

\* **Original article**

## **DIFFERENT USES OF VIDEO IN MOTHER-INFANT HEALTH CARE**

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### **Abstract**

This paper aims to describe and analyze the different ways to use image - photography, film or video - already used by clinicians and researchers as research tools in the child mental health. The theme proved to be appropriate, given the increasing use of audiovisual techniques in experimental research and the different proposals for mental health care for children. The analysis to be developed here starts from psychoanalytic studies' vertex and from the establishment of four major categories that have marked the use of moving image in that field. They are: video as a vehicle of choice for termination of the effects of early separation during the Second World War, the use of videos in experimental research with the aim of producing scientific knowledge (primatology, specific protocols, development), production and use of video as part of a diagnostic or therapeutic intervention, and the rescue of family films as background material for the diagnosis and treatment of children / adults with serious mental disorders.

**Keywords:** Video, Mother-infant Health, Mental Health, Research Methodology, Therapy.

### **Introdução**

Given the increasing use of audiovisual techniques in experimental research and the different proposals for mental health care for children, we will trace in this article the different paths traced by researchers and clinicians who used photography, film or video as a tool in health research children's mental. This is not a historical investigation, but not limited to an overview that goes to the years 1980-1990, seeking to reconsider the research on mother-child image in the area with an interest in subjectivity.

Many of these pioneers were psychoanalysts. It is quite surprising that little attention is being taught or studied. The tentativeness of psychoanalytic hypotheses and their frequent