness made the story more believable. Participant 7 expressed being impatient for the movie to end, but the rest of the participants related being deeply affected by this character study.

Participant 4 indicated how damaging, in many ways, it was to present a false front, not just to those doing it, but to the people they were presenting it to. She related this to the workplace where someone would both present a false status of a job progress that could be potentially damaging on a business level. Participant 4 observed that dealing with an emotionally unstable coworker in the workplace could be difficult and challenging.

Erin Brockovich (Week 3). Erin Brockovich waged a one-woman battle against the PG&E mega-corporation who was polluting the drinking water of the small town of Hinkley, California. In spite of lack of education, being in debt, and having a family to support, she defied the odds and managed a huge win over the corporation for the Hinkley families whose health was damaged by the polluted drinking water. This film is an inspirational David vs Goliath story where David (Erin Brockovich) won big against Goliath (PG&E).

The most important CSVs that emerged from coding the participants' responses after viewing *Erin Brockovich* were: Perspective (29), Social Intelligence (28), Bravery (26), Citizenship (25), Persistence (24), Integrity (21), Hope (16), Fairness (11), Vitality (10), Creativity (9), Leadership (8), Open-Mindedness (7), Beauty/Intelligence (5), Love (2). Single Strengths were Forgiveness/Mercy, Humor. Virtues were reflected in Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity), Humanity (Social Intelligence, Love), Courage (Bravery, Persistence, Integrity, Vitality), Justice (Citizenship, Fairness, Leadership), and Transcendence (Hope, Beauty/Intelligence).

The common themes with which many of the participants identified with were Erin's persistence and her pursuit to right a societal and corporate wrong-doing. Participants also identified with Erin's commitment and the ability to, with no education and family support, make something of herself. Erin's daunting obstacles were to gain the families' trust that she would be able to win a lawsuit, get along with her colleagues and her boss at the law firm, and be able to support her family. In addition, she had to go up against the best and the brightest corporate lawyers in the industry.

Participant 9 indicated she felt prouder for women, because this movie showed a woman striving to do good in the world where there were very positive outcomes. On the other side, Participant 9 expressed feeling ashamed of some of the current business practices and wrong-doing. The message was to believe in yourself and never, never give up. Some participants indicated they needed to work harder to achieve personal goals. As far as work and the workplace, the movie evoked responses about making a game plan related to work and to reach for their dreams.

Titanic (Week 3). *Titanic* was inspired by the true-life tragedy of the sinking of a passenger ship with 1500 lives lost. The participants were captivated by the romantic drama/thriller based on real life events. The “Romeo and Juliet” love story played out by Rose and Jack was juxtaposed with the inevitable tragedy, which pitted rich against poor, and man against man, with most of the third class passengers suffering a terrible fate. Participants identified with both Jack and Rose. Jack, because he was a free-spirited young American rogue, destined to set Rose free. Rose was a fiery girl, suffocating under the hypnotic hold of her mother and an equally stuffy fiancée, Cal.

The most important CSVs that emerged from coding the participants’ responses after viewing *Titanic* were: Beauty/Intelligence (45), Perspective (42), Love (26), Social Intelligence (25), Bravery (22), Creativity (16), Open-Mindedness (14), Vitality (13), Hope (10), Persistence (7), Integrity (7), Love of Learning (6), Self-Regulation (3), Curiosity (2), Spirituality (2). Single Strengths were Citizenship, Fairness, Leadership, Humility/Modesty, Gratitude. Virtues that were reflected in the “theme” of this film were: Transcendence (Beauty/ Intelligence, Hope), Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Humanity (Love, Social Intelligence), and Courage (Bravery, Vitality, Persistence, Integrity).

The common theme that affected the participants was the inevitability of the tragedy, knowing that it was based on actual historical events. They were invested in Jack and Rose breaking free from the rigid class restrictions of the day, and being together. Participant 3 wanted to live a brave and fulfilling life like Rose after watching this movie. Participant 6, who works part-time in a convalescent home, was inspired by Old Rose to stand up for himself at work. The

situation he related was humiliating. He was unable to get the care he needed for his client, so he confronted the home administrator and called the owner of the business to complain. He let the owner know about inappropriate staff behaviors and negligent patient care that were occurring at the convalescent home.

Forrest Gump (Week 4). *Forrest Gump* is a modern-day fable about a simple man, who had limited intelligence, but managed to change people's lives and make an impact on the world. To most of the participants the film felt like "it could have happened," even though they knew it was fiction. The combination of drama and comedy in the film worked well to keep the viewer intrigued, and also to deliver the message of the movie. Life is like a box of chocolates—you never know what you're going to get. A person who is open to life can then let their destiny unfold.

The most important CSVs that emerged from coding the participants' responses after viewing *Forrest Gump* were: Perspective (13), Love (8), Beauty/Intelligence (8), Creativity (7), Humility/ Modesty (7), Social Intelligence (6), Hope (6), Bravery (5), Vitality (5), Open-Mindedness (4), Integrity (4), Kindness (4), Persistence (3), Forgiveness/Mercy (3), Fairness (2), Self-Regulation (2). Single Strengths were Curiosity, Love of Learning, Humor, Spirituality. Virtues that were reflected in the "theme" of this film were: Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Humanity (Love, Social Intelligence, Kindness), Transcendence (Beauty/intelligence, Hope), Temperance (Humility/Modesty), and Courage (Bravery, Vitality, Integrity, Persistence).

The common issues presented in *Forrest Gump* are delivered on many levels. The movie inspired Participant 8 to feel more confident in accomplishing his goals. Forrest, a man of limited

intelligence, was a college graduate, war hero, shrimp boating captain, ping-pong champion and many other occupations as well as the one that was probably the most important—Jenny’s husband and a father to his son. He had a good attitude no matter what the situation, saw the positive in life’s challenges, and was humble, modest and willing to keep an open mind.

Gandhi (Week 4). *Gandhi* is a bio-pic about one of the seminal political and spiritual leaders of the 20th Century. The movie is a historic drama about fighting British racism and domination in India. Gandhi was a pacifist lawyer who was dedicated to create change through non-violence. He wanted social justice and unity in India to prevail. He became a barrister and lived and practiced laws for several years in South Africa, where he formulated many of his later beliefs that would hold him steadfast against the imperialism of the mighty British Empire. When he returned to India with his wife and family, he spoke out for the poor and abused, and fought for the rights of the native people of India. He was a good example of how to speak out against wrong in a peaceful way to create change and fight injustice. Gandhi felt British rule in India was evil and he went to prison several times, because of his belief. Yet he kept promoting the end of racism, poverty and injustice in India until independence was achieved in 1947.

The most important CSVs that emerged from coding the participants’ responses after viewing *Gandhi* were: Bravery (15), Integrity (9), Leadership (9), Hope (8), Citizenship (7), Fairness (7), Perspective (6), Creativity (3), Social Intelligence (2), Persistence (2), Spirituality (2). Single Strengths were: Curiosity, Open-Mindedness, Love of Learning, Love, Humility/ Modesty, Self-Regulation, Beauty/Intelligence. Virtues that were reflected in the theme of this film were: Courage (Bravery, Integrity, Persistence), Justice (Leadership,

Citizenship, Fairness), Transcendence (Hope, Spirituality), Wisdom/Knowledge (Perspective, Creativity), Humanity (Social Intelligence).

Common issues addressed in this biopic about Gandhi's life made the participants feel that change could happen. Participant 9 indicated being inspired by Gandhi to make a change in her community and in her life by sacrificing in certain ways—by speaking out against injustice and following through with her beliefs. Participant 10 offered the thought that Gandhi's biggest obstacle was *not* the British government, but the consciousness of the native people he was trying to help towards freedom.

Ghost (Week 4). *Ghost* is a dramatic metaphysical love story with thriller elements. Sam and Molly were a very happy couple and deeply in love. Walking back to their new apartment after a night out at the theatre, they encountered a thief in a dark alley and Sam was murdered. He found himself trapped in the earth realm as a ghost and realizes that his death was no accident. His supposed best friend and business colleague, Carl, was trying to steal four million dollars. When Sam found out what was going on, Carl eliminated him by setting up the murder. He had to warn Molly about the danger that she faced. Sam found a way to communicate with Molly through a fraudulent psychic, Oda Mae Brown. Sam's main obstacle was stopping Carl from completing his criminal activity and Molly's main obstacle was to deal with Sam's death. Oda Mae Brown's obstacle was to become a good person who helped others. The movie addresses universal issues of love, death, grieving, acceptance, karma, and being a decent person who helps others.

The most important CSVs that emerged from coding the participants' responses after viewing *Ghost* were: Spirituality (6), Perspective (5), Love (5), Beauty/Intelligence (5), Integrity (4), Bravery (3), Fairness (3), Creativity (2), Open-Mindedness (2), Social Intelligence (2). Single Strengths were: Citizenship, Leadership, Forgiveness/Mercy, Gratitude, Hope. Virtues that were reflected in the theme of this film were: Transcendence (Spirituality, Beauty/ Intelligence), Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Humanity (Love, Social Intelligence), and Courage (Integrity, Bravery).

Some of the common themes that addressed by the participants after viewing *Ghost* include wanting to connect with loved ones we have lost, and the possibility of having a final goodbye after losing a loved one. The theme of good conquering evil is a strong message in this film. Participant 4 felt thematically it was important to show that there are repercussions for actions—both good and bad. Participant 7 expressed that life is temporary and can be taken away at any moment.

Sleepless in Seattle (Week 4). *Sleepless in Seattle* is a modern-day, sweet romantic love story. Widower Sam Baldwin did not think about other women until his 8-year old son Jonah called in on a nation-wide radio-show to find his father a new wife. The voice and story of Sam was heard by hundreds of women, including Annie Reed, who is about to marry her fiancé Walter soon. She had the uneasy feeling that Sam Baldwin was perhaps the one for her. Annie traveled to Seattle, where Sam and Jonah live, and then decided that Sam was not the one. She had written a letter to Sam, but a friend sent the letter. Jonah read the letter and felt that Annie and his Dad were meant to be together. He booked a flight to New York in order to meet her on the roof of the

Empire State building. Sam, Jonah, and Annie do end up there together where the attraction between Sam and Annie was instant. Jonah has achieved his goal of finding a new wife for his father.

The most important CSVs that emerged from coding the participants' responses after viewing *Sleepless in Seattle* were: Love (16), Hope (14), Perspective (6), Bravery (5), Beauty/intelligence (5), Spirituality (5), Creativity (4), Social Intelligence (4), Open-Mindedness (3), Persistence (3), Humor (3), Vitality (2), Kindness (2). Single Strength was Integrity. Virtues reflected in the theme of this film were: Humanity (Love, Social Intelligence, Kindness), Transcendence (Hope, Beauty/Intelligence, Spirituality), Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Courage (Bravery, Persistence, Vitality).

Common themes of true love and the interconnectedness of humanity were intertwined throughout the movie. Participant 8 wanted to stay open to signs that point him toward his destiny, similar to the signs that were signposts in the film. This film was probably the one least related to the world of work and the research questions in the study.

The Matrix (Week 4). *The Matrix* is a futuristic sci-fi fantasy about a world that is controlled by machines. Thomas Anderson was a man living two lives—a computer programmer by day and a night hacker known as Neo. He had always questioned the world's official version of reality and was given a glimpse into the truth where he discovered human beings were being controlled unknowingly by malevolent machines. Neo was the subject of an intensive manhunt by the police that were basically drones of

the machine world. Morpheus was part of a group of outsiders that were trying to stop the machines that will stop at nothing to end the lives of the renegade hackers. When Neo was awakened to the real world of ravaged wastelands, he knew that he must rebel against the machines and confront the evil that they had unleashed upon an unsuspecting humanity.

The most important CSVs that emerged from coding the participants' responses after viewing *The Matrix* were: Perspective (10), Bravery (8), Social Intelligence (8), Creativity (5), Leadership (4), Hope (4), Open-Mindedness (3), Integrity (3), Vitality (2). Single Strengths were: Persistence, Self-Regulation, Beauty/Intelligence. Virtues that were reflected in the theme of this film were: Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Courage (Bravery, Integrity, Vitality), Justice (Leadership), and Transcendence (Hope).

Common themes were ones that pertain to the mechanization of our current society. Participant 1 related to the movie, because he was a programmer. He stated that sometimes video games he played had a more real component than the real world. Participant 2 indicated that she had a fear of machines taking over the human world, so the matrix seemed like a very real scenario to her. Participant 2 reported an affection for dystopian dramas and being fully invested in Neo's exciting struggle to defeat the machine world. She also indicated that we are in the midst of an unnatural society—it is essential that we regroup and regroup ourselves before technology gets out of control. Additionally, she observed an interesting metaphor that everyone is asleep and does not realize that they are being controlled.

Tootsie (Week 4). *Tootsie* is a beguiling comedy that takes place in the soap opera world with a cross-dressing Dustin Hoffman as an out-of-work actor desperately trying to get a job by becoming Dorothy Michaels. He gets hired on “Southwest General” as Emily Kimberly, and becomes a star. Dorsey loses himself in his feminine role and essentially became Dorothy Michaels. He (she) captivated women all around the world, inspiring them to break free from the control of men. He fell for his leading lady and through the course of the movie he learned important lessons about integrity, sexual identity and love. The plot thickened when the female costar’s father fell in love with him, and his male costar also wanted to get intimate with the fascinating Dorothy Michaels.

The most important CSVs that emerged from coding the participants’ responses after viewing *Tootsie* were: Perspective (7), Humor (6), Social Intelligence (3), Vitality (2), Love (2), Hope (2), Beauty/Intelligence (2). Single Strengths were: Bravery, Persistence, Humility/Modesty, Self-Regulation. Core Virtues were: Wisdom/Knowledge (Perspective), Transcendence (Humor, Hope, Beauty/Intelligence), Courage (Vitality), and Humanity (Social Intelligence, Love).

Participant 6 observed the common theme of this film involved the television soap opera world and that sometimes stepping into someone else’s shoes to understand what they are going through is an opportunity for personal growth. Michael certainly understood his own brand of sexism and treatment of women, and changed into a better person after taking on the alternate persona of—Dorothy Michaels/Emily Kimberley.

Participant 6 said the story line had a huge effect on him, and made him want to fight for what's right. He found the story "very real, very funny, and very poignant."

Big (Week 4). *Big* is about a young boy named Josh Baskin who wishes to be big. Zoltar, a fortune-telling machine at a local amusement park, grants his wish, and when he woke up the next morning, he found himself to be a 30-year-old man. The plot was further complicated, because his mother thought he was an intruder and called the police. Also, Josh still had the emotions and knowledge of a 12 year-boy. He decided to go with his best friend to New York City and find the machine that could fix his wish. He got a job at a toy company and developed a relationship with an ambitious young female executive, Susan, who began to fall in love with him. Josh had to learn to get used to the adult world he always wanted to be part of. The big question was: Does he still want to remain an adult or go back to his carefree twelve-year-old existence before his wish?

The most important CSVs that emerged from coding the participants' responses after viewing *Big* were: Humor (5), Perspective (4), Social Intelligence (4), Creativity (3), Bravery (3), Hope (3), Vitality (2). Single Strengths were: Curiosity, Open-Mindedness, Integrity, Love, Self-Regulation, Gratitude. Core Virtues were: Transcendence (Humor, Hope), Wisdom/Knowledge (Perspective, Creativity), Humanity (Social Intelligence), and Courage (Bravery, Vitality).

Participant 6 identified that the common theme of this film was: be careful about random wishes, because wishes could come true and then lead to regrets later. He related to the innocence and fun of being twelve again and thought the movie was touching and funny. Josh was creative, hopeful, and vital, and that was what attracted the big boss of

the toy company to promote him, and his ambitious female coworker to fall in love with him.

Harry Potter and the Sorcerer's Stone (Week 4). *Harry Potter* is a magical, fantasy adventure coming-of-age story in which a young 11-year-old is rescued from the outrageous neglect of his aunt and uncle when he learns that he is actually a wizard. He had a great destiny and he proved his worth while attending Hogwarts School of Witchcraft and Wizardry, befriended by Ron and Hermione, two other young wizards-in-training at the school. He soon found that the wizarding world was far more dangerous for him than he would have imagined, and not all wizards were ones to be trusted. He realized that he had a much bigger purpose that pits him against an evil wizard, Voldermort, whose identity had been hidden from him since his birth. Harry discovered that his parents were wizards who were killed by Voldermort. He, and his new friends, soon learned that something very valuable was hidden inside the school and Voldermort would stop at nothing to get a hold of it.

The most important CSVs that emerged from coding the participants' responses after viewing *Harry Potter* were: Spirituality (10), Bravery (7), Perspective (7), Hope (5), Creativity (4), Integrity (4), Open-Mindedness (3), Social Intelligence (3), Beauty/Intelligence (3), Leadership (2)—Single Strengths were: Persistence, Beauty/Intelligence, and Gratitude. Most notable Virtues were: Transcendence (Spirituality, Hope, Beauty/Intelligence), Courage (Bravery, Integrity), Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness), Humanity (Social Intelligence), and Justice (Leadership).

Participant 9 expressed that the common theme of this film is that one should train hard, meet destiny head on with courage, and know that good always eventually defeats evil. She also indicated that *Harry Potter* was about transforming into something greater than you think you are capable, particularly the young wizards-in-training--Harry, Hermione, and Ron. Everyone, no matter how small or insignificant, has the ability to become a hero.

Spiderman (Week 4). *Spiderman* is a superhero movie based on the Marvel Comics' superhero character, Peter Parker, who is a nerdy high-school student. He was orphaned as a child, and had a desperate infatuation on the girl next store, Mary Jane Watson. One day while on an excursion to a laboratory a radioactive spider bit him and his life changed forever. He transformed into Spiderman with an agile body, extra-sensory sense, and spider like qualities, including clinging to surfaces of buildings. A rich, eccentric millionaire, Norman Osborn, became the antagonist, the Green Goblin; thus Peter's nemesis was born. A war began in which only one of them would survive.

The most important CSVs that emerged from coding the participants' responses after viewing *Spiderman* were: Bravery (9), Integrity (7), Leadership (5), Hope (3), Vitality (2). Single Strengths were: Love, Social Intelligence, and Beauty/Intelligence. The prevalent Virtues were: Courage (Bravery, Integrity, Vitality), Justice (Leadership), and Transcendence (Hope).

The common theme of this film was that stepping into someone else's shoes is enlightening and an insignificant person could become a hero. Participant 1 was passionate about the Spider-Man movies because he had a similar experience in his life.

He was the nerd in high school and went from being nobody to a star athlete, became very popular, and dated the most desirable girl. He also defended people weaker than himself, and stood up for the rights of others who couldn't protect themselves. He had played the hero role, and that was how he views himself in life.

The Sixth Sense (Week 4). *The Sixth Sense* is a supernatural thriller. Dr. Malcolm Crowe, a prominent child psychologist, returned home one night with his wife, Anna Crowe, from an event in which he was honored for his work. A young man, Vincent, confronted him and shoots Crowe, turning the gun on himself afterwards. Apparently having recovered, Crowe began to work with a nine-year-old boy, Cole Sear, who has a similar condition to Vincent. Malcolm was haunted by doubts that he could actually help him. Crowe earned Cole's trust and Cole confided in him that he sees dead people. Eventually, he began to believe that Cole was telling the truth, and suggested that Cole communicate with the spirits of ghosts to help them with unfinished business on earth. The twist was that Crowe was actually killed by Vincent and was unknowingly dead the entire time he was working with Cole. Due to Cole's efforts, Crowe's unfinished business in which he rectified his failure to understand Vincent is finally completed. Crowe also finished up unresolved issues with his wife, telling her that she was never second to his work and that he loved her.

The most important CSVs that emerged from coding the participants' responses after viewing *The Sixth Sense* were: Open-Mindedness (3), Perspective (3), Bravery (2), Love (2), Social Intelligence (2), Forgiveness/Mercy (2), Beauty/Intelligence (2), Spirituality (2). Single Strengths were: Creativity, Curiosity, Social Intelligence,

Gratitude, Hope. Virtues that represented the above Strengths were: Wisdom/Knowledge (Open-Mindedness, Perspective), Courage (Bravery), Humanity (Love, Social Intelligence), Temperance (Forgiveness/Mercy), and Transcendence (Beauty/Intelligence, Spirituality).

The common theme of this film was one of unfinished business in life and death. Participant 3 related to the protagonist's relationship with his wife. She indicated being deeply affected by the film, as it made her aware of how she wanted to love those in her life and make sure they know that she cares and doesn't take them for granted. She was determined after watching this film to follow through on what she was meant to do while she is still here on earth.

Final Interviews

Theme 7 – The Heroic Male in the Workplace. Theme 7 emerged from examining eight questions in the Participants' Final Interview related to positive psychology films and the workplace. The first question covered participants' background and general life viewpoint. Then the questions focused on open-ended, employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; prosocial behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance

employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs in Theme 7 were: Bravery (3), Persistence (2)—Integrity, Fairness, and Hope. Virtues represented were as follows: Courage (Bravery, Persistence, Integrity), Justice (Fairness), and Transcendence (Hope).

The common denominator for the heroic male was the audience's relationship to the "everyman." Participant 8 asserted this could be Jimmy Stewart in *Mr. Smith Goes to Washington*, or Henry Fonda in *The Grapes of Wrath*, or even Sylvester Stallone in *Rocky*. Participant 1 indicated *The Pursuit of Happyness* had a meaningful impact on him. In this dramatic story, Will Smith plays a character that lost everything, but he fought back and got a good job, because he needed to take care of his son.

Examples are as follows:

How and to what extent are acquisition of new work skills, workplace morale, and employee engagement affected by exposure to positive psychology films?

P1: This guy was sleeping in the street with his son...*The Pursuit of Happyness*, it was a great film and it impacted me. I know how that is, because I got to the point where I lost everything and slept in the street, but I still didn't quit...Little by little he did big things, and got what he wanted, and he gave his son a future.

P8: *The Curious Case of Benjamin Button* and *Ordinary People* were more upper class...I like stories that are more relatable to me...classic movie actors like

Henry Fonda and Jimmy Stewart that represent more the common man. *The Quiet Man* (starring John Wayne), the quiet man who becomes a hero.

Summary. The common man, or the “Everyman,” whether it be Will Smith in *The Pursuit of Happyness*, or from the Golden Era of Hollywood, actors like Henry Fonda or Jimmy Stewart, or even John Wayne in *The Quiet Man*, represented the quintessential American ideal of Heroism.

Codes: 6(3), 7(2)—8, 14, 22. Primary CSVs (from most frequently mentioned to least) were Bravery, Persistence. Single Strengths were Integrity, Fairness, and Hope.

Theme 8 – The Heroic Female in the Workplace. Theme 8 emerged from examining eight questions in the Participants’ Final Interview related to positive psychology films and the workplace. The first question covered participants’ background and general life viewpoint. Then the questions focused on open-ended, employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; prosocial behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs in Theme 8 were: Bravery, Integrity and Social

Intelligence. Virtues represented were Courage and Humanity. The common theme used in these movies was best exemplified by Julia Roberts' character in *Erin Brockovich*. Based on a true David vs. Goliath story, Erin transformed into a strong, heroic female who championed the residents of Hinkley, California in a successful lawsuit against PG&E. Participant 7 advocated for a film like *Erin Brockovich*, because she felt it works as a potent motivational tool in a variety of industries and workplaces. This powerful film would have an affect on female employees, in particular, because they have the ability to relate to Erin as a strong, assertive female.

Examples are as follows:

How and to what extent are acquisition of new work skills, workplace morale, and employee engagement affected by exposure to positive psychology films?

P7: The movie doesn't have to specifically relate to the industry in order to motivate people, but it does have to have a motivational component. Out of all the movies we saw for the positive film study...*Erin Brockovich* was the one where we saw the character make a huge difference...that movie would work as a motivational tool in almost any job, especially with females, since she is female.

Summary. *Erin Brockovich* evoked a common chord among participants with respect to the universal message of empowerment, doing the right thing, and staying true to goals and beliefs. Erin was a legal assistant in a law firm and exemplified virtues of bravery, integrity, and social intelligence, even though others judged her because of her lack of education and inappropriate work outfits.

Codes: 6, 8, 12. Single Strengths were: Bravery, Integrity, and Social

Intelligence. These are all strengths that were inferred from the participants' comments and exemplify her quest to make a better life for herself and her children.

Theme 9 – Employee Engagement and Motivation in the Workplace. Theme 9 emerged from examining eight questions in the Participants' final interview related to positive psychology films and the workplace. The first question covered participants' background and general life viewpoint. Then the questions focused on open-ended, employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; prosocial behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs in Theme 9 were: Perspective (22), Social Intelligence (20), Open-Mindedness (16), Creativity (12), Integrity (10), Kindness (7), Hope (7), Bravery (2), Vitality (2), Citizenship (2). Virtues conveyed were: Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity), Humanity (Social Intelligence, Kindness), Courage (Integrity), and Transcendence (Hope).

The common ideas that emerged from Theme 9 were that it is important to be

a team player, stay focused on work goals, and that hard work pays off in the end. Films like *Forrest Gump* or *The Curious Case of Benjamin Button* gave examples of exceptional performance and resilience, demonstrating for employees' insights into behaviors, ageism, prejudice, acceptance, and other places and time periods. Participant 8 expressed the idea that people or employees can grow at any age, and that age shouldn't be a barrier to self-improvement or learning new skills in life or on the job.

Participant 2 asserted that psychologists say that the brain doesn't know the difference between the virtual and the real life experience, so when positive film images flash through a person's brain, then it can make a difference. Participant 4 described being trapped in an office all day, and positive films could offer alternative solutions to work problems. Participant 3 observed that Erin Brockovich in the film *Erin Brockovich* didn't get along so well her co-workers, but she wanted to do something more with her life, and that made her a better employee. Participant 6 asserted that it is all about employees knowing their place in the machinery of the corporation, and being willing to work as a team. Participant 9 indicated that certain film topics could bring employees together. For example, *The Breakfast Club* could be shown to a group of teachers. She felt as a group, the teachers could be more aware of teenage issues, and could be reminded of this to enhance empathy and compassion.

Participant 2 recommended showing films to managers and HR departments, and to employees, on a variety of work-related topics—flexibility, compassion, empathy, power, adversity, creativity, teamwork, and so on. She really enjoyed watching *Boyhood*,

and saw it as a positive psychology film, because it showed adults and children making choices over 12 years, and the consequences of those choices. Watching positive films could be not only a group experience, but would give employees a common subject to talk about.

Participant 4 stated disliking the terms intervention or training when talking about programs that educate employees. She felt intervention has a negative connotation for workers, and training conjures up hours of boring lectures and uninteresting media presentations. She recommended calling a company's positive media program a highly-focused employee enhancement program. The intent and marketing of the program was positive.

Examples are as follows:

How and to what extent are acquisition of new work skills, workplace morale, and employee engagement affected by exposure to positive psychology films?

P3: *Erin Brockovich*—If you're in a workplace, and you feel that you value what you do...then you'll be a better employee.

P6: In the workplace, you have to be a team player, be fair, work hard.

Summary: Be a team player, but if one believes in something and one feels one's own actions have a greater benefit, then stick to your goals. Playing fair and working hard will pay off in the end result.

Codes: 6, 8, 12, 14, 17, 22. CSVs were Bravery, Integrity, Social Intelligence, Humility/Modesty, and Hope.

To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

P3: When I was working with kids after school...every site was different...people who ran a site, some cared and others didn't...from the top down it translates to everyone...for some of positive films that we saw, it's about caring about your job.

P8: Effecting change from the bottom up...We deal with managers and executives who don't see what we do on a day-to-day basis...we have an aging group...in *Benjamin Button*, aging backwards might be helpful in this case in the workplace!

Summary. Participant 8 indicated *Benjamin Button* taught about acceptance of people that are different or deviate from the norm. It also emphasized an appreciation of life and relationships and that age doesn't have to be a barrier to self-improvement or learning new skills in the workplace. Participant 3 believes that showing positive films can lead to caring about one's job more. From the top down, whether in education or a corporation, a positive attitude will translate either directly or indirectly to all employees. Codes: 12(3), 5(2), 8(2), 9(2)—2, 6, 11, 21, 22. Primary CSVs (from most frequently mentioned to least) were Social Intelligence, Perspective, Integrity, and Vitality. Single Strengths were: Curiosity, Bravery, Kindness, Gratitude, and Hope.

How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

P6: If I was in human resources, I would use film in a social night after work, showing it to employees so they would feel valued...giving them a reminder that we're all a team...and we all have to accept each other...

P7: You would need to find films where everybody got along well, because that's what I see when people work independently, they're really trying to produce a better result. But if everybody works as a team, it will produce a better result...

Summary: Participant 6 recommends showing positive films after work so employees can feel valued. Participant 7 emphasizes teamwork, because she feels working together produces a better result.

Codes: 12(3)—1, 5, 8, 17, 22. Primary CSVs (from most frequently mentioned to least) were Social Intelligence. Single Strengths were: Creativity, Perspective, Integrity, Forgiveness/Mercy, and Hope.

In what way can employees learn corporate culture and employee engagement for training and teaching purposes through viewing positive psychology films?

P2: I'm a swim instructor...I would have film clips from different things--one for community, adversity, mutual respect...then talk about that...*Boys n the Hood*, shows relationships, adversity, and choices...it would be great for family therapy.

P9: ...*The Breakfast Club* for teachers would be good to watch, because then they can talk about the issues that teenagers have. A film like this will bring employees closer together...about a certain topic that they're close to...

Summary. Positive films can show characters in movies making good choices.

Participant 2 recommended showing film clips to cover work-related subjects such as adversity, mutual respect, community, and so on. *Boyhood* showed the mother making the same bad choices with her selection of men in her life—this storyline covered relationships, choices and could be correlated to problems and challenges in the workplace. Movies are a community experience, and media could be used to keep up workplace morale. Psychologists say that the brain doesn't know the difference between virtual and real life experience, so when a person has positive film images flashing through their brain, then it can make a difference by, as Participant 2 explained, “getting inside people's heads.”

Participant 4 described being trapped in an office all day, and positive films could offer an alternative solution to work problems. Participant 9 indicated that certain film topics could bring employees together, for example, *The Breakfast Club* being shown to a group of teachers. As a group they could be more aware of teenage issues, and could be reminded of this to enhance empathy and compassion.

Codes: 5(4), 12(4), 1(2), 3(2), 22(2)—10. Primary CSVs were Perspective, Social Intelligence, Creativity, Open-Mindedness, Hope. Single Strength – Love.

To what extent can concepts of organizational behavior and employee engagement be taught through viewing classic Hollywood films? How can transpersonal films be an effective tool to teach organizational behavior concepts?

P1: When it comes to your job... You could be the most talented person in the world, but if you don't follow certain rules in the industry, you just go in circles... Why not change that?...I'm not saying to change who you are, but you can adapt.

P6: *Ordinary People* and *Field of Dreams* are great films (teaching organizational behavior/employee engagement). *Benjamin Button* for teaching...engagement, citizenship, kindness...*Erin Brockovich*--teaching employees to “do the right thing.”

Summary. Participant 1 stated that positive films could be valuable tools to help employees in many areas of work. A film could teach workers how to adapt, to learn new rules or even how to break the rules when appropriate, how to dress professionally, and so on. Participant 6 indicated that *Ordinary People*, *Field of Dreams*, *Benjamin Button*, even *Titanic* are effective films for teaching organizational behavior and employee engagement. They cover many relevant topics: Survival, teamwork, kindness, love, good citizenship, perspective, social intelligence, and many of the virtues and strengths that were used in the study to code the interviews and questionnaires.

Codes: 5, 7, 8, 10, 11, 12, 13. CSVs were Perspective, Persistence, Integrity, Love, Kindness, Social Intelligence, Citizenship.

How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?

P6: If I was head of Human Resources in a company there should be weekly rap sessions so that everyone's satisfied...When I watched *Big*...a lot takes place in the work environment...Tom Hanks' character...won everyone over.

P8: Even within a branch...it's like a family--you've got the manager who is the father figure...I can think of several examples, where the employee was older...you think this person is too old to work there, but he could relate to his customers.

Summary. Positive films like *The Curious Case of Benjamin Button* and *Forrest Gump* teach audiences and workers about acceptance of people different than themselves, and it is these very “oddballs” that sometimes come up with the most innovative and ingenious solutions to workplace problems. Participant 6 asserted that films such as *Big* and *Working Girl* showed employees through their storylines that an employee can win in office politics and in life without being cutthroat. Participant 8 felt that films such as *Titanic* and *Forrest Gump* have meaningful themes that teach about teamwork in the workplace.

Codes: 12(6), 3(4), 11(4), 5(3), 8(3), 22(3), 6(2), 8(2)—7, 10, 15, 17, 19. The primary CSVs were Social Intelligence, Open-Mindedness, Kindness, Perspective, Integrity, Hope, Bravery, Integrity.

To what extent can a highly-focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

P2: (Researcher prompt using the example of the protagonist in a Belgium movie *Two Days, One Night*) Films could be shown in a company, because each employee has a different relationship, and that really shows how you have to be flexible...

show a film like that to HR managers that constantly have to deal with employees.

P4: ...Call it an employee enhancement program, because “intervention” is bad...

call it a highly focused film-based employee enhancement program...a positive term...when you say training, people think of being forced to sit in a room...

Summary. Films could be shown to teach and emphasize PsyCap qualities--

compassion, empathy or even more practical qualities like being flexible. Participant 4 recommended changing word training to intervention or employee enhancement program. In addition, participants recommended looking at creative ways to incentivize employees. Discussion groups after watching positive psychology films could boost employee motivation and enhance corporate culture. Challenge employees to be better, and to do their personal best. Participant 4 felt that an employee enhancement program could drive workers in the workplace to elevate their game and exceed their personal best.

Participant 2 recommended showing films that cover different topics—adversity, power, anger, controlling your temper, genius, empowering employees and encouraging creativity. Films like *Erin Brockovich*, *Interstellar*, *Wolf of Wall Street*, even *The Breakfast Club* could present a range of challenging storylines to enlighten workers, as well as management, on a number of pertinent issues to the workplace. Participant 6 envisioned weekly screenings of positive psychology films such as *Tootsie*. Then management would offer a reward for the employee who wrote the most persuasive essay about how this film or others could help the work environment be better.

Codes: 5(13), 1(10), 3(10), 12(7), 8(3), 11(3), 13(2), 22(2)—6, 23. Primary CSV were Perspective, Creativity, Open-Mindedness, Social Intelligence, Integrity, Kindness, Citizenship, Hope. Single Strengths: Bravery, Humor.

Theme 10 – Prosocial Behaviors and Psy-Cap in the Workplace. Theme 10 emerged from examining eight questions in the participants' Final Interview related to positive psychology films and the workplace. The first question covered participants' background and general life viewpoint. The following questions focused on open-ended,

employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; prosocial behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs (Character Strengths and Virtues) in Theme 10 were: Social Intelligence (25), Perspective (21), Integrity (19), Hope (11), Kindness (9), Love (8), Open-Mindedness (6), Persistence (4), Citizenship (4), Vitality (3), Creativity (2), Bravery (2). Key Virtues were: Humanity (Social Intelligence, Kindness, Love), Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity), and Courage (Integrity, Persistence, Vitality, Bravery).

The common factors involving Prosocial Behaviors and Psychological Capital in the workplace incorporated social intelligence, perspective, integrity, hope, kindness, and love. Participant 10 felt that her company that handles IRA and Trust accounts for high net-worth clients could benefit from the employees viewing or being exposed to positive films. She believed these films could influence corporate culture, change behaviors, get employees to relax and open up, and make a positive contribution to the workplace. Participant 9 stated aptly that Erin Brockovich may have gotten in the

door at the law firm by looking sexy, but what her boss was looking for was someone who could get the job done. At the end of the day, Erin ended up making a real change in many peoples' lives.

Participant 8 listed several films from this film study that gave great examples of team work: Whether it is *Field of Dreams* where the lead character Ray Kinsella goes out on a limb and is supported by his wife, or *Sleepless in Seattle* where a widowed father played by Tom Hanks is sad and depressed, but his son Jonah is determined to help him find love again, or *Titanic* when Jack and Rose are facing disaster, and then they work together to get out of it, even though she was the one who finally made it and went on to live her life. Usually compelling sports or war movies could show extreme examples of camaraderie and bonding in films.

Participants 8 and 9 felt that positive films like *Harry Potter*, *Gandhi*, *Field of Dreams*, *Titanic*, *Erin Brockovich*, and *Sleepless in Seattle* gave inspiration and ideas for teamwork in corporations. Positive media could make a difference in teaching corporate culture to honor employees' strengths and seeking engagement rather than isolation. Participant 8 observed that when mistakes in the workplace caused the rivets for the Titanic not to be made up of a certain quality material, the company that built the unsinkable ship cut corners and it cost 1,500 lives. If they had used the high-quality rivets in all parts of the boat, had equipped the ship with enough lifeboats to carry all the passengers to safety, then lives could have been saved. Employees could learn lessons from mistakes in the past.

Participant 4 postulated that all of this could be inspiring in the workplace. She thought even playing the audio from positive films in company break rooms over the course of the workday could enter the employee's subconscious. She believed that if people can be exposed to them (positive psychology films) on a daily basis, it could generate greater employee empathy, engagement, and understanding. Participant 2 asserted that what is really important in the work environment is positive reinforcement. She felt if television can be used to brainwash people into buying products, then positive film/television could influence workers to be better people, better employees.

Participant 9 asserted that *Ordinary People* has a place in training programs, especially being seen by counselors and therapists. It could be used in education also—people who work in colleges and high school should watch it, because it will help them to understand what is going on with some students. Teenagers are a group that has the highest suicide rate, and Conrad's swim team coach in the movie was unsympathetic, pushing him to swim more, and gave Conrad a lot of negative stress which he didn't need at the time. Participant 9 thought that the indie movie *Chef* was a compelling positive psychology film, useful in corporate teaching programs. In the movie, the protagonist was a top of the line chef, but he was not tech savvy, and someone got him into social media and a food critic came in and posted how bad his cooking was. This set off a chain of events where he left the restaurant he worked at and began his own taco food truck business, which turned out to be extremely successful. Participant 9 added that Erin Brockovich may have gotten in the door with being sexy, but her boss wanted someone who was really going to care about the health of these people that were very sick. This

film could be uplifting for women who feel like “Oh, I’m just here to be looked at,” because Erin was an example of a woman who worked hard and made a difference.

Participant 1 stated that positive psychology films could help employees better understand their co-workers and colleagues, because everyone has more in common than what may appear at first glance. He believed positive films change a person’s mentality, the way they think, the way they do things, and show employees how to better themselves, how to do things better. Participant 2 observed that Hollywood has had a big influence on keeping everyone (audiences) positive, in a lot of ways. She believes that Hollywood is the only place left where there is magic in the world.

Examples are as follows:

How and to what extent are acquisition of new work skills, workplace morale, and employee engagement affected by exposure to positive psychology films?

P1: Positive psychology films can make you understand the work environment... five years later that movie will still impact me...it reminds me of the moment I was stuck, I felt locked up...sometimes that’s how we feel about our job.

P2: Positive films can influence people. At some workplaces they show videos on how to be good employees...what is really important in the workplace is positive reinforcement...If TV is used to brainwash people into buying things, then TV/Film could be used to influence people to be better people, better employees.

Summary. Participant 4 recommended playing a movie in the workplace

break room, but just the audio, not the visual. Just hearing words that are meaningful, uplifting is enough to enter the subconscious because sometimes a person can tune in and catch a part of a conversation, and sometimes just a little snippet can have a huge benefit, can change an employee's outlook on something, or a situation they are having with a coworker or a customer.

Participant 10 remembered that she had one good manager at her job who was thoughtful, and employees participated in bi-annual meetings, he took film clips and YouTube clips from literature, video clips of something that was thought-provoking, that fostered team-building; the goal was to get everyone to relax and open up. She believed positive films could influence corporate culture and employees. Management and workers have to find the right examples to touch people, such that it actually could elicit a response, a change in behavior.

Codes: 12(10), 5(6), 8(6), 22(6), 13(4), 10(3), 6(2), 7(2), 11(2)—9. Primary CSVs (from most frequently mentioned to least) were Social Intelligence, Perspective, Integrity, Hope, Citizenship, Love, Bravery, Persistence, Kindness. Single Strength – Vitality.

To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

P2: *Field of Dreams* would be good...the camaraderie of watching films in the workplace, because if you're in the same atmosphere you have a shared experience...Movies are a great way for employees to have shared activities. For example, instead of a meeting, maybe show a short film, an uplifting film.

Summary. Participant 2 believed that *Field of Dreams* could be a potent film to show in the workplace. She felt the film works on so many levels, and melded the practical realities of trying to keep the bank from taking their farm, to Ray following his gut instincts when it seemed as though he had lost his mind. She also thought that movies like the above were an inspiring way for employees to come together for shared activities and discussions.

Codes: 1, 5, 22. Single Strengths were Creativity, Perspective, and Hope.

How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

P3: (Viewing positive films)...There was a training (for teachers) that we went through that was similar...a person came in, helped people to come up with some lesson-planning activities. He was really positive. He said, "If you're here just for money, if it's just about a paycheck, it's not a good reason to be here."

P10: The managing director of our office wanted to have a living area right off the lounge, there's a TV in there, this is something that I could incorporate into our office. I could pitch it to her...I could say these are positive psychology films.

Give her a list and say what do you think...She would probably love it.

Summary. Participant 10 stated that her Managing Director at the financial firm she works at in Southern California would be receptive to positive films running continuously in the break room, where employees can be steeped in consciousness-raising films. She believes that positive media, incentives, rewards, appreciation for

outstanding service, and a beautiful office environment, can boost corporate culture and make for a happier workforce.

Codes: 8(2), 11(2)—3, 5, 7, 12, 14. Primary CSVs (from most frequently mentioned to least) were Integrity and Kindness. Single Strengths were Open-Mindedness, Perspective, Persistence, Social Intelligence, and Fairness.

In what way can employees learn corporate culture and employee engagement for training and teaching purposes through viewing positive psychology films?

P7: *Forrest Gump* was really good with people and got people motivated...he wasn't very smart, but...he got people on his side—he didn't know how to do that fishing boat business, but...he got Lieutenant Dan to help him.

P9: ...Disney movies like *Cars* and *Plane*... are for kids, but if there is a movie about transportation, it would be good for companies in the transportation business to watch it. Because they can talk about those kind of issues.

Summary. Participant 7 was impressed by *Forrest Gump*'s "can do" attitude and that he got help when he needed it. He was a man with limited intelligence who was hugely successful at whatever he set his mind to. And when that translates over to a company and to a "can do" empowered corporate culture, then that's a win-win for everyone involved. Participant 9 indicated that Disney movies, particularly focused in certain industry, could present issues and uplifting themes for employees to discuss.

Codes: 12(5), 3(4), 5(4), 8(3), 9(3), 22(3), 7(2), 10(2)—6, 11, 14, 15, 17, 19. Primary CSVs (most frequent to least) were Social Intelligence, Open-Mindedness,

Perspective, Integrity, Vitality, Hope, Persistence, Love. Single Strengths were Bravery, Kindness, Fairness, Leadership, Humility/Modesty, Self-Regulation.

To what extent can concepts of organizational behavior and employee engagement be taught through viewing classic Hollywood films? How can transpersonal films be an effective tool to teach organizational behavior concepts?

P7: (Research prompt about the film *Patch Adams* making a difference in a hospital)...*Chef* was the last movie that really had a big impact, because afterwards I felt super enthused to go after what I want...When somebody really succeeds at something they're passionate about, I think that's super inspirational.

P8: *Titanic* is a good example of it (mistakes in the workplace), trying to market something that was not tested enough...we see that in banking in terms of trying to aggressively promote a loan product...but the bankers know there are cycles...

P9: I saw *Ace Ventura: Pet Detective* when I was a kid...after seeing it I thought about being a pet detective...I helped someone find their dog and made 500 dollars.

Summary. Participant 8 related the tragedy of the Titanic to the banking institution that he works for, trying to market something that was not tested thoroughly enough--trying to aggressively promote a loan product that looks great from a marketing perspective, could lead to disaster as well. He asserted that during the financial crises of 2009, subprime loans that were not properly vetted or documented, led to the collapse of the housing market and many mortgage institutions went bankrupt. In Participant 8's view, if the bank says, "We'll make you a hundred percent loan to value on your loan," and then the real estate market is going up, but the bankers know there are cycles to these

things, and they don't last forever, then that could lead to collapse if the bullish real estate market goes soft.

Codes: 5(3), 22(3), 1(2), 12(2)—3, 6, 8, 9, 15. Primary CSVs (from most frequently mentioned to least) were Perspective, Hope, Creativity, Social Intelligence. Single Strengths were Open-Mindedness, Bravery, Integrity, Fairness.

How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?

P2: Hollywood has had a big influence on keeping everyone positive...Hollywood is the only place left where there is magic in the world. People say that's cheesy and that's not realistic, but...sometimes things can be magical.

P8: We tend to put some co-workers in a box when there are unique qualities about them that they would do well elsewhere in the bank...Take myself...I was never a good sales person, but I had other skills...

Summary. As Participant 2 noted, Hollywood has had a big influence on keeping audiences' positive. She believed in the magic of Hollywood and its influence around the globe as a kind of "magic factory" of positivity. She exclaimed, "People say that's cheesy and that's not realistic, but maybe we need to shoot for something that's not necessarily realistic." It's okay to reach for something that is may be considered intuitive, even feels magical. Participant 2 also pointed out it's popular nowadays to have raw television and movies that are very real, dark, and not particularly uplifting, but "older movies have this ideal of positivity which can be so important in this cold harsh world. There was more of

an innocence.” She also felt that many times fellow co-workers who are outsiders, or may be disabled, are judged unfairly and not given credit for their uniqueness.

Codes: 5(4), 11(3), 10(3), 12(2), 22(2)—3, 6, 7, 13, 20. Primary CSVs (from most frequently mentioned to least) were Perspective, Kindness, Love, Social Intelligence, Hope. Single Strengths were Open-Mindedness, Bravery, Persistence, Citizenship, and Beauty/Intelligence.

To what extent can a highly-focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

P1: Maybe you’re the boss that likes to tell people what to do and you’re always too strong with them...But you have to work with your team...When you watch this (a positive film), then you see your mistakes and your errors and you could change that, and you could be a better boss, and you could be a better employee.

P9: *Ordinary People* does have a place in training programs, especially being seen by counselors and therapists, it would be really good...in education also—people who work in colleges and high school should watch it, because it will help them to understand what is going on with some students.

P10: All relationships have to be worked on, and it’s always a two-way street...

As far as the film-based program, that is something that my company has made an effort to do. We have this program called “Celebrate Great” at my job where if somebody does something great, you get to go online...and choose something.

Summary. Participant 4 expressed the belief that a positive film enhancement program is about people working together and trying to “get positive things done.” Participant 2 recalled that some of the most positive people she had ever met were in AmeriCorps. She had a mentor who not only gave her good recommendations for references, but was a good role model for someone that was older who had succeeded in her career path and was making a difference in people’s lives. She also felt that if corporations and organizations make positive film training (or enhancement as Participant 4 recommended) a part of the corporate culture and a “requirement” of the job, then employees might be more receptive to it. Participant 2 further asserted that employees might think viewing positive films at work is just another boring training program and they would rather skip it if they could.

Participant 8 explained sometimes he watches a movie and it’s just for the pure fantasy and makes you forget about things. With these films (in the research study), he viewed them with a purpose, and he thought maybe he could take something away from this and apply it to his life. Participant 10 gave the example in her company of “Celebrate Great” which is a program that recognizes employees who have done something exceptional or great at work. Rewards can range from shopping on the corporate online catalogue to choosing a gift. “Celebrate Great” can also encourage and motivate employees to go beyond what they think they can do, and do something exceptional.

Codes: 5(8), 8(6), 12(6), 22(3), 3(2), 11(2)—1, 2, 6, 7, 10, 13, 20, 21. Primary CSVs (from most frequently mentioned to least) were Perspective, Integrity, Social

Intelligence, Hope, Open-Mindedness, Kindness. Single Strengths included Creativity, Curiosity, Bravery, Persistence, Love, Citizenship, Beauty/Intelligence, Gratitude.

Theme 11 – Personal Transformation in the Workplace. Theme 11 emerged from examining eight questions in the participants' final interview related to positive psychology films and the workplace. The first question covered participants' background and general life viewpoint. Then the questions focused on open-ended, employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; prosocial behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs in Theme 11 were: Hope (9), Social Intelligence (8), Bravery (7), Vitality (5), Forgiveness/Mercy (4), Perspective (3), Open-Mindedness (2), Integrity (2), Spirituality (2). The major Virtues were: Transcendence (Hope, Spirituality), Humanity (Social Intelligence), Courage (Bravery, Vitality, Integrity), and Temperance (Forgiveness/Mercy).

The common theme of *The Curious Life of Benjamin Button* was one of acceptance, love, finding meaning in a life that has been lived differently than most other human beings. After viewing the positive films in this reach study, Participant 8 was

motivated to donate \$1000 to a friend's Kickstarter campaign. He was also inspired by the beauty and themes of *Benjamin Button* to travel to two locations used in the film-- Lake Pontchartrain in Louisiana where he watched the sunrise and then visited the house that the filmmakers used for a location for Benjamin's early years. Participant 8 wanted to experience the same thing that Benjamin had experienced with his father on Lake Pontchartrain, watching the sun come up on a new day.

Participant 4, after watching *Ghost* with Demi Moore, became aware of how many times she's overheard a conversation that made her stop and think, it ignited something subconscious in her. That was something positive she gleaned from *Ghost*, be aware and open, and it is all right to be somewhat skeptical. Participant 4 thought it would be a good idea to incorporate this into the workplace—learning from other people, even if you don't like them. She's been surprised over and over again by the type of person that she's gotten some insight or advice that has been really useful. Participant 4's motto--Be a sponge and just know there's a gigantic puddle out there, and soak up everything. She learned a lot from Dustin Hoffman's character in *Tootsie*, because as his alter ego Dorothy Michaels it gave him the room to step back from his situation and look at himself and people differently. Participant 7 recommended the feature film *Chef* as a great example of a positive psychology film that could be inspirational to employees in many different industries, not just cooking or being a chef. It's about a person following their passion, and that determination and belief in themselves will lead to success.

Participant 1 believed in the power of positive films that starts showing a person all their errors. A person could become the character: "I wouldn't do that, I would change this."

But they already know, because they are watching it. In one's life, a person does not know their mistakes, because they are not watching themselves. A proactive lesson was to always record oneself with whatever activity and then watch it. And then a person could think "I could have done that better." Participant 1 asserted that positive films could improve lives and help change individuals awareness about themselves when they view someone else's mistakes. Then they won't have to go through that in their own life.

Examples are as follows.

To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

P7: *The Devil Wears Prada* is a great example...what Anne Hathaway's character learned is that she ultimately wanted to go back to what was important to her, and all that kind of glitz and glamour didn't add up to making her happy.

Summary. In *The Devil Wears Prada*, Anne Hathaway's character ultimately left the glamorous world of fashion and being the assistant to Miranda Priestly, to forge a new path that was more closely aligned to her true self.

Codes: 8, 12, 22.

How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

P4: I was reviewing them all (positive films), and there were some commonalities...that love and passion conquer all, and you should always go after what you're passionate about...it's super important in the workplace, because so many people get stagnated where they're...suppress their dreams.

P7: *Chef* was a positive psychology, motivational film. There was this chef, but he was never that successful. He worked in a really good restaurant, but he got mediocre reviews from the local food critic... he quits his job, and buys a food truck...making this amazing food. He has so much passion for it.

Summary. Participant 4 got something very positive out of *Ghost*—to be aware and open. She thought that would be a good idea in the workplace. She also felt that we could learn so much from other people, even if we don't like them. She recommended being a sponge and just know there's a gigantic puddle out there, and soak up what you can. Dustin Hoffman, as an unemployed actor in the comedy *Tootsie*, objectified women. When he became Tootsie, he got a taste of what it was like to be his alter ego, Dorothy Michaels. This film would be really great in the workplace, because sometimes men tend to treat women differently or objectify them, and Participant 4 thought the film could present another point of view. Participant 7 recommended the feature film *Chef* as an example of a positive psychology film that could be inspirational to employees in many different industries, not just cooking or being a chef. She believed it's about following one's passion, and that determination and belief in oneself leads to success.

Codes: 22(5), 12(4), 9(3), 3(2), 24(2)—2, 5, 8 10, 16. The most important CSVs (Character Strengths and Virtues) in Theme 12 were Hope, Social Intelligence, Vitality, Open-Mindedness, Spirituality.

In what way can employees learn corporate culture and employee engagement for training and teaching purposes through viewing positive psychology films?

P3: I really enjoyed *Ordinary People*...it was so subtle, but disturbing the way the family was disconnected...they really don't want to know each other...say what their problems are...I do see *Ordinary People* as a positive psychology film.

Summary. These positive film ideas and concepts could apply to the workplace. Participant 3 reminded us of all the times in the workplace an employee wanted to tell a fellow employee how they're really feeling, and they didn't. To her, *Ordinary People* is a positive psychology film. Even though Conrad went through a really tough time, he does eventually make it over to the other side, and she learned something about courage, humanity and love from watching his struggle.

Codes: 6(2), 16(2)—5, 22. The most important CSVs in Theme 12 were Bravery, Forgiveness, and Mercy.

How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing prosocial behaviors?

P7: (Researcher prompt about the "definition of success") I think this is true, because you can be moderately good at something, but not really be passionate about it. To be excellent at a particular job, a master at your craft, where you would be most useful to a company, is when you are passionate about it.

P8: ...*Whiplash* is another a good example. Somebody (a music professor at a New York college) is looking for greatness in one of his students, and pushes the protagonist, because otherwise he may have never known how great he could be.

P6: ...they need to watch a film with a bigger message like *Gandhi*...shorter movies with “bigger” messages would be more effective to show employees in the workplace than a long movie. People’s attention spans are so limited...

Summary. Participant 8 observed that in the film *Whiplash*, a college music student, Andrew, was pushed to his limit by a maniacal music professor, because he wanted him to be not just good, but great. Participant 1 believed that positive psychology films could be potent teaching tools to improve our lives and to change our mistakes so we won’t have to go through that in life. Participant 7 believed that to really excel in a job, a person has to be passionate about what they are doing to be more useful as an employee.

Codes: 6(5), 12(4), 5(3), 9(2), 16(2), 22(2)—7, 17, 20, 21. The most important CSVs in Theme 12 were Bravery, Social Intelligence, Perspective, Vitality, Forgiveness and Mercy, Hope. Single Strengths were Persistence, Humility/Modesty, Beauty/Intelligence, and Gratitude.

To what extent can a highly-focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

P8: The film questionnaires had a question at the end: Did the film transform you, did you make any changes? After viewing the films...I felt like I wanted to donate to somebody, and I did donate \$1000 dollars to a Kickstarter project

Summary. After viewing the positive films in this research study, Participant 8 reached out and donated \$1000 to a Kickstarter campaign. He was also inspired by the beauty and themes of *Benjamin Button*. On his recent vacation, he travelled to Lake Pontchartrain in Louisiana and watched the sunrise. That scene in *Benjamin Button*, the beauty of it, inspired him to go there and experience the same thing that Benjamin had with his father, watching the sun come up on a new day. Participant 8 also went to the house where they filmed Benjamin's early years.

Codes: 8(2), 22(2)—13, 20. The most important CSVs in Theme 11 were Integrity, and Hope. Single Strengths were Citizenship and Beauty/Intelligence.

Theme 12 – Spiritual Transformation in the Workplace. Theme 12 emerged from examining eight questions in the participants' final interview related to positive psychology films and the workplace. The first question covered participants' background and general life viewpoint. Then the questions focused on open-ended, employee-related workplace issues and themes covering the following: the acquisition of new work skills related to exposure to positive psychology films in the workplace; employee engagement, motivation, and peak performance enhancement by positive psychology films; pro-social behaviors and employee happiness and empowerment through the influence of positive psychology films; learning corporate culture through training programs involving positive psychology films; could a highly-focused film-based intervention enhance

employees psychological/human capital? These questions were closely related to the original five research questions that are the focus of this research study.

The most important CSVs in Theme 12 were: Integrity (2), Love (2). Single Strengths were Perspective, Bravery, Beauty/Intelligence, Gratitude, and Hope. The virtues that were the foundation for the strengths mentioned were Courage and Humanity, which certainly seem to be key ingredients for a spiritually transformative workplace.

The common theme is that participants perceived *Gandhi* as a game-changer. It was a true story that encapsulated what all major religions espouse, whether from a Judeo-Christian background, Moslem, Hindu, Buddhist—Love, kindness, love your neighbor as yourself. Gandhi's famous quote summed this up: "Be the change you wish to see in the world." Participant 10's question was, how do you change the mindset of selfishness? In corporations, ones that give back to community, are environmentally conscious while seeking also to make a profit, who practice good stewardship, have a positive, nurturing corporate culture are the ones that practice to principles that reach toward something higher and better in the human experience. That is what an enlightened workplace, motivating and inspiring employees, should aim for. As Participant 10 aptly stated, "Change begins with each person's own heart, mind, and individual consciousness." Examples are as follows:

To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

P8: How do you change people's consciousness? What is strong enough to do that?...*Gandhi* is a true story, and that reinforces the idea that all major religions espouse, they all say the same message—Love... Kindness, love your neighbor...

Codes: 6, 8, 10.

How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

P10: Gandhi says: “Be the person you want others to be.” But how do I take that to a global level to affect a mass shift in consciousness. That’s what I’m trying to figure out now. How do I do that on a big scale? I know the short answer is “love.” But that might be the short answer too. How do I do it?

Summary. Transformation begins with each person’s own heart, mind, and individual consciousness. As Gandhi said, “Be the person you want others to be.”

Codes: 5, 8, 10, 20, 21, 22. Single Strengths were Perspective, Integrity, Love, Beauty/Intelligence, Gratitude, Hope.

Verification of Findings

The research findings were verified instead of validated as is common in qualitative studies. The process of verifying the findings entailed at least two of the eight recommended steps proposed by Creswell (2009), “persistent observation, triangulation, peer review, negative case analysis, clarifying researcher bias, member checks, rich and thick description, or external audits” (pp. 201-203). Of the eight steps mentioned, I used persistent observation, clarification of researcher bias, peer review (coding by research assistants), triangulation, member checks, and rich and thick description.

The research assistants were also sent several clarifying and information e-mails as a summary guide of my conceptual and theoretical framework for the study, the main research questions, and the major goals and themes of the study. The Walden data analysts (or verifiers) were instructed to analyze the original transcripts following the steps previously detailed in this chapter and identify themes independent of individual and group descriptions provided. The verifiers' coding was usually not widely different from the researcher's, but in instances where they were clearly not on the mark, an e-mail or phone call explaining the problem coding and also several examples of proper coding of interviews and film questionnaires were attached, so methodological concurrence was attained and a re-sampling or a review of the verification process was not necessitated.

Research assistants provided coding for first interviews, film questionnaires, and final interviews. Since the final interviews were specifically work-related, and also research question-related, coding for the data seemed to be important to examine for triangulation and correspondences. Coding provided triangulation and reliability of results. Sometimes I was more detailed in coding; sometimes the research assistants were more detailed in coding certain phrases. For the majority of the coding, although there were differences of opinion, they accurately conveyed the virtues and strengths associated with participants' answers.

The reliability of the primary researcher and researcher assistants' coding was examined sequentially by theme (examples of participant answers were only given in the first two themes):

Theme 7 - The Heroic Male in the Workplace.

Question #2: How and to what extent are acquisition of new work skills, workplace morale and employee engagement affected by exposure to positive psychology films?

P1: *The Pursuit of Happyness* is a great film and it impacted me. I know how that is, because I got to a point where I lost everything and I slept in the street, but I still didn't quit.

Coding: R1 (6, 7, 9); RA2 (7)

Triangulation: (P1) Correspondence of Strength—Persistence.

P1: Once you get pushed to the wall, then you start fighting back and do whatever it takes to get out of the situation. Little by little he did big things, and got what he wanted to get, and he gave his son a future.

Coding: R1 (6, 7, 22); RA1 (first sentence—7); RA2 (second sentence-3, 7, 12)

Triangulation: (P1) Correspondence of Strength—Persistence.

Theme 8 – The Heroic Female in the Workplace.

Question #2: How and to what extent are acquisition of new work skills, workplace morale and employee engagement affected by exposure to positive psychology films?

P7: The movie doesn't have to specifically relate to the industry in order to motivate people, but it does have to have a motivational component. Out of all the movies we saw for the positive film study, I think *Erin Brockovich* was the one where we saw the character make a huge difference. I think that movie would

work as a motivational tool in almost any job, and especially with females, since she is female...

Coding: R1 (6, 8, 12); RA1 (last half of quote—1, 2, 12); RA2 (last half —6, 8)

Triangulation: (P7) Correspondences of Strengths—Bravery, Integrity, Social Intelligence.

Theme 9 – Employee Engagement and Motivation in the Workplace.

Question #2: How and to what extent are acquisition of new work skills, workplace morale and employee engagement affected by exposure to positive psychology films?

Coding: (P3) R1 (6, 8, 22); RA1 (last half of quote—12, 5, 3); RA2 (first half of quote—7); RA2 (last half of quote—5)

Triangulation: (P3) Correspondence of Strength—Perspective.

Coding: (P6) R1 (12, 14, 17); RA1 (3, 5, 14); RA2 (first half of quote—12, 14, 17).

Triangulation: (P6) Correspondences of Strengths—Social Intelligence, Fairness, Humility/Modesty.

Question #3: To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

Coding: (P2) R1 (1, 3, 5); RA1 (first half of quote—22, 24, 12)

No triangulation. However, strengths of Creativity, Open-Mindedness, Perspective were not that different from Social Intelligence, Hope, Spirituality. Research Assistant 1 looked at the answer from a different viewpoint.

Coding: (P2) R1 (6, 8, 12); RA1 (last half of quote—1, 17, 5); RA2 (first half of quote—10); RA2 (last half of quote—12)

Triangulation: (P2) Correspondence of Strength—Social Intelligence.

Question #3: To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

Coding: (P3) R1 (8, 9, 21); RA1 (5, 3, 12).

Coding: (P6) R1 (3, 11, 12); RA1 (12, 5, 3); RA2 (10, 12, 5)

Coding: (P8) R1 (3, 5, 9; 12, 22); RA1 (12, 3, 5)

Triangulation: (P6) Correspondences of Strengths--Open-Mindedness, Perspective, Social Intelligence. (P8) Correspondences of Strengths—Open-Mindedness, Perspective, Social Intelligence.

Question #4: How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

Coding: (P6) R1 (8, 12, 17); RA1 (1, 12, 5); RA2 (12, 13, 14)

Coding: (P7) R1 (5, 12, 22); RA1 (1, 12, 5); RA2 (12)

Triangulation: (P6) Correspondences of Strengths—Social Intelligence. (P7) Correspondences of Strengths—Perspective, Social Intelligence.

Question #5: In what way can employees learn corporate culture and employee engagement for training and teaching purposes viewing positive psychology films?

Coding: (P2) R1 (1, 3, 5); (5, 12, 22); RA1 (1, 2, 12); RA2 (12, 13); (6, 7)

Coding: (P2) R1 (1, 12, 22); RA2 (5, 10, 12)

Coding: (P6) R1 (5, 10, 12); RA1 (12, 3, 5); RA2 (12, 13)

Coding: (P9) R1 (8, 12, 22); RA1 (12, 3, 5)

Triangulation: (P2) Correspondences of Strengths—Creativity, Perspective, Social Intelligence. (P2) Correspondences of Strength—Social Intelligence. (P6) Correspondences of Strengths—Perspective, Social Intelligence.

(P9) Correspondences of Strength—Social Intelligence.

Question #6: To what extent can concepts of organizational behavior and employee engagement be taught through viewing classic Hollywood films? How can transpersonal films be an effective tool to teach organizational behavior concepts?

Coding: (P1) R1 (5, 7, 12); RA1 (3, 5, 12)

Coding: (P6) R1 (8, 10, 11, 13); RA1 (12, 5, 3); RA2 (8, 15); (5)

Triangulation: (P1) Correspondences of Strengths--Perspective, Social Intelligence. (P6) Correspondences of Strengths—Perspective, Bravery.

Question 7: How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?

Coding: (P6) R1 (8, 11, 12); RA2 (11, 12)

Coding: (P6) R1 (8, 11, 17); RA1 (14, 12, 5)

Coding: (P8) R1 (3, 5, 12); RA1 (12, 5, 3)

Coding: (P8) R1 (3, 6, 22); (6, 10, 22); RA2 (12); (22); (22)

Coding: (P8) R1 (7, 8, 15); RA1 (22, 15, 5); RA2 (22); (22)

Coding: (P9) R1 (5, 12, 22); RA1 (12, 3, 5)

Triangulation: (P6) Correspondences of Strengths—Kindness, Social Intelligence.

(P6) Correspondences of Strengths—none. (P8) Correspondences of Strengths—Open-mindedness, Perspective, Social Intelligence. (P8) Correspondences of Strength—Hope.

(P8) Correspondences of Strengths—Leadership, Hope. (P9) Correspondences of Strengths—Perspective, Social Intelligence.

Question #8: To what extent can a highly-focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

Coding: (P2) R1 (8, 11, 12); RA1 (10, 11, 5); RA2 (11)

Coding: (P2) R1 (1, 3, 5); RA1 (17, 1, 12); RA2 (6, 7); (16, 12)

Coding: (P2) R1 (1, 3, 5); RA1 (12, 5, 1)

Coding: (P4) R1 (5, 12, 13); RA1 (12, 15, 5)

Coding: (P4) R1 (12, 5, 3); RA1 (12, 5, 3); RA2 (21, 22)

Coding: (P4) R1 (3, 11, 12); RA1 (12, 5, 3)

Coding: (P6) R1 (3, 5, 12); RA1 (1, 2, 12)

Coding: (P7) R1 (5, 12, 23); RA1 (1, 2, 12); RA2 (23); (23)

Triangulation: (P2) Correspondences of Strengths—Kindness, Social Intelligence.
 (P2) Correspondences of Strengths—Creativity, Social Intelligence. (P2)
 Correspondences of Strengths—Creativity, Perspective. (P4) Correspondences of
 Strengths—Perspective, Social Intelligence. (P4) Correspondences of Strengths—Open-
 Mindedness, Perspective, Social Intelligence. (P4) Correspondences of Strengths—Open-
 Mindedness, Social Intelligence. (P6) Correspondences of Strengths—Social Intelligence.
 (P7) Correspondences of Strengths—Social Intelligence, Humor.

Theme 10 – Prosocial Behaviors and Psy-Cap in the Workplace.

**Question #2: How and to what extent are acquisition of new work skills,
 workplace morale, and employee engagement affected by exposure to positive
 psychology films?**

Coding: (P1) R1 (5, 7)

Coding: (P2) R1 (5, 12, 22); RA1 (21, 11, 12); RA2 (12, 11, 22)

Coding: (P4) R1 (8, 11, 12); (1, 3, 5); (5, 9, 12); (3, 5, 12); RA2 (8, 11, 12); (12)

**Coding: (P8) R1 (8, 12, 22); (6, 10, 22); (10, 12, 22); (6, 10, 12); RA1 (12, 3, 5);
 RA2 (12, 8); (5); (5); (1, 7); (6)**

Coding: (P9) R1 (1, 3, 5); (8, 12, 22); (3, 7, 8); RA1 (1, 12, 22); RA2 (15); (6, 7)

Coding: (P10) R1 (8, 11, 12); (4, 8, 12); (3, 5, 12); RA1 (1, 2, 5); RA2 (12)

Triangulation: (P2) Correspondences of Strengths—Kindness, Social Intelligence,
 Hope. (P4) Correspondences of Strengths—Bravery, Kindness, Social Intelligence.

(P8) Correspondences of Strengths—Perspective, Bravery, Integrity, Social Intelligence.

(P9) Correspondences of Strengths—Creativity, Persistence, Social Intelligence, Hope.

(P10) Correspondences of Strengths—Perspective, Social Intelligence.

Question #3: To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

Coding: (P2) R1 (1, 5, 22)

Question #4: How can positive, pro-social behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

Coding: (P3) R1 (5, 8, 11); RA1 (5, 3, 10)

Coding: (P10) R1 (3, 4, 12)

Triangulation: (P3) Correspondences of Strengths—Social Intelligence.

Question #5: In what way can employees learn corporate culture and employee engagement for training/teaching purposes through viewing positive psychology films?

Coding: (P1) R1 (7, 9); (14, 19, 22); (3, 5, 8); (3, 9, 12); RA1 (3, 5, 12); RA2 (5, 5); (8)

Coding: (P7) R1 (6, 12, 22); (3, 7, 8); RA1 (3, 5, 12); (12, 3, 5); RA2 (12); (12); (7, 8)

Triangulation: (P1) Correspondences of Strengths—Open-Mindedness, Perspective, Integrity, Social Intelligence. (P7) Open-Mindedness, Persistence, Integrity, Social Intelligence.

Question #6: To what extent can concepts of organizational behavior and employee engagement be taught through viewing classic Hollywood films? How can transpersonal films be an effective tool to teach organizational behavior concepts?

Coding: (P7) R1 (8, 9, 22); RA1 (1, 22, 5); RA2 (9, 7)

Coding: (P8) R1 (5, 12); (6, 15, 22); RA1 (12, 5, 15); RA2 (19)

Coding: (P9) R1 (1, 3, 5); (5, 12, 22); RA1 (12, 3, 5); RA2 (5)

Triangulation: (P7) Correspondences of Strengths—Vitality, Hope.

(P8) Correspondences of Strengths—Perspective, Social Intelligence, Leadership.

(P9) Open-Mindedness, Perspective, Social Intelligence.

Question #7: How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?

Coding: (P2) R1 (5, 20, 22); RA1 (3, 5, 12)

Coding: (P3) R1 (10, 22); RA1 (10, 24, 5); RA2 (22, 5)

Coding: (P8) RA1 (12, 5, 3)

Triangulation: (P2) Correspondences of Strength—Perspective. (P3)

Correspondences of Strengths—Perspective, Love, Hope.

Question #8: To what extent can a highly –focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

Coding: (P1) R1 (5, 12, 14); (5, 8, 12); RA1 (3, 5, 12); RA2 (5)

Coding: (P2) R1 (5, 8, 22); (5, 8, 15); RA2 (5)

Coding: (P8) R1 (7, 8, 12); (5, 11, 13); RA1 (12, 5, 3); RA2 (6, 8, 15)

Coding: (P9) R1 (5, 12, 22); (1, 3, 5); (6, 8, 10); RA1 (1, 12, 5); (1, 2, 12)

Coding: (P10) R1 (12, 21, 22); RA1 (12, 5, 1); RA2 (21)

Triangulation: (P1) Correspondences of Strengths—Perspective, Social Intelligence. (P2) Correspondence of Strength—Perspective. (P8) Correspondences of Strengths—Perspective, Integrity, Social Intelligence. (P9) Correspondences of Strengths—Creativity, Perspective, Social Intelligence. (P10) Correspondences of Strengths—Social Intelligence, Forgiveness/Mercy.

Theme 11: Personal Transformation in the Workplace.

Question #3: To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

Coding: (P7) R1 (8, 12, 22); RA1 (1, 2, 12); RA2 (24)

Triangulation: (P7) Correspondences of Strength: Social Intelligence.

Question #4: How can positive, pro-social behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

Coding: (P4) R1 (9, 10, 22); (9, 12, 22); (5, 12, 16); (3, 22, 24); (12, 22, 24); (2, 3, 12); RA1 (10, 11, 12); RA2 (10); (9, 1, 8); (5, 11, 12); (5); (1, 3, 5); (2, 3, 4, 5)

Coding: (P7) R1 (8, 9, 22)

Triangulation: (P4) Correspondences of Strengths—Curiosity, Open-Mindedness, Perspective, Vitality, Love, Kindness, Social Intelligence.

Question #5: In what way can employees learn corporate culture and employee engagement for training/teaching purposes through viewing positive psychology films?

Coding: (P3) R1 (5, 12); (6, 16, 22); RA1 (9, 5, 24)

Triangulation: (P3) Correspondence of Strength—Perspective.

Question #7: How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?

Coding: (P1) R1 (5, 12, 16); (5, 16, 21); (6, 7, 22); (5, 6, 12); RA1 (3, 7, 12); RA2 (21); (22, 16)

Coding: (P6) R1 (8, 10, 22); RA1 (1, 12, 5)

Coding: (P7) RA2 (9)

Coding: (P8) R1 (6, 7, 9); RA1 (22, 7, 15); RA2 (6, 15)

Triangulation: (P1) Correspondences of Strengths—Persistence, Social Intelligence, Forgiveness/Mercy, Gratitude, Hope. (P8) Bravery, Persistence, Leadership.

Question #8: To what extent can a highly focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

Coding: (P8) R1 (8, 13, 22); (8, 20, 22)

Theme 12 – Spiritual Transformation in the Workplace.

Question #4: How can positive, prosocial behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

Question #3: To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?

Coding: (P8) R1 (6, 8, 10);

Question #4: How can positive, pro-social behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?

Coding: (P10) R1 (5, 8, 10); RA1 (5, 3, 12)

Triangulation: (P10) Correspondence of Strength—Perspective.

The final form of verification stemmed from having rich, thick descriptions. The purpose of detailed description “allows the readers to transfer information to other settings and to determine whether the findings can be transferred based on shared characteristics” (Creswell, 1998, p. 203). This study featured verbatim transcripts providing contextual and descriptive information. This type of verification provided a richness of information, because multiple data points were identified by using verbatim quotes in the text about a particular theme from more than one participant and supported by character strengths and virtues coding (#1-24). There were notes in margins of the transcript highlighting meaning units or horizons.

Each of the aforementioned methods of analysis was important in providing a rich, detailed description. Rich, thick description was obtained from two in-depth

interviews lasting between 1 and 2 hours, as well as the exit interview for member checking. Participants were encouraged to write in detail their feelings and observations on the written questionnaire for each of the eight films viewed by them over 4 weeks, with ample room to type their answers into the word document questionnaire forms.

Summary of Results

The five research questions were focused on positive films application to workplace issues such as employee engagement and prosocial behaviors. The first six general themes for analyzing positive motion pictures were necessary for discussion and understanding, because these themes led directly into the questions about how the films might pertain to work, following lifetime goals, and interacting in the workplace. The process of deciding if a word, phrase, or sentence was pertinent to the research questions was analyzed through the lens of the 24 Character Strengths and Virtues (CSVs) (Peterson & Seligman, 2004). If the meaning touched upon a virtue and had a corresponding strength that was related to the research questions, then it was considered relevant to the study. The 24 strengths and six virtues were the trigger for coding and categorizing data along with 12 themes and film questionnaire groupings and summaries that emerged from the participants' film-going experience either personally, in terms of behavior and attitude, or in relation to work.

The common denominator for Theme 1, the Heroic Male in motion pictures, was the foundation virtue of Wisdom/Knowledge. Whether the hero was more cerebral and educated like Gandhi, or involved physicality combined with stamina and determination like Rocky, the strengths of Bravery, Persistence and Vitality were common to both types

of heroes. The common characteristics of Theme 2, the female heroine in motion pictures, is that she overcame and transformed along the way. Erin Brockovich, in the film *Erin Brockovich*, was an example of a woman who was down-on-her-luck, but she exemplified the virtues of Wisdom-Knowledge, Courage, and Transcendence.

The common concepts and ideas reflected in Theme 3, motion pictures as social and personal awareness, were that watching movies are like living vicariously through other peoples' lives. They add another layer of knowledge to viewers' lives, and many times have a deeper meaning in movies. Perspective, Open-Mindedness, Creativity, Love of Learning, Beauty/Intelligence and other strengths were evident in the examples of *Selma*, *Maleficent*, *Boyhood*, and these are strengths crucial to success in today's workplace, large or small. All three movies touch upon the theme of Social Awareness in different ways. The common denominator for Theme 4, inspiration and motivation to change, was that after viewing a challenging or insightful positive film, the participants wanted to change something about themselves. Perspective, Open-Mindedness, Bravery, Humility/Modesty, Creativity, Social Intelligence, Love were some of the prevalent strengths associated with this theme.

The common factors illuminating motion pictures as personal transformation, Theme 5 is when they could motivate and inspire someone to make a major change in their lives. Whether it be travelling to a faraway land and having an emotional experience, overcoming huge obstacles on one's journey, or overcoming death of a loved one, challenges in life could be seen as blessings to help one learn, to grow and that is when the magic of transformation occurs. The most common strengths of this theme were Bravery, Perspective, Beauty/Intelligence, Curiosity, Persistence, Love. The last theme

related to positive films has to do with spiritual transformation. The most important CSVs in Theme 6 were: Social Intelligence, Spirituality, Perspective, and Beauty/Intelligence. Whether it be overcoming death, or having a profound personal or spiritual transformation, the journey of the main character has to the ability to affect audiences' deeply. For example, *ET* was about a lovable alien who wanted to go home. On a deeper level, it is every person's transformational journey of spiritual awakening.

The second part of the research involved film questionnaires, which the participants watched over four weeks, two film viewings per week. There was a mix of genres, but all of the films were considered "positive films" as verified through a variety of film and psychology experts. The films ranged from a comedy, *There's Something About Mary*, to an epic love story/adventure, *Titanic*, and even an intense family drama, *Ordinary People*. All the films were award-winning, critically acclaimed, and box office hits. Film Questionnaires were not organized by theme, but were presented in chronological order (Weeks 1-4). The questions covered similar topics as in the First Interview, asking how individual movies affected participants when they viewed them. Questions covered the film's impact on the participant in relation to storyline, plot, protagonist, obstacles, genre, location, atmosphere, costumes, special effects, music, theme, and personal transformation. The films chosen for the study include: *There's Something About Mary*, *The Curious Case of Benjamin Button*, *Field of Dreams*, *Ordinary People*, *Erin Brockovich*, and *Titanic*. Week 4 films that were chosen by participants were as follows: *Big*, *Forrest Gump*, *Gandhi*, *Ghost*, *Harry Potter*, *Sleepless in Seattle*, *Spider-Man*, *The Matrix*, *The Sixth Sense*, and *Tootsie*.

The films all had various responses and effects on the participants. For the most part, participants did react emotionally to the various storylines and themes. The most prevalent strengths that were gleaned from examining participant responses to questions Weeks 1-3 (my selections) were: Perspective (274), Social Intelligence (126), Beauty/Intelligence (83), Bravery (80), Persistence (46), Love (43), Hope (41), Open-Mindedness (39), Spirituality (27), Citizenship (25), Integrity (21), Forgiveness/Mercy (14), Humor (12).

The most commonly coded virtues based on participants' responses to positive films correlated with strengths were as follows: Wisdom/Knowledge (Perspective, Open-Mindedness = 313); Humanity (Social Intelligence, Love = 169); Transcendence (Beauty/Intelligence, Hope, Spirituality, Humor = 163), Courage (Bravery, Persistence, Integrity = 147), Justice (Citizenship = 25), Temperance (Forgiveness/Mercy = 14). Wisdom/Knowledge was a key ingredient to positive films with responses being twice as much as the next Virtue category. The other Virtues that were fairly close in overall coding responses and significant in terms of quantity were Humanity, Transcendence, and Courage.

Week 4's participant choices were kept separate from Weeks 1-3, because statistically they would not be considered as significant, because fewer participants watched each film. However, I felt that this was important to mention as these were films that the participants had chosen on their own (from a list of 14 positive films as choices). The most significant Strengths selected from most frequent to least frequent were: Perspective (61), Bravery (52), Hope (37), Love (33), Integrity (24), Spirituality (23),

Beauty/Intelligence (20), Leadership (18), Social Intelligence (17), Fairness (11), Humor (11), Citizenship (7), Humility/Modesty (7), Vitality (6), Open-Mindedness (3), Forgiveness/Mercy (2).

From Week 4, the most prevalent Virtues based on the Strengths selected were: Transcendence (Hope, Spirituality, Beauty/ Intelligence, Humor = 91), Wisdom/Knowledge (Perspective, Creativity, Open-Mindedness = 83), Courage (Bravery, Integrity, Vitality = 82), Humanity (Love, Social Intelligence = 50), Justice (Leadership, Fairness, Citizenship = 36), Temperance (Humility/Modesty, Forgiveness/Mercy = 9). Transcendence, Wisdom/Knowledge, and Courage were approximately equal in significance. Following behind them was Courage, and then to a lesser degree Justice.

Since the final interviews were specifically work-related, and also research question-related, coding for these data was important to examine for triangulation and correspondences. Coding provided for verification and reliability of results. Sometimes I was more detailed in coding; sometimes the research assistants were more detailed in coding certain phrases. For the majority of the coding, although there may have been differences of opinion, they accurately conveyed the virtues and strengths associated with participants' answers.

Theme 7 – The Heroic Male in the Workplace--The main triangulation and correspondence of Strength as analyzed through interview with Participant 1 was Persistence.

Theme 8 – The Heroic Female in the Workplace--The main triangulation and correspondences of Strengths as analyzed through interview with Participant 7 were Bravery, Integrity, Social Intelligence.

Theme 9 – Employee Engagement and Motivation in the Workplace. The main triangulation and correspondences of Strengths as analyzed through interviews were (from greatest to least in occurrence/agreement): Social Intelligence (21), Perspective (13), Open-Mindedness (5), Creativity (3), Kindness (2), Hope (2), Bravery, Fairness, Leadership, Humility/Modesty, Hope, Humor.

Theme 10 – Pro-Social Behaviors and Psy-Cap in the Workplace. Triangulation and Correspondences of Strengths—Social Intelligence (12), Perspective (9), Hope (5), Open-Mindedness (4), Integrity (3), Creativity (2), Bravery (2), Persistence (2), Kindness (2), Vitality, Love, Leadership, Forgiveness/Mercy.

Theme 11: Personal Transformation in the Workplace--Triangulation and Correspondences of Strengths--Social Intelligence (4), Persistence (3), Perspective (2), Curiosity, Open-Mindedness, Bravery, Vitality, Love, Kindness, Leadership, Forgiveness/Mercy, Gratitude, Hope.

Theme 12 – Spiritual Transformation in the Workplace--Triangulation and Correspondence of Strength—Perspective.

The total triangulation and correspondences of strengths as analyzed through all themes related to participants interviews about positive films were as follows: Social Intelligence (35), Perspective (25), Open-Mindedness (10), Hope (9), Persistence (7), Creativity (6), Bravery (5), Integrity (5), Kindness (5), Fairness (2), Leadership (2),

Humility/Modesty (2), Humor (2), Curiosity, Vitality, Love, Forgiveness/Mercy, Gratitude. The most frequently occurrences of strengths that correlated for triangulation of coding of myself and research assistants were: Social Intelligence and Perspective. These were followed by Open-Mindedness, Hope, Persistence, Creativity, Bravery, Integrity, Kindness. To a lesser extent strengths of Fairness, Leadership, Humility/Modesty, Humor, Curiosity, Vitality, Love, Forgiveness/Mercy, and Gratitude had some slight correspondences.

When the Strengths for all six workplace themes were tabulated, the breakdown was as follows: Social Intelligence (54); Perspective (46); Integrity (34); Hope (27); Open-Mindedness (24); Kindness (16); Bravery (15); Creativity (14), Vitality (10); Love (10); Persistence (6); Citizenship (6); Forgiveness/Mercy (4), Spirituality (2). The Major Virtues that support these workplace and employee Strengths were: Wisdom/Knowledge (Strengths coded 84 times--Perspective, Open-Mindedness, Creativity); Humanity (Strengths coded 80 times--Social Intelligence, Kindness, Love); Courage (Strengths coded 65 times--Integrity, Bravery, Vitality, Persistence); Transcendence (Strengths coded 29 times--Hope, Spirituality); Justice (Strength coded 2 times--Citizenship); Temperance (Strength coded 2 times--Forgiveness/Mercy).

From this breakdown, in relation to positive films and the strengths and virtues they represent for viewers, virtues of Wisdom/Knowledge and Humanity have the potential for immense value as positive qualities and attributes to being successful as an employee in the workplace. Somewhat lesser was the virtue of Courage, although still significant with being

mentioned 65 times. Following that, the virtue of Transcendence also seemed to be important. Lesser virtues were those of Justice and Temperance with only two mentions each.

Strengths that top the list of essential qualities for the positive corporation and engaged employee were as follows:

- Group 1: Social Intelligence, Perspective, Integrity, Hope, Open-Mindedness.
- Group 2: Kindness, Bravery, Creativity, Vitality, Love.
- Group 3: Persistence, Citizenship, Forgiveness/Mercy, Spirituality.

Strengths grouped according to category with their corresponding Virtues (from highest to lowest totals in each Strength category):

- Group 1: Perspective, Open-Mindedness, Creativity. (WK)
- Group 2: Social Intelligence, Kindness, Love. (H)
- Group 3: Integrity, Bravery, Vitality, Persistence. (C)
- Group 4: Hope, Spirituality, Citizenship, Forgiveness/Mercy. (TR/J/TE)

Themes 9 (111 strengths coded) and 10 (114 strengths coded) generated the most detailed answers from participants' responses and presented the opportunity for researchers to code for more in-depth quantities of strengths and virtues than other themes. Employee Engagement and Motivation in the Workplace, and Pro-social Behaviors and Psychology Capital (PsyCap) in the Workplace are both crucial themes and put the emphasis on Wisdom/Knowledge, Humanity, Courage, and Transcendence (Theme 9), as well as for Humanity, Wisdom/Knowledge, and Courage (Theme 10), along with the strengths that were associated with these virtues. Most notable virtues examining these two themes were Wisdom/Knowledge, Humanity, and Courage.

In Chapter 5, I answer the research questions and summarize the major discoveries of both the effects of positive film on participants, and more importantly, the effects of these films on participants in relation to the workplace, prosocial behaviors, and employee engagement. I will recap the results, present social change implications, and make recommendations for further research into positive media and its possible beneficial effects on not only workers, but corporate culture, and on businesses both large and small.

Chapter 5: Discussion, Conclusions, and Recommendations

Synopsis of Study

Chapter 5 provides findings relevant to the research questions and the theoretical foundation of the effects of positive/humanistic films on working professionals who participated in the study. The purpose of this research was to explore and describe participants' experience viewing positive, uplifting films and how and to what extent this could influence worker attitudes toward prosocial behaviors and POB-POS, as well as factors influencing positive corporate culture, PsyCap, motivation, innovation, productivity, and employee engagement in the workplace.

In this qualitative study, I used an inductive, phenomenological approach with in-depth interviews, written questionnaires, narrative writing, observations, and self-report from a small group of 10 participants. Participants were adult men and women who worked in various industries in Los Angeles, except for the entertainment industry. Eight positive/humanistic films of various genres were shown to the participants individually, two films per week over a 1-month period. The participants wrote down their feelings about the film after viewing it and assessed whether there was an effect on them and how these motion pictures influenced behaviors and attitudes in the workplace.

Since the tragedy of 9/11 in 2001, U.S. culture, particularly in relation to the media, has thrived on the negative portrayals of certain aspects of the human condition in motion pictures. In film, each new iteration of a popular Marvel or DC superhero movie, , has become more sinister and violent. Recent films such as *Child 44*, *Zodiac*, *Black Mass*, *Nightcrawler*, and *Prisoners* focus on some new crime committed by a serial killer or

similar brutal aspects of deviant behavior. In reality, these genre movies do not represent the majority of behaviors in society. In motion pictures over the past dozen years, the tendency has been to show the darker side of life, the underbelly or rawness of life, without happy endings.

The majority of studies on the effects of media on viewers have been directed at examining violence in various media formats. Fischer et al. (2011) revealed that viewing audiences' risk-taking behaviors could be correlated to watching violent media. The negative, destructive aspects of life are nowhere more apparent than in Hollywood films' representation of power and conflict in business, whether on an individual or corporate level (Ribstein, 2012).

In contrast to films depicting the morally corrupt nature of human reality, humanistic/transpersonal values attributed to protagonists in 93 recent blockbuster films reflect many positive traits that resonated with audiences (Beckwith, 2009). Information gleaned from critically acclaimed blockbusters, in diverse motion pictures of all film genres, could be used to teach POS and POB, especially when examining employee engagement in the workplace. Niemiec and Wedding (2008) analyzed hundreds of positive Hollywood films that convey 24 strengths and six virtues through the use of positive psychology concepts. Niemiec and Wedding made a case for positive psychology and the impact of movies using Peterson and Seligman's (2004) classification system of CSVs based on the VIA questionnaire.

The study's interviews and films were based on CSVs such as beauty and intelligence, bravery, integrity, hope, courage, wisdom and knowledge, and perspective.

Examining classic Hollywood movies as well as more recent films that promote traditional values of kindness, empathy, consideration, hard work, ethical choices, and morality could lead workers to make better choices and to engage in more prosocial behaviors in the workplace.

Humanistic and neo-Freudian psychologists have developed personality theories that focus on human strengths rather than deficits (James, 1958; Jung, 1969; Maslow, 1971). Peterson and Seligman (2004) revealed that there is a similarity in the ordering of six top tier values in every culture: family security, respect, accomplishment, inner harmony, true friendship, and wisdom. These universal values, whether external or internal, reflect not only an employee's basic needs, but also the well-being of others. In the workplace, training and development modules can be evolved to elicit prosocial behaviors through the use of seminal film clips that can help workers to view themselves and their coworkers in a more compassionate light.

In this study, I examined the relationship between the workplace and positive motion pictures through the analysis of more than a dozen positive motion pictures, open-ended interviews, and triangulation of coded data using Peterson and Seligman's (2004) CSVs. Considering the paucity of data on positive media and its effects on individuals or groups in the research literature, examining the relationship between positive media and the world of work was important topic for industrial/organizational (I/O) psychology, which is the scientific study of the workplace. Talent management, coaching, training, organizational development, innovation, productivity, and work-life balance are reflected in the needs of organizations and corporations. This study was designed to fill the gap in

the current literature and point the way toward future studies on positive media in work settings.

Chapter 5 is organized as follows: synopsis, interpretation of findings, implications of study, conceptual model, limitations, implications for social change, recommendations for further research, direction of future studies, and a summary. The findings focused on movies that potentially challenge the viewer by presenting story lines with complex relationships, moral dilemmas, heroic deeds, and new ideas and thoughts. Virtues of wisdom/knowledge, courage, humanity, justice, temperance, and transcendence illuminate lessons to be learned, even though sometimes the storylines seem to be Hollywood escapism. Participants witnessed actors' characters transform, and these transformations affected the participants and inspired them to reflect on the challenges in their own work settings and occupational directions. As far as training and work-related issues, the participants in this research study generated many good ideas for change and prosocial behaviors in the workplace. For example, Participant 4 believed that no one wanted to feel he or she is being forced to do something. Rather, training should have a positive motivational component. She asserted that acknowledging employees on a weekly or monthly basis, appreciating them, and rewarding them would enhance the corporate culture.

A positive corporate culture inspires employees to develop positive psychology and PsyCap attributes and prosocial behaviors. Based on a survey of 246 corporate managers, it was discovered that corporations performed better both on a positive corporate culture level and by increasing profits and revenues when employees were

encouraged to use core strengths such as trust, humility, and compassion (Ramlall, 2008). Naude et al. (2012) conducted a single case design of 10 business professionals in companies in Western Australia to discover how employees and organizations met the challenges of a new work environment. Naude et al.'s study included managers at different levels in a variety of organizations that were involved in the change process. Naude et al. obtained biographical information from the respondents, asking open-and-closed-ended questions, including personal perceptions within a written narrative. Suggested guidelines to be used by organizations facing crisis situations included creating a vision and strategy directed towards change, empowering individuals and groups to initiate changes, transparency in communication, and rewarding employees or teams for risk-taking and innovation that lead to accomplishing change mandates (Naude et al., 2012). Rodriguez-Carvajal et al. (2010) performed a meta-analysis of advances in positive organizational research, examining 4,000 articles (2005-2010), the studies being correlational or descriptive. The results point to positive gains when there was worker engagement, flow, prosocial behaviors, transformational leadership, positive psychological capital (PPC), and organizational citizenship behavior (OCB). This meta-analysis supports the findings of this study on positive media and the workplace.

Interpretation of Findings

First Interviews

In the first interviews, themes emerged from asking participants twelve questions related to how movies affected them. The themes in motion pictures covered the following: Heroic Male Hero, the Heroic Female Heroine, Social Awareness (Metaphor,

Different POVs, Emotional Intelligence), Inspiration and Motivation to (and for) Change, Personal Transformation, and Spiritual Transformation.

The Heroic Male Hero's most important Virtues and corresponding Strengths were Courage (Bravery, Persistence, Vitality), and Wisdom/Knowledge (Perspective). Whether the hero was more cerebral and educated as in Gandhi, or the story line involved physicality combined with stamina and determination in Rocky, the Strengths of Bravery, Persistence and Vitality were common to both types of heroes. The above-mentioned Virtues and Strengths could be a boon for organizational development, innovation, and training modules. Courage and risk-taking to grow a company or have a business break through into new markets has its foundation in the Heroic Male archetype.

Heroes were inspiring, because there is the possibility to endure and go beyond what was previously thought possible. In the office environment, or the workplace setting, viewing positive films that have hero protagonists gave participants the feeling "if they can do it, I can do it." Sidney Poitier's character in *No Way Out* (1950), an example given by Participant 6, was a Black doctor that saved lives in a bigoted, White-run hospital. He exemplified the Strengths of Bravery, Perspective, Social Intelligence, Persistence, Love, and Vitality. Heroic characters overcame obstacles, averted disaster, or turned a negative life circumstance into a positive one. In terms of the workplace, viewing extreme examples of Bravery and Persistence could inspire employees to examine their own work-life balance.

The Heroic Female Heroine's most important Virtues and corresponding Strengths were: Courage (Bravery, Vitality, Persistence, Integrity), Wisdom/ Knowledge

(Open-Mindedness, Love of Learning), Humanity (Love), and Transcendence (Beauty/Intelligence). The common characteristic of the female heroine in motion pictures was that she overcame obstacles and transformed along the way. Heroines such as Erin Brockovich exemplified the above-mentioned virtues and essential strengths. In the workplace, Erin's struggles brought to light several important I/O issues such as talent management, risk-taking, creativity, innovation, coaching, productivity, empowerment, and work-life balance.

Forbes and Smith (2007) taught a part-time MBA program and traditional undergraduate classes at John Carroll University focusing on challenges within the field of OB. Showing films such as *Erin Brockovich* engaged OB students with emotion, and appreciation of relevant material. The students saw the central character, Erin Brockovich, go through many organizational concept challenges reflected in the film: career stages, organizational change-culture, socioeconomic diversity, feminist issues, and a host of other OB items were highlighted. Most participants agreed that out of all the message films in this study, *Erin Brockovich* could be a potent organizational behavior motivational tool in the workplace, especially for female workers.

Social Awareness (Metaphor, Different POVs, Emotional Intelligence) most important Virtues with their corresponding Strengths were: Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity, Love of Learning, Curiosity), Transcendence (Beauty/Intelligence, Humor, Gratitude), Humanity (Social Intelligence, Love), Courage (Persistence, Vitality, Bravery), Justice (Citizenship, Fairness), and Temperance (Self-

Regulation). These virtues and strengths correlated to I/O issues such as motivation, innovation, coaching/training, and human capital development.

The common concepts and ideas of social awareness were reflected in the participants' positive view of motion pictures, either through increasing empathy for others or adding a layer of knowledge to their lives. Perspective, Open-Mindedness, Creativity and other strengths were evident in the examples of recent films mentioned by participants such as *Nightcrawler*, *Selma*, *Get Rich or Die Trying*, *Into the Wild*, and a racial/social drama made over a half-century ago, *No Way Out* (1950). All of these movies touched on the theme of Social Awareness in different ways, whether through contact with urban culture, braving the wilderness, blowing up in the music scene, or surviving in a bigoted White-run hospital, the strengths mentioned were and are crucial to success in today's workplace, large or small. From a survey of 246 program corporate managers, it was discovered that corporations performed better both on a positive corporate culture level and by increasing profits and revenues when employees were encouraged to use core strengths such as trust, humility and compassion (Ramlall, 2008). Optimism, a core tenant of positive psychology, affects cognition, feeling, and motivation (Peterson, 2000). A motivated workforce can accomplish and produce significant results for an organization. Social awareness and positive media correspond to important I/O issues such as innovation, risk-taking, diversity, organizational culture-change, and productivity.

Film watchers may have gone on an adventure with a superhero or with the

common man who rose to the occasion and became a hero. Heroes manifested their power for good in films related to social change and the workplace. Perspective, Open-Mindedness, Creativity, Curiosity, Social Intelligence, Persistence, Vitality, Bravery, and Humor were some of the strengths that have influenced participants to make changes in their personal and professional lives, and be quietly heroic. Films that relate to the theme of Social Awareness include *Nightcrawler*, whose protagonist experienced a transformation that caused him to go after what he wanted in the world of Los Angeles street journalism. Political films like *The Day After*, and *JFK*, affected viewers' opinions about controversial socio-political issues (Igartua & Barrios, 2012).

Films mentioned in this section inform workplace and I/O issues such as motivation, diversity, feminist and racial issues, work-life balance, increased productivity and organizational culture-change. Strengths such as Open-Mindedness, Perspective, Curiosity, and Social Intelligence could enhance an employee's acceptance of diversity, and feminist and racial issues within an organization. Other Strengths related to the Virtue of Courage such as Vitality, Bravery, and Persistence, and the Virtue of Wisdom-Knowledge encompassing Creativity and Curiosity could be key factors in I/O issues such as innovation, motivation, risk-taking, empowerment and culture-change within an organization. Finally, the strength of Humor is an asset that encompasses many other strengths to give an employee perspective (a unique POV) and add to an organization's positive environment.

Further support of the ideas of Emotional Intelligence and Social Awareness were illuminated in the meta-analysis of advances in positive organizational research examined

in 4,000 articles (2005-2010) pointing to mutual gains for individuals and organizations when there is transformational leadership, worker engagement, psychological capital, and pro-social behaviors (Rodriguez-Carvajal et al., 2010). Froman (2009) examined positive organizational behavior from the concept of a virtuous organization. Froman cited research from studies into authentic leadership and core ethical values, motivation, task significance, emotional intelligence (EI), human capital, and innovation. Positivity, whether at the individual level, in teams, or a combination of management and individual efforts, can transform companies.

Several of the participants related that watching a film caused them to reflect on their own career choices. It caused Participant 8 to consider his career as a banker, wondering if he had made the right decision to leave his teaching job at the beginning of his professional career. Making decisions about career opportunities is a lifelong process that is influenced by many factors. One of these major career choice factors is the impact of media, and, in particular, positive media. Other career decision-making influences are familial and cultural values; work and educational experiences; religious and spiritual values; role models and gender; economic and financial values; and internal and external influences (Rullo, 2014).

Individual change was no better exemplified than in Barker, Connolly, and Angelone (2013) who hypothesized that an entertaining radio program, *Umurage Urukwiye*, presented to the Rwandan population, would help them deal with population control, and political and environmental problems. The theory behind the development of the radio show was based on role modeling developed by producer Miguel Sabido

working in the Mexican television industry. Sabido showed how a popular soap opera could model positive characters traits for the general viewing (or listening) population (Singhal, Cody, Rogers, & Sabido, 2004). With *Umurage Urukwiye*, the popular radio program's impact was measured by a carefully designed pre-and post-test broadcast survey, interviews and focus groups (Barker et al., 2013). The baseline study showed how positive character behaviors led to positive changes in behavior in the listening audience.

Charles (2005) cited psychoanalytic film theory as a release of fantasies, hidden emotions, using Jungian-inspired symbols and images to convey subjective meaning. Charles indicated that motion pictures could be a positive catalyst that incorporates many aspects of life, culture, and the psyche. Dunphy (2007) chose 10 classic motion picture scenes to teach management and organizational behavior. Dunphy explained that each classic film scene translates into the management concept it teaches. Top Hollywood screen legends could engage employees and students in learning about management behaviors (Dunphy, Meyer, & Linton, 2010). The authors illustrated management concepts in classics such as *Breakfast at Tiffany's*, *Casablanca*, *Twelve Angry Men*, and *North by Northwest*, among others. Classic Hollywood films utilizing screen legends can embody a positive corporate culture that extols Positive Organizational Scholarship and Positive Organizational Behavior. Humanistic and positive images abound in recent blockbuster hit movies like *Forrest Gump* or *The Matrix*, having transcendental themes that could promote wholeness and healing (Kozlovic, 2007). Several big-budget feature films are on the studio dockets in 2015-2016 having transpersonal content such as *Star*

Wars: The Force Awakens, Captain America: Civil War, the Hunger Games series, and the Divergent series. Widely seen feature films as well as a plethora of media sources are an important reflection of the popular culture of young adults and teenagers, providing potent teaching tools pertaining to culture, ethics, and values.

Inspiration and Motivation to (and for) Change most important Virtues with corresponding Strengths were: Wisdom/Knowledge (Perspective, Open-Mindedness, Creativity, Curiosity), Courage (Bravery, Vitality, Integrity, Persistence), Temperance (Humility/Modesty, Self-Regulation, Prudence), Humanity (Social Intelligence, Love, Kindness), Transcendence (Beauty/Intelligence, Hope, Gratitude). The power of film is immediate, penetrates the subconscious and can be a cost-effective method to promote positivity and increased prosocial behaviors in the workplace. Participants watched positive films, such as *Whiplash* and *Erin Brockovich*, and were challenged by them to make changes in their self and in their lives, relating to I/O issues such as motivation, productivity, talent management, training, coaching and mentoring. There are many other kinds of motivational programs or strategies used to motivate workers or increase productivity in the workplace. Relevant OB topics included perception, personality, conflicts, motivation, meaning of work, career/family, business ethics, extraversion, refusal to conform, confidence, internal locus of control, self-esteem, manipulation, in addition to constructs evident in personality models, like the Big Five and Myers-Briggs Type Indicator (Forbes & Smith, 2007).

Forbes and Smith (2007) introduced organizational behavior topics to college students viewing the Oscar-winning film *Erin Brockovich*. The film was chosen as an

out-of-class assignment, and also used in class discussions, highlighting specific film clips to teach concepts of organizational behavior (OB). The researchers revealed that many pertinent topics evoked by films such as *Erin Brockovich* are directly relevant to Organizational Behavior, and for corporate training and development modules. Forbes and Smith believed organizational behavior, when it involves economic crisis, necessary change, or innovation, can be painful, emotional, and involve many complex factors, including technological changes and the need for increased Psychological Capital.

Personal Transformation most important Virtues with corresponding Strengths were: Courage (Bravery, Persistence, Vitality), Wisdom/Knowledge (Perspective, Curiosity, Open-Mindedness), Transcendence (Beauty/Intelligence, Gratitude, Hope, Spirituality), Humanity (Love), and Justice (Fairness). The common factors illuminating motion pictures as personal transformation were motivating and inspiring participants to make major changes in their lives. *Lost in Translation* spurred Participant 5 to take a journey that produced a profound personal transformation. The movie's plot involved a relationship between two virtual strangers who met in Tokyo. Naude, Dickie and Butler (2012) conducted a single case design of 10 business professionals in a traditional qualitative study. I/O issues such as risk-taking, empowering individuals and open communication was a major component of this study. The literature supports at least several participants' experiences with respect to taking risks to change one's life, illuminated by the strengths of Personal Transformation: Bravery, Perspective, Beauty/Intelligence, Curiosity, Persistence, and Love.

Some responses to the viewed films involved re-discovery of self at least once in a person's lifetime. As Participant 5 stated, in order to grow, beliefs needed to be

challenged and overturned. An organization's ultimate ability to survive is directly related to an employee's ability to maximize his or her own self-discovery—creativity and innovation being at the core of what drives a person to excel, whether at work or at home, and feel happy and fulfilled (Csikszentmihalyi, 1996). In *Gravity*, astronaut Ryan Stone was stranded in space. Many of the obstacles she faced and overcame paralleled some of the participants' challenges, and could be inspiration and lessons learned for employees in their personal and work lives. *Stomp the Yard* was about loss and overcoming obstacles, leading a “dance” troupe to victory. This film was about transformation to a better life, and offered a platform for excelling in both work and business ventures. The Strengths of Bravery, Perspective, Persistence, Love, Open-Mindedness, Vitality, Gratitude, Creativity, Hope, and Spirituality permeated these and other similar films, along with I/O issues of motivation, empowerment, and risk-taking. Classic films like *How Green Was My Valley* and *The Best Years of the Lives* evoked good will feelings, and the beauty and simplicity of life. *Cake* told the story of a woman who had lost her young son and this led to the re-discovery of her life, and reflected the Strengths of Bravery, Love, Hope and Perspective.

Many positive psychology films reflect I/O issues of prosocial behaviors, transformational leadership, engagement, core ethical values, motivation, innovation, and task significance. Champoux (1999) stated that film illuminates concepts central to the world of work. While there are numerous examples of exposure to humanistic values in the overall context of a person's life (Seligman & Csikszentmihalyi, 2000), what is becoming more apparent is a set of employee ‘signature strengths’ to be nurtured through

innate talents and skills, ultimately benefiting the organization (Crabb, 2011). The character's journey was illuminated by the researchers' coding of participants' statements.

Spiritual Transformation involved Virtues with the following corresponding Strengths: Humanity (Social Intelligence), Transcendence (Spirituality, Beauty/Intelligence), and Wisdom/Knowledge (Perspective). Although spiritual transformation would probably not be addressed in most corporate training programs, empowering individuals, innovation and a culture of positivity could uplift and pervade progressive companies. Certainly churches and religious organizations would benefit from spiritual transformation in a workplace setting utilizing the common ideas and concepts illuminated through the transpersonal lens of transcendent films. *A Christmas Carol* (1951) and *Miracle on 34th Street* were cited as examples of inspirational movies. In *Miracle on 34th Street*, the protagonist helped a homeless man who turned out to be Santa Claus. In *A Christmas Carol*, Scrooge transformed from a miserly and greedy moneylender, into a generous and kindly man who helped people in need. Inspirational movies reflect I/O issues that encompass pro-social behaviors, Positive Organizational Behavior, and Positive Organizational Scholarship. The classic movies mentioned evoked the following Strengths from the participants: Social Intelligence, Spirituality, Perspective, and Beauty/Intelligence that support transformational I/O and OB values in the workplace.

Dudai (2012) postulated that cinema expands the cognitive areas of the brain and also enhances disassociated states that reflect transitions in consciousness. Working

memory (WM) is a mental hub essential for human behavior, thoughts, cognitions, even intelligence. Films and film clips can influence this mental hub, through the human brain reading and experiencing the movie. Schaefer, Nils, Sanchez and Philippot (2010) researched a wide-ranging database of motion pictures that had themes and images that elicited strong emotions. Seventy selected film clips chosen by 55 film experts were viewed by 364 college students. Film clips effectively elicited both positive and negative emotions—six specific emotions, and 15 blended emotions were recorded along with subjective and physiological changes in the viewers. Film clips are cost effective and would be easy for corporations and companies to implement. These findings can be applied to training employees and eliciting Positive Affect (PA).

These seemingly ethereal strengths such as Beauty and Intelligence, or Spirituality, relate to the workplace, because social scientists regard personal values as a key mental construct. These values determine how people live their lives and maintain flourishing cultures as well as profitable and ethical corporate organizations. The characterization and coding of protagonists from these films were based on values that are shared almost universally by most cultures (Peterson & Seligman, 2004; Rokeach, 1973). To further support this idea, Beckwith (2009) examined 93 blockbuster films to show that the story and protagonists' values changed from beginning to the end of the story, these values being similar to the values examined in this study. Core transpersonal values were ones that resonated with audiences to fuel attendance and box office, making these positive/humanistic films blockbuster hits.

The synchronicities in the film *Jeff Who Lives at Home* led to one of the participants finding work that was more suited to his abilities and interests. The virtues associated with Theme 6 were Transcendence, Wisdom/Knowledge, and Humanity. *Nightcrawler* revealed the persistence and drive of the central protagonist to create a better life. Also, with *Cake*, Participant 5 really wanted to see the main character succeed in her journey. With the protagonist having a significant transformation at the end of the film, using his analogy of a caterpillar blooming into a butterfly, Participant 5 was personally invested in the protagonist's transformation. I/O concepts of innovation, authentic leadership, transformation, engagement, and persistence permeate many positive psychology films such as the ones mentioned.

Film Questionnaires

The films assigned over one month engendered a variety of virtues applicable to the work setting. *There's Something About Mary* tells the humorous, but touching story of Ted's love and pursuit of the "golden girl" Mary. Viewers related to the wisdom and knowledge Ted needed to gain to find the courage to reveal his true feelings to Mary. Mary embodied Strengths of Kindness, Curiosity, Love and Acceptance. She lovingly cares for a disabled younger brother. The viewer feels inspired to gain a new perspective on humanity, love, or perhaps pursue a dream he or she had long since given up on attaining. The common theme of this film was a person should follow his or her heart. Truth and honesty were the catalysts for everything to work out in this romantic comedy. Although the film was humorous, several of the participants observed *There's Something About Mary* had a deeper, more profound message about pursuing dreams and never giving up on them. In terms of I/O constructs, persistence, social and emotional

intelligence, risk-taking, efficacy, and hope tie in nicely with the Strengths of Open-Mindedness, Vitality, Persistence, Perspective, Integrity, Social Intelligence and Love that characterizes the two protagonists.

Some of the themes and concepts in *Mary* could be applied directly to the workplace. Participants found better jobs; some questioned the careers that they had attained. Roberts (2006) emphasized the value of Positive Organizational Scholarship (POS). A meta-analysis across various disciplines illuminated a change from problem-centered research to POS to capture what makes companies and workers flourish. There was a paradigm shift in corporate cultures from negative thinking and solutions to health, wellness, and optimum states. Employees were empowered to shape their work situation and job duties, and this led to greater job satisfaction and happiness (Crabbe, 2011).

The Curious Case of Benjamin Button is a story about a man who had the courage and vitality to live a rather fabled life, aging backwards, gaining understanding, wisdom, and a unique perspective on life. His travels and the people he interacted with opened his mind to love, goodwill, and hope, and helped him gain social intelligence, acceptance, transcendence and an appreciation of beauty. Following one's heart in life and being truthful and honest were powerful themes in *Benjamin Button*. Several participants stated the movie touched them deeply. Disability or being different can reflect strength not weakness when looking at life, love and what one does for employment. Benjamin and his childhood sweetheart, Daisy, both had disabilities, but they used potentially difficult health conditions to their advantage in work situations. This film emphasizes I/O issues of diversity, emotional intelligence, persistence, bravery, risk-taking, pro-social

behaviors, fulfillment, and authentic core values. Positive Organizational Scholarship and Positive Organizational Behavior (POB), especially related to employee engagement and fulfillment, are two recent work-related movements that are an outgrowth of positive psychology (Jeung, 2011). As a behavioral construct, “engagement” is measurable and can increase a corporation’s psychological capital (Luthans et al, 2007).

Field of Dreams follows the protagonist’s journey to build a baseball field and then discover the mystery of why he built it. In the process, he changes his own life and other people’s lives that were close to him. Some of the participants were inspired to find ways to help others. Using the wisdom and knowledge of perspective, Ray Kinsella went on a journey that required consistent courage, creativity, persistence and bravery, because it was on a more transcendental level that required him to also use intuition, trust, and faith. Charles (2005) provided the example of the film *Spartacus* that transformed screenwriter Paul Woolf’s life when he was 14 years old. After seeing this film, Woolf was determined to pursue filmmaking. For employees in corporations, films like *Field of Dreams* could be used to teach I/O issues such as risk-taking, empowerment, teamwork, and PsyCap constructs of hope, optimism, and resilience.

Corporate global competition continues at an ever increasing pace requiring innovation and creativity to gain competitive advantage. Shin and Eom (2014) examined team creative efficacy, risk-taking norms and transformational leadership as antecedents to team creativity. A team-level regression analysis of 11 South Korean companies from diverse business sectors (i.e. banking, service, manufacturing, and miscellaneous) showed risk-taking was positively associated with team creative performance. A final sample of

105 team leaders and 614 employees agreed to be surveyed through the use of questionnaires. Team creative efficacy, transformational leadership, and risk-taking norms were measured along with team proactivity and creative performance. Team creative efficacy and risk-taking norms were positively associated with team creative performance and proactivity.

Ordinary People is an example of a positive psychology film, even though it deals with difficult subjects of loss and grief. Conrad, the teen-age protagonist, transmuted the grief over his brother's death into a greater understanding and empowerment of his authentic Self. Positive psychology films can show the complexities of close, personal relationships. This enables the audience to co-feel with the actors to uncover new avenues of wisdom and intelligence, open-mindedness, hope, courage and love. Participant 4 related the challenges in the film to dealing with an emotionally unstable co-worker in the workplace. Films like *Ordinary People* could help workers practice forgiveness and have a perspective on others that are suffering or having challenges. PsyCap constructs of hope, efficacy, optimism are keys to raising the level of awareness in workplace issues to a more transparent and healing outcome.

Psychological capital could be developed through web-based training interventions that focus on positive psychology. Luthans et al., (2008) developed web-based training interventions that highlighted hope, efficacy, optimism, and resilience, all core constructs of psychological capital. Flash files imbedded in program allowed participants to view clips from popular movies as examples of positive qualities/traits.

The PsyCap intervention group scored significantly higher in their post-test results than the control group.

Erin Brockovich was a down-and-out mother of three young children that was able to transform her legal assistant position in a law firm by bring a winning lawsuit against a powerful mega-company, PG&E. The take home message was that the real power in life is to believe in oneself and never give up. Erin's legal journey against the monolithic corporation used her social intelligence, creativity to gain access to restricted records, and ultimately justice in terms of citizenship and fairness for the people of Hinkley, California. She demonstrated a high degree of humanity, love and leadership, along with humor, persistence and vitality to out-manuever the highly paid lawyers that represented PG&E's corporate interests. Some participants indicated they needed to work harder to achieve personal goals. The movie inspired several participants to become more motivated and empowered as far as making a game plan related to work and reaching for their dreams. Whether it was going back to school, working in interior design, help others reach their dreams, or standing up to an administrator, the participants were affected and empowered by many of the films that they viewed in this study. *Erin Brockovich* is a film that reverberates with many I/O and OB constructs: talent management, persistence, bravery, integrity, and ethical and leadership values.

Titanic was a metaphor for the fallibility and vulnerability of industrial wealth that was not supported by social conscience. It was also a love story between a wealthy young socialite, Rose, and a wondering artist named Jack. Jack represented open-mindedness, social intelligence, humor, vitality and courage; Rose was the essence of beauty, intelligence and

hope—hope for a life more attuned to her authentic self. These core ethical values resound throughout the movie on a personal, social, and political-corporate level. When Participant 6 confronted his administrator at a convalescent care facility, his actions exemplified workplace Strengths of Bravery, Vitality and Persistence that supported I/O themes such as core ethical values, resilience, task significance and empowerment. Froman (2009) examined positive organizational behavior from the concept of a virtuous organization. Froman cited research from studies into motivation, task significance, emotional intelligence, human capital, and innovation. Positivity whether at the individual level, in teams, or a combination of management and individual efforts, including authentic leadership and core ethical values, can transform companies and workers.

Forrest Gump followed the journey of a low-IQ young man who manages to defy the odds of his disability and attain greatness both personally and professionally. As one of the themes in the movie states, “you never know what you’re going to get,” so one needs to deal with whatever life throws at them positively and not blame others for their circumstances. Forrest represented open-mindedness, acceptance, trust, love, non-judgmental social intelligence, persistence, vitality and bravery. I/O issues that could be discussed after viewing *Forrest Gump* could include emotional intelligence, motivation, innovation, efficacy, optimism, resilience, hope, diversity, and career stages.

Gandhi was a London-educated barrister who struggled against the British Empire using nonviolence and won India’s independence. He was a towering figure that represented social intelligence, shrewdness, perspective, wisdom and knowledge, a love of humanity, bravery and persistence, and ultimately justice, citizenship and fairness. Participant 10

perceived that the benefit of internalizing virtues as shown through positive films such as *Gandhi* could transform the workplace. Participant 9 became more aware of leadership issues—fairness and citizenship—and speaking up at work to empower herself and her fellow co-workers. I/O issues that support viewings of this and similar positive films are motivation, talent management, training, coaching and mentoring, human capital development, socioeconomic and racial diversity, authentic leadership and core ethical values.

In *Ghost*, Sam's best friend betrays him, and from the spirit world, he must protect his wife and extract justice from those who wronged him. Sam must transcend his incorporeal world after he dies to save the woman he loves by using courage, creativity, beauty and spirituality. In the earthly realm, the people that are trying to contact Sam must be curious and ingenious, and use wisdom and knowledge combined with love and social intelligence to not only bring Carl (Sam's nemesis) to justice, but have closure in letting go of a loved one that must continue his journey beyond the earthly one. Industrial/Organizational constructs conveyed in this film: loyalty, trust, and core ethical values. Although Carl tried to steal from the finance company he and Sam worked for, since he did not represent authentic values and pro-social behaviors, he paid the ultimate price with his soul.

The Matrix exemplified work-related heroic qualities that followed the protagonist/hero, Neo, and his quest to join with other rebels to free the world from the matrix. The storyline illuminates for the viewer a world in desperate need of justice and leadership, and the antidote to hopelessness was to transcend darkness through courageous integrity, open-mindedness, creativity and a vital perspective of what was at stake. Neo's

struggle and ultimate redemption focuses on I/O issues of trust, risk-taking, motivation, mentoring, coaching, authentic leadership, and core ethical values.

Tootsie followed Michael, the protagonist, as he discovered what it was like to find work in the soap opera world as the vastly popular soap actress Dorothy. This film teaches that in work and in life, one must have humor and perspective, and no matter how difficult situations in life become, keeping a hopeful outlook is crucial. The storyline emphasizes one's common humanity and connection with other human beings both at work and in personal situations. More universal concepts concerned transcending fears and biases about others through tempered wisdom and transcendent knowledge. I/O constructs emphasized OB issues related to human capital, talent management, emotional intelligence, worker happiness, career stages, and feminist issues.

In *Big*, the protagonist navigates the uncertain adult world through the viewpoint of a twelve-year-old boy. Youthful Josh embodied many esteemed adult qualities and character traits such as sharing wisdom and knowledge through humor, provided hope to those who had become jaded by life, transcending negative people and situations through humor and perspective, and using social intelligence to navigate the complex adult world of relationships and inter-office politics. Industrial/Organizational issues that corresponded to this film are human capital, talent management, motivation, PsyCap attributes, emotional intelligence, and innovation.

Harry Potter was a wizard-in-training that transformed, through his journey, into something greater. The film elicited the following participant-related virtues of transcending the ordinary to find courage in facing the challenges of life, bringing

wisdom and knowledge and sharing it with others through hopeful bravery and leadership that is defined by an innate spirituality. Harry's journey embodied work-related Virtues and I/O issues of task significance, mentoring, training, innovation, PsyCap constructs, trust, core ethical values, and authentic leadership.

Spider-man was the story of a young man who becomes a hero. The film elicits ideas and concepts related to having courage, fighting for justice, transcending the ordinary and becoming extra-ordinary, facing darkness and fighting through it to bring hope to others through enlightened leadership. Themes of hope, vitality and integrity permeate the film and characters, and touch upon important workplace aspects. I/O issues that correspond to these themes are authentic leadership, emotional intelligence, task signification, motivation, training, core ethical values, and PsyCap constructs.

The Sixth Sense follows a young boy who sees ghosts, and is befriended by a compassionate therapist who encourages him to accept his gift. The main ideas were that wisdom/knowledge, courage, and transcendence of fears and limitations inspire the viewer to be open-minded, brave, look for beauty, intelligence and be open to spirituality in whatever form it takes. I/O issues were emotional intelligence, mentoring and training, PsyCap constructs, core ethical values, and task significance.

Summary of Films

Erin Brockovich was the most influential positive film in this research study related to the world of work. For all the participants in this study, Erin manifested work-related Strengths of Perspective, Social Intelligence, Bravery, Citizenship, Persistence, Integrity, Fairness, Vitality, and Hope. Erin's journey addressed important I/O themes

such as feminist issues, task significance, emotional intelligence, talent management, authentic leadership and core ethical values.

Forrest Gump gave participants insight into an exceptional protagonist in dramatic and sometimes humorous situations that touched upon disability, prejudice, family, love, hope, connectivity and synchronicity. Forrest and the major characters in the story imbued it with beauty and intelligence, bravery, humility and modesty, hope, creativity. Forrest in particular approached life's situations with an unerring social intelligence. The film exposed the viewers to many types of employment, as well as other places and time periods. Transferring Gump's example of focus into the workplace, I/O issues encompass how supervisors approach task management, objectives, and goals as well as innovation, productivity, core ethical values and productivity. With persistence and focus, utilizing emotional intelligence, it is possible to reach one's goal.

Stomski and Leisten (2015) examined organizational issues and companies that can be leaders into the next frontier. Economic and social uncertainty transcend global industrial and information markets creating volatility and ambiguity. Superlative companies can provide leadership to combat what the authors term as "volatility, uncertainty, complexity and ambiguity" (VUCA). Resiliency, adaptability, and risk taking is a given for corporations that engage leaders that know how to drive their employees and business in an ever-increasingly complex business environment. Talent management and transformational leadership is how world-class companies continue to stay in the lead. The DNA of the recent Aon Hewitt Top Companies for Leaders study hinged on three imperatives: Self-aware leadership—understanding strengths and

weaknesses; leaders who encourage risk-taking, innovation, multiple perspectives; engaged leaders who connect with people and teams that support the company's mission.

Films such as *Ordinary People* revealed the intricacies of close, personal relationships that mirror the connections of employees in companies. There is value in this family drama related to I/O issues of emotional intelligence for teachers, therapists, and social service and health professionals. Still other films like *The Curious Case of Benjamin Button* taught about ageism, diversity issues, and acceptance of people that are different from oneself. These films emphasized an appreciation of life and relationships, and touched on the idea that employees can grow at any age, and that age shouldn't be a barrier to self-improvement or learning new skills on the job. Older employees have the ability to adapt to change and continue to improve their job skills.

Many American dramatic films released in theatres over the last few decades dealt directly or indirectly with business: *Erin Brockovich*, *The China Syndrome*, *Silkwood*, *The Insider*, *The Constant Gardener*, *Blood Diamond*, *The Fugitive*, *Wall Street*, and many others. From the filmmakers' point of view the bad guys were the capitalists: *Titanic*, *Sabrina*, *Michael Clayton*, *Coma* and other films portrayed evil capitalists, whether takeover artists or speed over safety, as cinematic art. Common employment-related themes found in these films are balancing one's personal beliefs and those of the corporation, innovation, productivity, authentic leadership, core ethical values, and social responsibility. Film clips that illuminate the range of employee and corporate behaviors potentially have value in training and development, talent management and human capital applications in organizations.

For research into positive organizational scholarship (POS) it may be useful to find the films that portray businesses and employees in a positive light, or show employees overcoming obstacles such as the protagonist in *Working Girl* (Ribstein, 2012). In *Working Girl*, the secretary, Tess McGill, contrasts with the shark character that succeeded by being tougher than any of her male counterparts. Themes of sincerity, and doing the right thing, contrast with power and manipulation. The lesson for the workplace—it is better to be straightforward and kind, because that produces a better result in the end. Tess used social intelligence, kindness, persistence, and authentic values to achieve a goal that was not only good for her, but also beneficial for the company.

Further research into workers and their place in films would be helpful in terms of employee engagement, task significance, motivation, morale and pro-social behaviors in a variety of industries and corporations. Crabbe (2011) maintained when an employee's purpose is aligned with work, there is more chance for peak performance. Companies that encourage a positive organizational culture and authentic leadership combined with core values have an advantage of helping workers to reach greater levels of peak performance through focusing strengths, managing emotions, and alignment of purpose. By taking an employee's innate talent, combining this with the fulfillment of the individual, and producing greater output for the organization, it is a win-win equation for both worker and management.

Whether participants witnessed a Heroic Male in *Titanic* (love conquers all) or Heroic Female in *Erin Brockovich* (David beats Goliath), or *Selma* (racial injustice that informs social awareness), or *Into the Wild* (conflict of individual values and prevailing

culture), or *Nightcrawler* (one man's morality and ethics of journalism), or *Gravity* (woman against nature survival story), or *Lost in Translation* (personal transformation and falling in love in a foreign environment), or *Whiplash* (the harmful extent of the student-teacher relationship), or *Stomp the Yard* (using grief as a springboard to change one's life), or *Cake* (the protagonist comes to terms with her son's death), or *A Christmas Carol* (Scrooge's spiritual transformation from miserly to helpful and kind), or *Jeff that Lives at Home* (the protagonist becomes transformed by amazing synchronicities in his life), these movies and others in this study affected the participants in unique and transformational ways.

The primary Strengths coded from participants' responses to positive films in terms of social awareness, inspiration to change, and personal transformation were: Perspective, Social/Intelligence, Open-Mindedness, Bravery, Creativity, Love of Learning, Beauty/Intelligence, Curiosity, Persistence, Vitality, Humility/Modesty, Love, Kindness, Gratitude, Hope, Integrity. Virtues were Wisdom/Knowledge, Courage, Transcendence, Humanity, and to a lesser Temperance. The core strengths and I/O themes of persistence, perspective, authentic leadership, ethical values, and social intelligence were reiterated throughout the expressions of the study participants in response to the viewing of the selected films.

Implications of Study

This study extends the work of Peterson and Seligman (2004) by incorporating the CSVs into research of employee attitudes and behaviors in the workplace. The following is a synopsis of results as they pertain to the research questions.

1. What is it like for working professionals to experience viewing positive, transpersonal Hollywood films, and how does this influence and impact positive organizational behaviors and scholarship (POB-POS) and employee engagement attitudes in the workplace?
2. What is the meaning behind the phenomenon of viewing positive, transpersonal Hollywood films by working professionals, and how does this influence their attitudes toward employee engagement, innovation, and productivity in the workplace?
3. How do working professionals describe their changes in or transformation of emotions, cognitions, attitudes or beliefs after viewing positive, transpersonal Hollywood films and how or in what way does this influence greater innovation, productivity, and/or employee engagement in the workplace?
4. How does the impact of storyline, characters, location, and overall film production in positive Hollywood films affect working professionals, and how does this influence pro-social attitudes in the workplace?
5. In what way can happiness, optimism and character strengths be taught through viewing positive, transpersonal films and how can this be effective in changing and enhancing pro-social behaviors and virtues in the workplace? Which movies teach these specific virtues? Explore this process and identify any changes in beliefs, emotions or attitudes.

Workplace themes emerged from examining eight questions in the Participants' Final Interviews related to positive psychology films. Besides examining top blockbuster films, Niemiec and Wedding (2008) also commented on the American Film Institute's (AFI) list of Top 100 Inspiring Movies (Appendix F). Niemiec and Wedding listed common positive psychology traits that are depicted in seminal, life-changing films: creativity, bravery, persistence, hope, love, kindness, and spirituality. Protagonists and heroes in the following films exemplify many of these strengths and virtues. Some of these films listed in the book's Table 1 are related to some kind of work, passion for something in terms of creativity or service, or a corporate theme or environment.

The 30,000 foot viewpoint compares and contrasts other I/O and OB methods that utilize higher productivity and a culture of positivity in corporations, the mainstay for the past few decades being an upsurge of transactional and transformational leadership. Full-spectrum assessment is crucial to the best companies approach. Sonoco Products has an elaborate talent management program that focuses on high-potential employees. These workers are assessed, given a professional development plan combined with mentoring, coaching, and challenging assignments designed to maximum the employee's potential. What is termed "360-degree assessment" distinguishes the companies that are leaders in their industries, generate stronger fiscal performance, and practice self-awareness, resiliency, and promote engaging leaders. Inclusion, diversity, celebrating each other's success, and leading by embracing change, are some of qualities of these enlightened companies. General Electric (GE), the Mahindra Group, ICICI Bank, and John Deere all have various talent management systems in place, celebrate individual leadership styles,

empower their employees, encourage risk-taking and self-awareness, a culture of trust, a sense of ownership, and reward passion.

GE encourages linear and logical thinking combined with creativity and innovation to create adaptive leadership. Mindfulness and reflection are part of GE's corporate culture, even though it may seem reminiscent of Zen-Buddhist philosophy. These are by-words of what has been a traditional American company. Forward-thinking companies like GE practice a human dimension that incorporates all levels of employee engagement and empowerment. The best corporations practice optimism, acceptance of mistakes, a clear vision of the future, encouraging mobilizers that embrace change, promoting stabilizers who moderate the innovators and produce calm, and search for multitaskers who can be the glue to integrate all the various talent and diverse leadership styles (Stomski & Leisten, 2015).

The first research question explores the impact of viewing transpersonal Hollywood films in terms of POB-POS and employee engagement in the workplace, and addresses (examines) the CSVs that emerged from participant perceptions of films such as *The Pursuit of Happyness*, *Rocky*, *Mr. Smith Goes to Washington*, *The Grapes of Wrath*, namely the Strengths of Bravery, Persistence—Integrity, Fairness, and Hope. Virtues represented were as follows: Courage (Bravery, Persistence, Integrity), Justice (Fairness), and Transcendence (Hope). The Heroic Male in the Workplace reflected the audience's relationship to the Everyman.

Positive media could make a difference in teaching corporate culture that honors employees' strengths and promotes engagement rather than isolation. There can be real

heroes in the workplace. For example, Erin Brockovich was talented and knew how to get things done, but her fellow employees didn't take her seriously. Erin overcame many obstacles to become a much better, more heroic version of herself.

Journal research revealed that films, film clips, and web-based multimedia programs used in both work settings and universities were successful in heightening pro-social behaviors, learning, training, and cognitive and emotional awareness (Briam, 2010; Dudai, 2012; Dunphy et al., 2010; Kayan & Burne, 2009; Pang, 2009; Schaefer et al., 2010; Tibus et al., 2013.) Opportunities for positive psychology films for training and enrichment programs in the workplace abound, whether it is in the field of education, banking or even a tech company, to help make employees feel valued, empowered, and motivated to do not just a good job, but a great job. Pang assessed the effectiveness of web-based training programs in corporations that utilized videos in a multimedia setting. Knowledge gains were higher in the multimedia environment than in traditional live instruction. Results from testing 38 participants using a self-report survey showed that videos in e-learning instruction enhanced understanding of content.

The second research question pertains to the meaning behind transpersonal Hollywood films and addresses their influence on attitudes, motivation and productivity in the workplace. It is answered by examining the CSVs that emerged from participants' perceptions of films such as *Forrest Gump*, *The Curious Case of Benjamin Button*, *Erin Brockovich*, *The Breakfast Club*, *Working Girl*, and *Interstellar*. Participant 9 indicated that certain film topics could bring employees together. For example, *The Breakfast Club* could be shown to a group of teachers to make them more aware of teenage issues, and to

be reminded of this to enhance empathy and compassion, and the Strengths/Virtues of Bravery, Social Intelligence, Open-Mindedness (*Forrest Gump*), Wisdom, Kindness, Perspective (*The Curious Case of Benjamin Button*), Hope, Vitality, Integrity (*Erin Brockovich; Working Girl*), Citizenship, Humanity, Courage (*Gandhi*), Creativity, Transcendence, Knowledge (*Interstellar*).

The common ideas that emerged from this research study were that it is important to be a team player, stay focused on work goals, and that hard work pays off in the end. Films like *Forrest Gump* or *The Curious Case of Benjamin Button* gave examples of exceptional resilience and adaptation to difficult life circumstances. Ramlall's (2008) research into senior managers in hundreds of corporations revealed that focusing on supporting and encouraging its employees' strengths (trust, humility, compassion, loyalty, resilience) perform better both on a corporate culture level and by increasing profits and revenues. An organization's ultimate ability to survive is directly related to an employee's creativity, commitment and innovation, with creativity being at the top of what makes a person, whether at work or at home, feel fulfilled and happy (Csikszentmihalyi, 1996). A film could teach workers how to adapt, to learn new rules, how to dress professionally, or even how to break the rules when appropriate. Films could teach and emphasize PsyCap qualities--compassion, empathy or even more practical qualities like being flexible and goal-driven.

The third research question pertains to changes or transformation of working professionals' emotions, cognitions, beliefs in terms of innovation and employee engagement after viewing positive Hollywood films, and is answered by examining the

CSVs that emerged from participants' perceptions of films like *Harry Potter*, *Gandhi*, *Field of Dreams*, *Titanic*, *Erin Brockovich*, and *Sleepless in Seattle*, namely the Virtues/Strengths of Humanity, Social Intelligence, Kindness (*Sleepless in Seattle*), Wisdom/Knowledge, Perspective, Open-Mindedness (*Field of Dreams*), Integrity, Persistence, Bravery (*Harry Potter*; *Gandhi*), Courage, Vitality, Love (*Titanic*). These positive traits, in addition to creativity that is now being associated with innovation in corporations, are becoming more and more important not only for corporate citizenship and survival, but community and social change as well.

Transpersonal media ideas and concepts can be used in coaching employees, whether for workplace performance, wellness and health, or for coaching in all areas of one's life. By the same token, the literature suggested that positive films could enhance viewers' emotions and cognition and make significant contributions to employee corporate training programs (Kavan & Burne, 2009; Pang, 2009; Shaefer et al., 2010 2010; Tibus et al., 2013; Till et al., 2011). While there are numerous examples of the importance of positive thinking and exposure to humanistic/spiritual values in the overall context of a person's life (Seligman & Csikszentmihalyi, 2000), there has been minimal research studies on the relative short-and-long-term impact of positive media on corresponding prosocial behaviors, PsyCap, positive behaviors, and attitudes and thoughts of employees in the workplace. Every employee has a set of signature strengths, and nurturing these innate talents and skills can benefit the organization (Crabb, 2011).

The common factors involving Prosocial Behaviors and Psychological

Capital in workplace involved Social Intelligence, Perspective, Integrity, Hope, Kindness, and Love. Films could impact employees in different ways by revealing diverse points of view--there are many ways to approach problems or challenges in the workplace. *Wall Street* and *Working Girl* showed inter-office and corporate politics, and how to handle conflict situations that may arise through interpersonal skills, social intelligence, and using kindness. Watching science fiction films like *Interstellar*, or biopics like *The Imitation Game* and *Theory of Everything*, could teach about genius, and the frailties of the human condition.

Positive psychology films could elicit more prosocial behaviors from employees and the desire or awareness of wanting to be better humans and role models. Positive films like *Harry Potter*, *Gandhi*, *Field of Dreams*, *Titanic*, *Erin Brockovich*, and *Sleepless in Seattle* gave inspiration and ideas for teamwork in stressful situations that could be applied to the workplace. Not judging a book by its cover (*Erin Brockovich*), relying on intuition when being mocked by the outside world (*Field of Dreams*), trying to escape disaster through the use of street smarts (*Titanic*), learning magic to outwit evil (*Harry Potter*), and even bringing down the mighty British Empire through non-violence and calm intelligence (*Gandhi*), were all possible in a world where positive films encourage dream building and achievement of goals through hard work and determination.

Luthans et al. (2008) used an experimental design to ascertain if psychological capital (PsyCap) could be developed and enhanced when employees were exposed to an intensive two-hour web-based intervention. Their findings support the effectiveness of

developing PsyCap in training modules in corporations, because of its fluid, state-like qualities. POB, POS and PsyCap training interventions that focus on developing positive “state-like” capacities through delivery of web-based video programs could contribute to corporate productivity and worker happiness, flow, and engagement.

Titanic is an example of an indictment of the rich class society of the time period and seeming invincibility of industrial progress and the mightiness of corporations that were poised to run the modern world. Marketing the Titanic as an unsinkable boat was an indication that Mother Nature would test Man’s arrogance. As Participant 8 pointed out, in the case of *Titanic*, the White Star line needed to pull back the reins to balance the optimism of moving forward while also taking the proper precautions. Watching *Titanic* was a positive film experience, in terms of making companies and employees more aware of the risks of not being transparent and carefully examining all the details of transactions, manufacturing, and safety. Employers could learn valuable lessons from mistakes of the past. Participant 4 observed that corporate management might have the mindset, “Well, we know this person hates his job, but we’re going to just leave him or her there,” and, as a result, the person is unhappy, and his or work and productivity is less than optimum. Supervisors and fellow employees who minimize or ignore workers’ unique qualities may undercut opportunities to increase a company’s human capital and quality output.

The fourth research question pertains to the impact of positive films’ storyline, main characters, theme and production values on working professionals’ prosocial attitudes in the workplace. It is answered by examining the CSVs that emerged from

participants' perceptions to films *The Curious Case of Benjamin Button*, *Star Wars*, *Titanic*, *Ghost*, *Chef*, namely the Virtues and corresponding Strengths of Transcendence (Hope, Spirituality), Humanity (Social Intelligence), Courage (Bravery, Vitality, Integrity), and Temperance (Forgiveness/Mercy). When deciphering personal transformation in the workplace, positive films immerse the viewer in a world where the protagonist's strengths and virtues aid in transcending obstacles, difficulties, and tragedy.

Participant 4 gleaned from *Ghost* an attitude to be aware and open, even though it is good sometimes, depending on the circumstances, to be skeptical as well. She thought it would be a smart idea to incorporate this concept into the workplace—learning from other people, even if you don't like them. In terms of I/O constructs, flexibility and openness to other people, and accepting their differences, could lead to better teamwork, resulting in greater productivity. Participant 7 recommended the feature film *Chef* as a positive psychology film that could be inspirational to employees to follow their passion—I/O constructs of motivation, fulfillment, engagement, and higher self-esteem lead employees in the workplace to be more successful.

The research problem builds on mounting evidence that shows that employee engagement and POB-POS behaviors are key to corporations and businesses being able to flourish in a competitive global economic marketplace (Crabb, 2011; Jeung, 2011; Luthans et al., 2008). Psychological distress, job burnout, and lack of motivation are challenges to companies trying to reduce employee-related costs (Wright & Quick, 2009a; Wright & Quick, 2009b). In this context, the employees' health and wellbeing were considered in negative terms. As expressed by one of the participants, workplace

motivation wanes with repetitive, nonstimulating work. I/O issues such as talent management, mentoring and coaching, learning new tasks, and higher demands for new job skills could increase employee motivation, innovation, and ultimately, productivity.

Employee creativity, particularly in teams, offers an opportunity for not only collaboration, but also leadership and efficacy combined with risk-taking to achieve desired results. Individuals tend to model a leader's attitudes and behaviors. The best managers often times challenge the status quo. Risk-taking and transformational leadership go hand in hand, and reduce fear and anxiety when coping with ambiguity and uncertainty. Learning to tolerate the grays and make innovative decisions with no clear-cut answers is part of the transactional corporation. A positive corporate culture provides enlightened leadership that empowers employees to generate creative solutions. Innovative problem solving keeps corporations fluid, productive, competitive, flexible and responsive to the changing needs of a global economy (Shin & Eom, 2014)

The fifth research question addresses the exploration of the process in which positive films teach specific attitudes and virtues, and enhance prosocial behaviors in the workplace. Participants' perceptions to positive films such as *Gandhi* revealed important strengths, namely Integrity, Love, Perspective, Bravery, Beauty/Intelligence, Gratitude, and Hope. The virtues that were the foundation for the strengths mentioned were Courage and Transcendence and these were key ingredients for a spiritually transformative workplace.

Spiritual transformation in the workplace was identified in the common themes of

Gandhi that encapsulated what the major religions espouse, whether it be Judeo-Christian, Moslem, Hindu, Buddhist—Love, kindness, love your neighbor as yourself. Humanistic and spiritual images abound in recent blockbuster hit movies like *Forrest Gump* or *The Matrix*, which have transcendental themes that could promote wholeness and healing (Kozlovic, 2007).

For some participants, *Gandhi* represented open-mindedness, persistence, bravery and transformation. An enlightened workplace, motivating and inspiring employees, should incorporate psychological and I/O constructs. Other journal research revealed that films, film clips, and web-based multi-media programs used in both work settings and universities were successful in heightening prosocial behaviors, learning, training, and cognitive and emotional awareness (Briam, 2010; Dudai, 2012; Dunphy et al., 2010; Kavan & Burne, 2009; Pang, 2009; Schaefer et al., 2010; Tibus et al., 2013.)

The relevance of the problem is that although web-based training programs show higher learning and understanding, there is some research into the effects of positive films, albeit without a definitive link to positive media and the role that it has in the workplace. The gap in the research literature could benefit from studies focused on the effects of positive media on employees, and the influence of this transpersonal medium in a variety of work settings. There is a need for in-depth understanding of how transpersonal and transformational media formats, specifically positive Hollywood motion pictures, could potentially affect individuals' thoughts and emotions, and how this influence translates to the workplace.

When the Strengths coded by researchers for all five research questions were tabulated, Social Intelligence and Perspective were most frequently mentioned, followed by Hope and Open-Mindedness. Kindness, Bravery, Creativity, Vitality, and Love were also mentioned to a lesser degree, followed by Persistence, Citizenship, Forgiveness/Mercy and Spirituality. The major Virtues that support these workplace and employee virtues were: Wisdom/Knowledge and Humanity, followed by Courage. Transcendence was mentioned less, but was still significant.

In today's workplace, social media platforms, recruitment, selection, employee development, mentoring, training and coaching, and other I/O issues are to be appreciated and cultivated by using the following Strengths that topped the list of essential qualities for the positive corporation and engaged employee. They are as follows (from highest to lowest): Social Intelligence, Perspective, Integrity, Hope, and Open-Mindedness. Kindness, Bravery, Creativity, Vitality, Love. Persistence, Citizenship, Forgiveness/Mercy, Spirituality. Strengths grouped according to category with their corresponding Virtues (from highest to lowest totals in each Virtue category): Perspective, Open-Mindedness, Creativity (WK); Social Intelligence, Kindness, Love (H); Integrity, Bravery, Vitality, Persistence (C); Hope, Spirituality, Citizenship, Forgiveness/Mercy (TR/J/TE).

Themes 9 and 10, Employee Engagement and Motivation in the Workplace, and Pro-Social Behaviors and Psychology Capital (PsyCap), generated the most detailed answers from participants' responses and presented the opportunity for researchers to code for more in-depth exploration of virtues and strengths than other themes. Wisdom/

Knowledge, Humanity, Courage, and Transcendence were the key Virtues along with the Strengths that were associated with these Virtues.

Perspective and Social Intelligence were the Strengths mentioned and coded most frequently. In terms of I/O issues it appears that positive psychology films gave many examples of strengths in the actions of the protagonist or within the film's storyline. This would be useful in talent management, training, mentoring, coaching, worker happiness and work-life balance. Hope and Open-Mindedness were also important in the data analysis, and participants stated that these qualities as seen in the film examples could address I/O issues of authentic leadership and core values, human capital and motivation. Rounding out the Strengths that were coded and speak to innovation in the workplace, PsyCap qualities, training and productivity were Kindness, Bravery, Creativity, Vitality, and Love.

If a reliable link can be established between positive media and a person's behavior, attitudes and thoughts, this may provide evidence for the creation and promotion of more positive media in promoting positive organizational behavior in various types of for-profit and nonprofit organizations and corporations. As I/O psychology evolves and advances, top current trends include: globalization, the virtual workplace and social media platforms, Internet-based recruitment/selection, innovation, media-based training, employee development, workplace mentoring and coaching, health and wellness programs for employees, and merging of work-life, with innovation and employee engagement being at the top of the list.

Conceptual Model

The basis for the study was humanistic, borrowing from the phenomenological theories and concepts of James (1958, originally 1902), Moustakas (1994), and Patton (2002). Moustakas explained the research paradigm that works best for this study is phenomenological and utilizes a qualitative research design. The results supported a method of inquiry and research design as it seeks to grasp and elucidate the meaning, structure, and essence of a phenomenon for a group of people in a particular culture (Patton, 2002).

Hollywood motion pictures are a global phenomenon that affects almost every human being on the planet. The implications for psychology, film and the workplace are significant. The objective was to focus on specific topics within films and explore their relationship, whether it is positive psychology, evolution of human consciousness, or the transpersonal movement, to individuals' lived experiences in the workplace. Although contemporary transpersonal psychology may be traced to Maslow's investigations of peak experiences of individuals in the 1960s, the historical antecedents of modern film theory and psychoanalysis can be discovered in the writings and research of James, Jung, and Seligman, the father of contemporary positive psychology.

Positive psychology and positive organizational behavior and scholarship have flourished over the past decade (Ramlall, 2008). A positive psychology film is one that has the lead character(s) displaying at least one of the 24 strengths mentioned in Peterson and Seligman (2004). An organization's ability to survive is directly related to employee engagement, empowerment, innovation, and ability to be creative, happy and fulfilled

(Csikszentmihalyi, 1996). Phenomenological, transpersonal, humanistic and positive psychology theories relate to the research questions that ask open-ended questions about the impact of positive Hollywood films on working professionals, because they allow for the exploration of psychological capital and prosocial behaviors in the workplace and how they influence worker behaviors, values and productivity.

The present study fills the gap in the literature concerning the effects of positive media, and particularly positive films on individuals and groups. This research extends the knowledge in organizational psychology of positive organizational behavior and scholarship, and the potential positive by-products of film-based management and corporate training programs fueled by positive media, particularly in relation to the theories of Seligman. Using Hollywood films as workplace resources, training programs could include: designing and optimizing employment and quality of work life; formulating and implementing training programs, and evaluating their effectiveness; talent management that incorporates positive media; and emphasizing the importance of work-life balance, and emotional health and wellness.

Study Limitations

This qualitative study was limited to a few individual cases. It was assumed that a quantitative study could find compelling evidence to support or not support the assumptions of the researcher. However, phenomenological method of inquiry was chosen, because it was aligned to my personal and professional philosophy, and the study gave the men and women who participated a forum in which to provide information

concerning the meaning of humanistic/transpersonal films and how they influenced workplace and employee engagement.

Participants were limited to a criterion-based, purposive sample of individuals who work in a variety of industries, except the entertainment industry, thereby eliminating bias and presenting a cross-section of jobs and workplace environments. The choice of this purposeful sample was to select a group readily accessible to the researcher, all of whom view films and media. The methodological weakness may have included transferability (small sample size) and dependability (stability of data over time). With small samples, there was no way to know what the statistical average of a larger sample size would yield. It could be construed that the researcher was biased toward the outcome of the research, because I work in both the entertainment industry and in education. It could also be argued, that my professional experience was the benefit. I endeavored to set aside prejudgments based on personal experiences working in the entertainment industry.

My methodological stance from a personal point of view was phenomenological and slanted toward humanistic/positive psychology thought. However, I chose films that were universally admired, and both critically and financially successful. There were many legitimate sources that backed up the choice of films. Niemiec and Wedding (2008) was an outstanding source, commenting on the AFI list of Top 100 Inspiring Movies (Appendix F).

The qualitative nature of the study should have minimized the bias. Furthermore, the researcher secured the services of two Walden PhD student researchers in the

psychology department who coded both interviews as well as the film questionnaires for purposes of verification and triangulation. They were peer students in my dissertation course and were trained in qualitative research. Future researchers could include larger groups of participants as well as a cross sampling of age groups working in diverse industries and companies. Also quantitative or mixed methods research design may reveal less personal bias and present findings with much larger sample sizes, and a wider range of data, with more reliable results, applicable to a more substantial population of individuals and groups.

Implications for Social Change

Motion pictures based on true events, like *Titanic* and *Selma*, can thrill audiences, and inspire viewers to understand how others had lived in different historical time periods, and even on make-believe planets like the one in *The Princess Bride*. Delving into an amazing array of film genres and subject matter, from *Interstellar*, *Get Rich or Die Trying*, *Into the Wild*, *Field of Dreams*, and *Slingblade*, the participants were inspired both past and present to make changes after watching certain films: a young man becomes a known name in the music business, a young woman hitchhikes to Los Angeles and begins a new career, an elderly care worker stands up to the hospital administration, a health insurance worker quits his job and becomes a computer and multi-media consultant, and an interior designer treats people more compassionately and discovers her dream job. Transferring these strengths and virtues, and the willingness to take risks to the workplace could transform a company if employees are inspired, motivated, and gain a level of trust to boldly go where they have never gone before.

Kavan and Burne (2009) believed that film is ideal for teaching communication concepts, whether in the classroom or extended to corporate training programs. Kavan and Burne used two-and-a-half hours of film clips covering various film genres over an eight-month period for a business communication course. Students gained confidence, became more aware of their own emotions, perceptions, and attitudes, and enjoyed applying concepts seen in film clips to their homework. Linking an employee's preferred self to tasks, feeling positive connections to others in the company, and being fully engaged in tasks leads to superior employee performance and a happier workforce (Jeung, 2011).

This research study has the potential to advance the knowledge of the types of media content that can bring about increased employee engagement and prosocial behaviors from workers in the workplace. Positive, award-winning Hollywood films can have both direct and indirect implications as teaching tools showing people how to get along, working towards a common goal. These could be excellent for teamwork exercises in a corporation.

Empowerment, innovation, higher productivity, increased motivation, happiness with one's work, engagement are all indirect results or by-products of a positive corporate culture and the ability to enhance worker training and human resource programs with positive and uplifting films. The social change aspects connected with this study are potentially significant, because of the impact of positive films on employee morale, productivity, and learning new tasks. These benefits could lead to increased worker productivity and higher profits for companies, plus lessening the debilitating costs

of worker absenteeism, addiction and health problems. Ultimately, the positive effects of humanistic and transpersonal Hollywood films as related to workplace engagement and POS could lead to positive social change by helping companies to increase profits, to have a happier and healthier workforce, to enrich corporate training programs, and add these benefits and good will to surrounding communities.

Social change is an important by-product of this research. If the study shows that positive films could increase employee engagement and productivity, more satisfied and empowered workers hold the keys to a more productive and happier workforce. Companies with cultures oriented toward increased employee engagement, wellness, work-life balance, and greater productivity, potentially lead to more progressive, innovative, economically and socially stable economy, with key benefits to communities and society as a whole.

Recommendations for Further Research

A film that elicits a majority of comments similar in language sensitive units will show that there are commonalities in behaviors, ideas, thinking, and emotions when viewers experience transpersonal/humanistic storytelling in uplifting Hollywood films. The indirect implications can be applied to the workplace where research has shown that employee engagement and a positive company culture imbues workers with a greater self-confidence in not only themselves, but in the company. Future research could focus on positive people, immersed in a positive, forward thinking, empowered corporate culture, and examine how they utilize positive films as an effective adjunct to corporate training programs. As Participant 10 explained, her financial services company had a

motivational incentive program for employees entitled “Celebrate Great.” It was important to have a company ask its employees what is the definition of success. Is it success to be the recipient of a big raise, if the work is unfulfilling and tedious? She observed that maybe success is finding a job position that is challenging and dynamic with room to grow, where more money or a more impressive job title is not the goal. Positive films could make a difference in terms of inspiring and motivating workers to follow their bliss.

Future research studies could be open to a range of possible scenarios, controlling for certain gender and power biases in future research, depending on the nature of the study design. Examples from numerous critically acclaimed films provide a universal palette of human behaviors and emotions. In the workplace, these elemental, technical, visual and thematic qualities could be used in many different ways depending on the type of training sessions being implemented and the types of films being shown.

The participants collectively expressed that movies could encourage one to strive for a personal best. *Erin Brockovich* took the protagonist/heroine on a journey that could potentially be used in workplace training programs teaching the value of hard work, helping employees to find core strengths, determination and persistence in achieving their goals and helping others. *Titanic* was epic, blockbuster entertainment, but at the same time a teaching tool, because the lessons of love, wealth, privilege, class and ultimately survival were stimulating food for thought. Participant 1 won an award for a track and field race, inspired by his remembrance of Sylvester Stallone’s determination to win in *Rocky*.

Hollywood motion pictures, at their best, can make the viewer as well as the employee in a training session more open to different lifestyles, cultures, and personalities. Positive motion pictures offer compelling characters and dramas filled with the richness of human complexities, and emphasize emotional intelligence. Prosocial behaviors and psychological capital enhancement modules could enrich work place training sessions, and inspire employees to strive for their personal best. Today's companies and corporations rise or fail many times by the creative thinking of management and employees. Re-envisioned fairy tales from the Disney canon like *Alice in Wonderland*, *Cinderella*, and *Maleficent*, and many of the films previously mentioned, can open employees' minds to innovative approaches to problems and challenges in the workplace.

Gute, Gute, Nakamura, and Ciskszenmihalyi (2008) used both qualitative and quantitative research and concluded that the nine highly creative, accomplished individuals they studied had the influence of supportive families to enhance their latent creative talent during its development, particularly during adolescence. These accomplished teenagers and adults who were making significant contributions to society were encouraged as children to be creative at home. Future studies utilizing a larger participant pool could extend this research to include the beneficial effects of positive organizational behavior in the workplace.

Future researchers would benefit by focusing on films that are directly related to work and specific industries (i.e. banking, finance, real estate; entertainment industry; automotive and transportation industries; service industries such as hospitality and

restaurant/dining, and so on). Using Peterson and Seligman's (2004) Character Strengths and Virtues, it may be possible to categorize industries into optimum core strengths and virtues. These strengths can be guidelines for the workplace of the future.

I propose three new hypotheses that will hopefully inspire future researchers to delve deeper into positive media studies, particularly related to workplace issues.

H1: Positive, transformational Hollywood motion pictures affect workers emotions, cognitions, attitudes and beliefs in a positive manner.

H2: Positive, transformational Hollywood motion pictures could influence employee engagement, psychological capital and prosocial behaviors in the workplace.

H3: Corporate enhancement or enrichment programs through the initiation and implementation of training modules that utilize transformational Hollywood motion pictures could transform companies and increase motivation, engagement, and productivity to support a positive corporate culture that rewards innovation and prosocial behaviors.

Direction of Future Studies

Hollywood blockbuster films, like *Gandhi*, *Titanic* or *Star Wars* affect people and cultures on a global scale. Audiences view films that potentially influence the consciousness of the planet reaching into the lives of millions of people. The public goes to be immersed in Hollywood-made motion pictures for entertainment, but there is the potential to be transformed and uplifted. Many of these films propagate positive emotions, behaviors and ideals that could be beneficial for corporate training, enrichment

or enhancement sessions that are designed to increased work productivity and promote a positive corporate culture.

Transpersonal media ideas and concepts can be utilized in coaching employees, whether for workplace performance, wellness and health, or for coaching in all areas of one's life. By the same token, the literature suggests that positive films could enhance viewers' emotions and cognition and make significant contributions to employee corporate training programs (Kavan & Burne, 2009; Pang, 2009; Shaefer et al., 2010; Tibus et al., 2013; Till et al., 2011).

The proliferation of negative media as well as the effects of the recent world economic crisis provided a background to the study and why it is significant. Research suggested that global cinema has had a profound impact on humanity, culture, communities, and corporations for well over 75 years, and could have positive effects in the workplace lives of countless employees and managers (Beckwith, 2009; Charles, 2005; Dunphy et al., 2010; Igartua & Barrios, 2012; Kaplan, 2005; Kozlovic, 2007; Niemiec & Wedding, 2008). The problem issue surrounded the effects of an uncaring, negative-focused management that elicits apathy and negative response among workers in the workplace. An examination of how POB and POS were impacted by positive media experiences informed the purpose of the study.

The nature of the study imbued in its conceptual framework of phenomenology and humanism, draws from newer concepts of holistic and wellness behaviors promoted in the concepts of transpersonal and positive psychology. Important operational definitions are defined and assumptions/limitations focus on the fact that the study is

limited to a purposive sample of a few individual cases. This qualitative study showed that positive media can impact viewers' thoughts, emotions and ideals, and explored that influence via their attitudes toward workplace morale, employee engagement, innovation, and productivity. As a consequence, this could affect major social change and companies could flourish.

The common factors involving Prosocial Behaviors and Psychological Capital in workplace involved Social Intelligence, Perspective, Integrity, Hope, Kindness, and Love. Every employee has unique qualities, and companies could flourish when they engage their employees to discover their strengths and uniqueness. Positive psychology films show inspiring role models. Participant 9 stated aptly that Erin Brockovich may have gotten in the door at the law firm by looking sexy, but her boss was looking for someone who could get the job done. Participant 1 observed that positive films could hold up a mirror so that we can see things in our personalities or self-image that we would like to change. Films like *Forrest Gump*, *Tootsie*, *Titanic*, and *Field of Dreams* push beyond a person's personal boundaries and limitations to reach for previously unimagined dreams and goals.

Participant 4 viewed *Ghost* and through identifying with the struggle of the main protagonists, it made her more aware of how many times she overheard a conversation that made her stop and think—it ignited something buried in her subconscious. In *Chef*, Participant 7 stated that it is about a person following their passion—their determination and belief in themselves leads to success.

Participant 10 posed the provocative question: How do you change the mindset of selfishness? In corporations that give back to community, are environmentally conscious, who practice good stewardship, and have a positive, nurturing corporate culture—these are the ones that incorporate PsyCap principles that reach toward well-being and emotional satisfaction in the workplace experience. As Participant 10 stated, “Change begins with each person’s own heart, mind, and individual consciousness.” The overcoming of the insurmountable odds in positive/transpersonal films such as *Gandhi* and *Titanic* touches on I/O issues and psychological constructs--self-esteem, self-efficacy, health and wellness, empowerment, power, motivation, openness to change, self-direction, self-enhancement, power distance, values, harmony, conformity, reliability, self-worth, and commitment that allows the viewers to identify with the protagonist and discover these possibilities in themselves.

Positive humanistic blockbuster movies could potentially be used in corporate training programs to promote a positive corporate culture, core strengths, innovation, training programs, health and wellness, work-life balance, increased productivity, organizational development and transformational leadership. Only further research, both qualitative and quantitative, will reveal which applications and their implications could have a direct or indirect effect in the workplace. Recommended quantitative research could extend this study into one that focuses on actual program development and testing using randomized designs in the workplace exposing individuals to positive, transpersonal films as opposed to nonredemptive, doom and gloom films.

Movies and the entertainment industry could set the standard for enlightened viewership, teaching cultural, personal or organizational concepts in the workplace or in schools. Using the multimedia resources available in society (the popularity of movies, Internet and social media trends in our culture) combined with the study of psychology as a field of natural science, and the spiritual/humanistic trends of today towards a harmonious lifestyle and holistic health, are factors that could have a major impact not only on this generation of employees, but for future generations of workers.

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Appendix A: Sample Advertisement for Participant Recruitment

Get Paid to Watch Amazing Hollywood Movies! Research Subjects Needed for Ph.D. Study Investigating the Effects of Positive/Humanistic Films in the Workplace

Requirements:

If you are a working adult, 18 years or older, male or female, in a non-managerial role in a workplace environment, any size industry or business that is not directly connected to entertainment industry, then please consider being a research subject of an important new research study about the affects of positive media on individual behavior, thoughts and emotions.

There are a vast number of studies describing the negative effects of violence and anti-social behaviors in films, the Internet, video games and other media formats, but very little research into the affects of humanistic/positive films on attitudes, behaviors, and ideals of working professionals, and their attitudes toward positive behaviors in the workplace. This research will provide insight into the behaviors, character strengths and virtues, and employee engagement that is possible in a workplace that uses positive/life-affirming films to train and teach employees.

Procedures:

If you agree to be in this study, you will be asked to:

- Participate in two brief interviews—a first interview and a final interview.
- View two full-length movies once a week for four weeks.
- Answer a questionnaire about your feelings and thoughts about these movies.
- Engage in a brief Skype exit interview for validation of participant information.
- Participants will be emailed a one-page summary of the findings at the conclusion of the research study.
- Participation in this study should last approximately six weeks and require only a few hours of your time each week.

Compensation:

A \$75 gift card will be provided to all participants at the conclusion of the study. If a participant withdraws from the study after the First Interview, they will receive \$25 only; if they withdraw after watching 8 movies and filling out all 8 Film Questionnaires, they will receive an additional \$25; and if they complete the Final Interview and the Exit Interview (the entire study), then they will receive an additional \$25 for a total of \$75 at the completion of the Exit Interview.

Contact (for further information):

Frederick Keeve

Ph.D. candidate, Organizational Psychology

Walden University

Email: Frederick.keeve@waldenu.edu

Appendix B: Participant Screening Form

Participating in this qualitative research study involves a moderate time commitment over 6-weeks. Because of the sensitive, in-depth nature of this study certain groups will be excluded. In order to ascertain if you are a good fit for the research study entitled “A Phenomenological Study of the Experience of Humanist, Spiritual and Transpersonal Films on Positive Organizational Behaviors in the Workplace,” please complete the following questionnaire.

1. Are you a working professional (non-management) located in Los Angeles?
2. Will you have time to view two motion pictures per week in the privacy of your home or apartment for 4 consecutive weeks, completing a one-page Questionnaire for each film?
3. Can you make a commitment to participate in an initial First Interview of approximately 60 minutes, a Final Interview of approximately 60 minutes, as well as an Exit Interview at the conclusion of the study of approximately 30 minutes?
4. Do you feel comfortable exposing yourself to films that may deal with intense emotional subjects, images and storylines?
5. Do you feel comfortable sharing personal thoughts and feelings about positive/humanistic films you will view for this research study?
6. Do you feel comfortable talking about your biographical background—where you grew up, structure of family unit, religion, education, and other aspects of your upbringing?
7. Do you have a valid email address and cell contact number for duration of study?
8. Do you have or would you be willing to sign up for an Amazon or Netflix account? (You will receive \$25 to purchase 8 film rentals from Amazon/Netflix to view twice a week.)

If you agree with the above questions and information, please sign below. The researcher will contact you for a brief phone interview to review your answers to the “screening” questions. If you are selected, the researcher will coordinate the time and place for the First Interview at a convenient location. Your typed signature below in no way obligates you to participate in the study. For further questions, please contact: Frederick.keeve@waldenu.edu or 310-569-7466.

Name of Participant: _____

Participant’s Signature (Typed Name): _____

Participant’s Valid Email Address: _____

Participant’s Valid Cell or Home Phone: _____

Appendix C: Informed Consent and Confidentiality Agreement

You are invited to take part in a research study of how positive blockbuster Hollywood films affect viewers' thoughts, feelings, behaviors, and ideals as related to the workplace and employment. The researcher is inviting adult males and females working in a variety of non-entertainment related industries and workplaces to participate. This form is part of a process called "informed consent" to allow you to understand this study before deciding to take part. This study is being conducted by researcher Frederick Keeve, who is an Organizational Psychology doctoral student at Walden University. You may know the researcher as a writer/producer/actor/composer, but this study is separate from those roles.

Background Information:

The purpose of this study is to see how positive/humanistic films affect viewers' thoughts, feelings, behaviors, actions and ideals, and explore how this may influence workplace pro-social behaviors and employee engagement.

Procedures:

If you agree to be in this study, you will be asked to:

- Fill out a Participant Screening Form that should take approximately 15 minutes.
- Complete the First Interview that should take approximately 60 minutes.
- View 2 full-length movies once a week for four weeks.
- Fill out a total of 8 Film Questionnaires after viewing these movies.
- Each Film Questionnaire should take approximately 40 minutes to complete.
- Complete a Final Interview that should take approximately 60 minutes.
- Complete an Exit Interview that should take approximately 30 minutes.
- The First, Final and Exit interviews will be audiotaped.
- Expected length of subject's participation in the study is 6 weeks.

Here are some sample questions:

_____ How did the film's storyline affect you? Did you feel as though you were a part of it? How did it affect you personally?

_____ Who was the main character(s)/protagonist(s) in the motion picture? Did you identify with him or her (or them)? In what way did you relate to the main character and how did his or her actions affect you personally?

_____ What were the protagonist's main obstacle(s) in the movie? Were you invested in the outcome? How did this affect you personally?

Voluntary Nature of the Study:

This study is voluntary. Everyone will respect your decision of whether or not you choose to be in the study. No one at any union/guild that you may belong, or related industry workplace/agency will treat you differently if you decide not to be in the study. If you decide to join the study now, you can still change your mind later. You may stop at any time. In addition, you may withdraw your consent to be audiotaped at any time without penalty, and the audiotape will be erased.

Informed Consent and Confidentiality

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Risks and Benefits of Being in the Study:

Being in this type of study involves some risk of the minor discomforts that can be encountered in daily life, such as fatigue, stress or dealing with emotions and thoughts that may come up as a result of watching and analyzing these 8 movies. Being in this study would not pose risk to your safety or well-being. The potential benefits of participating in this study would be additional exposure to entertaining and uplifting motion pictures, and the opportunity to learn more about yourself and your role in the workplace as you write down your thoughts and feelings about the films. Benefits for the larger community would be a better understanding of the role of positive motion pictures in our culture and society, and their possibility as teaching tools within businesses.

Should viewing of any of the 8 films cause stress or anxiety either during the study or after the study has ended, mental health referral services are available to all participants. The Los Angeles Mental Health/Developmental Disabilities Education Program website lists comprehensive health services: <http://www.westsiderc.org/wp-content/uploads/2014/06/Mental-Health-Dev.-Disability-Resource-Directory.pdf>

A partial list of Los Angeles mental health services for adults, ages 18 and up, are listed below:

Brotman Medical Center (Behavioral Health Unit)

http://www.brotmanmedicalcenter.com/Services_BehaviorHealth.aspx

Exodus Recovery Center (Westside Urgent Care)

<http://www.exodusrecoveryinc.com>

Venice Family Clinic (Simms/Mann Health and Wellness Center)

<http://www.venicefamilyclinic.org/index.php?view=introducing>

Payment/Compensation:

A \$75 gift card will be provided to all participants at the conclusion of the study. If a participant withdraws from the study after the First Interview, they will receive \$25 only; if they withdraw after watching 8 movies and filling out all 8 Film Questionnaires, they will receive an additional \$25; and if they complete the Final Interview and the Exit Interview (the entire study), then they will receive an additional \$25 for a total of \$75 at the completion of the Exit Interview.

The participant will also receive \$25 at the beginning of the study to pay for 8 film rentals at Netflix or Amazon.com. Participants who withdraw from the study before completing the Final Interview will not receive any compensation.

Privacy:

Any information you provide will be kept confidential. The researcher will not use your personal information for any purposes outside of this research project. The researcher will not include your name or anything else that could identify you in the study reports. Data will be kept in a secure locked desk drawer in the researcher's home office for a period of 5 years, as required by the University.

Contacts and Questions:

If you have questions, you may contact the researcher via email (Frederick.keeve@waldenu.edu) or by cell phone (310-569-7466). If you want to talk privately about your rights as a participant, you can call Dr. Leilani Endicott. She is the Walden University representative who can discuss this with you.

Informed Consent and Confidentiality

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Contact phone: 612-312-1210. Walden University's approval number for this study is **1-21-15-0171672** and it expires on **January 20, 2016**.

Statement of Consent:

I have read the above information and feel I understand the study well enough to make a decision about my involvement. By replying to this email with the words 'I Consent,' and returning the completed Participant Screening Form, you are agreeing to participate in the research study.

Appendix D: Confidentiality Agreement (Research Assistant)

During the course of my activity in collecting data for this research: “A Phenomenological Study of the Experience of Humanist, Spiritual and Transpersonal Films on Positive Organizational Behaviors in the Workplace” I will have access to information, which is confidential and should not be disclosed. I acknowledge that the information must remain confidential, and that improper disclosure of confidential information can be damaging to the participant.

By signing this Confidentiality Agreement I acknowledge and agree that:

1. I will not disclose or discuss any confidential information with others, including friends or family.
2. I will not in any way divulge, copy, release, sell, loan, alter or destroy any confidential information except as properly authorized.
3. I will not discuss confidential information where others can overhear the conversation. I understand that it is not acceptable to discuss confidential information even if the participant’s name is not used.
4. I will not make any unauthorized transmissions, inquiries, modification or purging of confidential information.
5. I agree that my obligations under this agreement will continue after termination of the job that I will perform.
6. I understand that violation of this agreement will have legal implications.
7. I will only access or use systems or devices I’m officially authorized to access and I will not demonstrate the operation or function of systems or devices to unauthorized individuals.

Contacts and Questions:

If you have questions, you may contact the research at Frederick.keeve@waldenu.edu or by cell phone (310-569-7466).

Signing this document, I acknowledge that I have read the agreement and I agree to comply with all the terms and conditions stated above.

Signature: _____ **Date:** _____

Appendix E: Coding Index

(Coding Instructions for Research Assistants)

Introduction: When coding Participant Interviews or Questionnaires, code typed answers to Film Questionnaires or transcribed First/Final/Exit Interview audiotape transcripts, according to Peterson and Seligman’s (2004) list of Character Strengths and Virtues (CSVs) through the Coding Combinations below. According to Peterson and Seligman there are **6 virtues (Wisdom/Knowledge; Courage; Humanity; Justice; Temperance; Transcendence) and 24 strengths (listed below).**

Instructions: When coding, match each “psychologically sensitive expression” or “individualized structural description” with the appropriate coding combination of Virtues and Strengths by **bolding the phrase and writing the number associated with the Coding Combination (i.e. “1” = WK-CR) in the right margin adjacent to the phrase.**

Code	Virtues and Strengths	Coding Combinations
1	Wisdom/Knowledge (WK) - Creativity (CR)	WK-CR
2	Wisdom/Knowledge (WK) - Curiosity (CU)	WK-CU
3	Wisdom/Knowledge (WK) - Open-minded (OM)	WK-OM
4	Wisdom/Knowledge (WK) - Love Learning (LL)	WK-LL
5	Wisdom/Knowledge (WK) - Perspective (PE)	WK-PE
6	Courage (C) - Bravery (BR)	C-BR
7	Courage (C) - Persistence (PE)	C-PE
8	Courage (C) - Integrity (IN)	C-IN
9	Courage (C) - Vitality (VI)	C-VI
10	Humanity (H) - Love (LO)	H-LO
11	Humanity (H) - Kindness (H)	H-KI
12	Humanity (H) - Social Intelligence (H)	H-SI
13	Justice (J) - Citizenship (CI)	J-CI
14	Justice (J) - Fairness (FA)	J-FA
15	Justice (J) - Leadership (LE)	J-LE
16	Temperance (TE) - Forgiveness and Mercy (FM)	TE-FM
17	Temperance (TE) - Humility/Modesty (HM)	TE-HM
18	Temperance (TE) - Prudence (PR)	TE-PR
19	Temperance (TE) - Self-regulation (SR)	TE-SR
20	Transcendence (TR) – Beauty/Intelligence (BE)	TR-BE
21	Transcendence (TR) - Gratitude (GR)	TR-GR
22	Transcendence (TR) - Hope (HO)	TR-HO
23	Transcendence (TR) - Humor (HU)	TR-HU
24	Transcendence (TR) - Spirituality (SP)	TR-SP

Background to the Study

This proposed study seeks to increase the understanding of employee engagement, workplace morale, and encourage positive organizational behaviors (POB) and positive organizational scholarship (POS) in corporations and smaller businesses through the exploration of the influence and impact of seminal Hollywood motion pictures on working professionals, viewing films in the privacy of their homes. Robert Wise noted there may be a connection between the evolution of consciousness and the evolution of the cinema as a kind of “transpersonal cinematherapy” (Kaplan, 2005). Global cinema has the capability to be transcendent entertainment reaching millions of viewers. Film is also a teaching tool, thus this notion of “transpersonal cinematherapy” could be a logical choice, especially when introduced into workplace innovation, change, and employee engagement. For purposes of this research paper, *transpersonal* is defined as an experience where the viewers experience an extended sense of self that goes beyond individual personal identity to encompass the psyche, larger Self, the community, the world, and beyond that, the cosmos (Charles, 2005).

Hollywood has the majority share of the world’s motion picture distribution market, with a huge influence on culture, social reality, moral and ethical decisions. Popular culture of the past several decades is based on what audiences see at the movies (Beckwith, 2009; Niemiec & Wedding, 2008). An initial review of the literature reveals that there was humanistic/transpersonal values attributed to protagonists in 93 recent “blockbuster” films and many of these positive traits resonated with audiences (Beckwith, 2009). These traits, focusing on personal values, were selected because they

explain an employee's actions, their interactions and motivations. Whether employee engagement deals with Beckwith's Terminal Values such as accomplishment and self-respect, or Instrumental Values such as an employee being ambitious and self-controlled, these values, as examined by Beckwith, can be powerful tools for teaching, training and employee development in corporations. Information gleaned from "blockbusters," whether it be employees' viewing diverse films such as *Lord of the Rings*, *The Sixth Sense*, or *Gandhi*, can be used to teach positive organizational scholarship (POS) and positive organizational behavior (POB), especially related to employee engagement in the workplace.

Peterson and Seligman's (2004) research reveals that although each culture may place a different emphasis on the ordering of values, there is also a similarity—the six top tier values in each category are universal: family security, respect, accomplishment, inner harmony, true friendship, and wisdom. These universal values, whether external or internal, reflect not only an employee's basic needs, but also the well being of others. Training and development modules can be evolved to elicit pro-social behaviors through the use of seminal film clips that can help workers to view themselves and their co-workers in a more compassionate light and exhibit more POB and POS activities in the workplace. These personality theories that focus on human strengths rather than deficits have been developed by humanistic and neo-Freudian psychologists over several decades (James, 1958; Jung, 1969; Maslow, 1971).

The purpose of this study is to explore and describe participants' experiences viewing several positive, uplifting films, and how and to what extent these in turn could

influence worker attitudes toward employee engagement and Positive Organizational Behavior and Scholarship (POB-POS) as well as factors influencing positive corporate culture and Psychological Capital (PsyCap). Viewing positive media and having positive media available for employees could boost morale, and add positive aspects to training and development programs. Solving problems at work can be helped by a positive and compassionate attitude in relation to human performance, training and development, motivation, optimizing job and quality of work life. Transpersonal media ideas and concepts can be utilized in coaching employees, whether for workplace performance and health, or for coaching in all areas of one's life. This could include: designing and optimizing job and quality of work life; formulating and implementing training programs and evaluating their effectiveness; training programs that incorporate positive media; coaching employees through the use of positive media; and emphasizing the importance of having a positive attitude in the workplace for emotional health and wellness that contributes to staying emotionally balanced, dealing with stress, and increasing work productivity.

Studies that recognize qualitative values cannot be explained through quantitative or mixed method testing (Moustakas, 1994, p. 21). This research into films and the workplace is focused on the holistic experience rather than an objective measure. First person accounts through informal conversations, narrative journaling and writing, questionnaires and audiotaped interviews are designed to obtain valuable information that contains the meaning and essence of what it is derived from watching impactful and uplifting movies. The personal commitment of the researcher is paramount, because his

or her passion and interest in the phenomenon being examined is reflected in the personal questions and commitment to the research questions and the overall vision and meaning of the intended research.

Research Questions

1. What is it like for working professionals to experience viewing positive, transpersonal Hollywood films, and how does this influence and impact positive organizational behaviors and scholarship (POB-POS) and employee engagement attitudes in the workplace?
2. What is the meaning behind the phenomenon of viewing positive, transpersonal Hollywood films by working professionals, and how does this influence their attitudes toward employee engagement, innovation, and productivity in the workplace?
3. How do working professionals describe their changes in or transformation of emotions, cognitions, attitudes or beliefs after viewing positive, transpersonal Hollywood films and how or in what way does this influence greater innovation, productivity, and/or employee engagement in the workplace?
4. How does the impact of storyline, characters, location, and overall film production in positive Hollywood films affect working professionals, and how does this influence pro-social attitudes in the workplace?
5. In what way can happiness, optimism and character strengths be taught through viewing positive, transpersonal films and how can this be

effective in changing and enhancing pro-social behaviors and virtues in the workplace? Which movies teach these specific virtues? Explore this process and identify any changes in beliefs, emotions or attitudes.

Operational Definitions

Definitions helpful for understanding the proposed study are as follows:

Phenomenological – study of human experience in which considerations of objective reality are not taken into account. Phenomenology attempts to eliminate everything that represents a pre-judgment or presupposition. It requires the researcher to look at things openly, viewing the natural phenomenon of the world with a child-like innocence (Moustakas, 1994; Patton, 2002).

Transformational - a dramatic change in appearance or form. In terms of corporations and employees, it means the ability to change and morph into something new (Charles, 2005).

Transpersonal – Extending or going beyond personal or individual boundaries or limitations, searching for a higher meaning to life, spirituality, moving beyond the ego. The transpersonal *transcends* the continuum of all human experience: it combines many approaches to psychology, including mystical or supernatural and religious experiences, tremendous achievement, and the highest potential of human beings (Charles, 2005; Kaplan, 2005).

Employee Engagement – Helping an employee find greater meaning in one's own

personal work, and a deeper and more meaningful connection to the company, corporation or organization (Crabb, 2011).

Positive Psychology - The scientific study of human strengths and virtues. Bridges emerging scientific knowledge with unconventional spirituality and humanism, focusing on a person's strengths and wellness (Peterson and Seligman, 2004).

Positive Organizational Scholarship – Positive citizenship, a helpful and kind attitude toward one's co-workers and management. A research field that emphasizes the positive characteristics of the organization that facilitates its ability to function during periods of crisis (Jeung, 2011).

Positive Organizational Behavior – Pro-social behaviors within an organization, focusing on measurable positive- psychological abilities of the employee. The research is trying to discover and develop the highest, efficient and self-satisfying and actualizing employee abilities in order to improve job performance (Jeung, 2011).

Organizational positive psychology - Focuses on situational characteristics that can be developed and improved through intervention in work place and proactive management techniques, focusing on measurable and improvable characteristics. Several concepts were identified through Positive Organizational Behavior (POB) including subjective happiness, optimism, hope, resiliency, and emotional intelligence (Peterson and Seligman, 2004).

Psychological Capital – Psychological Capital (PsyCap) focuses on positive state-like

capacities and strengths such as hope, self-efficacy, optimism, and resilience, especially for organizations that seek to increase employee wellness, engagement and productivity (Luthans, Avey, and Patera, 2008; Jeung, 2011).

Positive Psychology film – Niemiec (2007) postulated four criteria present in a positive psychology film: a character portrayal displaying at least one of the 24 strengths mentioned in Peterson and Seligman (2004); main character experiences obstacles and conflict in developing strength; character overcomes challenges, building strength and resilience; tone of the film is uplifting and inspiring.

Theoretical Foundation

Although contemporary transpersonal psychology may be traced to Maslow's investigations of peak experiences of individuals in the 1960s, these humanistic pioneers knew that they had predecessors, most notably Carl Jung. Stanislav Grof refers to Jung as "the first representative of the transpersonal orientation in psychology" (Grof, 1985, p.188). However, William James has been referred to as the "father" of modern transpersonal psychology. The historical antecedents of modern film theory and psychoanalysis can be illuminated by examining William James, Carl Jung, and, the "father" of contemporary positive psychology, Martin Seligman. Since Hollywood motion pictures affect almost every being on the planet, they are a global phenomenon. The implications for psychology and film are significant. The objective is to focus on specific topics within films--positive psychology, evolution of human consciousness, the transpersonal movement, and seeing how this can be incorporated into individuals' "lived" experiences, and in work training and development programs.

Conceptual Framework

Most directly related to this research project is the phenomenological point of view (Moustakas, 1994). The point of phenomenology is to eliminate anything “artificial” that presupposes a pre-judgment about ideas and concepts being researched. Paramount is to look at phenomenon openly, fresh and undisturbed. Intuition and self-reflection lead researcher and participants to describe things “as they are,” not as they wish them to be. Meaning mingles with the object, image, word, concept, idea, story, character to view it in a naturalistic way. Moustakas elaborates that what is in our consciousness is the reality we are seeking as opposed to an event or perception that is a product of learning, thus preferring intuition and induction over deduction.

Data Analysis

Once the data is organized, the researcher will obtain an overall understanding of what type of information the data will be providing. **Reading each transcript in its entirety and gaining a general sense of the information provided will be the first step in understanding the meaning of the experience (Giorgi & Giorgi, 2003; Moustakas, 1994;).** The goal of the first step will be to begin to understand what type of information the data is conveying.

The second step will be conducted to begin highlighting or listing statements in the text that have specific relevance to the phenomenon being studied. Questions will not be bucketed into pre-defined categories. These categories will be elicited and extracted from the participants. In this study, the researcher will extract relevant statements to understand how industry professionals experienced positive/humanistic

blockbuster hit movies. The statements listed have been referred to by Moustakas (1994) as “horizons” (p. 120) or “meaning units” by Giorgi and Giorgi (2003, p. 252). **The horizons or meaning units identified in the text will be highlighted**, and there will be no limit to the number of highlighted meanings. Both Moustakas and Giorgi and Giorgi assert that a process of reduction and elimination need to also occur during this step. The researcher will eliminate meanings identified in the transcripts that are irrelevant to understanding their experience.

Labeling the statements identified as necessary to understanding the phenomenon will be the third step in understanding the affect and influence of blockbuster transpersonal/positive films on participants. For this study, the researcher will begin to label meaning units or horizons in the form of “psychologically sensitive expressions” (Giorgi & Giorgi, 2003, p. 252). These expressions will represent the feelings, emotions, and actions concerning how the participant experiences the phenomenon. The statements will be reframed by using psychological meanings to describe the everyday ordinary language concerning the phenomenon.

The final step in analyzing the data will involve developing individual and then group descriptions of the experience. Developing “individualized structural descriptions” is the process of identifying what it means for each participant to be affected by transpersonal/positive films and providing an individualized account of the experience by identifying overarching themes that will describe the experience (Moustakas, 1994, p. 121). The thematic connections of each participant will then be

clustered to provide a “composite description of the meanings and essences of the experience, representing the group as a whole” (Moustakas, p. 121). With this composite description of industry professionals who have experienced behavioral, ideal, cognitive and emotional “shifts” as a result of viewing humanistic/transcendental films, a better understanding of their experience will be provided.

Software will not be used, but rather coding of “psychologically sensitive expressions” as well as “individualized structural descriptions.” **Coded data will be compared and consolidated by the researcher. This process will also be performed using two Walden graduate research assistants. Each coded “expression” will receive a pre-determined number for convenient grouping later on.** Triangulation will be addressed through multiple methods of gathering data and multiple ways of examining data—oral and audiotaped interviews, written questionnaires, researcher observations, member checking as well as written analysis by the research assistant. Triangulation will also be analyzed by the consistency of different data from different points in time, different settings, and comparing participants with various points of view. The researcher and 2 research assistants will provide different methods of analysis and viewpoints to prevent blind spots.

Qualitative codes are “essence-capturing” patterns--similarities and clusters will be notated. Codes generate categories that lead to concepts, and then ultimately generate theories and hypotheses for future studies (Soldana, 2013, Chapter 1). Based on the participants’ answers to the interviews and questionnaires, Peterson and Seligman’s (2004) 24 character strengths and virtues (CSV) will be the method by which coding will

be initiated in the first data gathering cycle. As participants' describe their film-going experience either personally, in terms of behavior and attitude, or in relation to work, the 24 strengths and virtues will be the trigger for coding and categorizing data.

Coding can also include cognitive and emotional aspects, ideas and behaviors related to positive psychology, positive films, and the workplace. Categorizing leads to synthesizing the shape of the data to see how the broad view of research design is represented. As the researcher sees patterns that are developing, concepts and themes can be interrelated and examined in more detail. In the final analysis, the researcher may come up with one or more hypotheses related to the original research questions. Negative cases of discrepant data that are exceptions to coded and categorized data from questionnaires, narrative and interview data will be recorded and analyzed. **Printed interview transcripts and questionnaires, observation notes, and other materials will be generated in a double-spaced format on the left side of the page with the right-hand margin wide enough for typing (or writing) codes and additional notes for both researcher and research assistants.** Paragraph units can be separated by a red pencil line to reveal a topic change. The researcher will start coding and writing preliminary notes as the data is collected, on the first pass.

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Appendix F: First (Initial) Interview

Participant Name: _____ **Date completed:** _____
Please answer the following questions completely and in as much detail as possible:

1. How do movies affect you when you first see them (i.e. positive, negative or neutral)? In what way do they impact thoughts, emotions, behavior, or ideas?
2. How do film's storylines affect you? Which kinds of storylines affect you most?
3. Which main character(s)/protagonist(s) in motion pictures are most compelling for you? Which type of protagonist/character do you identify with most?
4. How do you become involved in a protagonist's main obstacle(s)? In what way are you invested personally in the outcome of a main character's actions?
5. What is your favorite genre (comedy, drama, fantasy, thriller, etc.)? How does this genre affect you more than other genres?
6. Does a film's location, atmosphere, time period affect you? In what way?
7. Does a film's production design, sets, props, etc. affect you? In what way?
8. Does a film's costumes and wardrobe effect you? In what way?
9. To what extent do special effects have an effect on you? Describe in what way?
10. How does the music score and sound effects have an effect on you? In what way?
11. Does the theme of a movie, the overall message, the protagonist's obstacles to overcome, or the resolution of the movie have an effect on you? In what ways?
12. Have you ever had a personal transformation or transpersonal experience as a result of watching motion pictures? Please explain in as much detail as possible.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** 1A

Name of film: *There's Something About Mary* _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in

mind: How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films? How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** 1B

Name of film: *The Curious Case of Benjamin Button* **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** 2A

Name of film: *Field of Dreams* _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film. You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** 2B

Name of film: *Ordinary People* _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** 3A

Name of film: Erin Brockovich **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. The last week choose 2 additional films from a list provided.

Participant Name: _____ **Week Viewed:** **3B**

Name of film: *Titanic* _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. Choose an additional film from the list provided below: *Tootsie*, *Spider-man*, *Harry Potter*, *Big*, *E.T.*, *Star Wars*, *The Matrix*, *Forrest Gump*, *Sleepless in Seattle*, *Ghost*, *The Sixth Sense*, *Gandhi*, *Schindler's List*, *Beauty and the Beast*.

Participant Name: _____ **Week Viewed:** 4A
Name of film: _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
 How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix G: Film Questionnaire

Please write in as much detail as possible – Separate questionnaire for each film.

You will be viewing a total of 8 films—two films per week, over one month. After viewing each film, fill out this questionnaire and email to Frederick.keeve@waldenu.edu at the end of each week. The researcher has chosen 6 positive psychology films for participant viewing. Choose an additional film from the list provided below: *Tootsie*, *Spider-man*, *Harry Potter*, *Big*, *E.T.*, *Star Wars*, *The Matrix*, *Forrest Gump*, *Sleepless in Seattle*, *Ghost*, *The Sixth Sense*, *Gandhi*, *Schindler's List*, *Beauty and the Beast*.

Participant Name: _____ **Week Viewed:** 4B
Name of film: _____ **Date Viewed:** _____

Please answer the following questions with research questions for the study in mind:

How can pro-social behaviors (positive actions) and employee engagement (empowered, optimistic) be taught viewing positive, uplifting Hollywood films?
 How can these films affect productivity and workplace morale?

1. How did the film's storyline affect you? How did it affect you personally?
2. In what way did you identify with the main character(s)/protagonist(s) in the film?
3. What were the protagonist's main obstacle(s)? Were you invested in the outcome?
4. How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?
5. In what way did the location, atmosphere, time period have an affect on you?
6. In what way did the production design, sets, props, etc. have an affect on you?
7. In what way did the special effects have an affect on you?
8. In what way did the music score, sound, sound effects have an affect on you?
9. In what way did the theme, the message, the obstacles of the movie affect you?
10. How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?
11. In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail.

Appendix H: Final Interview Questions

Participant Name: _____ **Date completed:** _____

1. Describe your background growing up. Neighborhood, family structure/ composition, schools attended, education, special skills/experiences, hobbies, and general life view.
2. How and to what extent are acquisition of new work skills, workplace morale, and employee engagement affected by exposure to positive psychology films?
3. To what extent can higher employee output and peak performance in corporations be enhanced by positive psychology films?
4. How can positive, pro-social behaviors and employee engagement teach employees to be happier and more empowered by viewing positive films?
5. In what way can employees learn corporate culture and employee engagement for training and teaching purposes through viewing positive psychology films?
6. To what extent can concepts of organizational behavior and employee engagement be taught through viewing classic Hollywood films? How can transpersonal films be an effective tool to teach organizational behavior concepts?
7. How can happiness, optimism and character strengths be taught through the use of films? To what extent are these films effective in enhancing pro-social behaviors?
8. To what extent can a highly-focused film-based intervention develop and enhance positive state-like capacities such as hope, efficacy, optimism, and resilience as core constructs of psychological capital/human capital within an organization?

Appendix I: Exit Interview (Skype)

An Exit Interview will occur within one month after the Final Interview to review accuracy of Participants' contribution to the study and to initiate member checking.

1. Researcher will review participant research transcripts for accuracy and member checking, and provide a forum for feedback from the participant.
2. Participant is welcome to ask questions about the research.
3. A 1-page summary of research results will be provided when study is completed.
4. Participant is welcome to contact the researcher later with additional questions.
5. Participant contact information will be retained for possible future studies; participants will be given the choice at this time whether they would like to be invited to participate in future studies.

The researcher will email you a copy of this form and research results for your records.

Name of Participant _____

Date Signed _____

Participant's Signature _____

Researcher's Signature _____

Appendix J: Additional First Interviews and Film Questionnaires (Chapter 4)

Included in Appendix J are the following (from researcher's positive film study):

All of the participant Interview Answers, Summaries and Coding from the First Interviews; all of the participant Answers and Summaries and Coding from the Film Questionnaires. Not included are Summations and Coding from Themes 1-6. Also not included are final Summaries and Coding from all Film Questionnaires for all positive films included the research study. Themes 7-12, and all Workplace related information from the Final Interviews is included in Chapter 4, and not part of the Appendix.

First Interviews:

Theme 1 – Motion Pictures as Heroic Male Hero

Examples are as follows:

2. How do a film's storylines affect you?

P8: I was just thinking about *Rocky*... People who are underdogs who are facing adversity, for example, in *Gandhi*, *The Killing Fields*, people who face challenges that are way beyond what I encounter in day to day life...I think those kind of inspirational movies that have stuck in my head...I remember I saw *Rocky* when I was in high school, and thinking about drinking the egg shakes in the movies, but it was more like that somebody could be so committed to doing something, and that was inspiring...And it kind of makes our work problems or home problems seem mundane, and I think if they can do it, I can do it.

Summary: CSVs of Bravery, Persistence, and Vitality exemplify heroic

qualities with the foundation of **Courage being the primary virtue**. Whether it's Louis Zamperini in *Unbroken*, or Gandhi in the film *Gandhi*, or Sylvester Stallone as the title character in *Rocky*, all of these characters seem to have boundless courage, and the willingness to make a commitment to a cause, mission, or survival by giving 100 percent of their heart, mind, and soul.

Codes: The most frequent codes were **6(4)**, **7(2)**, **9(2)** that correlate to **Bravery**, **Persistence**, and **Vitality**.

3. Which main character(s)/protagonist(s) in motion pictures are most compelling for you? Which type of protagonist/character do you identify with most?

P5: ...*Batman*, very similar to my life, started off with a Mom and a Dad and suddenly he didn't have Mom and Dad anymore...he turns around and after overcoming that hardship, he grows up and turns into this really fantastic person that takes care of the city of Gotham. My grandmother raised me since I was two years old, and for a long time it was just the two of us. She was...my "Alfred," and I was "Bruce Wayne."...It eventually turned into something where I wanted to serve justice, and be a cop...

P6: ...There's a film with Sidney Poitier, *No Way Out*, made in 1950, and that film had an amazing affect on me. He (Poitier) plays the only Black doctor in hospital in a city where's there's all these riots...and he's saving the people who hate the Blacks...even though he should really hate the people that hate him, he's trying to help them...

P8: I identify with characters (i.e. *Rocky*) who overcome obstacles, or who

change, turn around at the end, and maybe looked at something negatively and during the movie became something positive.

Summary: Whether it's Batman, Rocky, or Indiana Jones, participants identify with certain heroic characters that overcome obstacles, avert disaster, or turn a negative event into a positive. We as the audience go on an adventure with our favorite superheroes or the "common man" who rises to the occasion and becomes a hero. We can have heroes in the workplace, like Sidney Poitier's character in *No Way Out*, who is a black doctor who saves lives in a bigoted, white-run hospital. Positive films are not always just a film without violence, for example, but all of it, the theme, has to have a point, so that the lead character may go through darkness, but overcomes this to triumph in their life. Hopefully the hero's journey will inspire audiences who are watching. Usually the hero in a positive film clearly exemplifies good qualities, values and strengths. Sometimes with an anti-hero it is not always so clear.

Codes: The most frequent codes were **6(7), 5(4), 7(4), 9(3), 13(3), 22(3)** that correlate to **Bravery, Perspective, Persistence, Vitality, Citizenship** and **Hope**. These strengths incorporate virtues **Courage, Justice and Transcendence**.

4. How do you become involved in a protagonist's main obstacle(s)? In what way are you invested personally in the outcome of a main character's actions?)

P6: ...*Top Gun*, I identified with Tom Cruise and Val Kilmer in that film... It's about going for your dreams and being the best that you can be. I never become a pilot, but I became a caregiver, art lover, antique collector and seller.

Summary: Even a traditionally "commercial" film like *Top Gun* has influenced

this participant (P6) to go for his dreams and be the best he can be.

Codes: 7, 9, 22. CSVs include Persistence, Vitality, Hope, balancing strengths with primary virtues of **Courage with Transcendence.**

5. What is your favorite film genre?

P8: I enjoy watching *Spiderman*, *Batman*, and other super hero movies as well, because it brings back a lot of childhood memories. Spiderman was definitely my favorite superhero...he was my age as I was reading them, even when he discovers his powers, the way they present him with the problems of romance, and jobs...I also liked *Batman* too, a dark person, no (super) powers, uses his wits and his strength, and his utility belt...

Summary: Super hero films are a popular genre, especially in the current cinema lexicon, and are a global “brand.” **The CSVs include Open-Mindedness, Perspective, and Social Intelligence.** Of course **Bravery is a strength** that’s a “given” when we think of superheroes, especially as role models, but there are additional more subtle virtues that are just as important, not only in superhero world, but in the workplace. **Wisdom-Knowledge and Humanity** are key attributes/strengths of Spiderman, Batman, and many super heroes.

Codes: 3, 5, 12. CSVs are Open-Mindedness, Perspective, Social Intelligence.

Theme 2 – Motion Pictures as Heroic Female Heroine

Examples are as follows:

3. Which main characters/protagonists in motion pictures are most compelling for you? Which type of protagonist/character do you identify with most?

P2: ...I remember watching *Erin Brockovich* in high school...it's based on a true story...She didn't have a lot of education, but she (Erin Brockovich) had a lot of "hootspa,"--she transformed along the way. I like transformative pieces, where the person learns a lesson.

Summary: Erin Brockovich in the film *Erin Brockovich* had some exemplary heroic qualities which included **Open-Mindedness, Vitality, and Beauty/Intelligence**. Although she may have had a rough, almost comical appearance, she personified certain virtues, including **Wisdom-Knowledge, Courage, and Transcendence**. These qualities helped her to persevere against great odds and come out a winner—not just for her self, personally, but for the people of Hinkley, California whose lives and health had been damaged by polluted drinking water.

Codes: 3, 9, 20. CSVs are Open-Mindedness, Vitality, and Beauty/Intelligence.

4. How do you become involved in a protagonist's main obstacles? In what way are you invested personally in the outcome of a main character's actions?

P2: I definitely can feel inspired by a character in a movie, like *Erin Brockovich* and other movies where women protagonists overcome tremendous obstacles...

P4: If she (Cheryl in *Wild*) wasn't undertaking that trek just then, and you had met her in a different situation, nobody would like her or feel for her.

P3: An outcast, an underdog...I haven't been a normal person in terms of living a standard life, so I can relate to that, those people.

Summary: In the film *Erin Brockovich*, the protagonist had some exemplary heroic qualities which included **Bravery, Love of Learning, Vitality, and Love.**

Although she may have had a rough, somewhat vulgar appearance at times, Erin's "hootspa," bravery and resourcefulness, won the day for herself and the good people of Hinkley. Her core virtues were **Courage, Wisdom-Knowledge, and Humanity.** These qualities can be found in Jane (Felicity Jones's character) in *The Theory of Everything*. Jane was quietly heroic and illuminated great strength. These essence qualities can also be found in another Julia Roberts' archetypal character, Vivian, the prostitute with the heart-of-gold in *Pretty Woman*. The characters of Erin Brockovich and Vivian Ward are not dis-similar—in both they become role models and through hard work and resourcefulness they have a personal transformation that leads them to a better life.

Codes: 6(4), 4(2), 9(2), 10(2)—3, 7, 8, 15, 20. The main CSVs are **Bravery, Love of Learning, Vitality, and Love.**

12. Have you ever had a personal transformation or transpersonal experience as a result of watching motion pictures? Please explain in as much detail as possible.

Summary: The essence qualities of the virtue of Courage, is reflected in the strengths discussed—**Bravery, Persistence, and Integrity.** Certainly these are qualities that are evident in the example of Geena Davis and Susan Sarandon's characters in the film *Thelma and Louise*. This is a positive film, because even though they drive off the cliff at the end of the movie, they attained a certain level of freedom from men, and from society. And as far as the virtue of **Transcendence**, even this film finds the characters ultimately facing the transcendence of death...and freedom.

Codes: 6, 7, 8. CSVs are Bravery, Persistence, and Integrity.

Theme 3 – Motion Pictures as Social Awareness (Metaphor, Different POVs, Emotional Intelligence)

Examples are as follows:

1. How do movies affect you when you first see them?

P4: Usually it's very positive, because I select the movies I'm going to see on whether I think I'm going to enjoy it, that there's a story there, something to learn, or maybe it's a location...to see how somebody else handles a certain thought or idea or situation, because sometimes your friends are not the best advisors on things...Movies basically are like living vicariously through other peoples' lives.

P6: ...Usually, it's a positive impact and it just adds another layer of knowledge in my life...Recently I saw *Boyhood*, and I was really impressed by the story, and how they used the same people over 12 years. It was a nice film, like a breath of fresh air... It was different...

P7: ...I'm just a huge fan of cinema in general...*Maleficent* (title character of the 2014 Disney live-action film) is a super villain, in the other stories, but in this one she was more friendly and vulnerable...I actually liked that she was kind of nice, because...it would be a good message for kids...When I see a really good movie, it affects my thoughts afterwards...then I know that it's having an affect on me... there is kind of a deeper message there.

Summary: We watch movies, because they entertain, they teach, and they give

us a prospective on life and living, especially related to work. P1 stated that if a movie is funny it “makes his day,” and if a movie is sad, he’ll want to be alone, reflect, think about his life, where it’s been heading. Certainly the qualities of **Open-Mindedness, Perspective, Social Intelligence and other strengths** are evident in the examples of *Selma*, *Maleficent*, *Boyhood*, and these are strengths crucial to success in today’s workplace, large or small. All three movies touch on theme of Social Awareness in different ways. *Boyhood* gives us a perspective of growing up in a family over 12 years, *Maleficent* shows that even a “villainous” character can be creative, curious, and have a sense of humor, and *Selma* gives us a critical perspective into a game-changing social and political period in American history. The diversity of political, fantasy and social themes are reflected in the virtues **Wisdom/Knowledge, Transcendence and Humanity**. The social, racial and cultural themes of *Belle* rang true with the unique **Perspective** of P10 who is bi-racial.

Codes: 3(12), 5(12), 4(3), 12(3), 20(3), 1(2), 2(2), 23(2)—6, 1, 19, 22. Primary CSVs are Open-Mindedness, Perspective, Love of Learning, Social Intelligence, Beauty/Intelligence, Creativity, Curiosity, and Humor.

2. How do film’s storylines affect you?

P2: When I was a kid I was really obsessed with *The Little Mermaid*, and *The Wizard of Oz*, just because of the creativity, and the magical aspects of it...

When I was a teenager, my favorite movie was *Donnie Darko*, teen angst matched with...science fiction. The best movie I’ve seen in a while is

Intersellar...I love sci-fi, because it’s cool, and it could actually be the future.

P9: I do like social awareness films, like films that talk about different countries, because I've never been out of the United States, so when I see films from another country it's really kind of a new experience for me...*Slumdog Millionaire*, you always hear about the great parts of India, but to see the other side is really eye-opening...I realize now more about the differences in disparities of poverty and wealth...

P10: *Belle*...based on a true story, takes place in the 16th or 17th Century. Her mother was black and her father was white aristocracy, and her mother died...Her storyline and how she had to deal culturally with differences in that time...She could not pass for white, she was clearly mulatto. She looked like me...*Belle* did have an impact...

Summary: Many different films of various genres were mentioned in terms of social awareness and storylines that were impactful. P3 likes dramas like *The Fighter*—“never too late” stories about people who have been away from their passions, and then they go back to it. Disney's *The Little Mermaid* (a fairytale), *The Wizard of Oz* (a classic fantasy-adventure), *Donnie Darko* (teenage angst melded with sci-fi), *Interstellar* (recent sci-fi); films involving family and social awareness—*The Fighter*, *Slumdog Millionaire*, *Belle*, *Imitation of Life*. The diversity of political, fantasy and social themes are reflected in the virtues **Wisdom/Knowledge and Justice**. Whether we're watching a fantasy, a dysfunctional family, an Indian game show, a mulatto aristocrat, or a mother and daughter dealing with racism in the 50s, the social themes shine through in these widely

diverse films. In the workplace, where we may have to get along with people from widely different backgrounds, languages, religions

Codes: 3(6), 4(4), 5(4), 13(4), 14(4), 2(2)—1, 6, 20, 24. Primary CSVs (Character Strengths and Virtues)—Open-Mindedness, Love of Learning, Perspective, Citizenship, Fairness, and Curiosity.

3. Which main characters/protagonists in motion pictures are most compelling for you? Which type of protagonist/character do you identify with most?

P10: Characters that I identify if anything it would be like characters in *Belle*. I'm not aristocracy, but I'm like *Belle* in the sense that I'm not white, and people look at me and wonder what race I am...I don't fit into the white crowd...but I definitely did not fit into the Black crowd, because I wasn't black enough for the Black crowd. So growing up as a child was very difficult.

Summary: The social, racial and cultural themes of *Belle* rang true with P10 who is bi-racial. She doesn't fit into the white or Black crowd, and this was very difficult for her growing up. In the workplace, having a **Perspective** and understanding of those that have a different background than you is necessary in order to feel harmony in your work.

Codes: 13(2)—3, 5, 6, 14. Main CSV is Citizenship.

5. What is your favorite film genre? How does it affect you?

P2: It depends if it is a positive, negative or neutral movie...It definitely affects my mood. I watched *Intersellar* several weeks ago over Christmas vacation...and it made me feel so exuberant and hopeful, like I was actually in space...I talk to people all the time, and they're in a bad mood, then they watch a positive movie

and it really lifts them up... Films definitely affect my mood, thoughts and behavior... I'm all about new ideas, so if it (sci-fi) incorporates the future and new ideas with some kind of excitement and adventure.

P7: I like comedies, but I think a good drama has moments of comedy in it... Dramas with comedic elements... I love Baz Luhrmann movies... he's got a different take on things, because they're so heightened... And from this year, *Birdman*, because it's not a comedy, but when you heighten things to any level, it is sort of comedy. A favorite Baz movie is *The Great Gatsby*... Visually, everything he does, it's so colorful and popping... he (Baz) takes chances, and he takes his audience on a journey, something different, and it's kind of grand.

P9: I really like sci-fi a lot, because it makes me think about the future. My mom was a science teacher, and my Dad's an environmentalist. I really like *X-Men* a lot, because it's about genetic engineering... Even *Jurassic Park* is sci-fi—what if we brought dinosaurs back (The new iteration of that series is *Jurassic World*, now on track to become the highest grossing movie of all time). Movies like *Star Wars* prepare us, prepare the planet for the future... I'm not going to live forever, so it's nice to get a taste of the future that I may never get to experience...

Summary: Wisdom/Knowledge, Humanity, and Transcendence are the most common virtues associated with favorite film genre, and important qualities to possess to be successful in the workplace. The participants chose a wide variety of genres as favorites: Science fiction and fantasy was a clear favorite, followed by comedies and

dramas. The fantasy world of science fiction is mentally stimulating and incorporates new ideas that can help with brainstorming and creativity in the workplace. P5 likes science fiction, because it's about overcoming challenges and working as a team. P2 stated that P6 rated musical comedies, with classic actors such as Fred Astaire and Cary Grant, as his favorite genre—they're articulate and smart. P4 doesn't have a favorite genre, because she feels it limits her. P1 loves a good comedy like *Ted*, because it teaches about friendship and has a good message.

Codes: 3(6), 4(6), 5(6), 10(4), 23(4), 1(2), 9(2), 20(2). Open-Mindedness, Love of Learning, Perspective, Love, Humor, Creativity, Vitality, Beauty/Intelligence.

6. Does a film's location, atmosphere, time period affect you?

P4: ...*Mamma Mia*, the Abba musical, which was filmed in Greece, that was a great location...Didn't you just feel you were there when they were walking on the cliff side...If you going somewhere for a film, show me the location, show me the scenery. Don't film a movie that takes place in France and give me one shot of the Eiffel Tower.

P7: A movie like *Wild*, that's set outside, that helps keep me invested in the story, just seeing all the nature, the character's relationship to nature, affected me and I think it can be really important.

P8: I like movies that are set back in more of the 30s, 40s time frame. (*LA Confidential*, *Chinatown*) They kind of take you back to, if it's a movie about the wartime, my Dad was in the service, just think about what he might have experienced...Things were simpler than...Some of the movies I went to go see

with my Dad have special meaning...Like *The Longest Day*, which was about the battle of Normandy, came out in 1962...a cast of thousands, but every time it's on TV I try to watch part of it, because I remember watching it with my Dad. He was at Normandy, and I remember watching it with him at a drive-in theatre in 1963, my Dad, and my Mom...It's kind of the first time growing up, learning about war, even though it's not bloody...like *Finding Private Ryan*. It still brings back a lot of memories, sticks in my head all the time.

Summary: Location, atmosphere, time period—Participants agree that these aspects of the film experience are very important and set the tone of the movie. Some participants liked period pieces, while others thought the location of a movie, like *Mamma Mia*, really “made” the movie. P6 gets swept away by some locations, atmosphere and time periods—transported to another time and place. For the workplace, movies that evoke different locations and time periods can be teaching tools, and open employees perspective and experiences to different countries, eras and historical events. Learning about war through “being there,” about the “beauty” of a country like Greece, or a time period in the 1920s evoked by *The Great Gatsby*, can be used to enhance workers life experiences, and sensitivity to different races, religions and cultures.

Codes: 3(4), 2(2), 5(2), 20(2)—1, 9. Primary CSVs are Open-Mindedness, Curiosity, Perspective, Beauty/Intelligence.

7. Does a film's production design, sets, props, etc. affect you?

P4: Sometimes I'm just so taken by how beautifully decorated or how detailed something is. You appreciate the director's vision of that...

P6: The sets and props, production design are extremely important. *Blade Runner* is a seminal film. You're just transported to the future. It makes me feel like you're there. A visceral feeling, you're transported to a fantasy world.

P9: Honestly, if it wasn't for the locations, I don't know if I'd watch the James Bond series. They have such good locations, cars. It's beautiful to watch, it's like watching a painting...Have you ever seen *Amelie*? I've never been to France...but to see a different side of France was kind of nice, oh, this is kind of what it's like.

Summary: Participants found the "look" of the film to be very important. P1 felt that it "makes the film." It's also a way to appreciate the director's vision for a film, make it more "real," and makes the audience feel as if they are there experiencing the story and location along with the characters/actors. P9 said she wouldn't watch the Bond films if they didn't have the exotic locations. It's a wonderful way to open employees up to a vast creative and artistic world, and stimulate discussions and brain-storming. P7 stated that the better the production design and sets, makes more sense for the character's world, and she becomes more invested in the storyline.

Codes: 1(8), 3(6), 5(6), 4(4), 2(3), 20(2)—12. The most frequent CSVs--**Creativity**, followed by **Open-Mindedness, Perspective, Love of Learning, Curiosity**, and **Beauty/ Intelligence** makes sense in this category as production design, sets, and even props (think of the James Bond films) require a great deal of imagination.

8. Does a film's costumes and wardrobe affect you?

P4: I'll pay attention to it... And if you're going back a few decades, get it right...

It's all the total picture...When the visual is perfect, then I feel a calming effect...

I do really appreciate beautiful clothes...A lot of the films that took place in the Elizabethan era, show the female lead character who's somewhat well off, her entire day was first spent dressing with all the different layers, petticoats, and the other half of the day was spent picking out the textiles meeting with designers to create the dress for the next day. It was an all day event...

P6: If it's a period piece, definitely. Being from a "schmatta" family, who were tailors, you notice everything. *Breakfast at Tiffany's* is a beautiful film—you can't separate the characters from their clothing. You care about George Peppard's character and you care about her character (Audrey Hepburn)...

P7: I think costumes are extremely important. I actually went to the costume Exhibit...and they had little tidbits about all the costumes... It seems like it is essential to the characters....So the character shows who they are by what they wear. It's important for the audience to recognize that the actor is wearing the costume/wardrobe for a specific reason, and that says a lot about them. I really liked the clothes in *Titanic*, the gowns...were really beautiful.

Summary: The general consensus of the participants was that costumes lend authenticity to a film and help enhance the believability of the actor's characterization, and are crucial in period or historical motion pictures. In the workplace, depending on what industry an employee is working in, what the actors wear many times informs their performance and can give employees a sense of creativity and perspective. The beauty and intelligence of costuming can be directly related to retail clothing stores, the

business of fashion, even showing workers how to dress and not to dress for work.

Codes: 1(4), 5(4)—3, 4, 9, 12, 20. Costuming and wardrobe definitely involve **Creativity** and **Perspective** along with **Vitality**, **Social Intelligence**, and **Beauty/Intelligence**. They are a critical piece of the motion picture filmmaking puzzle, and can enhance a film and an actor's performance immeasurably.

9. Does a film's special effects have an affect on you?

P1: (Example: huge waves in the recent faith-based motion picture *Noah*). I think it makes the film 10 times better. It keeps you going, and you say, "Wow, I never saw that coming." And then he (Noah) ends up doing something supernatural, and it never crosses your mind that he could have done this...it changes the whole concept of the film. It makes the film, it just improves the film.

P8: ...great special effects can enhance a movie...when *Star Wars* came out, the special effects, I had never seen anything like it...I've seen too many bad special effects movies, I would rather have a good story, and a plotline that makes sense.

P9: ...movies like *Jurassic Park* and *X-Men*, of course the special effects are important...It depends on how the special effects are used. In *Star Wars* there are tons of special effects, but they went with the story...if it fits in with plot, then it's going to add to it.

Summary: The consensus of the participants is that special effects can enhance a movie and add to the "realness" of the experience, particularly in horror or sci-fi. P2 states that it is a "visceral feeling," that becomes "emotional for the audience." *Jurassic Park*, *X-Men*, *Alien*, *Gravity*, *Star Wars*, *E.T.*, *Raiders of the Lost Ark*, *The Guardians of*

the Galaxy are very entertaining films where the special effects add to the film and story. However, even the best special effects cannot take the place of a great storyline or “save” a bad film. One participant doesn’t like cheesy special effects, but enjoys them when they are “real” and not just CGI (Computer-Generated). A good story combined with special effects that tell the story is a win-win situation for both audience and filmmaker. In the workplace, enthralling movie special effects could lead to opening doors of creativity, new perspectives, and brainstorming among employees.

Codes: 1(12), 5(8), 3(5), 4(3), 20(3)—6. Visual effects, and advances in visual technology in movies, thrive on **Creativity, Perspective, and Open-Mindedness.**

Love of Learning and Beauty/Intelligence round out the most essential characteristics of special effects in films and their affects on audiences.

10. In what way does the music score/sound effects have an affect on you?

P1: It’s very important...that’s what keeps your emotions, the way you feel, its through the music, through the sound effects, through the music score...There wouldn’t be no emotion to it, without the music...when you hear the music, then you start feeling their pain, feel their emotion, and you start thinking what if that was me...It makes you feel like you’re in the film and you’re in that situation...

P5: Music does set the stage for the tone of the film. Like with *Interstellar*, people commented that the music was too loud, but I found that it drew me in even more, it made it more intense, it was more gripping having Hans Zimmer playing some really cool ditty...And the one that came to mind...was *The Social*

Network...because...it was different from a lot of other film scores I've heard, it makes that movie more impactful...it just elevated the movie.

P7: I think it's pretty important, but honestly I really don't notice it...it sets the mood, but usually I'm so invested in the story and the characters, I really don't notice it...I think it helps with mood a lot...

Summary: Participants agree that music has an important and substantial impact on the emotional resonance of a film on the audience. It sets the tone of a film, elevates it, and can add to the enjoyment of a movie. One participant doesn't really notice the music in films, and doesn't think much about it, but acknowledged that music does help set the mood of the film. In the workplace, music is a universal language that could be used in many different ways, depending on the type of training sessions being implemented and the types of films being shown.

Codes: 1(9), 5(9), 20(3), 3(2), 4(2)—2, 11, 12. Adding a musical score and music motifs and effects involves **Creativity** and enhances the **Perspective, Beauty/Intelligence, Open-Mindedness, and Love of Learning**. It is definitely an aid to the storytelling aspect of a film, especially in terms of the emotional impact of scenes and characters upon audiences.

11. Does the theme, overall message, protagonist's obstacles, or resolution of a movie affect you?

P2: I think the more movies that you see and the more genres, it can you make you more open to cultures, different lifestyles, different ways of living your

life...I did definitely relate to Kate Hudson's free spirit in *Almost Famous*, but I also saw her unhappiness and it mirrored the kind of teenage angst that I had...

P6: Sometimes, if it's a light comedy, it just feels good, and you remember the good scenes and the good jokes, and characters, and different nuances of the film. Something deeper, *Judgment at Nuremberg*, like Marlene Dietrich saying, "We did not know, we did not know." She was the rich widow of some Nazi party member...*Mildred Pierce* on the other hand...It's a great old movie. She overcame such difficult, dire circumstances...the storyline of the daughter competing against her mother for the husband. Joan Crawford being a waitress and making pies, and then becoming a successful businesswoman.

P7: *The Theory of Everything* is a good example of where everything lined up for me, and I think that movie was meant to inspire you. It was pretty sad though... I saw (Jane, his wife) not being able to do it anymore, because he was having this relationship with this other woman...She's given up everything for him...

Summary: According to the participants, they feel movies can encourage you to strive for a "personal best," like P1 winning an award for track inspired by Sylvester Stallone in *Rocky*. It can make the viewer more open to different lifestyles, cultures. Movies can be an enjoyable comedy, or something much deeper like *Judgment at Nuremberg*, *Mildred Pierce*, or *The Theory of Everything*. These dramas inspire audiences and they witness actors playing characters that are heroes and heroines. Even comedies like *The Great Dictator* can be humorous, but the was actually a searing indictment of the rise of Hitler.

Codes: 7(8), 3(6), 2(5), 5(4), 4(3), 6(3), 9(3), 2(2), 12(2), 21(2)—15, 16, 19. Persistence, Open-Mindedness, Curiosity, Perspective, Love of Learning, Bravery, Vitality, Curiosity, Social Intelligence, and Gratitude are just a few of the strengths that define heroes in dramas and comedies that illuminate audiences social awareness and sometimes give them a new perspective or point-of-view. These compelling characters and dramas are filled with richness, human complexities, and emphasize emotional intelligence. These themes can enhance training sessions, and inspire employees to strive to go for their “personal best” in the workplace.

12. Have you ever had a personal transformation or transpersonal experience as a result of watching motion pictures? Please explain in as much detail as possible.

P3: *Ever After* (Researcher prompt: Drew Barrymore, the Cinderella story?).

Yeah. It’s the modern version (of the fairy tale), and I remember liking that movie a lot when I was growing up. Because it was different than what they original fairy tale was. Her character was stronger than the character in the Disney version. She was like a tomboy, and I was like that...

Summary: Characters based on fairy tales, whether it be *Cinderella*, *Maleficent*, or other iterations of the Disney canon, can manifest qualities that leave lasting impressions, especially on the youth audiences.

Codes: 5, 9, 12. CSVs are Perspective, Vitality, and Social Intelligence. Heroines from fairy tales certainly exhibit vitality, social intelligence, and can give a unique perspective, not only for the audience, but how they approach and solve problems in

their world. In the workplace, where today's companies and corporations rise or fail many times by the creative thinking of management and employees, can use these films to open their minds to new approaches to problems.

Theme 4 – Motion Pictures as Inspiration and Motivation to (and for) Change

Examples are as follows:

1. How do movies affect you when you first see them?

P3: If it's a really good movie and it has a really good message, then I'll probably think about it for a little while, and it will make me want to change something about myself...

P5: Recently I saw a movie that I wasn't expecting to impact me, but it did, it was called *Nightcrawler*...he (Jake Gyllenhaal's character) did transform throughout the movie...I was working for a health insurance company, and...I just wanted to get out of there...it wasn't satisfying for me. So when I saw *Nightcrawler*...Jake Gyllenhaal's character...knew what he wanted and he went after it...that's something that I've struggled with for a lot of my life...that's what resonated with me.

P8: ...Usually it's positive. When I view films, I try to take something from them. Either a lesson that they're trying to convey or a little bit of escapism... I've always enjoyed movies, so I always come out of them a little more uplifted. *Whiplash* (was a) great film, and as I was watching it raises a lot of questions about coaching and teaching. Was the music professor really there to inspire

students, to get them to reach their full potential, or did he cross the line too much?...Certainly I've heard of teachers or coaches that push...too hard...I've had bosses who were easy...In the end result, the more challenging boss was better for me...in hindsight you can see that it was a good thing that the boss/instructor/mentor pushed you to the next level.

Summary: When movies resonate with the viewer, each person can take away something that helps them in their lives. Whether it is Cheryl's heroic journey in *Wild*, Jake Gyllenhall's character in *Nightcrawler*, or Miles Teller's character in *Whiplash*, viewers witness the actors as the character transform in sometimes miraculous ways. These transformations can affect the viewer and inspire them to reflect on challenges or journeys in their own life. It also raises questions that the viewer can discuss and can raise their awareness about certain situations.

Codes: 5(4), 12(3), 3(2), 19(2)—7. Movies affect audiences by giving viewers a new or different **Perspective**, a good story reflects **Social Intelligence** in its characters, **Open-Mindedness** of the protagonist, and even strengths like **Self-Regulation** that may influence the viewer's behavior or thoughts.

2. How do film's storylines affect you?

P3: The storyline (of *The Fighter*, about boxer Mickey Ward and his brother who trained him) was inspiring...because it's giving you an alternative way of thinking about how to deal with your own life.

P4: I'm always a sucker for when the underdog triumphs, but then I don't just

like happy stories...*The Glen Campbell Story*, maybe it was affecting me more...my mother is suffering from Dementia (a cousin of Alzheimers)...it was just beautiful to watch, because when you saw them change when he (Glen Campbell) was changing (he had Alzheimers), and they (his family) adapted to...make it better for him. It was just the most beautiful thing I've ever seen.

P7: ...Film...affects me most when they bring out very human emotions...and then it's brought to light, and you re-connect with your humanity through that film...*Theory of Everything*, Stephen Hawking...seeing that film brings those feelings of hope out again...he can't walk, he can't talk...but he has made these huge accomplishments...It's inspirational, because...I am capable of doing great things like he does...I really liked *Birdman*...it was about theatre which I love, it was just interesting...

Summary: Participants are affected by films' storylines, especially those "true to life" stories where the underdog triumphs. Whether it is Stephen Hawking in *Theory of Everything* battling ALS, or Glen Campbell and his family dealing with Glen's Dementia in *The Glen Campbell story*, or Mark Wahlberg training to be a boxer in *The Fighter*, these stories inspire and by association the audience oft times identifies with the protagonists' quest—a kind of "hero's" journey. Why can't employees in the workplace be heroes? What kind of lessons and inspiration do these movies have to share? Even *Birdman*, a brilliant movie, details a hero's journey through the eyes of a "has-been" actor, who mythically and literally takes flight at the end of the movie.

Codes: 9(4), 5(3), 1(2), 4(2), 6(2), 20(2), 21(2), 22(2)—2, 3, 8. Vitality, Perspective, Creativity, Love of Learning, Bravery, Beauty/Intelligence, Gratitude and Hope all play a role in the hero or heroine's quest. Fighting tremendous odds, the hero will triumph and the audience identifies with his or her journey.

3. Which main character(s)/protagonist(s) in motion pictures are most compelling for you? Which type of protagonist/character do you identify with most?

P2: I root for the activist, the person who's been "down," and gets back up and does something amazing. Basically, an underdog story paired with activism...

Cherry Baby with Maggie Gyllenhaal, this was known as an indie film, and Nicole Kidman in *The Hours*, or *Atonement*, that was still a love story, but I guess I like strong women in movies.

4. How do you become involved in a protagonist's main obstacle(s)? In what way are you invested personally in the outcome of a main character's actions?

P2: I am very invested in the main character's obstacles, especially if it is based on a true story, because I want to see what happens. But even in a fictional piece, you can feel like you're right there with that person. I'm a pretty empathetic person...you can almost feel trapped in the character.

P9: ...I've been brainwashed by *Princess Bride*...it's (*Princess Bride*) just like a really sweet love story about true love...it's nice to believe that somebody would care about someone that much. So I like that kind of story where people care about each other that much, although it's not that realistic...or *Marley and Me*... I had two dogs and that's one thing I learned is that even though they died, you're

happy that they lived, so for me, he died, but he had a good life, and he's an actor dog anyway...

Summary: You can become personally invested in characters (even dogs) that are inspiring to you and overcome obstacles to find true love. True stories (or inspired by true events) are especially effective in this regard.

Codes: 6(2), 10(2)—3, 5, 11, 14. As an audience, we root for the characters that exemplify **Bravery** and true **Love**, such as in R9's favorite movie, *The Princess Bride*. Even in rom coms, like *When Harry Met Sally* or *Sleepless in Seattle*, the audience wants the protagonist to find his or her true love.

5. What is your favorite film genre? How does it affect you?

P4: ...A Disney movie with Jennifer Garner where the boy came out of the garden (*The Odd Life of Timothy Green*) ...What the parents did to make the boy feel accepted everywhere, people came around and did accept him...The film was just phenomenal. I love when a film is such a surprise, something so touching about it. (P4's favorite films are *Pay It Forward* and *As Good As It Gets*)

P10: Drama. I like the story lines, I like to see what the plot is, and what the outcome is going to be. Is it going to positive, leave you hanging with no outcome, is it a feel good movie like *Remember the Titans*?...It's the football team led by Denzel Washington...They bused the Black students, so they had a mixed football team and a Black high school coach...he didn't put his own personal struggles on the football players, but he carried that burden himself and he chose

to lead those players with the full integrity of the character that he was ...someone overcoming something, based on a true story.

Summary: True story lines in dramas can be very compelling, and even comedies can be great teaching tools for the audience. *Pay It Forward*, *As Good As It Gets*, and *Remember the Titans* all teach important lessons about the complexities of human relationships, persistence, love and what it means to be a “winner.” Whether it is an oddball who makes a positive impact on others, a little boy who grew out of a garden, or a black football coach that leads his team to victory, they each find a way to help others and help themselves at the same time. Not every positive psychology film has a happy ending, but the character has to impact others in a positive way, making a difference.

Codes: 5(4), 3(3), 10(3), 12(2)—6, 8, 11, 14, 15, 21. Films that involve characters and story lines that inspire and motivate have virtues such as the above films mentioned that offer a unique **Perspective**, a character’s **Love of Learning**, **Open-Mindedness**, **Love** for humanity or other people, and an innate **Social Intelligence**.

6. Does a film’s location, atmosphere, time period affect you?

P9: *Pride and Prejudice* is like a whole other world... And *Titanic*, I was so mad when she dropped that necklace into the ocean, it was like, “No, don’t throw away that heart!”...I guess it was symbolic. I like period pieces. Like *The Princess Bride*...I really felt like I was living back then...it’s a made-up planet, but they dress in medieval costumes, and ride in ships, on horses...I really liked *Selma*...Martin Luther King, Jr’s life...it was just about voting, and this was a

part that we didn't focus on the voting rights issue, so I like that they focused on that aspect of his life.

Summary: Films can inspire and motivate in many different ways, and through all genres. Motion pictures based on true events, like *Titanic* and *Selma*, can thrill us, inspire us, to understand how others live in different historical time periods, and even on other planets like the one in *The Princess Bride*.

Codes: 1, 3, 5. Films can offer **abundant Creativity, Open-Mindedness, and a new Perspective** on old and new issues relating to the human condition.

10. How does the music score/sound effects affect you?

P2: I think a good score is so important to a movie. For example, in *Interstellar*, the music...made me cry...when you put music and moving pictures together, it amplifies emotions.

P3: Those are pretty important...I'm more affected by music than by special effects. My favorite sound track (is from) *Amelie*...a lot of accordion ...like you're in a French café, with a lot of little chime sounds...listening to that is very magical...something's getting created...I think it was both. There was something very unique about that character and also the story itself. It was very like this magical world that she lived in and created. When I hear the music, you totally get the feel of the movie, from the types of instruments that are used, the pace, and all that stuff.

P9: ...Music has such an important impact in a movie. At the end of *Selma*, they played this song, rapping about how Black lives matter, but having that song at

the end really put a twist on the idea that we've been fighting for these rights, but it's just the beginning of the struggle... The song made me more compassionate that Black lives matter. It brought it into the reality that the struggle isn't really over.

Summary: Music plays a seminal role in the emotional affects of a movie on the audience. A good score can heighten the impact of a movie, and add emotional resonance to the themes and characters of a film long after it is over. It can enhance story line, atmosphere, and character.

Codes: 1(6), 5(4), 20(3)—3, 7, 6. Good music involves **Creativity** first, also understanding the **Perspective** of the filmmaker and the audience, and taps into the **Beauty/Intelligence** of the subject matter. Music can also emphasize bravery and vitality in a motion picture.

11. Does the theme, overall message, protagonist's obstacles, or resolution of a movie affect you?

P1: ...you work as hard (Example: *Rocky* victorious on the city steps), and you beat that obstacle, and you feel you accomplished. I got my first opening through a radio station, and I performed in front of people--I performed with other known artists—I started from the bottom and went to the top...There's one film by 50 Cent called *Get Rich or Die Trying*...he came from gutter...but he came to a point he was going to turn his life around...and he started doing music... That film impacted me so much...and that inspired me to get a career...I love movies, because they are inspiring.

P2: The theme of a movie affects me greatly—it makes me want to improve myself, improve the world. I think it lifts me up...*Interstellar* was key, *Into the Wild* is one of my favorite films, it really affected me, and *Almost Famous* was one of them too, I watched that when I was a teenager. It was one of the defining movies of my teenage years...*Into the Wild*, it was amazing to see his determination (Chris McCandless), but also the fragility of the human body...I actually hitch-hiked four years ago to do it, I gave up all my possessions and hitch-hiked across America, probably inspired by *Into the Wild*...I was 24. I met some amazing, crazy characters. I went from Tennessee and ended up in Los Angeles. That's why I'm here.

P4: *Slingblade* had a big effect. He was walking by a hot dog stand and there was a kid who was working there that was slow as molasses...and you could see that the Billy Bob character was going to say some smart-ass remark. You could read his mind going, "This guy's just not very sharp, it's not his fault, there's no reason to say something snide or obnoxious to him, he's just a nice person doing his job." And he didn't make a comment. You could see he readjusted his approach...so I took that and tried to use it in my life where you have a situation with somebody, an interaction, and they're not perfect, or they're not on top of it, and doing it the way you want...sometimes you don't think of something until you see it in the mirror. Somebody holds a mirror up in front of you and you go "Oh, no, that's not pretty behavior."

Summary: Delving into an amazing array of film genres and subject matter, from *Interstellar*, *Get Rich or Die Trying*, *Into the Wild*, *Almost Famous*, *Field of Dreams*, and *Slingblade*, the affects of films can be so powerful they can literally inspire and motivate a young boy to become a known name in the music business, move a successful accountant and his family across the country, a young lady to hitchhike to Los Angeles, and an interior designer to treat people more compassionately. Transferring these virtues and strengths and willingness to take risks to the workplace could literally transform a company if employees are inspired, motivated, and gain a level of trust to boldly go “where they have never gone before.”

Codes: 7(12), 11(8), 12(6), 3(5), 6(5), 8(5), 10(5), 9(4), 20(4), 21(4), 4(3), 1(2), 2(2), 18(2), 19(2), 22(2)—13, 16, 17. The strengths associated with the theme and overall message of a positive film include **Persistence, Kindness, Social Intelligence, Open-Mindedness, Bravery, Integrity, Love, Vitality, Beauty/Intelligence, Gratitude, Love of Learning, Creativity, Curiosity, Prudence, Self-Regulation, and Hope.**

12. Have you ever had a personal transformation or transpersonal experience as a result of watching motion pictures?

P4: ...*Blue Jasmine*, the fall of the Cate Blanchet character. Although I wasn't at her level, with her marriage and family, I was at a certain level and had a giant fall. And I wound up in a similar situation with a family member, and it was like somebody had written about my life (watching *Blue Jasmine*)... When my boyfriend died, I had just been laid off, and he took care of everything, and he didn't work, so we were together 24/7, and then my life exploded, and everything

was different. I had to find a new place to live, a way to support myself, and I didn't have a boyfriend...my nerves were open to start with, and then when I saw this, it was like Phase 2 of that story.

P8: In *Whiplash*, I don't think the ending was clear, but it made us talk about it afterwards. So, the whole question was...When I'm watching the movie, I get engrossed in the story, and I don't think about the underlying themes or messages until later, but it's more about the story, and the resolution of the movie...but later than I think about theme or some girl that's up on pedestal or are you good enough for that...In *There's Something About Mary*, it was Ben Stiller's honesty and charm that won out for him in the end...It's probably later, or maybe after you watch it two or three times, the twists of the story, or what the writer was trying to convey in the dialogue, but the first time I'm just trying to enjoy the movie.

P9: I really like social movies where good overcomes evil, because it gives me hope to stay on that path where things will work out...So in a movie where everything is not a tragedy, and things do really work out, then it gives more confidence to stay on that path...Even in movies like *Wild* where so many things went wrong, it showed that she got back on the right path at the end...she was able to overcome that and find someone to love. That made me feel good. And it shows that even though people make mistakes, they can be redeemed...*Selma*, the message was very muted, it was kind of like we have the right to vote, but the struggle wasn't necessarily over. So that was a pretty good impact too.

Summary: Personal transformations can take many shapes and forms: A friend's brother went into the military after watching *Gladiator*; Reese Witherspoon's character in *Wild* got back on the right path after her Pacific Crest trail trek. Sometimes you can watch a movie like *There's Something About Mary* or a drama like *Whiplash*, and the affects are subtle and you don't think about the "message," or "theme" until later. A film like *Wild* can give the viewer a hopeful feeling, that even if their life has gotten off track, there still is a way to get on the "right path." In *Selma*, the message is we've come a long way, but the struggle isn't over yet. These films gave participants food for thought, and definitely led to incorporating some changes, however subtle, into their lives.

Codes: 5(6), 22(5), 3(4), 2(3), 7(3), 6(2)—4, 8, 10, 12, 13, 14, 23. Personal transformation can take many shapes from very subtle to explosive. CSVs that are at the core of that possible transformation for the participants are **Perspective, Hope, Open-mindedness, Curiosity, Persistence, and Bravery.**

Theme 5 – Motion Pictures as Personal Transformation

Examples are as follows:

2. How do film's storylines affect you?

P5: The first film that comes to mind and it's one of my all time favorites is called *Lost in Translation*. The movie came out in 2003, but I didn't see it until 2009... But, that movie really affected... whenever I see it on TV I'll sit down and watch it. Because they have these two characters, they're both from the United States, and they're both in Tokyo... There is this friendship, relationship

arc that plays out...by the end of the movie it's almost like they love each other. I had a very similar experience at that time in my life. I had a really good friend of mine who had to voluntarily deport himself and his family to Fiji. He was...my best friend at the time...And I went and visited him, and I stayed there for a whole week, and it was the most magical time in my life. I needed it so badly... At the time, I was working in a jail, and I was...miserable...I flew out there and I did things that I'd never done before. I went to Fiji one person and I came back somebody else... And I went into the ocean, and it felt like the waves crashed over me and washed away all my problems. And I was so relaxed and so peaceful after that...ever since watching that movie and having that experience in Fiji, I can't wait until the next time I travel.--well I was in love with him...I really like this part about both stories, both my story and the story in *Lost in Translation*...I really like that there's the aspect of love in both relationships, but they also have to leave in the end—I go back to my life, and he goes back to his life in Fiji.

P6: I like storylines that I can relate to in some way...Films like *How Green Was My Valley*, *The Best Years of the Lives*...And it's been so long since I've seen them, the feelings that they evoke in me to this day, it's good will feelings, wholesome, real, the beauty of life, of simplicity.

Summary: For P5, *Lost in Translation* was a seminal film in his life that spurred him into some profound personal transformations. The movie involves a relationship between two virtual strangers who meet in Tokyo. P5 had a very similar experience, except that it was falling in love with a man, in a completely foreign

country—Fiji. His good friend and his family were deported to Fiji, and he took a chance and visited him. It turned out to be the most magical time of his life. Another participant, P6, identifies with story lines in films that evoke wholesome, good feelings and emphasize the beauty of life—*How Green was my Valley*, *The Best Years of Our Lives*. **Codes: 10(4), 2(3), 9(3), 21(3), 5(2), 20(2)—2, 4, 6, 7, 11, 14.** For P5, the story line of *Lost in Translation* closely mirrored his own personal changes. The CSV codes reflect his journey, and the experiences of another participant, P6—**Love, Vitality, Gratitude, Perspective, and Beauty/Intelligence** are the most frequent codes, reflecting both participants' viewpoints and experiences.

4. How do you become involved in a protagonist's main obstacle(s)? In what way are you invested personally in the outcome of a main character's actions?

P5: (*American Sniper's* Chris Kyle) He's been called a hero... He knew he had to go through that hardship in order to be right with himself...Because the arc of the story, he's going after this one particular sniper on the other side in Afghanistan and Iraq...I'm struggling with this question, because I never saw myself as the hero. I've had challenges in my life, but it's never been like cracking the Nazi code (Alan Turing in *The Imitation Game*)...In *Cake*, Jennifer Aniston, loses a child... she has a lot of emotional baggage to overcome before she can move on with her life...things happen where she works through it anyway...I can identify with this particular film with my Dad dying and my mom being schizophrenic... Just awful childhood, although I don't specifically know what it's like to lose a child...I know what loss feels like, losing a father. I forced

myself to grow up way too fast...I didn't want to deal with my actual problems, so that was my escape and that actually made things worse for me...So with my Dad dying, I had a lot of depression and resentment...I was (a teenager). My grandmother wasn't the best figurehead for me. I never really had anyone to help nurture or...really talk with about some of the problems I had. So I never really talked about them, and I buried them, pushed a lot of people away and that was the end of my 10-year journey trying to be a cop. It essentially came down to relationship and I burned a lot of bridges...There's no way I'd be working there now...

(Looks at the "Cake" DVD jacket cover). Here we go: "An inspiring film about re-discovering your life" on the jacket here. Oneness (an experience given by the Oneness University and its founders), moving here. Since then, over and over again, that's been the journey, and it's been really fantastic...if you haven't re-discovered yourself at least once in your lifetime, then you haven't really lived...I discovered that the hard way. But the second, third, fourth, fifth, sixth times, it wasn't so hard...on some level in order to grow, I had to challenge a lot of beliefs—I had to challenge my family, I had to challenge my past, in order to transcend where I was...With *Cake* specifically, after knowing her journey, there are two sides of a coin. I really wanted to see her succeed, and to overcome, just as a caterpillar turns into a butterfly, that period of transformation, to just bloom out of there, and that's what I identified with in that particular film. And that's how I became personally invested.

Summary: The hero's journey involves re-discovering yourself at least once in your lifetime, and sometimes over and over again. In order to grow, beliefs need to be challenged, but the upside is that the caterpillar can become a butterfly. This is very much Jennifer Aniston's character's journey in *Cake*. She re-discovers her life by sitting up in the car sit at the very end of the film. P5 re-discovered his life by going to Fiji and falling in love, and doing adventurous things he had never done before. He also evolved by going to India and experiencing a spiritual awakening called Oneness. Just as Aniston had lost her little boy in a car accident, P5 had lost his "inner child" growing up without parents, and through the experience of love, re-connected with his "child."

Codes: 6(7), 2(2), 5(2), 10(2), 22(2)—3, 7, 8, 12, 14, 20. The strengths of **Bravery, Curiosity, Perspective, Love, and Hope** are very much related to the themes of movies like *Cake* and *American Sniper*, and the obstacles the protagonist(s) needs to face and overcome.

7. Does a film's production design, sets, props, etc. affect you?

P5: The first *Matrix* when it first came out, it was really profound, and they used a lot of green screen...but it didn't take over the whole movie...*Inception*, that was the next mind-blowing film that I can recall since the first *Matrix*.

Summary: Clearly, for sci-fi/fantasy films, production design can have a crucial and important contribution.

Codes: 5(2)—1, 3, 20, 24. When looking at the creativity of production design and sets, curiosity about the future, creativity, open-mindedness, beauty/intelligence, and spirituality can all have an impact.

11. Does the theme, the overall message, the protagonist's obstacles to overcome, or the resolution of the movie have an affect on you?

P5: I've recently become aware that when I watch a movie that I become so engaged in it that I'm not thinking about the message that's coming, but I'm just resonating with what agrees with my own being. (Looking at a DVD cover of *Gravity*)...I think this is a better example of one of your earlier questions for me. As soon as you overcome one obstacle there's another one there (Sandra Bullock's character in *Gravity*)...There's always another obstacle to help you learn, to grow, even if you don't want to see it that way...she's running out of oxygen (Sandra Bullock), and then things escalate, and then it becomes really intense...and that's when transformation happens, and that's what I really resonate with. My own journey...I've learned that obstacles don't have to weigh you down, they really can help you learn, and grow, and they're always going to be there.

Summary: P5 resonates with the recent movie *Gravity*, starring Sandra Bullock as an astronaut/scientist stranded in space. P5 feels that Sandra Bullock's consistent obstacles to survival in space and returning to earth parallel his own life challenges and obstacles. When one is there it can actually be seen as a blessing to help you learn, to grow and that's when the "magic" of transformation occurs.

Codes: 5(3), 3(2), 6(2), 7(2), 20(2)—1, 2, 9, 24. Facing obstacles and overcoming them can be seen as the hero's journey in terms of strengths that support growth and survival—**Perspective, Open-mindedness, Bravery, Persistence, and Beauty/Intelligence.**

12. Have you ever had a personal transformation/transpersonal experience related to films?

P1: ...I would say *Stomp the Yard*. It's a dance movie. I dance also...The theme of that film is that he had a brother and they were in a crew and they would dance together...the brother died, and so he gets the inspiration to go to college...he joins a fraternity, training like them, being like them, and he ends up being the leader, and leading them to victory.

Summary: P1 one has a recurring theme of wanting to be the “hero,” and helping as many people as he can. This movie seems to appeal to several facet’s of his life (he’s a dancer, his cousin who was like his brother died unexpectedly and tragically--this experience haunted him, but also aided in his transformation to be better in life, and be a better human being. *Stomp the Yard* is a film about dance, about losing someone very close to you, and then overcoming obstacles and grief, to be the leader and propelling his “dance” troupe to victory.

Codes: 7(2), 20(2)—6, 15. **Bravery and Beauty/Intelligence** are the foundation to support P1, a Renaissance man, who has overcome tremendous obstacles to be successful in life.

Theme 6 – Motion Pictures as Spiritual Transformation

Examples are as follows:

4. How do you become involved in a protagonist’s main obstacle(s)? In what way are you invested personally in the outcome of a main character’s actions?

P8: I don't know about personally invested, but rooting for the hero. I get pretty emotional when I watch a movie, and laugh out loud...I think it's the acting, and then a combination of the storyline, the dramatics, and something that's touching or moving. (to researcher prompt about last movie you cried at): (laughs) Probably something I saw at Christmas time. *A Christmas Carol*, or maybe *Miracle on 34th Street*...Those kind of movies. Scrooge goes through a big change in his life, and the actor as the character regrets what he did, he wants to atone for himself... Those types of stories bring a tear to my eye.

Summary: From the point of view of P8, when a character, in this example it's Scrooge from *A Christmas Carol*, goes through a dramatic "character arc" or transformation, then he wants to route for the character and see him or her succeed and find happiness in the end.

Codes: 11, 20, 21, 22, 24. Kindness, Beauty/Intelligence, Gratitude, Hope, and Spirituality are the perfect strengths to support and illuminate Scrooge's dramatic transformation from a miserly, unhappy old businessman, to a generous, kind and grateful human being.

12. Have you ever had a personal transformation or transpersonal experience as a result of watching motion pictures?

P5: The first time I came back from India in 2012, I saw a movie on my flight back home...about this guy (Jason Segal) who lives in his Mom's (Susan Sarandon) basement...The movie is called *Jeff Who Lives at Home*. He starts watching a bunch of different films, and he realizes that they are giving him

different messages, and he starts reading into things, weird coincidences...he's trying to follow the coincidences...so I just started following these coincidences in my life, and it was just fascinating for me, like synchronicities. It was unexplainable. And ever since then I've had them more...than I could ever explain...having just come back from India, having a really fantastic spiritual experience, having just seen my Dad again, after he had passed many years earlier, in a hallucination. *Jeff Who Lives at Home* just spoke volumes to me. And I remember that I was on the plane, and I could relate to it, so many coincidences, just like in the movie, and I started crying. "Oh my God, this is real, this is totally real. All this stuff I experienced in India."

Summary: P5 had a spiritual/transpersonal transformation coming back from India, triggered by watching a recent movie *Jeff Who Lives at Home*. The coincidences or synchronicities in the film coincided with the synchronicities that he began experiencing after his Oneness initiation in India. This film was a catalyst for a deepening of his spiritual experience.

Codes: 5(2), 12(2), 24(2)—3, 10, 12, 20. The most important CSVs (Character Strengths and Virtues) for this question on personal transformation are **Perspective, Social Intelligence, and Spiritual Transformation.**

Film Questionnaires:

(10 Participants, 11 Questions, 18 Different Films)

There's Something About Mary:

Week 1

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P1: It affected me, because a lot of people used to make fun of me when I was at school ...That still didn't stop me to accomplish my goals from getting popular to getting the best-looking girls and getting the best job and grades.

P2: The storyline didn't affect me to much...personally...it's just another romantic comedy from the 90s.

P7: The films storyline affected me by showing that true love can come from the most unexpected places and it isn't selfish and when its real it just works.

P8: The storyline made me think about pursuing your dreams despite what others may think or how difficult the path...be honest and act honorably.

Summary: All the participants felt the story was funny. For several of the Participants (P1, P4, P7, P8), *There's Something About Mary* had a deeper, more profound message about pursuing your dreams and never giving up on them. It is also a testimony to follow your heart where true love is concerned. For other participants (P2, P3, P5) there were various responses about the nature of infatuation, love and attraction. P2 felt that it was just another romantic comedy from the 90s, but most participants thought the movie was funny and that you should pursue your dreams (or "dream girl) no matter what others think.

Codes: 5(3), 9(3), 23(3), 3(2), 6(2), 12(2)—7, 8 13, 14, 15. The primary CSVs are Perspective, Vitality, Humor, Open-Mindedness, Bravery, Social Intelligence.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P3: I identified with the main character because I've been curious about what an old flame was like many years after we had known each other. I also identified with Mary because she changes her mind about men a lot and is free spirited.

P7: I identified with Ted's character because he was a good person who didn't seem to have his life together. I identified with Mary's character because she was smart, kind and compassionate.

P8: I can identify with his adolescent experience of seeing a girl that is "out of his league," but through chance he is able to meet.

Summary: Kindness seems to be an important virtue or component of the story and Mary and Ted's personalities. Apparently this is a popular movie not only because of the obvious entertainment value, but because participants identified with both Mary and Ted as fun, kind and compassionate characters. The misunderstandings that Ted went through were humorous and relatable. The participants observed Mary was a free-spirited girl who deserved to find true love.

Codes: 11(5), 3(3), 5(3), 12(3), 14(3), 10(2)—6, 8, 13, 16. Primary strengths are Kindness, Open-Mindedness, Perspective, Social Intelligence, Love.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P2: I think his main obstacle was just being honest with his feelings...his sweetness is evident and it gets mixed up in the complexities of life...I was invested in the outcome...wanted a happy romantic comedy ending.

P4: For Ted, his biggest obstacle was himself and his lack of self-confidence.

P7: I as invested in Mary's outcome because it was clear that out of all the men pursuing her Ted loved her the most and she him.

P9: Ted was crazy about winning over Mary...It made me feel good that they ended up together...

Summary: Ted has trouble being honest about his feelings for Mary, but he was sincere and had a compelling innocence. He needed to have more self-confidence. It seemed obvious that through all the obstacles and embarrassing situations, Ted and Mary would eventually get together. Because the lead characters are so likeable and compelling, the participants wanted to route for these two people to find happiness with each other.

Codes: 5(3), 10(3), 7(2), 11(2), 17(2)—3, 4, 6, 7, 12, 18, 22, 23. **Primary CSVs are Perspective, Love, Persistence, Kindness, Humility/Modesty.**

Q4: *How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?*

P4: It was a sweet story, and mostly the comedic touches were good...

P7: The comedic elements of the film kept my attention and worked very well to add impact to the storyline.

P8: The comedic aspects of the antagonists and the roadblocks Ted encountered (e.g., trying to befriend Mary's brother, hiring an unscrupulous private investigator, getting arrested) made me think about the absurdity of the situations.

Summary: The participants thought the film was funny and amusing to watch. The film is clearly a comedy and it makes the most of its sweet and amusing story line. The roadblocks Ted experienced trying to re-connect with Mary and the absurdity of the situations added to the appeal of the movie for P8 and other participants. Clearly humor is the fuel that makes this comedy appealing to audiences. Also, **Curiosity and Perspective** help ground this to be more than just another "guy gets girl, guy loses girl, guy gets girl in the end" type romantic comedy.

Codes: 23(3), 2(2), 5(2)—3. Primary CSVs are Humor, Curiosity, and Perspective.

Q5: *In what way did the location, atmosphere, time period have an affect on you?*

P7: The locations of the film were bright and sunny...The fact that we saw Mary and Ted first in high school also let the viewer feel like part of their relationship as they had grown older for most of the film.

P8: Setting the beginning of the story in high school days helped me to identify more with Ted. In high school, I was kind of awkward and uncomfortable speaking with girls.

P9: I liked how the locations and atmosphere always seemed light and beautiful. Lots of clips were outdoors with nice scenery...made me feel happy.

Summary: Participants liked the location in Florida and the light and sunny atmosphere. The look and time period were pleasant, pretty, bright and sunny. As far as

the story line, seeing Ted and Mary's relationship and how it originated in high school made the film more relatable for the participants, and helped them identify with Ted.

Codes: 5(3)—3. Perspective and Open-Mindedness are strengths that could be associated with this film.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P7: The production design was simple and bright and made the film very relatable. When comedic elements happened they were even funnier because it felt like they could really happen in that world and possibly happen to me.

P8: The “kitschy” furniture and colors in the apartment, and Pat Healy’s tacky clothes, were effective for setting the comedic tone of the story.

P9: ...sets and design mostly added to the lightness of the mood. The world of “Something About Mary” always seemed pristinely perfect although the characters were not perfect.

Summary: The set design was realistic, and somewhat “kitschy,” but helped to definitely set the comedic tone of the piece.

Codes: 5(2)—1, 3, 21, 23. The primary virtue is Perspective.

Q7: In what way did the special effects have an affect on you?

P6: The dog being revived by Matt's character was hysterical as was the scene with Fluffy attacking Ben once it was on speed.

P7: The dog’s antics were really funny and added to the story by adding surreal elements and wackiness to the fun story happening.

Summary: This was not a special effects film, except for Fluffy catching fire.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P1: It affected me because it give me different emotions from getting happy to feeling sad to making me cry to getting angry.

P2: I liked the band that followed Ted around and played. I think it added a layer of surrealism and originality.

P8: I thought the use of the two strolling minstrels was an effective way of conveying the story and Ted's emotions, and reminding the viewer there is something about Mary that we don't know. Other song choices were also good and were used as subtle messages (i.e., "Close to You").

Summary: The consensus of the participants was that the "two strolling minstrels" that helped convey the story were very effective. Other popular song choices were appropriate and lent a nice touch to the sweet story, such as "Close to You."

Codes: 1(7), 5(7), 3(2)—4, 20. Creativity, Perspective, and Open-Mindedness. These strengths were definitely used through the wandering musicians and catchy pop tunes to set the mood of the start and tell the narrative as well.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P6: Once Ted finally got Mary in the end was sweet. She's the perfect girl... beauty and brains and great personality...Go after true love!

P7: ...No matter the obstacles of the characters their love overcame all obstacles as hopefully it does in life when its true.

P8: I really started to think about choices in life. Did I abandon a dream that I once had? If there is something worthwhile out there, one should go for it.

Summary: The participants felt that the message was “true love conquers all,” and they were happy with the final resolution of Ted and Mary getting together. For P8 the film had a deeper meaning—he was wondering if he had made the right “choices in his life--did he abandon a cherished dream? Another message is to go after what you want and if it is true love, than you will surmount the obstacles! P5 had a different interpretation about letting go of blame, so one can move on in life.

Codes: 7(4), 10(4), 5(3), 3(2), 8(2), 12(2)—6, 8, 14, 18, 19. **Persistence, Love, Perspective, Open-Mindedness, Integrity, and Social Intelligence** definitely sum up some of the lessons of the story, and the character traits of not only Ted, but also of Mary. They are sweet, kind characters, and the audience for the most part cannot help but fall in love with that sweetness.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P1: When I first saw it I couldn't stop laughing...

P5: I remember my grandmother calling it “filth and smut” when she saw it. So I ...went into this film thinking it would be enjoyable simply because I would be able to experience something I wasn't allowed to before.

P10: ...I can relate to having an intense attraction to someone that NEVER goes away. It is an attraction based on elements that come from some place that I don't even know how to describe...There was “something about him.”...similar to the main character.

Summary: Many participants could not stop laughing—a truly funny film!

P5's grandmother called it "filth and smut" when it first came out in theatres. P5 enjoyed the film mainly because it was something he wouldn't normally be allowed to see. Others related to having that intense attraction for someone that can't be explained. The message of Ted's quest to understand and finally be united with Mary is one of love, hope, and taking action.

Codes: 5(6), 3(3), 9(3), 12(3), 20(3), 2(2), 10(2), 23(2)—22. The Strengths of Perspective, Open-Mindedness, Vitality, Social Intelligence, Beauty/Intelligence, Curiosity, Love, Humor, and Hope all relate to the universal theme of the film, either through the character traits of the lead players, or expressed through the events of the story line.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P7: ...I need to wait for someone who wants me the way that I am and someone who is unselfish enough to see me happy no matter what...

P8: I really starting thinking back on my life and some of the people, places, jobs, ...that I "dreamed" about but didn't pursue. A girl that I thought I was compatible with, but didn't continue the relationship...The joy I had teaching in my job, but which I no longer do ...A desire for "peace corps" type work, but never pursued.

P9: Love sometimes does work out in the end although it takes time and obstacles have to be overcome.

Summary: It's never too late to make changes and go after what you want in

life. Also, self-acceptance is important in love as well as examining choices made in one's life's journey. The course of true love does not necessarily run smooth, but don't hesitate to reconnect with someone who may your true love.

Codes: 5(3), 9(3), 23(3), 3(2), 7(2), 6(2), 12(2)—7, 8, 13, 14, 15. *There's Something About Mary* is a sweet, very funny comedy that has something for almost everyone. The CSVs that support the theme of follow your heart and don't be afraid to go for what you want are: **Perspective, Vitality, Humor, Open-Mindedness, Persistence, Bravery, and Social Intelligence.**

The Curious Case of Benjamin Button:

Week 1

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P3: The film was very moving...It was so sad to watch the main character's love interest watch Benjamin deteriorate right before her eyes. The last part of the movie was particularly moving, when Benjamin started to "age" rapidly and we would see him get younger and younger. It actually made me deeply sad to think if I were to have to watch my partner go through that.

P6: ...it made me feel how delicate life is and how life can be very strange sometimes...I was glad to see Benjamin rescued by the loving new mother... It was nice to see different races getting along and respecting each other.

P8: Although Benjamin Button was a humble and relatable person, I could not feel empathy for Daisy. Or, for Benjamin's father...he abandoned his baby and gave the burden of raising Benjamin to strangers. I feel the same way in my life – I don't care for high class or rich people. I prefer the simple life.

Summary: P2 commented on society's obsession with youth and beauty. It made her think about the aging process and how we are all going to die. Most participants found this film to be very moving and somewhat sad. One should appreciate older adults and their wisdom and life experience. P9 mentions that the film's storyline made her think about death, afterlife, and resurrection. Love and acceptance of being different is a prevalent part of the story line. P5 did not feel affected by the film emotionally.

Codes: 5(4), 7(3), 3(2), 6(2), 10(2), 22(2)—2, 11, 17, 23. The strengths of **Perspective, Persistence, Open-Mindedness, Bravery, Love, and Hope** blend nicely with the storyline of aging backwards, traveling the world, finding love, and being cared for at the end by the woman Benjamin loves most.

Q2: *In what way did you identify with the main character(s)/protagonists(s) in the film?*

P2: I have...felt like an outcast. I was teased a lot in school...It left permanent scars that I have trouble completely healing. Benjamin was at a disadvantage from the start...this movie is very important, because it shows how many people are superficial and the reverse life cycle shows people's aversion to age and something they cannot grasp.

P7: I identified with Benjamin because he was a good and curious person who didn't seem to let his condition get the better of him for the most part.

P8: I found it difficult to identify with the main character, Benjamin Button, because of the fantastical nature of the story...Benjamin didn't pass judgment on a person or status...He didn't discriminate...

Summary: P1 didn't have parents, P2 felt like an outcast, and P6 identified with Benjamin's surrogate mother (who loved her "son" even though he was different). Benjamin treated people equally without judgment and did not discriminate, living life on his own terms.

Codes: 5(6), 12(4), 6(3), 3(2), 9(2), 10(2), 13(2), 14(2)—7, 11, 20, 21, 22. **Primary CSVs are Perspective, Emotional Intelligence, Bravery, Open-Mindedness, Vitality, Love, Citizenship, Fairness.**

Q3: *What were the protagonist's main obstacle(s)? Were you invested in the outcome?*

P2: This movie actually reminded me a lot of *Forrest Gump*. Here was a caring person who started with a disadvantage but loved this girl so much...I've thought a lot before how getting older is just like being young again and how its a circle of life...trying to find himself and not be his "disease" was also a big obstacle.

P3: ...He was born old...and the confusion that comes with not being the same as people your own age. I was invested in the outcome because I wanted to see him get younger and younger.

P6: His main obstacle was to find love, health and good will...figure out the backwards nature of his life...I was invested in the outcome. His development was very touching.

Summary: Participants were interested in watching the usual story of a man

born “old” and living his life backwards. They were invested watching him get younger and younger, and finding love in his life. P5 was not particularly invested in the story, but did feel it mirrored his own life in many ways. Participants also were drawn into Benjamin’s peculiar journey, and also excited, because they never knew what was ahead for him.

Codes: 5(5), 3(3), 12(3)—8, 9, 10, 11, 20. Strengths include **Perspective, Open-Mindedness, and Social Intelligence.** These strengths reflect Benjamin’s attitude toward life, even though he is in essence “living his life backwards.” Included in the Strengths are **Integrity, Vitality, Love, Kindness, and Beauty/Intelligence** which personified many of Benjamin’s traits.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P2: I love period pieces and was in the mood for a serious movie so the genre affected me positively.

P8: As a fantasy, the movie gave me a nostalgic feeling of watching a Saturday matinee... While the movie also had a modern-day setting with the real-life events of Hurricane Katrina... the daughter reading the diary retained a fairy-tale feeling.

P9: I'd say this story is sci-fi and I really became more open to ideas that... genetics (and) technology may one day unravel the mysteries of why we age.

Summary: The dramatic fantasy genre made Benjamin Button’s unusual story more relatable and believable to the Participants. This novel idea of aging backwards was well-presented through various time periods. The concept was thought-provoking,

especially regarding the nature of time, and the narration (daughter reading the diary) gave the movie a fairy-tale feeling. P6 found the drama very upsetting, because how people that are different are treated in the world. P9 focused more on the sci-fi aspect of the story, and felt she was more open to genetics and technology that might one day unravel the mysteries of aging.

Codes: 5(5), 3(4), 4(3)—1, 2, 10. Strengths include **Perspective, Open-Mindedness, and Love of Learning.** Additional strengths are **Creativity, Curiosity, and Love.**

Q5: In what way did the location, atmosphere, time period have an affect on you?

P1: It brought a lot of memories from my parents' house to buying my own house. From traveling the world to getting to know all the different natures, cultures, from being poor to living a better life and remembering the joy and pain...that happen all these different places.

P2: I loved the time period and seeing the progression of time paired with the two big wars (which) mirrored Benjamin's regression/progression.

P5: It was more difficult for me to really get engaged with the film because I felt removed from the time period which the story took place.

P8: New Orleans, particularly the 1940s~1960s, are interesting to me...the story of the blind clockmaker who made the clock that ran backwards very touching.

Summary: The participants loved traveling to different locations and places, got a feel for different the time periods, and thought the look of the film was beautiful and cinematic. P5 was removed from the story, because he couldn't identify with the time

period. P8 stated that the story of the blind clockmaker whose clock ran backwards was touching. The story involves almost a mystical fascination with the progression of time.

Codes: 5(7), 3(4), 2(3), 4(3), 20(2)—1. Strengths are **Perspective, Open-Mindedness, Love of Learning, Beauty/Intelligence.** These are qualities that personify Benjamin Button.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P7: The production design was real and true to the time periods which kept me involved in the story. The design was overall beautiful and changing like the important parts of a life are.

P8: I like the production design of the old time period, such as the clock at the train station, the design of the old folks home, the tugboat.

P9: I really liked how there was a dark sense when Benjamin was abandoned and in the town when he was an old man at first, even the steam boat was a bit dark, yet once he was with the ballet dancer and young again, there were many beautiful scenes of the trees with leaves and happy sense of alive design.

Summary: The production design was authentic and true to the time periods—train station design of old folks home, and the tugboat. Only one participant (P5) felt that the production design was too forced and observed that although the sets and props were supposed to be old, he could tell they were new. The production design mirrored Benjamin's progression—the beginning was dark reflecting the difficult circumstances that Benjamin was born into, but as he got younger and stronger, and he fell in love, the design and tone of the movie got brighter and lighter.

Codes: 4, 5, 20. CSVs are Love of Learning, Perspective, and Beauty/Intelligence.

Q7: In what way did the special effects have an affect on you?

P2: The special effects in this movie were really the age makeup and computer aging graphics...But, it didn't matter, because the subject matter was so good.

P3: The special effects made the film more believable so that I was able to be more invested in the world of the story and buy into the “magic” that was going on.

P5: I was certainly engaged during the moments Benjamin Button was on the Fisherman’s boat being shot at. That particular scene was so intense in such a visceral way with the sound effects, and bullets lighting up...

P7: Benjamin’s physical transformation was shocking and interesting. Every time he changed I became more invested in what was going to happen...

Summary: The special effects, especially as Benjamin got younger and younger, were amazing and believable. Participants were also impressed by the effects on the fisherman’s boat being shot at during the war.

Codes: 5(4), 1(2), 2(2)—3, 9, 21. Strengths include Perspective, Creativity, Curiosity, Open-Mindedness, Vitality, and Gratitude.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P3: The score was so heartfelt. It really opened my heart as I heard it and made me want to love everyone and be tolerant of others...

P6: Great music - very touching...touched my soul.

P7: This score was more noticeable and romantic but added to the drama of Benjamin's physically changing condition and the romantic story between him and Daisy.

Summary: The music helped the participants be more invested in Benjamin's story. The score was heartfelt, touching, gentle and romantic.

Codes: 5(5), 1(4), 20(4), 3(2)—4, 10, 14. **Primary CSVs are Perspective, Creativity, Beauty/Intelligence, and Open-Mindedness.**

Q9: *In what way did the theme, the message, the obstacles of the movie affect you?*

P2: His struggle affected me severely as I thought about people having to go through death, growing old, the difficulties they face, and my own difficulties...

P3: The theme made me want to live every day like it could be my last.

P4: I never made a connection to any part of this movie. I was mentally, uninvolved.

P8: The theme of fate, that we are on a collision course and there's nothing we can do about it, hit home with me. Whenever someone says, "I should have been there," the first thought in my head is "If you were there, the outcome may have been different."

Summary: While many participants said the movie touched them deeply, P4 didn't make any connection to the movie and was mentally uninvolved. P6 commented on the delicacy of life. P8 thought the movie was a metaphor for life, and that we are on a collision course with our destiny, and our fate pre-determines what happens in our lives.

P10 thought it was interesting to see how Benjamin handled each new situation that came his way and what he learned from it.

Codes: 5(6), 12(3), 24(3), 6(2), 21(2), 22(2)—1, 3, 8, 9, 14, 19, 20. Primary CSVs are Perspective, Social Intelligence, Spirituality, Bravery, Gratitude, and Hope.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P1: When I first saw it (the film), I feel very sad because I know how (it) is not growing up with no one loving you and not knowing where your parents are... fighting against every obstacle in your life. When I finish watching it (the film), it showed me that no one is perfect and that we are not that different from each other...

P6: I really enjoyed the human interaction between people of all ages and different races...I found myself dreaming that I was crying and very deeply touched and moved by the story...my chest was heaving in my dream...then when it was over the music kept repeating over and over which I found very soothing and enriching... I finished watching it (*Benjamin Button*) later that day and really liked it. It made me feel mellow, sad and enlightened (somewhat)...

P8: Although Benjamin was a down-to-earth person, if he didn't inherit his father's business, the lake house, etc., he wouldn't have been able to live the life with Daisy or leave Daisy and his daughter behind. Did he even work?

Summary: The concept of being born old and again in reverse was

fascinating to the participants. The most important elements in Benjamin's curious life was love. The important woman in Benjamin's life (Queenie and Daisy) helped to define his life and existence, and make it meaningful. Another point of view was presented by P8 who wondered if Benjamin ever worked—the money from his father enabled him to have rather a fabled, if unusual life. The moral of the movie may be that even with a life lived differently (in reverse), we are not that different from each other. The thematic element of time was very important to the story—hence the clock that ran backwards.

Codes: 5(5), 3(2), 13(2)—1, 2, 10, 11, 12, 20, 24. Most frequently mentioned Strengths: **Perspective, Open-Mindedness, and Citizenship.** The mix of other Strengths from **Creativity, Curiosity, Love, Kindness, Social Intelligence, Beauty/Intelligence, and Spirituality** support the theme and message of this unusual and profound motion picture.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P2: It made me think of all the parallels in life death, birth, age, beauty, youth. Our society's obsession with looking young to somehow cheating death...the movie made me think about space/time...and how insignificant (we are) in our small space in the universe. It had a huge effect on how I perceive my own small problems.

P6: ...I drifted off to dreamland...it was very transformational...I was so moved...It really made me realize how short life is and if people have made mistakes how great it is for them to be able to fix things.

P7: I realized that being optimistic no matter what life throws at you is very important to living a full life. I also realize that love is the most important thing and the common denominator that connects humans to each other.

Summary: P2 felt that the movie had a huge effect on how she perceived her own “small” problems in terms of the “bigger” picture of the universe. While many Participants were emotionally moved by the movie, P4 was not a fan—she felt there were “too many ideas, too many time periods, and (it was) too long. However, even P4 seemed to gain a new perspective—“We should live as though every day may be the last.” P5 also felt that he didn’t “jive” with the film. P8 was touched by the message of the film, but he also felt that Benjamin’s money gave him added freedom from the daily grind. However others, like P6, said the film was “transformational.” Life is short and it is important to remain optimistic in spite of challenges life may throw your way. Love is key and the “common denominator” that connects and defines humans with each other.

Codes: 5(6), 9(4), 12(4), 22(4), 3(3), 6(2), 20(2), 24(2)—4, 21. Important Strengths for the Benjamin Button story are: **Perspective, Vitality, Social Intelligence, Hope, Open-Mindedness, Bravery, Beauty/Intelligence, and Spirituality.**

Field of Dreams:

Week 2

Examples are as follows:

Q1: How did the film’s storyline affect you? How did it affect you personally?

P2: For someone who is a Christian especially and believes in God I think it

can make them very uplifted. For me, the spirituality was very open-ended and too broad. I realize what the director was going for, but it just had too many holes.

P3: The story...incorporated characters from the past and...time travel elements...it inspired me since I am working on a story that involves a protagonist seeing/meeting characters from different time periods...

P6: I found the movie tremendously moving...It really shakes you to the core...
...it's a "warning" or message to make amends with those you have wronged and those who have wronged you...This movie is a beautiful story about completion. I'm glad I saw it and will look into more spiritual completions for myself.

P9: I feel like miracles can happen. The movie made me understand why blind faith can bring about magic and miracles...The story made doing illogical things seem purposeful. I wanted to go to a baseball game after seeing this movie...

Summary: Most of the participants were moved by this movie. Either to believe in magic and miracles again, or to just leave themselves open to the infinite possibilities of the world around us. The storyline was inspiring, and the actions of the lead character, Ray, were compelling. P1 actually heard the voice of God when he was in jail telling him to be a living testimony for His Word. P2 didn't really buy into the "Christian" spiritual aspect of the movie—she felt it had too many holes in it.

Codes: 5(7), 22(4), 24(4), 6(3), 20(3), 7(2), 9(2)—1, 4, 8 10, 11, 12, 14, 16, 17, 21.

Primary CSVs (from most frequently mentioned to least) are Perspective, Hope, Spirituality, Bravery, Beauty/Intelligence, Persistence, Vitality.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P6: I...identify with Kevin's character...following the voices from the other side.

I also identified with Ray Liotta's character, being selfless, honest, simple and clear. I also identified with his brother-in-law's money-hungry character...

P7: I identified with Ray...being a smart, nice person who had issues with his father...I identified with Ray's wife because she really stood up for herself...

Both main characters were positive, relatable and motivational.

P8: I...hope to live my life the way Ray Kinsella lived his. Working hard on his farm and sticking to his principles...to help another obtain their dream.

P9: I've been told to do amazing things that were outside the boundaries of my abilities...I identify with the protagonist wanting to follow his dreams, (that) didn't always make sense...wanting to believe in a baseball field. I've told people things before, they not believe me, so when people didn't believe Ray...I sensed his pain.

Summary: The goodness and decency of Ray and his wife, Annie, really hit home with the participants. Ray was trying to reconcile his past with his present, following “voices” from the other side. He ended up helping others and himself. P2 felt the spirituality of the movie was too open-ended. P3 was inspired, because she was working on a story with time travel elements in it. Following his intuition was challenging, but he made a difference in people’s lives by building a baseball diamond where deceased players from the “Chicago Black Sox scandal” could come and play ball. Ray is also reunited with a “younger version” of his father and plays ball with him.

Codes: 6(5), 5(4), 7(4), 8(3), 12(3), 22(3), 9(2), 11(2), 20(2), 24(2)—3, 10, 13, 19, 21.

Primary CSVs (from most frequently mentioned to least) are Bravery, Perspective, Persistence, Integrity, Social Intelligence, Hope, Vitality, Kindness, Beauty/ Intelligence, Spirituality.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P6: His main obstacle was trusting his own instincts/inner voice to go with it and follow the voices to completion. Once he did that it all worked out...I was very heavily invested in the outcome...

P8: The biggest obstacle was finding the faith to complete his task, despite the naysayers (his brother-in-law and the townspeople) and the bank. Since the reason why Ray was chosen to build the baseball field, and how Terence Mann and Archibald "Moonlight" Graham fit into the puzzle, was not clear, the story line kept me interested to the end.

P9: ...I really wanted him (Ray) to keep his farm and his baseball field. Since so many supernatural occurrences happened I kept watching the movie...I wanted to believe with Ray that if he built it they would come, and that he could ease his pain...

Summary: Participants were heavily invested in the movie, because they wanted to see where the "voice" would lead Ray, and if he would be able to keep his family farm. The spiritual nature of the movie and of Ray's personal quest, kept participants interested. P10 felt the biggest obstacle for Ray and his family was "lack of finances." P6 and P8 felt main obstacle was "finding the faith to complete his task."

Codes: 22(5), 24(5), 7(4), 20(3), 5(2), 6(2), 10(2), 12(2)—2, 9. Primary CSVs (from most frequently mentioned to least) are Hope, Spirituality, Persistence, Beauty/Intelligence, Perspective, Bravery, Love, Social Intelligence.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P4: Even though it was in the sci-fi/fantasy genre, it (the movie) had a lot of very valid and realistic points.

P7: The dramatic fantasy genre was very cool because I didn't expect the movie to have so many ghosts in it which kept me interested in what would happen next and added a surreal element to an otherwise very realistic drama.

P9: I would say the genre is a supernatural drama...it reminded me that man doesn't know all the laws of nature and there are many happenings in the universe like ghosts and voices that are unexplainable. I felt a sense of magic and that the movie was testing my belief. The movie challenged me to believe in what I would normally not believe in.

Summary: An alternate point of view was provided by P2 who thought they were too ambiguous and should just own their "Christian" focus. P4 felt that although it was a "fantasy" movie, it made very realistic points. P8 thought the scenes of the farmland and ballplayers were soothing and evoked a more simple kind of life. Participants felt a sense of "magic" with this film, because the universe is vast and there are so many unexplainable mysteries to life.

Codes: 5(6), 22(3), 24(3), 12(2), 20(2)—6, 7, 8 10, 13. Primary CSVs (from most frequently mentioned to least) are Perspective, Hope, Spirituality, Social Intelligence,

and Beauty/Intelligence.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P1: ...it affected me because I use to go out in the fields where my family used to live at. Because we used to cut grass and also out in the field picking corn and all kind of fruit. It was at a small town where everyone (knew) each other and you would hear (haunted) ghost stories and all kind of stories from my home to the barbershop to the grocery store.

P8: The location, the Iowa farm, the small towns (including Minnesota where he found Moonlight), and the summertime all helped to give the fantasy feeling to the movie.

P9: I really liked that the movie gave background on the couple before they moved to the farm. Seeing their lives in the 60s leading up to their farm purchase in Iowa made me feel like I understood their togetherness and their love for each other.

Also, it gave me an understanding of why they would believe in ghosts and voices, they seemed to be free-spirits and enjoy counter-culture.

Summary: The small town feeling and the Iowa farm where most of the movie was filmed evoked the simple pleasures of country life and lent to the fantasy feeling of the movie. Annie and Ray were free spirits, and there was a bit of “counter-culture” in them and a sense of adventure. The fields of corn and the baseball field added nostalgia for some of the participants and the innocence that use to exemplify the American way of life.

Codes: 5(3), 2(2)—1, 3, 22. Primary CSVs (from most frequently mentioned to least) are Perspective and Curiosity.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P3: The set of the baseball field on a desolate farm seemed peaceful and calming, sort of the way you would imagine heaven to be. Just seeing a farm with a family living on it gave me a sense of peace.

P8: I love the family home, with the wrap-around porch and the cornfields right outside your door...all to set the mood and to empathize with Ray that he is risking it all...to find out why he has to build the field and who will come.

P9: I felt like the design was centered in looking very middle America Iowa. The sets were all very believable, I could sense the family was middle class and that they were a plain family, yet full of passion. The baseball stuff on the field of dreams added to the feeling of a real game. I really like that the baseball game showed the scoreboard and the hot dog from the dream...I am more likely to believe dreams can happen after seeing them happen as predicted in this movie.

Summary: P2 indicated that the production design was solid and believable.

The family home, cornfield and baseball diamond set the “mood” for the film. P4 indicated the appearance of Terrance Mann’s apartment gave a clue to the type of character he was. P9 comments that she is more likely to believe her dreams can come true after seeing the movie.

Codes: 5(2)--1, 2, 3, 6, 20, 22, 24. Primary CSVs (from most frequently mentioned to least) is Perspective. Other strengths (coded once): Creativity, Curiosity, Open-Minded, Bravery, Beauty/Intelligence, Hope, Spirituality.

Q7: In what way did the special effects have an affect on you?

P3: the way the baseball players disappeared into the cornfields was the only special effect. I thought it was a nice touch. It just made me buy into the magic of the story that the cornfield/baseball field was a heavenly, spiritual place.

P4: The gentleness of the transitions lent a magical quality that was Intriguing.

P6: I loved the special effects of walking into the lush fields and disappearing... very simple but great...

P9: I felt like the men walking in and out of the corn were going to an adventure, which was a mystery. I wanted the cameras to take us on the adventure, so I could see where the baseball men really disappeared to...I felt like I wanted to be guided in this story to make magic.

P10: I had a similar experience once, in how the vision of the field was shown to him. It may have been a special affect in the movie, but that kind of stuff happens!

Summary: Participants noted that special effects were limited, but when they were used, they enhanced the story. P9 indicated that when the ball players disappeared into the cornfields, it felt like a mystery and also an adventure, and she wanted to go on the adventure with them. The gentleness of the transitions gave the film a magical quality which kept participant P3 intrigued. The effects supported and added believability to the fantasy story line.

Codes: 1(2), 3(2), 20(2), 24(2)—5. Primary CSVs (from most frequently mentioned to least) are Creativity, Open-Minded, Beauty/Intelligence, Spirituality.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P2: The music score did add an element of bigness and importance. It made me feel for the characters more and think about life and death. (5, 12, 24)

P6: I loved the music! It was possibly the best music I've heard in a movie for ages, definitely in the top 5...the different music for the different eras was perfectly done, it was fantastic! It put me in a great mood! The 'voices' was/were great, simple but very effective!

P8: I liked the song selections playing in the beginning of the story – the Allman Brother's "Jessica" is one of my favorite records growing up. "Crazy" and "Daydream" were amusing choices. Then later, as the story became more dramatic, the orchestra music score was 'haunting' at times.

Summary: The music score added bigness and urgency to the story line. P7 thought the score was exceptional (her top 5), and the song choices perfectly reflected the various eras Ray was travelling through. P9 felt the music enhanced the feeling of "awe and wonder." It definitely added an emotionality to the movie, and helped Participants feel for what the characters were going through.

Codes: 1(4), 5(3), 20(4)—3, 12, 24. Primary CSVs (from most frequently mentioned to least) are **Curiosity, Perspective, Beauty/Intelligence.**

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: I liked the theme of going against the grain and going with your instincts even if others don't see what you do or believe what you do. It reminded me to stick to my beliefs and follow my own heart/goals even if others don't understand or support my visions.

P8: While this story is a fantasy, and the commitment to build something as big as a baseball field is too large, the message of doing something to help others while not asking for something in return struck home. The scene and dialogue where Shoeless Joe picked Terence to come back with him and Ray protested, I found the response, “Is that why you did this?” very thought provoking.

P9: ...the movie was about following your dreams, having faith in what doesn't make sense. Clearly at the end the farmers were able to be a success and Ray rekindled his love for his father and had closure to the 'voice' dilemma and the affordability of his baseball field dream. I liked how the movie ended because it shed light on how dreams can come true. The movie made me believe more in the supernatural.

Summary: This inspirational movie encourages participants to follow their dreams and have faith in the bigger picture—“If you build it, they will come.” Sometimes events in life do not make sense, but if you listen to your intuition and follow the signs, you will be led in a direction that could help you realize your dreams. P7 stated that obstacle of almost losing the farm and then having his dream fulfilled when the line of cars shows up at the end of the movie added the dramatic intensity of the film. P8 felt that a primary message was that you should do something for others without expecting anything in return. P2 offered an alternate POV in that she felt sad watching this movie, because of the loss of innocence, this story would not be taken seriously today.

Codes: 22(5), 6(4), 7(3), 8(3), 20(3)—4, 5, 9, 13, 24. Primary CSVs (from most frequently mentioned to least) are Hope, Bravery, Persistence, Integrity, and Beauty/Intelligence.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P3: The movie was...magical...such a great story with so many important themes/messages that reminded me to be extraordinary and that it's not too late to attempt extraordinary things at an older age even if others don't understand what I'm doing it. It made me grateful for the family/friends in my life who have helped me follow my dreams as well even if the great majority of society doesn't understand it.

P7: ...I was invested (in the movie/story) and entertained. I wanted to do something great at the end of this movie and...make a big dream come true. I felt like impossible things may be more possible than I dare to think.

P9: I feel more aware of the spirit world and more aware of how businesses can succeed when they take risks...more likely to believe in my hunches and premonitions after watching this movie. The movie was relaxing and made me feel at peace with the unknown and with the afterlife. I am less likely to not believe someone who has had a supernatural experience and more likely to believe in miracles since seeing this movie.

Summary: P7 wanted to do something “great” after watching this movie. It's

a feel-good film with an inspiring, up-beat message. Participants were more aware of the “possibilities of life” after watching this film--a magical, beautiful, and extraordinary movie with many important themes. It encourages viewers to dare to be extraordinary and follow their dreams. P9 was more aware of the spirit world after watching the movie, and also reflected on how businesses need to take more risks in order to succeed. P6 is looking forward to seeing the movie again and again, with new gifts to offer with each visit.

Codes: 24(9), 5(5), 20(4), 7(3), 8(3), 22(3)—3, 6, 12, 16, 21. Primary CSVs (from most frequently mentioned to least) are Spirituality, Perspective, Beauty/Intelligence, Persistence, Integrity, Hope.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P3: Spend as much time as possible with people you love because you don't know how long you have with them. The film concluded with the protagonist being able to say goodbye or make amends with his youthful father and it even seemed to rejuvenate his father's soul, as well as his own. I thought that was so powerful and magical to see the film come full circle as a way for the protagonist to find peace/purpose in his life.

P8: ...it does make me want to help others pursue their dreams. At this same time, former housemate of ours contacted me through email hoping to raise money for a “Kickstarter” program of hers to raise enough money to buy recording studio

time. I anonymously donated \$1,000 to help her reach her goal. Perhaps I will continue finding ways to help others.

P9: I am less skeptical after seeing this movie...I feel less pessimistic and more optimistic about taking risks and trying things other people may think won't help me, because if I believe that they will help me, I might be following a hunch like Ray that leads me to success. I realize that great successes often come with sacrifice, and risk like Ray's baseball field brought him, yet in the end his field of dreams panned out to be exactly what he needed, so I believe now, in the power of following and building dreams. I am more spiritual now and believe that voices do drive people, and so do dreams to do great things in the universe.

Summary: P1 felt it's never too late to change and make your dreams come true.

P2 observed that because Ray felt responsible for the players' version of heaven, we can create "heaven" here on earth for ourselves and others. P8 felt encouraged to help others pursue their dreams. P6 indicated that it was an excellent film that had a great message about destiny and that love and goodness ultimately wins the day. P9 felt more optimistic and will to take risks to achieve success. Follow and build your dreams; above all, follow your "hunches." Participants felt more hopeful and spiritual after watching this movie and that great dreams can be achieved through listening to that "little voice" inside you. Other comments were "hope for a better life surrounded by nature," have patience and the answer will come; the theme of "if you build it, they will come" was meaningful for the Participants.

Codes: 5(7), 22(6), 24(6), 7(5), 6(3), 11(3), 8(2), 12(2), 21(2)—3, 9 10, 20. Primary CSVs (from most frequently mentioned to least) are Perspective, Hope, Spirituality, Persistence, Bravery, Kindness, Integrity, Social Intelligence, Gratitude.

Ordinary People:

Week 2

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P2: The storyline affected me a lot. This I'm sure in 1980 was a revolutionary film. It reminded me a lot of *Catcher in the Rye* and Conrad reminded me a lot of Holden Caulfield. It brought me back into my emotional state as a teenager and seeing all the phoniness and unhealthiness in adults. I loved how many layers the film had and how you could feel each person's emotions/ desperation/side of the story. It was very similar to *American Beauty* in that it lets the viewer see the problems and struggles of each character but the characters themselves are so saturated in their own ego that they cannot see the reason for the others problems. It made me feel negative nostalgia, anger at the mom for being so selfish and superficial, and hope for Conrad as he tries to navigate through the adult muck.

P6: The storyline moved me very deeply. I'd seen the movie several times years ago, but this time I saw it in a totally different way. I had much more empathy for the father's sons and the mom's character. This time the father's performance

really struck me and I saw him in a totally different way. The son's personality seemed more damaged than I recalled and deep down mom was a mess too.

P9: The film made me feel bad for the son who lived, because he was so confused, out of control, and hard to reach. I feel like the therapy helped the son, which is good because I usually doubt paid therapy. I feel like I understand why some people can benefit from therapy...The whole story made me understand mental illness and grief more and think about why talking about problems helps people rather than hiding problems. I feel the mom's lack of affection towards her son, shows me why it is important to keep showing affection although hurt.

Summary: Except for P7 who thought the film was depressing and boring, the other participants found the movie to be extremely powerful, a story that they could relate to in various ways, and deeply moving. P8 indicated that she had an older brother who suffered from psychiatric problems, and similarly the mother was very cold to him, blaming him for the family's problems. P4 said it was like "watching my family." P1 referred to a death of his cousin that was very traumatic and the aftermath of dealing with that. The story/movie is a positive psychology film, because even though the parents may not stay together at the end of it, Conrad has a powerful catharsis and healing. It is helpful to understand people and how they cope with loss in different ways.

Codes: 5(10), 12(8), 10(5), 3(3)—11, 16, 22. Primary CSVs (from most frequently mentioned to least) are Perspective, Social Intelligence, Love, Open-Mindedness.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P2: I understand completely Conrad's struggle. When I was in middle school/high school my parents marriage was breaking down and we had an unstable home life. It manifested itself in many symptoms. Instead of taking a hard look at that, I was given medication different disorder diagnosis, etc. Conrad's case was even more extreme. Even though this extremely stressful, devastating event happened with the death of his brother, everyone acted like he should move on and get over it easily. The main contributing factor in this is the competition of perfection in these type of wealthy families. No one can make mistakes and everyone should just be happy all the time. Conrad was having a hard time realizing which issues were his and which were his parents. This can be difficult as one becomes a teenager because they are forming their own identity and also realizing that one's parents do not have it all together.

P7: I didn't identify with Conrad the main character of the film and so it was difficult for me to care about his story.

P9: I understood why the main character quit the swim team, sometimes I have been in over my head emotionally and quit things that were too much pressure too. I've been upset when things go wrong to, and I understood that the son needed to get over his feelings to find happiness. I liked that talking about his problems helped him to release his anger and confusion.

Summary: Aside from P7's emotional disconnect from Conrad and the film, the other participants each had a very specific "trigger" point that was touched on by the story. P8 observed how Conrad had difficulty letting people into his life emotionally and

finally did open up to his therapist, Dr. Berger. P6 identified with Donald Sutherland's character, P3 had a friend who tried to commit suicide and the family acted similar to the one in the film, P2 went through a similar struggle to Conrad in high school although not as extreme, P4 related to the "emotional disconnect" that Conrad had with his mother. P9 understood Conrad's quitting the swim team, because the pressure to cope was too much and he needed time and space to get in touch with his problems and then talk them out.

Codes: 5(8), 12(5), 19(2)—3, 8, 22. Primary CSVs (from most frequently mentioned to least) are Perspective, Social Intelligence, Self-Regulation.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P2: Conrad's main obstacles were surviving after his attempted suicide, death of his brother, growing up, finding love, and dealing with his family all at the same time. It's no surprise he tried to kill himself after having to deal with all these things and then people looking down on you, because you're not "handling it well enough." Ridiculous. It was so much easier to blame everything on the death of Buck and Conrad's "weakness," instead of actually dealing with their own issues. Despite everyone's criticism I think Conrad was the only one that was actually going through the grieving process instead of just pushing everything down. This actually makes him stronger, especially the fact that he was able to ask for help.

P6: ...they were all trying to evolve to a level of sanity after the family death and had so much emotional stuff to go through. It was very deep. The dad had to

figure out how to keep the family together and realized he wasn't in love with wife anymore. The Mom (Mary Tyler Moore's character, Beth) was a mess on the inside processing the loss her own way and the poor son tried to kill himself and had such guilt over the drowning death of his beloved brother who he thought mom loved more than him...so sad, so deep.

P8: Conrad's mother, Beth is the main obstacle to Conrad's recovery. She very clearly was not affectionate to him and favored Buck. I was interested to see how Conrad would come around to accept that Buck's death was not his fault and he shouldn't let that guilt interfere with his relations with others.

Summary: The main obstacle was Conrad coming to terms about his guilt over Bucky's death. The other obstacle was communicating with his parents and friends, especially dealing with his uncomfortable relationship with his mother, Beth, who apparently had idolized the older brother, Bucky. She and Conrad could not emotionally connect with each other.

Codes: 5(6), 12(4), 6(2), 10(2), 16(2)—8, 19, 20, 22. Primary CSVs (from most frequently mentioned to least) are Perspective, Social Intelligence, Love, Forgiveness and Mercy.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P6: This drama resonated deeply... it was so serious yet it was interesting to view, even more than before – I guess I'm more evolved and mature myself.

P7: We all have problems and I guess the ordinary family was supposed to be representative of an average upper middle class family at that time but I wished that there were more positivity or fantasy in this movie to keep me entertained.

P9: The drama made me more conscious of how I handle my own problems... thinking more about how I deal with problems, whether I talk about them or try to cover them up...think about how I treat people differently depending on how they act, like the two brothers were treated differently. I felt very calm watching this movie although it was an emotional drama, maybe because this drama was a family drama that made me think about problems rather than get emotional about them. The main character was so emotional in the movie, I felt like he was doing all the feeling and needed someone else to think for him.

Summary: P2 felt *Ordinary People* was similar to another more recent Best Picture winner, *American Beauty*. The main problem was this “ordinary” family was trying to maintain a façade of perfectionism, when inside they were all crumbling over the recent death of the beloved older son, Bucky. The dramatic tone of the movie and stark realism combined emotional rawness made the story more believable.

Codes: 5(3), 12(3), 19(2)—3. Primary CSVs (from most frequently mentioned to least) are Perspective, Social Intelligence, Self-Regulation.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P2: The time period was important to me because it made me think about my parents’ generation and some of the similarities between Conrad and my father.

My father came from a very pristine, perfectionist household and that's probably why he has some the OCD tendencies he has today.

P6: Their house was beautiful which I loved - inside the perfect affluent house was such deep loss.

P8: Most of the story line takes place in the wintertime, which is cold and gloomy. Even though most people think of Christmas as a joyous time, I find it stressful. And, similar to the Jarrett's, I too like to go away on vacation during this time.

Summary: The location and setting, including the time period in 1980, defined the typical, upper-middle class family in the Mid-West/middle America. The beautiful house and the winter season conveyed the opposite of how most people conjure up the Christmas season. It was not joyous—the Jarrett family was struggling with coming to terms (or not coming to terms) with the eldest son's death.

Codes: 5(22)—4, 6, 12. Primary CSVs (from most frequently mentioned to least) are Perspective. Also mentioned are Love of Learning, Bravery, Social Intelligence.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P2: The production design was beautiful; it felt completely organic and natural.

It really added to the suspension of reality. I felt like these characters were real.

P8: I found it difficult to empathize with characters that live in large homes, go to dinner parties with their neighbors, or spend their time at the country clubs.

P9: I really liked the production design, because all the colors seemed muted, I could focus more on the drama and less on the sets and design.

Summary: The production design, sets, props were beautifully designed and arranged and added to the realism of the family drama. P6 thought the production was well-designed and fit in perfectly to the location. P4 indicated that the production design was very realistic and took her back to that time period in her own life. The muted colors of the design and set supported the story line and journey and conflicts of the main characters.

Codes: 5(3), 1(2), 3(2)—12, 20. Primary CSVs (from most frequently mentioned to least) are Perspective, Creativity, Open-Mindedness.

Q7: In what way did the special effects have an affect on you?

P6: The drowning scene (Conrad and Buck caught in a storm) was heavy-duty and very deep.

P9: I feel like the special effects in the movie were limited, which made the movie seem more realistic, less like a movie and more like real life.

Summary: Bucky's drowning scene in the storm was realistic. The limited special effects added to the realism of the movie making it more like real life.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P3: The lack of music made the movie feel more intimate for some reason and more realistic.

P4: It was brilliant to bookend the movie with Canon in D major. I also loved

the fact there was no sound, effects or background music throughout. It really emphasized the intensity of the dysfunction of this family.

P9: I liked the beginning music because it was a slow calm piano song with a choir that relaxed me. The entire movie felt like a thinking movie more than an emotional movie, because the music and the behaviors led me to think harder about the situations in the story.

Summary: The classical Canon in D major used as background set the emotional tone for the story. The lack of music in large sections of the movie added to the emotional realism of the story, emphasize the emptiness and isolation the main characters were experiencing.

Codes: 1(3), 3(3), 5(3). Primary CSVs (from most frequently mentioned to least) are Creativity, Open-Mindedness, Perspective.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: I think there is no such thing as normal or ordinary and anyone who tries hard to attain that is lying to themselves or killing themselves.

P6: I was blown away by the level of pain these people were enduring...that Donald Sutherland had the guts to tell Mary Tyler Moore he didn't love her anymore and...she left in a cab and the movie ended with just the son and his father. The son's death rekindled the memory of my friend who died from suicide...it showed that sometimes in life...things...happen which we have absolutely no control over. I was deeply saddened by the storyline and deeply moved by the behavior of the family.

P8: I related to the message of the importance of communication, expressing feelings, and being aware of unintended messages sent to others. I believe Beth was unaware that she was coming off as so cold to Conrad. I also agree with the message that change can occur, but it is a difficult and slow, and not everyone is able to change. Conrad and his father were able to change their outlook and rebuild their relationship, but not Beth.

P9: The movie made me understand how one death could be traumatic for a person, yet have little impact on others daily routines...the mom really couldn't love the son, so the message in the movie was that you have to deal with your problems, talk about your sadness before you can move on. I felt the biggest obstacle in the movie was emotion. I could see how powerfully emotion affected the family after the death of their son. I wanted them to hug and talk about the death all together as a family yet never saw that because the mom was disconnected, so I felt connecting the mom who was emotionless was important to the family. In the end the mom was gone, yet the emotional connection between the father and the son was there and that showed me that expressing emotions is a positive and hiding emotions is a negative.

Summary: Expressing emotions and love, as well as anger in a family is very important, especially when dealing with “big” issues like the death of a family member.

Codes: 12(11), 5(8), 16(5), 10(2)—6, 7, 8, 19. **Primary CSVs (from most frequently mentioned to least) are Social Intelligence, Forgiveness and Mercy, Love.**

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P3: I thought it was a great character study and realistic portrayal of many people's lives, how they don't want their social circles know the way things really are in their lives, how often parents don't relate to their children and it can feel very isolating. Trying too hard to be perfect and normal is exhausting and can make anyone feel uneasy. I was very bothered by the parents because they don't seem to try in a normal way to relate to their son. They seem to treat him like a "thing," an obligation, not a person.

P7: I was bored during the entire movie and couldn't wait for it to be over.

P9: The movie makes me want to move on from past issues...and it made me realize that putting too much pressure on someone who is emotional is a bad idea. I will be more sensitive to emotional people after watching this movie... the movie makes me want to think about my communication style. The way the therapist listened and made suggestions to the Conrad is an art...The only person in this film that seemed not helped was the mom, and because she didn't go to the therapist, it leads me to believe therapy is a good solution...I would be more likely to go to therapy after a tragedy because of seeing this movie.

Summary: The movie was very emotional for many of the participants. It inspired P9 to want to change her communication style, move on from past issues, and possible go to therapy. However, P7 couldn't wait for the movie to be over! The rest of the

participants were moved, and deeply affected by this “character study.” P1 and P2 indicated that Conrad’s pain was similar to experiences in the past that they had gone through.

Codes: 12(8), 5(6), 6(3), 10(3), 22(3), 11(2)—9, 24. Primary CSVs (from most frequently mentioned to least) are Social Intelligence, Perspective, Bravery, Love, Hope, Kindness.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P2(second half): ...This movie had many psychological layers and I think it's the perfect movie for psychology lovers. I loved the hope of Conrad with his Dad at the end. I think a main turning point is when Conrad hugs his mother. I think this really shows her own issues as she could barely hug him back. This action really brings a negative consequence to the mother because it makes the dad fully realize that it's not his son with the problem. This shows that in some families there is a deep psychological issue where there can be a scapegoat, i.e. Conrad. They act like they want him to get better, but when he actually starts to get better they get upset because it shows that he was never the one with the problem.

Great movie. Affected me deeply.

P4: It made me think of how damaging, in many ways, it is to present a false front. Not just to those doing it, but to the people they are presenting it to. I think of the workplace where someone like this would both present a false status of perhaps a job progress which could be potentially damaging on a business level and that they are not a stable person emotionally as well.

P6: It made me realize my inner compassion for people that are dealing with such a sense of loss. In a way I was like the son's character after my friend's suicide... Emotionally such a basket case, so in pain and so lost. I found the movie very cathartic and even though it is painful to watch it is an excellent movie...an amazing modern American film with substance. I'm glad I watched it!

Summary: This is a very intense movie, difficult subject matter that seemed to have a significant affect on almost all the Participants. Even P7 who was obviously not a fan of the movie mentioned her personal transformation of being more accepting of people different than herself. False fronts are not helpful in an upper-middle class family or at work, as P4 pointed out that could be damaging to the themselves and the business. When there are deep psychology issues in families, they must be confronted, talked about, Healing can come in the form of a caring therapist, a loving parent, a loving partner. P3 appreciated that Conrad could grow and realize he was strong enough to accept his brother's death. P9 made a commitment to try and express herself more after watching this movie.

Codes: 5(7), 16(6), 10(5), 12(5), 6(4), 22(4), 11(3)—8, 9. Primary CSVs (from most frequently mentioned to least) are Perspective, Forgiveness and Mercy, Love, Social Intelligence, Bravery, Hope, Kindness.

Erin Brockovich:

Week 3

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P1: I (relate) to this film by losing everything from unemployment, to having bills, having no money and can't take care of my family, not finding a job and living life as a homeless person at a young age...I never gave up, because everyone deserves a second chance. It's never too late to change your life... and don't ever let anyone take what belongs to you.

P4: With so much injustice going on in so many ways, it was refreshing to see David beat Goliath...Personally, it gave me strength and determination to get a positive jump start on updating my resume and taking the lead in my job search.

P9: I was reminded of my father who was an environmental prosecutor for over 20 years and was in charge of prosecuting businesses that dump chemicals in water. The movie reiterates my father's strong opinions against environmental pollution, the benefit of profit for companies and workers isn't worth the environmental risk to community health. I love this movie because it tries to show the world the horror of environmental pollution so many people know so personally. I hope more factual films about the environment are made, because they make me more hopeful that corporations won't continually hurt community health for profit.

Summary: Inspirational David vs Goliath story where David (Erin) wins, and

wins big. Many lessons here about hard work, belief in yourself, determination and persistence in achieving a goal and helping others. Participants identified and were touched deeply by Erin's deep commitment and the ability to with no education and family support to make something of herself and fight for respect. P10 was upset by the storyline, because there are people and companies out there with no regard for human life and do not practice good stewardship as far as our planet is concerned.

Codes: 8(7), 5(6), 13(6), 12(5), 7(3), 6(2), 14(2), 15(2), 20(2)—9, 22. Primary CSVs (from most frequently mentioned to least) are Bravery, Perspective, Citizenship, Social Intelligence, Persistence, Bravery, Fairness, Leadership, Beauty/Intelligence.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P2: I completely identified with her character. I have felt several times that the right thing to do hasn't always been popular or easy but I've tried to do it anyways. In Occupy LA we had half of the country that wanted us to just disband and shut up but I stuck with it because I believed I was fighting for others against corporate greed just like in *Erin Brockovich*.

P6: I identified with Erin's character fighting for what's right and being the whistle blower. I also identified with her lawyer/boss's character for being jaded about it in the beginning and having a lot of stress and responsibility resting on his shoulders running the law company and having to manage a high maintenance, headstrong employee like Erin.

P8: Erin Brockovich is a real person, from the working class -- with real-life problems that I have dealt with in my life (finding a job, living paycheck-to-

paycheck, working long hours). These qualities made her very relatable.

I liked that Erin was a down on her luck character that had to prove herself worthy in the movie. She did an excellent job of proving that someone who is beautiful can have emotional intelligence and legal intelligence also...Erin stood up for the people of the town and worked hard to make sure justice was done. I felt emotionally connected to Erin, because I too feel impassioned by injustice, unnecessary illness and early death of children and adults.

Summary: Many of the participants identified with Erin's persistence and her pursuit to right a societal and corporate wrong-doing. Erin was down-on-her-luck, but managed to not only turn her life around for herself and her children, but bring down a powerful utility company, PG&E. P1 related to the main character, because he had lost everything, and people had taken away his album that he had created through his own blood, sweat, and tears. He took them to court, did his homework, and eventually won his case. Some of the participants had been in similar situations, down on their luck, and managed to turn their lives around to receive the desired result. P7 tries to bring her determination into her work and implement the ideas Erin expresses in her job.

Codes: 6(4), 7(4), 8(3), 14(3), 5(2), 12(2), 13(2), 15(2)—22. Primary CSVs (from most frequently mentioned to least) are Bravery, Persistence, Integrity, Fairness, Perspective, Social Intelligence, Citizenship, Leadership.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P2: Her main obstacle was standing up to huge power much more powerful than her and for people just to take her seriously. I think it was also to convince the

families to trust her and to trust that the outcome would be positive. I was very invested in the outcome and felt saddened by the different toils the families had to endure because of corporate greed.

P4: Initially, one would think that Erin's life position itself would be the main obstacle in her life, but it actually turned into far more of an asset. Lacking social graces actually gave her unbridled and fierce determination that allowed her to accomplish something quite incredible. Not being constrained by "polite society," she (Erin) overcame any obstacles and turned them into the gas that fueled her fire. In the extreme, this could really be considered just thinking outside the box, which is something that seems to be discouraged in society and the workplace today.

P7: Erin's main obstacle was that she wanted to be able to provide for her family. I was invested in this outcome because she was so determined that I did not want to see her fail. Her determination to taking care of her family shifted to her determination to get justice for the people that have been wronged. Erin's passion for justice had me very invested in the outcome of the case.

Summary: Erin had a lot of obstacles to overcome—gaining the families trust that she would be able to win a lawsuit, the trust of her colleagues and her boss (Albert Finney) at the law firm, and being able to support her family. She also had to go up against the best and the brightest corporate lawyers in the business, and she had very little legal education and training. Erin had to find justice for the community that had been so damaged by the contaminated drinking water. P4 had a different point of view

and thought that Erin's "life position" actually benefited her and added fuel to the fire. She didn't have inhibitions going for what she wanted or the traditional societal constraints on polite behavior or dressing.

Codes: 7(8), 6(6), 12(4), 22(4), 9(3), 14(3)—13, 15. Primary CSVs (from most frequently mentioned to least) are Persistence, Bravery, Social Intelligence, Hope, Vitality, Fairness.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P4: The dramatic intensity drew me in immediately, yet the light humor was just enough to not make it a boring story.

P7: The dramatic elements of this story were very effective, because there was enough drama happening that I was never bored. Also I like that Erin was such a flawed character she had debt, dressed provocatively, and didn't have an education. Erin rose above her flaws by focusing on her strong areas of determination and people skills which led her to success.

P9: I'd consider this movie a historic tragedy and a historical environmental drama. Although the movie was sad, there was an overwhelming sense of some victory... overcoming of injustice. The movie made me feel better about the perception of women in society, as Erin is truly a hero... I am more impassioned against the 1% after seeing how corporations care less about people than profit. Social responsibility of the company was so important in this film, the company's lack of social responsibility for the health of the community made me upset that

businesses weren't regulated, monitored and inspected earlier in the film so as to prevent the health concerns in the community.

Summary: The drama genre is used effectively here, but as many participants pointed out it was the dramatic intensity combined with humor that made the story compelling and effective. P9 considers Erin to be a hero, because she overcame injustice and people's inaccurate perceptions of her. Businesses need to be better regulated, and we need more whistleblower blowers like Erin. Whether you call it a "historic tragedy" or a "dramedy" or just straight "drama," the consensus is clear—this is an important subject that needed to be brought to life. Erin was a flawed character who made the most of her considerable assets.

Codes: 8(5), 7(4), 6(3), 12(2), 14(2)—5, 9, 13, 22, 23. Primary CSVs (from most frequently mentioned to least) are Integrity, Persistence, Bravery, Social Intelligence, Fairness.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P7: The locations were mainly in the lawyer's office and local houses. The colors of the locations and atmosphere were very basic and not bright at all. I think the basic and dull theme was effective, because it gives the feeling that this situation could have taken place in a lot of basic places in America.

P8: I can identify with the small town location and feel. Although I did not grow up in a small town, my father is from a very small farm town in Missouri, which I have visited several times. Without sounding redundant, these elements all help to make the story relatable.

P9: The film took place recently, which made my concerns for the environment around me even greater. I am more worried now about pollution in Los Angeles and the rest of the world today. The suffering in the community and the legal atmosphere shot was so tragic, that I felt the normality of the atmosphere could happen anywhere. It was really quiet scary how the pollution happened in such an unsuspecting town. I feel more concerned about California pollution and wonder more about whether regulators here are functional.

Summary: The small town location gave the viewers a nostalgic look back in time. The atmospheric location could have been set in almost any small town and made the story relatable. The time period of the 1980s had a nostalgic ring to it. P2 said it reminded her of growing up in the South where people in small towns were trusting and somewhat naïve. P6 felt the nostalgia of the story and it reminded him of a friend who was a “whistle blower” fighting for nurses’ rights.

Codes: 3(2), 5(2)—1. Primary CSVs are Open-Mindedness, and Perspective.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P4: Since it was based on a true story, going into these peoples’ homes, getting to know each family and seeing how they live and what is important to them, made me feel much more intensely for them.

P6: I really didn't feel the production design had an effect on me... other than it showed lower working class Southern California pretty well. Whatever they did achieved a late 80s to early 90s feel and look.

P8: I assume most of this filming was on-location, which set the mood of the

film. The dusty backroads, small rural homes and farms, wooden screen doors, high school gym...all of these locations/sets made you feel like you were there in the community.

Summary: The on-location production design, sets, and props had a bland, realistic, everyday kind of quality that made the film more believable. Based on a true story, going into peoples' homes made a deeper emotional impact for some of the participants. The design of the film made you feel as if you were right there with Erin, interviewing the Hinkley families, in the early 90s, and thus was more relatable.

Codes: 5(3), 1(2), 3(2)—10, 16. Primary CSVs (from most frequently mentioned to least) are Perspective, Creativity, Open-Mindedness.

Q7: In what way did the special effects have an affect on you?

N/A

Q8: In what way did the music score, sound, sound effects have an affect on you?

P4: I can almost always tell a Thomas Newman scored movie as he has done the music on MOST of the films I have enjoyed most. He has an uncanny ability to get within the character and reveal this person through his music...songs in this movie were all fantastic as they added just the right feel/background to each scene. The right music can significantly add to a scene and its impact.

P7: I didn't notice music at all until the bar scene when the former PG&E employee was giving his revelation about documents which was music to Erin's ears and possibly added to deepen that dramatic effect. Overall not noticing the score was good I was very invested in the story and the outcome of that story.

P8: The music score was perfect. It set the mood of the film – dark and mellow during the quiet scenes, suspenseful when needed; and, jazzy and bluesy during the scenes in the bar/lounge or at the park. Sheryl Crow’s “Every Day is a Winding Road” was such an excellent selection to the end of the movie.

Summary: The Thomas Newman scored film hit all the right notes for the participants. P1 indicated the musical score for the film made him “cry, laugh, feel joy, feel happy in every scene,” and made him feel special. It opened his heart and allowed him to release a lot of pent up emotions. P4 felt that the Thomas Newman score added immeasurably to the character development and add to a scene and the impact. P7 described the experience of “not noticing the score” as a good, because she was so invested in the story. P8 claims the score was “perfect” and set the mood for the film, whether it be quiet, jazzy or the ending song.

Codes: 1(6), 5(6), 12(3), 3(2), 20(2)—10, 22. Primary CSVs (from most frequently mentioned to least) are Creativity, Social Intelligence, Open-Mindedness, and Beauty/Intelligence.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: I think the message had something to do with believing in yourself and being yourself even if others won’t give you a chance. It seemed as though the protagonist made her life happen and used what skills she had to get her job done. I thought it was powerful to see this displayed and it gave me a sense of confidence to know that I probably have all the skills I will need in order to make

my life without having to gain more education or wear certain clothes or look a certain way.

P8: This theme and message really affected me deeply. I wish I could be someone as strong, brave, and committed to the cause as Erin Brockovich.

P9: I feel more connected with environmentalist thoughts and opinions. I am more likely to support protecting the environment by regulating businesses. I feel more impassioned that the business world needs more regulation and less tax breaks, especially businesses that make products. The movie makes it clear that a woman down on her luck is more compassionate than million dollar businesses. I feel prouder of women and more ashamed of business practices in the United States. I felt like the message of the movie was that justice can happen, if we believe in working hard to prove wrong-doing. This was a good triumphs evil movie, where Erin represented good people who were victims of evil practices. The movie showed women striving to do good in the world and positive outcomes which helped me understand why women work so hard.

Summary: Never give up, keep fighting for the truth and being “strong, brave, committed.” Participants indicated that they believed justice can happen after seeing this film. The message greatly affected all the participants. This is an excellent example of an entertaining movie combined with an uplifting, positive message. P9 indicated she felt prouder for women, because this movie showed a woman striving to do good in the world and there were very positive outcomes. On the other side, P9 also felt ashamed of some of the current business practices and wrong-doing. The message is power—

believe in yourself and never, never give up.

Codes: 6(4), 12(4), 22(4), 7(3), 8(3), 5(2), 13(2), 15(2)—9. Primary CSVs (from most frequently mentioned to least) are Bravery, Social Intelligence, Hope, Persistence, Integrity, Perspective, Citizenship, Leadership.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P4: It gave me great inspiration, clarity and focus on how to approach a few unresolved matters in my life.

P7: *Erin Brockovich* made me feel like people have different paths toward success and sometimes unlikely ones. After seeing this film I felt inspired and... I wanted to work hard and achieve something great so I could help others and make money like Erin.

P9: I am less likely to look down on a beauty queen, because the movie shows that women who care about beauty can be trained to care about less superficial things like health and law. The movie makes me care more about the community and about what businesses are doing behind the scenes.

Summary: True story of the power of one woman fighting against a giant corporation (PGE). Erin had the drive and tenacity to succeed. Participants found this true life story to be inspiring and uplifting, encouraging them to also stand up for the truth and help others. P4 was inspired to resolve some issues in her own life. P6 described this “beautiful, smart, attractive woman” that changed so many people’s lives, including her own—from rags to riches with a 2.5 million dollar pay day!

Code: 7(5), 5(4), 6(4), 9(2), 22(2)—3, 8 12, 13, 14, 15. Primary CSVs (from most frequently mentioned to least) are Persistence, Perspective, Bravery, Vitality, Hope.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P4: I am in an involuntary career transition and am having extreme difficulty with it. I couldn't bring myself to get on the "sell xxxxx" train and in doing so, can't get into updating/creating a resume that will "wow" potential employers. After watching this movie, I had a revelation that to get the desired result, I have to put out the required effort or mastery. I was really moved by this movie to determine my desired result and organize a game plan that will lead me there.

P6: It shows that with the power of determination, good will and willpower great and amazing things are possible. It reinforces my belief that big businesses are capable of wonderful things, but greed and mistakes can cause problems in the world too.

P8: This story made me reflect on my life and ask questions about helping others. While the story is really uplifting, it also made me reflective. What have I done for the betterment of others? Would I be as dedicated to a cause that I believe in?

Summary: Doing the right thing pays off. Power of determination and never giving up is a powerful mantra to live by. Some participants indicated they need to work harder to achieve personal goals. As far as work and the workplace, the movie inspired participants to make a game plan related to work and reach for their dreams.

Code: 12(7), 7(4), 5(3), 6(3), 8(2), 9(2), 13(2), 22(2)—20. Primary CSVs (from most frequently mentioned to least) are Social Intelligence, Persistence, Perspective, Bravery, Integrity, Vitality, Citizenship, Hope.

Titanic:

Week 3

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P2: *Titanic* is a tragic story that is also based on true events. The storyline juxtaposed a love story with the historic great tragedy that deeply affected me when I saw it. The struggle of the passengers when the ship is sinking is so powerful... It is basically a metaphor about mans own fragility and mortality.

P6: I found the story line to be tremendously moving and poignant. It is a beautiful love story which touched me deeply and a beautiful, gorgeous film to look at - I was really moved by the story and the special effects.

P8: The storyline reminded me of the class struggles and discrimination faced by the immigrants coming to America in the early 20th century.

Although my father's grandfather emigrated from Ireland, it was a much earlier time than the Titanic. But, I'm sure they faced similar class and discrimination,

Summary: Love conquers all theme was echoed by many of the participants.

They felt the love story was compelling and powerful. Social comment in storyline involves disparity of rich and poor in a class-based society of the early 1900s. P10 acknowledges that money is powerful, but it can't buy what's most important in life—love, genuine friends, class and character...having money doesn't change your "class." P1 related to the storyline as he grew up poor, but also knew higher-class people as well. The "Romeo and Juliet" love story played out by Rose and Jack was juxtaposed by the inevitable tragedy, which pitted rich against poor, and man against man, while third class passengers suffered a terrible fate. P9 experienced the intensity of the storyline—the destructive nature of the upper classes.

Codes: 10(6), 5(5), 12(3), 20(3), 22(3), 6(2)—9, 19. Primary CSVs (from most frequently mentioned to least) are Love, Perspective, Social Intelligence, Beauty/Intelligence, Hope, Bravery.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P3: I identified with Rose as well as Jack in the film probably because they were young and in love despite their class differences. I suppose I have elements of both characters in me. The restrained Rose and the spirited Jack, but together they were brave enough to experience each other and be open to love despite the odds.

P6: I found Jack's character to be free-spirited, romantic, adventurous and brave. I liked his personality and identified with his sense of adventure, going after what he wanted...I identified with Senior Rose looking back on her life and how Jack's character helped to set her on a life of her own not under the thumb of someone who had money.

P8: Jack is a character that I like to see in movies. He was a dreamer, risk-taker, and a charmer. He reminded me a lot of the classic male actors from some of my favorite movies of the 1940s and 1950s, such as Jimmy Stewart in “It’s a Wonderful Life.

Summary: Participants identified with both Jack and Rose. Jack, because he was free-spirited young American, a rogue, destined to set Rose free. Rose was a fiery girl who was suffocating under the hypnotic hold of her mother and an equally stuffy, egocentric fiancée, Cal. She felt her spirit and creativity being squashed by the rich and wealthy on the boat, especially her mother, who needed to preserve the family name and fortune, and her self-obsessed, wealthy fiancée.

Codes: 9(5), 6(4), 10(4), 5(2), 7(2)—2, 20, 22. **Primary CSVs (from most frequently mentioned to least) are Vitality, Bravery, Love, Perspective, Persistence.**

Q3: What were the protagonist’s main obstacle(s)? Were you invested in the outcome?

P2: It's such a fervent, beautiful love story that happens so quickly and ends so suddenly. It is young love but it feels real. I saw it many times in the theatre when I was 11 or 12. I was deeply affected by its large scale and emotional density.

P3: Rose came from a privileged background, a stuffy upper class society that conformed to certain rigid gender roles full of mindless social engagement. Rose was interested in art, reading, education, and didn't agree with many of the conformity she was around. I was invested in the outcome because I wanted to see Rose break free from those chains and be who she wanted without limitation.

P8: Jack’s main obstacle was Rose’s fiancé, Cal...but other social obstacles to

overcome as well. Despite the story being told in a flashback from Rose's memories, and the ultimate outcome is known (Titanic sinks), I was still interested in the outcome--how does Jack win Rose's heart, does he survive, what happens to Cal.

Summary: Jack's main obstacle was to convince Rose to leave a life that would see her soul die inside; Rose's main obstacle was to break free from the chains her mother, Cal, and the world of the wealthy and privileged wrapped around her. Rose was a free spirit and wasn't invested in the rituals of the rich people around her. Participants identified invested in the outcomes on several levels—they wanted Rose to break free and soar into a different life with Jack; they wanted to see if Jack and Rose could survive the sinking of the ship.

Codes: 10(3), 20(3), 6(2), 7(2)—5, 8, 9, 12, 22. Primary CSVs (from most frequently mentioned to least) are Love, Beauty/Intelligence, Bravery, Persistence.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P2: I like the genre of history fiction and thought that it made me feel for the characters even more because I knew it actually happened.

P9: The film was a romantic-tragedy. By the end of the movie I felt that the love story was the part of the movie that was suppose to be uplifting. I wasn't really uplifted by this film. I felt like not being on a boat after this film.

P10: I love true stories, because I can appreciate them more than fiction, as the lessons within are often stimulating and provide lots of food for thought and/or learning concepts.

Summary: The genre draws the participants into the story, because they knew the inevitability of what was going to happen in this romantic-dramatic tragedy, a little bit Romeo and Juliet at sea. The film is grand entertainment, but at the same time a teaching tool, because the lessons of love, wealth, privilege, class and ultimately survive are stimulating and leave food for thought. P9 was not uplifted by this film, and did not want to go near a boat after viewing the movie. However, the other participants were captivated by the romantic drama/thriller based on real life events.

Codes: 10(3), 20(2)—4, 5, 12. Primary CSVs (from most frequently mentioned to least) are Love and Beauty/Intelligence.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P6: The modern day scenes didn't effect me, but 100-year-old Rose really did. The story taking place from the ship docking to it's sinking set in that time period was excellent and so well done. The atmosphere they created on the ship was lush and magnificent and I enjoyed every frame of the ship's beauty. I guess I really like period pieces and this film excelled at recreating the time and place! It was amazing and majestic!

P8: I like historical dramas and this period of time. People were different then. Having the story play out in the Titanic added the sense of suspense (would they get caught, when will the ship hit the iceberg, etc.). And it was a symbol of society at the time, with the poor immigrants trapped in the bowels of the ship.

P9: I like how the story jumped from current to past, I saw how the ship is

underground today and how it may have been before it sunk. I liked the connection with the past that the fictional story created. The inside of the ship looked really glamorous, which gave me an idea of what historic luxury ships looked like. I felt like the scenery did make the movie better, more enjoyable...the unique location and upbeat dialog helped a lot. I felt like I was learning about the way things looked on the historic cruise.

Summary: Participants felt like they were actually part of that time period.

They felt the excitement of being on the one of the grandest ships of its day. Beautiful recreation of the time period, location, and atmosphere pulled the viewers into that world.

Codes: 5(8), 1(5), 3(5), 4(4), 20(3), 12(2)—13, 19. Primary CSVs (from most frequently mentioned to least) are Perspective, Creativity, Open-Mindedness, Love of Learning, Beauty/Intelligence, Social Intelligence.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P2: The costumes were amazing. I remember seeing Roses red dress when I was younger and thinking it was gorgeous. The individualized things like the hair brush kit, cig. case, all these little detailed items, really made the atmosphere.

P7: The production design and props and costume were historically accurate of the time period and kept me involved in the grandness of an event I had only previously heard about. Because all of the elements of the film were so engaging I felt like a passenger on the ship while I was watching.

P8: I thought the production and design were amazingly accurate and detailed, and transported you back in time. The sets made me feel like I was really on-board or that the crew had built a full-sized Titanic.

Summary: The participants felt like they were transported back in time and were part of the richly descriptive environment. They also felt the time period was beautifully recreated and the details and set design, down to all the props, even Rose's hair brush and mirror, was amazing, accurate and detailed.

Code: 5(6), 3(4), 1(3)—1, 6, 10, 20. Primary CSVs (from most frequently mentioned to least) are Perspective, Open-Mindedness, Creativity.

Q7: In what way did the special effects have an affect on you?

P1: It affected me, because...there was an earthquake and I was in my house and out of nowhere this earthquake happened. I couldn't get out of the bathroom and I was so scared that I thought I was going to die, but I didn't. When I saw the special effects on the Titanic, it scared the hell out of me.

P6: I was swept away... it was beautifully done... I felt like I was really there and the ship striking the iceberg and what happened for the remainder of the film was dramatic and heart-wrenching.

P9: The special effects made me feel as if the ship were really sinking. This movie is special effect heavy, yet the universe it creates feels so real and vivid. I would never want to experience a sinking ship in real life, so watching the movie helped me experience something new, I may never experience...

Summary: Participants agreed that the special effects were “breathtaking.” The effects were so vivid and real, the Participants felt like they were actually on the boat as it sank. Since the effects were so brilliantly realistic, this helped Participants be even more invested in the storyline and the main characters’ struggle.

Codes: 5(6), 1(5), 3(4), 6(2)—9. Primary CSVs (from most frequently mentioned to least) are Perspective, Creativity, Open-Mindedness, Bravery.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P2: The music score was beautiful and the best part was when the string quartet is playing and it's showing different flashes of scenes from around the boat as its sinking.

P4: The sound and effects were extremely realistic and at fitting levels. The music took me on an emotional rollercoaster that I found most congenial.

P6: James Horner's music was tremendous. The music fit like a glove and moved me deeply. The instrumental of *My Heart Will Go On* was gorgeous.

Summary: James Horner’s exciting musical score captured the emotional and dramatic turmoil aboard the sinking ship and heightened the dramatic intensity of the story. The classic, “My Heart Will Go On” touched the hearts of the participants, and heightened the dramatic love story between Jack and Rose. The music also established the time period and the sound effects, especially when the ship was sinking were unforgettable and terrifying, adding to the emotional resonance of the storyline.

Codes: 1(3), 5(3), 20(3)—6, 10. Primary CSVs (from most frequently mentioned to least) are Creativity, Perspective, Beauty/Intelligence.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: It made me really think about what was important in a person's life, or at least what I wanted to be important in my life...being heard, living to my fullest, and dying old knowing that I had done all that I wanted and expressed all I needed to.

P6: I was really affected. I really hated Rose's mother who was willing to marry off her daughter to someone she didn't love for money. The theme of going after true love rang many bells for me...it is almost always the right thing to do...even if it doesn't work out at least you gave it a try and didn't have regrets later on. I loved how Rose's character found her own soul and voice from this adventure...it's a good thing...that she pretended to have drowned...Had I done everything my parents wanted me to I would have been an extremely miserable person so I could relate to all this.

P9: The message of this movie involves a 3rd class man saving the life of a 1st class woman...The fiancé was the antagonist, Jack and Rose the heroes, until Jack died making him a tragic hero. I found the message was that tragedy happens regardless of love, yet love can help people overcome tragedy.

Summary: The theme of "love conquers all" is a strong through line in the film.

The social and dramatic tension of how the lower class struggled on the Titanic really hit home for some of the Participants. P6 really identified with Rose's struggle to break free from her mother and Cal. P6 mentioned that had he done everything his parents wanted him to, he is convinced he would have ended up "extremely miserable." The participants indicated they related to the theme of class differences and struggles aboard the boat, and

the romantic notion that true love is “eternal” and overcomes all obstacles eventually.

Code: 12(9), 5(4), 20(4), 10(3), 7(2), 9(2)—3, 6, 8, 19, 24. Primary CSVs (from most frequently mentioned to least) are Social Intelligence, Perspective, Beauty/Intelligence, Love, Persistence, Vitality.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions

P6: I've always been a believer in one following their own path so the movie's theme reinforced that in me. Also I really love senior Rose so much...her character was so wise and down-to-earth. She really inspired me.

P7: I felt inspired to follow my heart in matters of love and life. I felt like our time here on earth is limited and I should use the time I have following my heart and being true to myself. I felt like the grandness of the story was amazing beautiful and epic and this was one of the best and most expensive movies ever made.

P9: I like the idea of researching old ships and looking through their belongings to tell a story. I wonder now about how many hidden ships are in the ocean and about the treasure that lies in the ocean. The safety of the captain on a ship is so crucially important. I want to inspect the safety of ships now, because I want to prevent tragedies from happening.

Summary: Participants described routing for Rose as she struggled to give up her “gilded cage.” P9 wanted to research old ships and wondered what hidden treasures still lie at the bottom of the ocean. Old Rose inspired P6, who works p/t in a convalescent home. P1 described identifying with Jack as a true heroic figure who would

put others in front of himself. P7 felt inspired to follow her heart and being true to herself.

Codes: 12(4), 6(3), 10(3), 5(2), 8(2), 9(2)—2, 4, 7, 15, 22. Primary CSVs (from most frequently mentioned to least) are Social Intelligence, Bravery, Love, Perspective, Integrity, Vitality.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P1: It helped me to never forget where I come from and never take anyone for granted because we never knew when we will lose our love ones. And always believe in myself because I can do anything in my life as long as I put 100% effort!

P2: Seeing this movie opened my eyes to the world of adulthood. Where people fall in love, children die, adults make mistakes, and tragedies happen. I feel the movie still has an effect on me because its a timeless tragic piece. I think it can make you aware of other peoples' sufferings and circumstances. I hope that watching these things can teach humanity to not put headlines in front of people.

P7: I realized that money isn't the end all be all of life and cannot bring happiness. Only being true to yourself will bring happiness and as a result of watching Titanic I wanted to take more risks in life and also follow my heart. While I am still here I have to make the most of my time which could also be unexpectedly over at any moment.

Summary: Be true to yourself and follow your heart and your own path. Money

isn't everything and cannot ultimately buy happiness. Make a life for yourself that counts! P8 thought about how we cannot control time and fate, and we never know when life will be over or we will lose someone we love. Thus, be grateful for every moment and live your life to the fullest. P3 wanted to live a brave and fulfilling life like Rose after watching this movie. P2 described how the movie was part of a "timeless tragic piece."

Codes: 6(6), 12(5), 20(5), 5(4), 22(4), 8(3), 7(2), 10(2)—1, 9, 14, 21. Primary CSVs (from most frequently mentioned to least) are Bravery, Social Intelligence, Beauty/Intelligence, Perspective, Hope, Integrity, Persistence, Love.

Forrest Gump:

Week 4

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P2: The storyline is heart-warming, sad, uplifting, and epic tale all at once. It is a simple man's odyssey...Even though he's (Forrest Gump) looked at as "stupid" he has many qualities that many intelligent people don't have.

He's compassionate, kind, honest, and dependable.

P8: This storyline is very inspiring and it made me feel like anything can be accomplished. Despite his mental handicap, Forrest is able to achieve whatever he sets his mind to doing. As the line in the movie says, "you never know what you're going to get," so you need to deal with whatever life throws at you

positively and not blame others for your circumstances.

Summary: Good attitude and willingness in life is more important than “smarts.”

Heart-warming, sad, uplifting, and epic all at once, *Forrest Gump*, delivers on many levels. P10 indicated that the movie made her sad, thinking about how cruel people can be to one another. Above all, this movie inspires viewers like participant P8 to feel confident in accomplishing their goals.

Codes: 6(2), 14(2)—5, 7, 8, 9, 10, 11, 12, 17, 19, 22. **Primary CSVs (from most frequently mentioned to least) are Bravery, Fairness. Single strengths are Perspective, Persistence, Integrity, Vitality, Love, Kindness, Social Intelligence, Humility/Modesty, Self-Regulation, and Hope.**

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P2: I too was teased in school and called dumb because I was different. He (Forrest Gump) is living a large array of experiences and is so humble. He doesn't even realize what he's accomplished. He didn't ruminate on what the best option was, he lived life.

P7: I identified with Forrest Gump because he was a good-hearted creative person who was considered different.

P8: I like to think of myself as a character like Forrest. Someone who does not judge people; someone who lives life simply.

Summary: The participants identified with Forrest Gump as a humble man

who had the ability to live his life in the moment without judgment. He was good-hearted and his kindness affected many peoples' lives through a large array of work and life experiences.

Codes: 10(2), 17(2), 1, 5, 8, 9, 19. Primary CSVs are Love, Humility and Modesty.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P7: Forrest's main obstacle was surviving in a world that had a higher IQ than him and he did it with such grace and determination that he thrived. I was absolutely invested in watching him thrive. Jenny's main obstacle was overcoming the abuse from her father. I was invested in her outcome because despite her destructive behavior she was a good person who I wanted to see win. P8: ... his mental handicap is the biggest challenge he has to overcome. His innocence and good heartedness, which result from his mental limitations, blind him from seeing how life can be unfair and difficult. Jenny's life-choices have made it difficult for Forrest to win her love, yet he is always willing to forgive her and do whatever he needs to find her again.

Summary: Forrest had to make his way in a world that was cynical and had a higher IQ. Jenny had to overcome the childhood past of an abusive father. The participants were invested in seeing if Forrest could thrive and find love in spite of his handicap.

Codes: 17(3), 10(2), 16(2)—6, 8, 11, 22. Primary CSVs (from most frequently mentioned to least) are Humility and Modesty, Love, Forgiveness and Mercy.

Single Strengths include Bravery, Integrity, Kindness, and Hope.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P2: The genre of an epic drama/comedy mad made me cry, laugh, and hope all at the same time. The story made me realize the resilience of the human spirit and the things we take for granted.

P10: I love drama – I guess because in some way, whether true or fiction, you can often relate some part (or whole) of the story to some true aspect of life...
I just enjoy the film--it was well-written, well-acted and well-directed!

Summary: A potent winning combination of drama and comedy. Even though the story was fiction, Forrest Gump’s life felt like it could have happened.

P7 indicated the drama made the intensity of the story come alive, and the comedy provided “light-hearted comedic moments.”

Codes: 5(2), 22(2)—1, 2, 3, 5, 6, 8, 9, 12, 23. Primary CSVs are Perspective and Hope.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P2: The time period and location made me think of my own experience of being raised in the South and the turbulence and excitement of life in the 1960s. I felt that his mother’s love and Southern charm had a huge influence on Forrest’s warm heart.

P7: The outdoor locations were exciting, beautiful and majestic and added the feeling that anything could happen in this film. The film spanned from Forrest’s childhood to adulthood and included many important historical events that added to the grandness and importance of this film.

Summary: Lovingly recreated the 1960s time period and atmosphere of the South. Various locations such as Viet Nam, the South and many U.S. locations added to the excitement and grandeur of the movie. Many historical events were intermixed into Forrest's unique and colorful life to make the film an "event" movie experience.

Codes: 5(2), 20(2)—4, 10. Primary CSVs (from most frequently mentioned to least) are Perspective and Beauty/Intelligence.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P2: The production design, set, and props created an ambiance that was iconic and made no more for disbelief. The time and direction they took in it made Forrest and his story feel biopic and real.

P8: The production design made me feel as if I was experiencing Forrest's life. The southern home where he grew up, the Viet Nam war scenes, the protests in Washington, D.C., the shrimp boating, etc., all had the feel and look of the period and location.

Summary: A realistic story that was made more compelling by superior production design, true to the time periods that Forrest lived through. We experienced Forrest's life with him whether it was in his Southern home, in Viet Nam, or shrimp boating.

Codes: 5(3), 1(2), 20(2)—3, 9. Primary CSVs (from most frequently mentioned to least) are Perspective, Creativity, and Beauty/Intelligence.

Q7: In what way did the special effects have an affect on you?

P2: The special effects of putting Forrest in real situations that happened in the time period made it feel more important and real.

P8: The use of historical footage and the digital placement of Forrest with various historical persons or events made me feel like Forrest was a real person. This made Forrest an empathetic character. I felt like I was looking back at a photo album of Forrest's life and he was telling me what was happening, who the people are, and where the photo was taken.

Summary: The excellent special effects made it seem as though we were looking back on a photo album of Forrest's life. Placing Forrest "digitally" in real situations with famous historic personages added to the believability of his journey and invoked the time period and turbulent events in history.

Codes: 1, 3, 12. CSVs are Perspective, Open-Mindedness, and Social Intelligence.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P2: The music and sound made me feel more connected to the time period and the movie. It made me feel the seriousness of the time period, and his story.

P8: The music score made me feel like I was experiencing the time period all over again. The sound effects brought out the emotion of the scene, whether it was the fear and urgency of the Viet Nam war or the quiet and security of his mother's home.

Summary: The music and sound effects made the participants feel more connected to the time period and the story. The sound effects brought an emotional component into the intensity of many of the scenes of Forrest's journey.

Codes: 1(2), 3, 5, 12, 20. Primary CSVs (from most frequently mentioned to least) are Creativity. Also single Strengths: Open-Mindedness, Perspective, Social Intelligence, and Beauty/Intelligence.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P2: This movie affected me in a huge way. It is one of the greatest movies ever made in my opinion. It shows the struggles of one simple man through many trials and how he affects others and his country. It made me feel hopeful, loving, wistful, and nostalgic for a simpler time.

P7: The theme of the movie was you have to make the best of what you are given. If you do--anything is possible. Forrest Gump, a man of limited intelligence, managed to be a college graduate, war hero, ping-pong champion, shrimper, inspirational figure, and father.

P8: This movie had several themes that hit home with me. First, it shows that anyone can accomplish anything they set their heart and mind to finishing. It also shows that we shouldn't judge people--Forrest never let Jenny's character flaws get in the way of seeing her as an innocent child. And, lastly the theme of fate is something I believe in.

Summary: Make the best of what you are given and don't judge others. Forrest Gump accomplished everything he set his mind to—that was an inspirational message for audiences as well. P2 felt that this movie was one of the greatest movies ever made. Forrest, a man of limited intelligence, was a college graduate, war hero, and many other occupations as well as the one that was probably the most important—Jenny's husband

and a father to his son.

Codes: 20(3), 7(2), 12(2)—5, 6, 9, 10, 16, 22, 24. Primary CSVs (from most frequently mentioned to least) are Beauty/Intelligence, Persistence, Emotional Intelligence.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P7: This movie was motivational and made me want to finish things and to continue working with honesty and integrity. This movie made me feel good and that with determination I could accomplish things that seem impossible.

P8: I first saw *Forrest Gump* in the movie theatre. Each and every time I see this movie, it takes me through a full range of emotions: from laughter at all of the juxtaposed events (“*It happens*”) to tears. This movie and story is truly inspiration – I want to go run across America each time I see it.

Summary: The story is inspirational and affected participants, bringing them through the full range of emotions, with to accomplish goals that might seem impossible. P8 wants to run across the country every time he watches the film. P7 indicated the movie was motivational, and was inspired to continue working with honesty and integrity.

Codes: 5, 10, 22. The CSVs are Perspective, Love, and Hope.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P2: It made me realize how one simple man with a little bit of kindness could change his environment, though he lacked "intelligence," he was able to be strong and create a peaceful loving atmosphere for those around him. Lately I've been

very negative and it made me think how I should be more positive and resilient like Forrest.

P7: I realized that just as Forrest says "Life is like a box of chocolates you never know what you are gonna get. " You have to make the best out of every situation you are handed and you can achieve great things. Intellect is not more important than determination and the action of actually doing things with all of your heart. Commitment is key and I as a result want to accomplish things by plunging into them with relentless determination.

P8: Watching this movie always makes me feel that I should do more in my life. Despite his handicap, Forrest is able to help people realize their dreams (Bubba and Lt. Dan) or make their life more comforting (Jenny and his mother). The movie gives hope.

Summary: The movie is inspirational for participants and gives them hope. P2 felt the positive message of the movie makes her want to be more positive and resilient like Forrest. P7 believes that you must make the best of every situation, just like Forrest did. Determination, commitment, and action are more important than intelligence in being successful in life.

Codes: 11, 17, 20. CSVs are Kindness, Humility/Modesty, and Beauty/Intelligence.

Gandhi:

Week 4

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P9: The movie was a historic film about fighting British racism in India. Gandhi was a peaceful lawyer who cared about creating change through peace. He was a really good example of how to speak out against wrong in a peaceful way to create change and fight injustice. Watching Gandhi suffer, I could see how sacrifice can create change. Gandhi felt British rule in India was evil and he went to prison because of his belief yet he kept promoting the end of racism, poverty and injustice in India. I felt inspired by Gandhi that I can make a change in my life and my community by sacrificing also. By speaking out against injustice and following through with my beliefs, I can make a change in my community.

P10: It affected me many ways, because it was a true story, because it taught people positive ways to accomplish change, and because that method to implement change was effective. Personally, it reminded me that change CAN occur, no matter how big the obstacle.

Summary: P9 was inspired to make a change in her community by following Gandhi's example—speaking out against injustice and standing by her beliefs.

Codes: 6(3), 15(3), 13(2)—7, 14, 22. Primary CSVs (from most frequently mentioned to least) are Bravery, Leadership, Citizenship.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P9: I feel sometimes like talking out against injustice too. I felt connected with Gandhi's decisions to keep speaking out against the British...Gandhi's story is inspirational to speak out against injustice, poverty, and genocide. I like that

Gandhi has a legal background in this story, because it interests me in law and what education makes lawyers different than the rest of the people in India.

Really Gandhi was different in not just that he was educated, in also that he was courageous, outspoken, and peacefully intelligent. Although Gandhi sacrificed himself in the end, his message rang through to make a difference in India. He is the kind of hero that a lot of people want to be, yet are afraid to be because of the hardships and sacrifice he endured.

P10: He was righteous, peaceful and steadfast. I think I embody varying levels of these traits....

Summary: Gandhi not only spoke out against the injustices of the British rule in India, but also he protested against poverty and genocide. P9 felt like speaking out against injustice. P10 was inspired by Gandhi's traits of being righteous, peaceful and steadfast. Gandhi is a hero not just for his generation, but for all time—he endured tremendous hardships and made the ultimate sacrifice with his own life.

Codes: 6(2), 8(2), 14(2)—12, 15, 19. Primary CSVs (from most frequently mentioned to least) are Bravery, Integrity, and Fairness.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P9: Gandhi wanted social justice and unity in India. He spoke out for the poor and abused. He fought for the rights of the native people of India. I was very invested in the outcome, because I knew it was a true story and only knew a little about Gandhi's peaceful movement before watching the film...

P10: It would seem that the British government was his main obstacle, but I

believe it was equally the consciousness of each person who did not support his mission, even if he/she would benefit directly.

Summary: Gandhi's goal was to accomplish social justice, and religious tolerance in India. He fought for the rights of the native people of India. P10 offered the thought that Gandhi's biggest obstacle was NOT the British government, but the consciousness of the native people he was trying to help towards freedom. P9 indicated that watching the violence, and poverty in the movie was eye opening and made Gandhi's story even more vivid.

Codes: 6(3), 8(2), 14(2)—15, 22. Primary CSVs (from most frequently mentioned to least) are Bravery, Integrity, and Fairness. Single Strengths are Leadership and Hope.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P9: The genre was a historical social non-fiction drama. The movie was uplifting, I felt more likely to speak out my mind and stand up for what I believe in. I could see that Gandhi's work paid off and although he struggled, he was loved for his outspoken and peaceful nature. I wanted to learn more about India and the struggles there after watching this movie...Gandhi's story made me feel like there are real heroes in the world, not just make believe heroes in fairytales and fiction stories.

Summary: There are real heroes in this world. Gandhi is definitely one of the

greatest leaders of the 20th Century. P9 felt inspired by the movie to speak her mind more and stand up for what she believes. P10 describes the intense feelings that great drama creates.

Codes: 6(3), 8(2)—4, 5, 15, 22. Primary CSVs are Bravery and Integrity.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P9: This is a story that would be lost to the now, if not retold...it is a very interesting to see what Indian people of that time period may have been like and lived like. This movie brought to light the injustices the British caused when trying to take over the world...The people of India loved him although the British hated him, and overall that atmosphere shows that two worlds close together can have completely different values and opinions. The movie made me more tolerant to people of other races, more understanding of why impoverished social groups seek equality and just treatment.

Summary: The movie was very informative as to what India and its people were like during the time period of Gandhi's influence, in the first half of the 20th Century. P9 observed the almost fated collision of two great empires—the British, who were in decline as an empire that had ruled much of the world, and India, an ancient civilization, that has existed for thousands of years. The movie inspired P9 to be more tolerant of people with different values than her.

Codes: 2, 5, 12, 13, 14. Primary CSVs are Curiosity, Perspective, Social Intelligence, Citizenship, and Fairness

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P9: The design of the film seemed to be to make the film as realistic as possible. Lots of people are in this movie in the background overwhelming the story, making Gandhi's story about the nation behind him in the background.

Summary: The story of Gandhi's life was extremely realistic with an impressive cast of background actors to accentuate the story.

Codes: 1, 3, 5. CSVs consisted of Creativity, Open-Mindedness, and Perspective.

Q7: In what way did the special effects have an affect on you?

N/A

Q8: In what way did the music score, sound, sound effects have an affect on you?

P9: I really like Indian music. The music made me feel as if I was part of the story, a part of India...Using Indian music in the background emphasized that this movie is a story about the people of India and...how Gandhi (would) lead the people.

Summary: The use of Indian music really brings the Indian culture into focus and supports the vision of what Gandhi was trying to express and accomplish in the film.

Codes: 1, 5, 20. CSVs consisted of Creativity, Perspective, and Beauty/Intelligence.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P9: The theme of the movie was to stand up against social injustice, and that peaceful rebellion can prevail. I believe that Gandhi's behavior has become part of the American values of freedom of peaceful protest, so the movie helped emphasize to me that peaceful protest can bring about legal change. Gandhi sacrificed more than most of the people in this film, yet he gained the honor and

respect of the people of India and of the world. The movie shows that racism, intolerance, and British rule, can be overcome by speaking out and that leaders can make a difference. I felt the message now lives inside me, and I will know when needed that peaceful protest can bring about more change than violence.

P10: it totally affected me, in every aspect possible. It had such a strong message of courage and perseverance.

Summary: The message/theme of the movie was to fight social injustice through non-violent, peaceful rebellion. P9 felt that Gandhi's values and teachings inspired the American ideals of peaceful protest (as exemplified by Martin Luther King, Jr.), which can bring about legislation to change laws that support racism and injustice of one race dominating and persecuting another. P9 and P10 both said that Gandhi's message and the message of the filmmaker has produced a major change in them to speak out against injustice and to support peaceful means to do this through courage and perseverance.

Codes: 6(3), 13(2)—7, 8, 15, 22. Primary CSVs (from most frequently mentioned to least) are Bravery and Citizenship. Also mentioned are single Strengths-- Persistence, Integrity, Leadership, and Hope.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P9: I am more likely to join a peaceful protest and fight for social justice since seeing this movie. I believe this movie has made me a stronger person, in that I believe in the power of social leadership to bring about change rather than dictator

leadership or forced leadership. I feel people are happier when they are free to choose their leaders and that non-violent leaders are often the best choice for people who need to bring about change. I understand now more about the historic problems in India and am more interested in learning about India.

P10: ...it defines the very essence of who I am and who I want to be. I can only hope to accomplish half as much.

Summary: This movie had a powerful impact on both P9 and P10. P10 says that it defines the very essence of her she is and want to be. P9 believes the movie has made her a stronger person who understands the historic problems of British rules in India and is interested in learning more about India.

Codes: 5(2), 13(2), 15(2), 22(2)—24. Primary CSVs (from most frequently mentioned to least) are Perspective, Citizenship, and Hope. The single Strength is Beauty/Intelligence.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P9: ...I want to be a less violent person after seeing this film, and look for more ways to bring about peaceful interaction and peaceful change. Gandhi helped me realize that legal change is a difficult thing for uneducated people to bring about on their own, and so Gandhi helped me realize how valuable a legal education really is, and how peace mixed with legal know-how can lead to changing people's lives for the better.

P10: I think this movie just reaffirmed what I inherently already know, but need to be reminded of – that Divine Love conquers ALL – but you must be willing to persevere until the desired end result is achieved.

Summary: P10 was reminded after watching this film that Divine Love conquers. All—obviously a trait that Gandhi embodied. P9 wants to be a less violent person after viewing *Gandhi*, and will look for more ways to promote peaceful change. She also appreciates the legal approach to making change, and that a legal education is extremely valuable in promoting peaceful change.

Codes: 8(2), 22(2)—6, 7, 10, 14, 24. Primary CSVs are Integrity and Hope. The single Strengths are Bravery, Persistence, Love, Fairness, and Spirituality.

Ghost:

Week 4

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P4: As I have lost my significant other and have a belief in the spirit world, I was very touched with the idea of the spirit or ghost returning and wanting to have a final goodbye on his terms.

P7: *Ghost* affected me by showing that it is important to be a good honest person. Sam died but was a good man and his life was not in vain. He was able to give four million dollars of blood money to a homeless shelter and stop evil from

winning even though he was dead. *Ghost* showed good triumphing against evil and the power of love which is eternal.

Summary: P4 was very touched by the thought of a ghost/spirit returning and wanting a final goodbye as she had recently lost a loved one. P7 felt that the movie inspired her to continue to be a good, honest person, and emphasized that love is eternal.

Codes: 10(2), 24(2)—6, 10. Primary CSVs are Love, Spirituality. Single Strengths are Bravery, Beauty/Intelligence.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P4: I identified with Demi, a fellow female survivor (widow).

P7: I identified with Sam because he was a good honest person. I identified with Molly because she was a good, honest and artistic person.

Summary: P4 just lost her partner, so she identified with Demi's character. P7 identified with Sam, because he was a good, honest person.

Codes: 1, 8, 13. CSVs are Creativity, Integrity, and Citizenship.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P4: For Sam, it was that he could not be seen or felt. Of course I hoped for his success in the end, for both of their sakes.

P7: Sam's main obstacle was stopping Carl from completing his criminal activity and Molly's main obstacle was to deal with Sam's death. Oda Mae Brown's obstacle was to become a good person who helped others. I was invested in all of the protagonists' obstacles because they were interesting, complex and I wanted to see them win.

Summary: Sam, in the spirit world, had to stop his former friend Carl from taking the four million dollars. Molly had to deal with Sam's death, and believe Oda Mae Brown that Sam was trying to communicate with her from the beyond.

Codes: 6, 12, 16. CSVs are Bravery, Social Intelligence, and Forgiveness/Mercy.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P4: Adding the thriller element gave it an extra dimension that added depth to the story.

P7: The dramatic elements with hints of fantasy made the movie real enough so I could relate to the characters but also stretched my imagination with the fantasy elements so I could further consider what it would be like to be a ghost.

Summary: Add the thriller element to the dramatic love story with hints of fantasy and you have the mega-hit movie *Ghost*. P7 felt she could consider what it was like to be a ghost.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P4: I feel this could be set most anywhere and in most time periods.

P7: The city location during the eighties was a nice historical look into what could have happened in that time period and made me believe that this could have happened in the past.

Summary: The time period during the 80s and the historical location made for a believable movie, even though there were many elements of supernatural added to it.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P7: I felt that this movie was a look back in time in fashion and technology.

Summary: The movie *Ghost* created a bit of nostalgia for P7 as she looked back into the fashion and technology of the 80s.

Q7: In what way did the special effects have an affect on you?

P4: The fairy dust when a spirit came and went was absolutely magical, so ethereal. I could almost feel the spirit being transported. The “devils”, brilliant! They really got the message across. They were amusing and I think it was very important to show people that there will be repercussions for their actions.

P7: The special effects were moving, showing that Sam could move things was powerful and showing the heaven and hell moments coming for good and bad people after they died was powerful...

Summary: The special effects were powerful and moving. P4 felt thematic it was important to show that there are repercussions for actions—both good and bad.

Codes: 5, 6, 12, 14, 20, 24. Single Strengths are Perspective, Bravery, Social Intelligence, Fairness, Beauty/Intelligence, and Spirituality.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P4: Unchained Melody is my FAVORITE instrumental! It is so perfect for this story as it is very ethereal as well.

P7: The sound was well placed and the songs were extremely moving in deepening the love story between Sam and Molly.

Summary: The music was appropriate and enhanced the story. It helped to deepen the love story between Sam and Molly

Codes: 1, 5, 10. CSVs are Creativity, Perspective, and Love.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P4: It prompted me to be aware of communications that may come through unconventional forms.

P7: The theme of good conquers evil affected me by making me want to continually be a good person and fearing evil behavior which will eventually lead to a scary downfall and could possibly ruin the lives of others. Oda Mae Brown's character's transformation from a sketchy to good person was powerful because it shows the power good actions can create for yourself and those around you.

Summary: Communications from the spirit world occur and we should be open to the possibility. The theme of good conquering evil is a strong message in this film.

Codes: 3, 5, 8, 14, 20, 24. The single Strengths are Open-Mindedness, Perspective, Integrity, Fairness, Beauty/Intelligence, Spirituality.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P4: It was a very emotional and heartwarming movie for me to watch. It obviously had much more impact on me seeing it this time versus when it was released.

P7: This movie made me want to continue to be a good person...and also made me appreciate my life and realize my mortality.

Summary: This movie packs a wallop on many levels--It is emotional and heartwarming, Appreciate your life, because it can be taken from you at any moment if that is your destiny.

Codes: 8, 10, 14, 20, 22, 24. CSVs are Integrity, Love, Fairness, Beauty/Intelligence, Hope, and Spirituality.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P4: That things and people can be taken from us so quickly and easily, that we need to be vigilant in protecting them.

P7: I realized that life is temporary and can be over at any time so I may as well ...do good...while I am here. This movie makes me want to show people how great they are, and how good it feels to do the right thing and help others.

Summary: Unexpected events can happen. We need to treasure what we have and protect our loved ones. Life is temporary, be the best you can be while you are here.

Codes: 5(2), 8(2), 20(2)—15, 21, 24. Primary CSVs are Perspective, Integrity, and Beauty/Intelligence. Single Strengths are Leadership, Gratitude, and Spirituality.

Sleepless in Seattle:

Week 4:

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P3: This storyline is probably one of the most romantic, crazy love stories I've ever seen and this has made me aspire to be just as crazy and bold. Personally, it made me hopeful to see or believe that there are multiple loves out there for each of us and there is such a thing as love at first sight.

P8: This is such a sweet romantic story. I felt touched by Sam's heartbreak over losing his wife, the communication and conflict with his son, and (of course) the happy-ending with two people who are destined for each other finally meet. It made me look back on some the loves lost or lost opportunities at love in my life. And, ultimately asking myself if I (or my girlfriend) are settling for each other – what the character of Walter doesn't want to happen between him and Annie.

Summary: P3 has been inspired by this movie to crazy and bold things in the name of love. P8 was touched by the movie, and actually prompted the participant to question his own relationship, are they settling for each other like Walter and Annie.

Codes: 10(3), 12(2), 22(2)—5, 6, 9, 20. Primary CSVs (from most frequently mentioned to least) are Love, Social Intelligence, and Hope.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P3: I first saw this movie as a kid and identified with Jonah at the time because my parents weren't together and I wanted my mom to be open to romance again. I identified with Annie because I think I just liked her personality and she made me laugh. She was innocent, hopeful. I think I'm like that.

P8: Similar to Sam and Annie, I've thought of myself as a kind of "hopeless" romantic. I like watching old movies and believe in fate or destiny in our lives. Sometimes you have to listen to your heart, like Annie and Sam's son did, and go after whatever it is you are seeking. I also find a lot of similarities between myself and both Sam (the character) and Tom Hanks (as the actor) – I like Hanks' goofiness and easiness with humor.

Summary: P8 wonders if he and his girlfriend are settling for each, much like what could have happened to Walter and Annie. He believes in fate or destiny. P3 identifies with Jonah's wanting his Dad to find romance again and Annie's hopefulness and innocence.

Codes: 5(2), 10(2), 22(2)—23, 24. **Primary CSVs (from most frequently mentioned to least) are Perspective, Love, Hope. Single Strengths are Humor and Spirituality.**

Q3: *What were the protagonist's main obstacle(s)? Were you invested in the outcome?*

P3: Sam's wife died and he had to deal with losing the love of his life. He didn't think he would find anyone else but his son put pressure on him to find a new wife. I was invested in the outcome, because it's planted early on Annie could be a love interest even though she lives on the other side of the country. I wanted to see Sam get together with Annie.

P8: There are several protagonists in this story. Although Sam and Annie are the main characters, I also see Sam's son, Jonah as a protagonist in this story. Jonah's sincerity and his willingness to do whatever it takes to break-up his

father's dating and bring his dad and Annie together kept me invested in the outcome.

Summary: Sam had to deal with the lose of his wife and pressure from his son, Jonah, to find a new wife. P3 was invested in the outcome, because the story line foreshadowed that Sam and Annie could be a "true love" match. P8 saw Sam's son Jonah as a protagonist, because he would do whatever it takes to get Sam and Annie together.

Codes: 6(2), 7(2)--12, 22. Primary CSVs (from most frequently mentioned to least) are Bravery, Persistence.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P3: I think this is a dramatic comedy. It was inviting and comforting.

P8: This romantic-comedy is well written and directed and really pulled on all the right strings for me. The story starts up sadly, but turns into a funny and touching story.

Summary: It's a dramatic, romantic-comedy. Although there are sad moments, it is genuinely funny and touching.

Codes: 10, 22, 23. Single Virtues are Love, Hope, Humor.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P3: When the film took place in New York it felt very romantic.

P8: The Seattle boathouse setting really set the feeling of loneliness – out on the still, quiet water. I was about the same age as Sam during that time period

(I even remarked that I had a similar shirt with the two big pockets on the front), so the movie brought me back to a time that was very familiar.

Summary: The Seattle boathouse emphasized Sam and Jonah’s loneliness. P3 felt that the film took a romantic turn when they were in New York City.

Codes: 3, 5, 10, 20, 22. Single Strengths are Open-Mindedness, Perspective, Love, Beauty/Intelligence, Hope.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P3: Sam’s home in Seattle was so different and unique. It seemed like a nice place to escape and live. When I went to Seattle, I happened to find the set location and it felt nostalgic, like I was in the movie.

P8: The use of the Empire State building was symbolic of how big and complex the world we live in is – if two people can find themselves at the top of world, then it must be fate. I like the way props were kept simple in this story – the use of the 3-D map of the US to show distance, the simple playing of football on the sand between father and son.

Summary: P3 found the actual set location where they filmed part of the movie, and for her “it felt nostalgic.” P8 liked the symbolism of the Empire State building—the world is big and complex. The sets and props added to the emotional resonance of the love story and made it feel familiar and realistic as well.

Codes: 1(2), 3(2), 5(2), 10, 22, 24. Primary CSVs (from most frequently mentioned to least) are Creativity, Open-Mindedness, Perspective. Single Strengths are Love, Hope, Spirituality.

Q7: In what way did the special effects have an affect on you?

N/A

Q8: In what way did the music score, sound, sound effects have an affect on you?

P3: It was very moving. All those love songs just make you want to be in love.

P8: The music and soundtrack from the olden days (such as, “As Time Goes By”) were romantic and sentimental (I listened to every word and lyric to “Make Someone Happy” at the end). I also liked the selection from singers of that period (especially Jimmy Durante), and the humor of the timing of some of the songs (“Stand by Your Man”).

Summary: The popular standards really added to the romantic feel of the movie.

They reinforced the theme that true love is out there—you just have to be open to it.

Codes: 10(2)—1, 22. Primary CSV is Love. Single Strengths are Creativity and Hope.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: It’s like a hopeless romantic’s manifesto....This film’s storyline is probably responsible for much of my bold, romantic behavior or serendipity ideas about love and fate. I started to believe in signs and fate after seeing this. I believed in hope and second chances.

P8: This movie is a very simple theme of love, fate, and innocence. Movies dealing with the theme of finding one’s true love, or finding happiness again after you’ve lost someone, always touch the romantic-side of me. I’ve often conflicted

over the question of fate and destiny versus luck and coincidence in life. Jonah's innocence and wish just to make his dad happy again are also very touching.

Summary: P3 says it's a "hopeless romantics manifesto." She was inspired to do some bold behavior in order to pursue true love, and this movie inspired her to take some chances. The additional theme of fate versus luck is well-conveyed in the story line and adds to the magical and hopeful quality of the movie.

Codes: 10(2), 24(2)—11, 20, 22. Primary CSVs (from most frequently mentioned to least) are Love and Spirituality. Single Strengths are Kindness, Beauty/Intelligence and Hope.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P3: I saw this movie for the first time when I was a kid around Jonah's age. I thought it was one of the most magical, romantic, funny and comforting movies I've ever seen. It inspired me to be romantic and believe in signs, fate, serendipity. It really romanticized love for me in a way that made me be bold enough to carry out grand gestures and travel across the country for love. I've actually done things like that and I blame this movie!

P8: This movie made me sad, it made me laugh, and it made me cry. Of course there were many funny moments and characters in the movie, but the sentimental moments affected me the most...But the moments when a character is willing to either take risks or do what he/she feels is right are what stick with me. (Jonah's willingness to travel to NYC by himself to meet Annie because he

knows she is the one showed he was willing to do anything to make his dad happy. Walter's willingness to accept Annie's breakup because he didn't want to be someone that Annie settles for was a gracious and selfless act.)

Summary: P3 "blames" this movie for her taking bold risks for true love. It is one of the most magical, funny, and romantic movies she has every seen. P8 ran the gamut of emotions while watching this movie. What was most touching for him was when Sam and Annie take risks for love and do what "feels" right. That hits a pretty deep chord in him.

Codes: 10(4)—1, 6, 7, 8, 9, 12, 20, 23. Primary CSV (from most frequently mentioned to least) is Love. Single Strengths are Creativity, Bravery, Persistence, Integrity, Vitality, Social Intelligence, Beauty/Intelligence, and Humor.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P3: Watching this movie as an adult, it inspired me to believe that you can love after you have lost a great love. As an adult, I find this to be a valuable thing to know so that your heart stays open to love and wonder.

P8: Both Sam and Annie make big changes in their lives, and at the end everything turns out for the better. This made me think about making changes in my life. Making choices that are what I want, and not settling for what others expect. And, to look out for signs in life that point towards us towards our destiny.

Summary: P3 is inspired by this movie to keep her heart open for true love. P8 may possibly make some big changes in his life and not do what others expect. He will look for the “signs” that point him towards his destiny.

Codes: 22(2), 6, 10, 20, 24. Primary CSV is Hope. Single Strengths are Bravery, Love, Beauty/Intelligence, Spirituality.

The Matrix:

Week 4:

Examples are as follows:

Q1: How did the film’s storyline affect you? How did it affect you personally?

P1: Well, it affected me, because I was a programmer. I would played a lot of games specially this one where you create your own player your own world starting from the bottom building up your life and you live in this fantasy world where you become a fighter...I wanted to get out of the realistic and then to my family's into my world, where I felt I had no worries because I would make the choice and if there was a problem I would...find a solution.

P2: This storyline affected me very personally. The metaphors for our current society and where it's heading is astounding. Deux ex machina I think is what they say. I have had a paranoia for years about machines taking all the naturalness out of life and what makes us human.

Summary: P1 feels drawn into his own fantasy world, similar to *The Matrix*. P2 was very affected by this film, because she feels it is pointing to where our society is heading in the future in terms of a world run by machines.

Codes: 5(3), 1(2), 6, 9, 12, 22. Primary CSVs are Perspective, Creativity. Single Strengths are Bravery, Persistence, Social Intelligence, and Hope.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P1: I see myself as Neo, because you live in this World that it was a routine from going to home and going back to work and just complaining about how boring life was until something happened in open his eyes. But when you play the video game you created (omit)...you are creating the future...

P2: Neo is someone who is looking for answers or something extraordinary in his depressive, solitary life. I too have looked many times for answers and meaning in the concrete jungle we live in.

Summary: P1 felt more in control when he was playing his own “game” in the virtual world--he could create his own future. P2 relates to Neo trying to find answers in a solitary, mechanical world. She to has looked for answers in the “concrete jungle.”

Codes: 12(3), 5(2)—8, 19, 20. Primary CSVs (from most frequently mentioned to least) are Social Intelligence and Perspective. Single Strengths include Bravery, Self-Regulation, and Beauty/Intelligence.

Q3: What were the protagonist’s main obstacle(s)? Were you invested in the outcome?

P1: I wanted to die, because I would think anything will be better in this lifestyle I'm living...But I felt playing this game it will help me get out of this realistic

lifestyle and into living in this fantasy world that I will be in charge, to change things better for my life...

P2: His main obstacle I guess was defeating "the matrix" and it's agents. I was definitely invested in the outcome.

Summary: Defeating “the matrix” and its agents would be Neo’s mission and first priority. Sometimes playing in the “imaginary” or “virtual” world gives one the empowerment to deal with the challenges of the “real” world.

Codes: 6(2), 5, 7, 12, 15. Primary CSV is Bravery. Single Strengths are Perspective, Persistence, Social Intelligence, and Leadership.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P1: When they played this game it had drama, it had fantasy, and it was also a thriller.

P2: The genre of fantasy thriller had a great affect on me. It aptly juxtaposes the dystopia with Neo’s exciting struggle.

Summary: The genre was fantasy thriller with some drama and romance. Both P1 and P2 seemed to be greatly affected by the movie.

Codes: N/A

Q5: In what way did the location, atmosphere, time period have an affect on you?

P1: All of this helped a lot, because it would remind me of what I could do for my future and what I could become—

P2: The time period of the future and when the movie was made in the 90s

reminded me of when I first saw it when I was very young. I appreciated it, but did not fully understand the metaphors. I loved dystopia dramas and these types of movies make me...hopeful we can avoid such a future.

Summary: The film was inspiring and pointed to a bleak future that could be overcome by the “chosen” one.

Codes: 6 15, 22. CSVs are Bravery, Leadership, and Hope.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P2: The production design is incredible and makes you feel you are there experiencing the pain with the rest of the characters. The sets, props, etc., makes you feel like you are living a terrifying experience.

Summary: The production design was incredible and pulls the viewer into the world of...”the matrix.”

Codes: 1, 3, 5. Single Strengths are Creativity, Open-Mindedness, and Perspective.

Q7: In what way did the special effects have an affect on you?

P1: The special effects, the fighting, jumping through scenes, living in the fast lane felt like my life...I beat every obstacle...because I was in control.

P2: The special effects were incredible and revolutionary for the time, and still look good...(this) pairs perfectly with the originality of the script. It makes me feel the importance of the content.

Summary: The revolutionary and visionary special effects combined with a compelling story line makes for an entertainment and also socially important movie.

Codes: 1, 3, 5, 6, 8, 9. Single Strengths are Creativity, Open-Mindedness, Perspective, Bravery, Integrity, and Vitality.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P2: The music and sound makes you feel transported into the futuristic aura and makes you feel the suspense.

Summary: The music score makes the audience feel like they are transported to a future time period.

Codes: 1, 3, 5. Single Strengths Creativity, Open-Mindedness, and Perspective.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P2: The obstacles of overcoming a society run by computers is sadly something I hope we will never have to realize. I don't believe that we will have to literally battle machines with agents but I think we might have to overcome an unnatural society and regroup ourselves after technology gets out of control....another metaphor is everyone being asleep and not realizing that are being controlled. We live in an "illusion of choice" society. Some people believe just because they can choose what car they can buy or where to shop that they are free. In fact, we are slaves to a monetary system that outcasts many.

Summary: The strengths listed describe the qualities Neo needs to be "the one."

The Matrix succeeds as both groundbreaking, visionary entertainment and also as a "wake up" call to this generation to be aware of the good, but also the destructive affects of computers and a "mechanized" world. P2 believes that in many ways are freedoms are limited, because we are slaves of technology and the monetary system.

Codes: 6, 12, 15. Single Strengths are Bravery, Social Intelligence, Leadership.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P1: When I first saw it I thought it was really, really cool but I thought the guy (Neo) was an average Joe that he just was going to do little things...He started training, started learning...started becoming the chosen one...This reminded me of when I got off on this world and I created my own world...becoming the hero when I made the choice...started training...becoming what I wanted to become.

P2: ...it was nice to realize the deeper meaning from a later viewing. Seeing and completely understanding the movie made me reflect on many things--power structures, agents of control, disassociation from nature, and much more.

Summary: *The Matrix* is the type of complex, layered, and exciting movie that needs many viewings to really encapsulate all of its themes and messages. P1 feels that he has come into his own power and has accessed heroic qualities much like Neo in the story. P2 has embraced the deeper levels of meaning involving power structures and our disassociation from nature upon repeated viewings.

Codes: 5, 6, 15. Single Strengths are Perspective, Bravery, Leadership.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P1: ...it made me realize that you can't live in a fantasy world but (you need to live) in a realistic world...you make your destiny, you decide what you want to become and you work hard at it...

P2: ...I hope that through these kinds of movies people can learn, understand, and prevent a societal catastrophe such as this from happening.

Summary: P2 feels *The Matrix* has many good lessons to teach society about the dangers of machines. P1's ultimate transformation is that he realized he cannot live in a fantasy world. He is embracing the real world and his destiny to fulfill his dreams.

Codes: 12(2), 22(2)--6, 8. Primary CSVs are Social Intelligence, Hope. Single Strengths are Bravery, and Integrity.

Tootsie:

Week 4:

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P4: I've encountered people like him and when they are not receptive to enlightenment, I find them hard to be around.

P6: The storyline had a huge effect on me. I was tremendously moved by it. The search for true love and happiness goes on and it doesn't matter the age of person judging from this film. It makes me want to fight for what I think is right. It makes me want to experience the passion of love at first sight.

Summary: P4 initially did not like Dustin Hoffman's character, Michael Dorsey.

P6 felt the story line had a huge effect on him and was tremendously moved by it.

Codes: 6, 9, 10. Single Strengths are Bravery, Vitality, and Love.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P4: Sometimes I get in my own way as he (Michael) did.

P6: I loved and identified with Tootsie (Michael) who would do anything he could to get a job. He wanted a job and he wanted a woman. I identified with Jessica's character (Julie Nichols) who was so beautiful and good-hearted and good-spirited.

Summary: P4 identified with Michael's difficult nature. P6 identified with Michael/Dorothy and the desperate quest to get a job. He liked the character of Julie, because of her goodness and sweet nature.

Codes: N/A

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P4: He was temperamental and had a bad reputation. I found him unsympathetic.

P6: His obstacles were to get the job by being a woman, then to deal with the attraction he felt towards his gorgeous co-star. I was tremendously invested in the outcome. This movie was so great - it is on my top 10. The story was very real, very funny and very poignant.

Summary: Michael Dorsey was temperamental and unsympathetic, initially. As a "woman," the obstacles were his attraction to his co-star, Julie. P6 was invested in the outcome of Michael's charade and his love for Julie. The movie is one of his "top 10."

Codes: 5, 12, 23. Single Strengths are Perspective, Social Intelligence, and Humor.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P4: I found it a very amusing, fun film in many aspects. I liked how they showed

his (Michael's/Dorothy's) reaction to being treated disrespectfully as a woman.

P6: I laughed...Dustin Hoffman and cast were tremendous. I was also touched by the vulnerability of the characters in the story--a feel good story!

Summary: The comedy was very amusing. But since it had a deeper meaning by taking an insightful look into sex roles, love, and intricacies of human relationships, it added layers of vulnerability and social commentary to the entertainment value of the movie.

Codes: 23(2), 5, 22. Primary CSV (from most frequently mentioned to least) is Humor. Single Strengths are Perspective and Hope.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P6: It was fun to be backstage in the soap opera world...It was great to see Tootsie spring to fame and be on the covers of international magazines...

Summary: It as fun to see Tootsie become famous and be on magazine overs. Backstage in the soap opera world was another interesting use of location and atmosphere.

Codes: 5, 23. Single Strengths are Perspective and Humor.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P6: ...The production design of NYC at the time was superb. The set for the soap opera was a dream come true. So well done! I loved the farm setting--absolutely beautifully filmed.

Summary: The production design of New York City and the soap opera world was superb. It really helped us enter the world of the characters and made it believable. It was nicely contrasted with the farm setting away from the city.

Codes: 1, 5, 20.

Q7: In what way did the special effects have an affect on you?

P4: The makeover into a woman was fine, but he (Michael) looked very much like a brunette Mrs. Doubtfire!

P6: I guess Dustin becoming Tootsie accounts for the special effects and were great! The magazine covers as she soars to success with the American flag backdrop was so stunning.

Summary: The special effects mostly consisted of Michael Dorsey becoming Dorothy Michaels. This would be mostly attributed to good make-up design.

Codes: N/A

Q8: In what way did the music score, sound, sound effects have an affect on you?

P4: The music was well selected and...very uplifting.

M6: Great music/sound effects...very moving with just the right feel for each part of the story.

Summary: The music was inspiring and nicely supported every part of the story.

Codes: N/A

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P4: It caused me to spend a little more time on self-observation from an honest, unbiased point of view.

P6: The movie made me tremendously happy. It was so entertaining, funny, poignant and heartfelt. I wanted Dustin's character to have it all--this

character is probably one of films' best protagonists. I loved Jessica's character Dorothy, too--so beautiful, sexy, talented, smart, fair, honest. I loved her!

Summary: P4 was inspired to be more self-observant. P6 felt tremendously happy after watching the film.

Codes: 5, 10, 12, 19, 22, 23. Single Strengths include Perspective, Love, Social Intelligence, Self-Regulation, Hope, and Humor.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P4: There is more than one way to get what we want...desperation can be a good motivator. It is a valuable learning experience to see the other side of a situation.

P6: The film made me feel so happy. It's definitely a picker-upper and I will watch it over and over in the future. It is one of my favorite films of all time.

Summary: A definite feel-good movie that features great performances and sharp social commentary on society. P6 says that it is one of his all-time favorite films. P4 finds the film and storyline to be a good motivator to go for what we want.

Sometimes we have to not try the obvious, and look outside the box for solutions.

Codes: 5, 9, 12, 17, 20, 23. Single Strengths are: Perspective, Vitality, Social Intelligence, Humility/Modesty, Beauty/Intelligence, and humor.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P4: I've been known to get in my own way, not through intention, but more likely habit. Sometimes we get in a rut and things don't go our way and a

change in approach or behavior modification would be beneficial...I plan to make a conscious effort to step back and look at myself...in a nonbiased view.

P6: I guess whatever it is one wants out of life they should go for it, because if you don't you will be unfulfilled and wonder 'what if' all the time. The film reminded me that love is possible at any age.

Summary: We all need to step back and look at ourselves and our lives in a non-biased way. Go for what you want in life and love—love is possible at any age.

Codes: 5, 7, 9, 10, 12, 22. Single Strengths are Perspective, Persistence, Vitality, Love, Social Intelligence, and Hope.

Big:

Week 4:

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P6: it was touching moving and funny. It made me think back to when I was a kid and I thought I was so much more mature than my older sister - which was true...she was a hot immature mess!

Summary: *Big* was funny and touching.

Codes: 2, 12, 23. Single Strengths include Curiosity, Social Intelligence, and Humor.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P6: ... I could relate to him playing the 13-year-old with innocence...I could relate somewhat to the innocence of being that age.

Summary: P6 related to the innocence of being 12 or 13.

Codes: 5, 12, 19. Single Strengths include Perspective, Social Intelligence, Self-Regulation.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P6: His main obstacle was how to suddenly live and function in the body of a grown up and how to fit in in the adult world around him. Also, his obstacle was how to return to his former self and be with his family and friends again.

Summary: The main obstacle was to live and function in a grown-up body.

Codes 6, 12, 23. Single Strengths include Bravery, Social Intelligence, and Humor.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P6: Tom Hanks playing the kid was hilarious and priceless---it was good for laughs and left me with a 'feel good' sense.

Summary: This comedy was ably support by Tom Hanks' star acting turn.

Codes: 9, 21, 23. CSVs are Vitality, Gratitude, and Humor.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P6: His move from suburbia to downtown NYC was a big jump and his scummy hotel was scary...I felt glad when he had his own place full of the kid/teen stuff he liked. That environment made me feel good, because it was safe bright colorful fun! ...I loved the fair scenes and I loved magical Zoltan and the way he operated.

Summary: The fair scenes where were magical. Josh's move to New York was challenging and scary at first.

Codes: 1, 3, 5. CSVs are Creativity, Open-Mindedness, and Perspective.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P6: Tom Hanks' apartment was great and the toys in it were terrific and made me want to do something fun.

Summary: The creative design of Tom Hanks' New York loft apartment was terrific. He had all kinds of toys scattered about which lent to the playful quality of the main character.

Codes: 1, 5, 23. CSVs are Creativity, Perspective, and Humor.

Q7: In what way did the special effects have an affect on you?

P6: Zoltar was great - it was like having an unknown force sweep into your life and change it completely....amazing!

Summary: Zoltar at the fair lent an air of suspense and mystery to the magical forces changing Josh into an adult—and back again at the end of movie.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P6: The music and sound effects really worked and I enjoyed them.

Summary: The music worked in supporting the theme of the movie and Tom Hanks' characterization.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P6: I did not have a great childhood so his longing to go home was not relatable to me personally, but I could see in a normal family it would be...if you need a change in your life, don't be afraid to do it...

Summary: Change can be good, and no matter how far you stray from home—there's no place like home at the end of the day!

Codes: 6, 9, 22. Single Strengths include Bravery, Vitality, and Hope.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P6: Tom Hanks was hilarious as the kid and it made me laugh out loud.

Summary: Very funny movie. Works on many levels.

Codes: 1, 5, 23. CSVs are Creativity, Perspective, and Humor.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P6: I laughed a lot which was enjoyable...it shows that it's never too late to make a change. Either you have to implement a change or be swayed by things that happen in your life and you decide to change...it's okay to be a kid and to love and miss your family and friends.

Summary: Be careful what you wish for. Tom Hanks became “big” and then had to deal with adult issues. He learned a lot about life and love, but realized ultimately that it was okay to be a kid and to grow up at a normal pace.

Codes: 22(2)—6, 8, 10, 12. Primary CSV (from most frequently mentioned to least) is hope. Single Strengths are Bravery, Integrity, Love, Social Intelligence.

Harry Potter and the Sorcerer's Stone:

Week 4:

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P9: I really like the heroes fighting to take hold of saving both the Muggles and magic world. This movie was about good versus evil and Harry Potter and his friends played the heroes...I am more likely to buy a book of spells and believe in magic after seeing this movie. Magic seems less scary and more fun.

Summary: Watching the *Harry Potter* series of fantasy films, P9 feels that magic is less scary and more fun. The ancient theme of good versus evil needs a hero in the form of Harry Potter and his good friends Hermione and Ron.

Codes: 6, 8, 15, 20, 21, 24. Single Strengths are Bravery, Integrity, Leadership, Beauty/Intelligence, Gratitude, and Spirituality.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P9: Harry was the kid that wasn't loved by the Muggles like he should have been, yet is embraced and loved by all of the magical world... I can relate to being picked on by bullies, and to being the smartest student like Hermione. I relate to having a lot of weird professors too...Harry had to overcome many obstacles to thrive--as people we have to keep striving to overcome obstacles that are in the way of our happiness. P9 also relates to the *Harry Potter* series, because she was picked on in school, had strange professors, and was very smart. She knew how to overcome obstacles much like *Harry Potter*.

Summary: P9 finds much in the *Harry Potter* canon of films to relate to. She

was picked on by bullies, was very smart, and had a lot of strange professors. She also identifies overcoming obstacles, much the way Harry Potter had to.

Codes: 22(2), 24(2)—5, 6. Primary CSVs are Hope and Spirituality.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P9: He who should not be named is trying to kill Harry Potter. Harry has to fight back and stop the Dark Lord from rising and destroying civilization. I really was invested in the world, I wanted to keep watching to see what interesting events and magic were going to happen next. I figured Harry Potter's world would eventually triumph, yet I didn't really know for sure whether Harry Potter would survive...The movie was pretty obvious about being a “good triumphing over evil” movie.

Summary: The theme of good triumphs over evil seems to be the overriding message of the *Harry Potter* canon. P9 was invested in seeing how Harry and his friends would defeat the powerful Dark Lord, who threatened civilization, and hoping that Harry would survive his battles with the evil doers.

Codes: 6, 8, 22. Single Strengths are Bravery, Integrity, and Hope.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P9: Harry Potter was a magic fantasy adventure coming-of-age movie. The kids grew up into adults as they fought evil. I believed in magical things I never would have believed in without seeing this movie. Magic is often scary and associated with witches, yet Harry Potter associated magic with good, and I like that I felt

good about the supernatural. Watching the kids grow older I felt like I too was back in school, fighting off bullies and learning new things. I really liked how cute the kids looked at Hogwarts and it reminded me of when I was in school and how many challenges school can have for kids. The genre reminded me that the struggles of children are the same struggles that everyone experiences whether at school, at work or at home--lots of people want to go on an adventure where they are the hero.

Summary: A magic fantasy adventure coming-of-age movie. Re-enforced P9's belief in magic and the magical world. The reason for the phenomenal success of Harry Potter is that children (adults) of all ages can relate to a fantasy world where they could become a hero (or heroine). Except for the magic part, Hogwarts could have been an everyday school and kids related to that.

Codes: 6(2)—7, 15, 22, 24. Primary CSV is Bravery. Single Strengths are Persistence, Leadership, Hope, and Spirituality.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P9: The castles, Diagon Alley, the transporting in and out of dimensions, was all very imaginative. I wanted to live in the different locations and experience the fun and magic of the Quidditch games, of Hogwarts and of the rest of the universe.

Summary: All of the various locations and atmospheres in *Harry Potter* added to the fun and imaginative creativeness of telling a story steeped in wizardry and magic.

Codes: N/A

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P9: The movie was a larger than life production with awesome sets and props.

Harry Potter wouldn't be the same without the magic wands, spell books,

Quidditch equipment, owl notes, and other props that came up time and again in

the movie. The props make the movie fun, and bring a new reality to life...

The set looked like a Muggle suburb of sameness and a magical castle world

from hundreds of years ago. I felt like the magical world was older, and that

I had been transported with Harry into another realm. Even Diagon Alley was

another universe. There were so many unique sets, each set was over

accessorized and detailed to look like a unique place in the magical realm.

Summary: There were many unique sets, costumes and props that lent to the realism and also fantasy nature of the magical realm the Harry and his friends inhabited.

Codes: 1, 3, 5. CSVs are Creativity, Open-Mindedness, a

Q7: In what way did the special effects have an affect on you?

P9: I was really in awe at the special effects, so much fantasy happened--

floating objects, magic powers, phenomenal events like horse drawn coaches

flying, powerful energy...I really believed I was in a more powerful world,

where man had more control and mastery over physics and nature. I want to

have my own wand...I want to fly because the movie made flying look care

free and fun...The special effects really put me in the mindset that there is

more supernatural worlds out there, and that exploration will bring about new advancements in science.

Summary: The special effects just reinforced this participant's belief in the magical world of Harry Potter. She wants to have her own magic wand and be able to fly like Harry Potter and his friends. In Harry's world, man (or wizards in training) had potential mastery over the physical world. Exploring this world could bring about new advancements in science.

Codes: 1(2), 5(2)—3, 24. Primary CSV (from most frequently mentioned to least) are Creativity and Perspective.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P9: There is a lot of music in this movie to set the mood and tone of each part. The music is upbeat, magical and at some points looming. I felt the movie amplified the emotions I felt and made them seem larger than life. I was really taken away by the sounds and sights of each new scene. I felt that the grandiose music made Harry's world seem even more magical.

Summary: The music set the mood and tone of the movie, emphasizing each section and amplified the audience emotions to make the experience seem larger than life. It made Harry's magical world seem even more magical.

Codes: 1, 3, 5. CSVs are Creativity, Open-Mindedness

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P9: I felt connected to Harry Potter's striving to fit in at Hogwarts and to strive to be at his best...I felt that even the smallest people can make a difference in the

world, even children. I am more likely to empower children to make a difference after seeing this movie because Harry and Hermione fought back when bullied and worked hard to learn magic and help the school. I wish all children could succeed at fighting back when they are in trouble.

Summary: Wanting to belong, whether it be school, work or family, is a universal theme. One of the reasons for the phenomenal success of *Harry Potter* is that it does touch on so many universal themes. Harry and Hermione didn't want to be bullied at school. They worked hard to excel in their magical world. Harry and his friends may not have seemed that important in the context of the school, but they truly turned out to be the heroes of the story.

Codes: 6, 8, 24. Single Strengths are Bravery, Integrity, and Spirituality.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P9: The movie made me in awe of the magical universe. I wanted to read the books after seeing this movie. I felt more like pretending. The movie made me believe that some people are more good while other people are more evil. I am more likely to stay away from the people like Pugsley (Draco Malfoy) who bully and more likely to gravitate towards caring people like Harry Potter.

Summary: The movie connected this Participant more to the magical world and the belief that there are both good and evil people.

Codes: 20(2)—5, 12, 22, 24. Perspective, Social Intelligence, Hope, Spirituality.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P9: I realized after watching this movie that everyone has inside them, that boy underneath the stairs that has the potential to do great things for the community. The Muggles in Harry's life did not believe in him and did not treat him good, so Harry went where he fit in, to the magic realm where he was a hero and many people believed in him. I feel the movie shows that although people don't fit in sometimes, they can always change course and find people out there who will believe in them...Harry Potter is inspirational in that he found a place for himself in the universe and succeeded at helping his friends in this movie. I am more likely to seek out people who care about me after seeing this movie...Harry found people who would help him with his magic at the school and that made the difference.

Summary: Everyone, no matter who insignificant, has the ability to be a hero.

This was P9's realization and a major theme of the movie. Sometimes you may feel out of place in your world, and it is okay to search and find a world that you do fit in to.

Harry Potter did find his place in the magical world and helped many people. If you want to learn and become better at something, find a mentor or teacher, who can guide you and teach you.

Codes: 24(3), 12(2)—5, 6, 8, 20. Primary CSV (from most frequently mentioned to least) are Spirituality and Social Intelligence.

Spiderman:***Week 4:*****Examples are as follows:*****Q1: How did the film's storyline affect you? How did it affect you personally?***

P1: This film is passionate, because from being a nobody to somebody, you don't understand your purpose until you start putting all the clues together. No matter what direction you're taking in your life what God has for your destiny and purpose that's what you're going to become...even though I would take home problems, I would also try to be a hero...

Summary: Spiderman (aka Peter Parker) is a passionate example of a hero that P1 relates to and sees himself in much the same way.

Codes: 6(2), 8, 9, 15, 22. Bravery, Integrity, Vitality, Leadership, Hope.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P1: I see myself as the hero's character, because I always stand up for what's right and fight for what's right when I know I'm right...I have a big heart for people who can't defend themselves or get bullied. You could say I have played the hero role.

Summary: P1 sees himself as a hero, helping those that can't defend themselves, just like Spiderman. They both also have big hearts and fight for what's right.

Codes: 6, 8, 10. CSVs are Bravery, Integrity, and Love.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P1: The obstacles were all these bullies and evil villains who thought they could control the school. But I went to the leader and fought him one on one until I beat him up and then everything changed and I earned everyone's respect. After that, anytime anybody had an issue or problem, people would come to me and I'd make sure there was a solution to the problem. So I was the savior of my school.

Summary: Battles evil villains. He was invested in the outcome, because he was the "spider-man" at his school.

Codes: 6, 8, 22. CSVs are Bravery, Integrity, and Hope.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P1: I lived as a hero--that was a fantasy that something rose up (inside) me to protect the fortunate. It (Spider-man) was a thriller...fighting, protecting, standing up (for the weak and disenfranchised).

Summary: Super-hero fantasy genre. Standing up for the rights of those that get bullied.

Codes: 6, 8, 15. CSVs are Bravery, Integrity, and Leadership.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P1: It reminded me where it all started for me--to believe in myself, to believe in others and to become something out of nothing...

Summary: The location and atmosphere of the movie reminded P1 of his journey

to become a hero and make something out of his life.

Codes: 12, 15, 20. CSVs are Social Intelligence, Leadership, and Beauty/Intelligence.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

N/A

Q7: In what way did the special effects have an affect on you?

P1: From the stunts to the flips through Spider-man crashing into things, it reminded me and affected me, because it reminded me of how I got in shape

Summary: It reminded P1 of how he got in shape and could do stunts.

Codes: 6, 9. CSVs are Bravery and Vitality.

Q8: In what way did the music score, sound, sound effects have an affect on you?

N/A

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P1: There could be a lot of people in this world, but there's only one chosen to be the hero of this world, and everyone is waiting for a hero to rise.

Summary: When a hero is chosen, then that is the one that people are waiting for.

Codes: 6, 8, 22. CSVs are Bravery, Integrity, and Hope.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P1: When I saw this movie I (thought) this guy was a nerd. But (during) the process of it this guy became a superhero. Then I saw myself as him (Spider-man), because people thought I was nerdy and made fun of me...

Summary: P1 saw Spider-man progress from nerd to superhero. P1 also had a similar progression in school and in the world of work—at first he didn't fit in, he was the “nerd,” and then he proved himself, became popular and successful, and—the hero.

Codes: 6, 8, 15. CSVs are Bravery, Integrity, and Leadership.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P1: I was shy and quiet. I wouldn't talk to nobody. I was a loner...But when I saw someone bully and beat up (someone), that's when I decided to change and protect that one person...I knew my purpose was to be a hero, be there for people and protect them.

Summary: P1's personal transformation was from being shy and quiet, a loner, to the guy that would protect people being bullied, and then he knew his purpose was to be a hero. That is why he relates so intensely and passionately to *Spider-man*.

Codes: 6, 8, 15. CSVs are Bravery, Integrity, and Leadership.

The Sixth Sense:

Week 4:

Examples are as follows:

Q1: How did the film's storyline affect you? How did it affect you personally?

P3: ...I identified with the protagonist's relationship with his wife. It was so emotional at the end for the protagonist to discover he'd been dead the whole time but peaceful to see him speak to his wife in her sleep. I cried. I love to see

people resolve deep-rooted issues or unresolved things.

Summary: There were many unresolved things, and deep-rooted issues in this movie. P3 cried when she watched Bruce Willis' character speak to his wife in her sleep. He was dead and didn't realize it until the end of the movie.

Codes: 10, 16, 21. CSVs are Love, Forgiveness/Mercy, and Gratitude.

Q2: In what way did you identify with the main character(s)/protagonists(s) in the film?

P3: ...I did identify with the love relationship between the protagonist and his wife because I have a relationship that's sort of on the rocks and I feel that coldness, that loss that is seeping in.

Summary: The protagonist and his wife, before he was killed by his ex-patient, had problems in their marriage. P3 relates to this, because she has a relationship that might not work out and can feel the coldness seeping in.

Codes: 5, 12. CSVs are Perspective and Social Intelligence.

Q3: What were the protagonist's main obstacle(s)? Were you invested in the outcome?

P3: The protagonist wasn't the same after he got shot by his failed ex-patient. He wants to redeem himself by helping Cole but he's having a hard time understanding/believing his situation. His failure has also affected his marriage. I was invested in the outcome because I wanted to see how the protagonist could help Cole and fix his marriage.

Summary: The protagonist, in the form of the therapist, wanted to fix his marriage and didn't realize he was a ghost until the end of the movie. He also wanted to help a little

boy, Cole, who sees ghosts that don't know they're dead. Both protagonists, Dr. Malcolm Crowe, whose marriage is on the rocks, and Cole who sees dead people, need to resolve their respective situations.

Q4: How did the genre (comedy, drama, fantasy, thriller, etc.) have an affect on you?

P3: The genre of thriller or supernatural thriller scared me and made me focus on the subject matter intently because I wanted relief from some of the suspenseful moments.

Summary: The supernatural thriller genre made P3 focus on the subject matter.

Q5: In what way did the location, atmosphere, time period have an affect on you?

P3: The atmosphere was dull and cold. It made me feel cold and isolated.

Summary: The location and atmosphere was cold and dull. It had a dead feeling about it, much like the ghosts that were inhabiting Cole's world.

Q6: In what way did the production design, sets, props, etc. have an affect on you?

P3: The color scheme was very drab, cold, dreary and it made me identify with the coldness or isolated world the protagonist lived in.

Summary: The drab, dreary color scheme and subdued production design melded well into the cold, isolated world of the protagonist and the little boy who sees ghosts, named Cole.

Codes: 1, 3, 5. CSVs are Creativity, Open-Mindedness, and Perspective.

Q7: In what way did the special effects have an affect on you?

P3: There weren't many special effects except for the makeup on the ghosts and it just added to the reality of the film's world, creating fear and tension

with contrasting bright colors like red.

Summary: The ghost's make-up added to the tension and spookiness of the film.

Q8: In what way did the music score, sound, sound effects have an affect on you?

P3: Raises the level of suspense.

Summary: Heightens the emotional experience of the intense scenes.

Q9: In what way did the theme, the message, the obstacles of the movie affect you?

P3: think the theme had something to do with unfinished business. It made me think about unfinished business in my own life and that I want to deal with it while I'm alive.

Summary: The theme of the movie made P3 think about the unfinished business in her own life. It made her determined to deal with while she is still alive.

Codes: 2, 5, 12. CSVs are Curiosity, Perspective, and Social Intelligence.

Q10: How did this movie have an affect on you when you first saw it? To what extent did this movie affect your thoughts, emotions, behavior, ideas or actions?

P3: I thought it was a great, well-executed concept. It made me feel sad and hopeful. I actually cried after the movie was over. I just thought it was so beautiful to see communication be made between the protagonist and his wife. There was a sense of loss as well as peace all in the same scene, same moment. It affected me, just thinking about how I want to love those in my life and make sure they know that I care and don't take them for granted every single day.

Summary: P3 thought the movie and concept were great. She had mixed feelings

after the viewing—both happy and sad, and she cried when the movie ended. The communication between Dr. Crowe and his wife was very touching. She doesn't want to take those that are still alive in her life for granted.

Codes: 20(2)—3, 10, 12, 16. Primary CSV (from most frequently mentioned to least) is Beauty/Intelligence. Single Strengths are Open-Mindedness, Love, Social Intelligence and Forgiveness and Mercy.

Q11: In what way did you have a personal transformation, realization or transpersonal experience as a result of watching this movie? Please explain in detail?

P3: This movie made me think of my partner and how I want him to see it. We usually watch these films together every week but this week we didn't because things have been hard due to his mother's recent passing (a week ago) and it has changed him greatly and damaged our relationship. With loss, seeing loss in a film and ghosts being part of the reality, it made me think and feel that ghosts are real and that there is no reason to fear them. Everyone has unfinished business and sometimes that's all we are here on this earth for—to do what we were meant to do, follow God's plan if you will. I want more than anything to follow through with what I'm meant to do here. Sometimes I don't know what that is, or forget and feel like I'm floating like a ghost. I think a movie like this helped shaped my belief that ghosts or our deceased loved ones never do leave us.

Summary: P3 felt watching the film had a parallel to her own life in that her partner's mother had passed away, and they weren't able to watch this film together. She feared their relationship was damaged, and then she thought about the film and realized

that she believed ghosts are real and a part of our reality. She has no reason to fear ghosts and that everyone has unfinished business in some way. She was determined after watching this film to follow through on what she is meant to do while she is still here on earth.

Codes: 6(2), 24(2)—3, 22. Primary CSV (from most frequently mentioned to least) are Bravery and Spirituality. Single Strengths are Open-Mindedness and Hope.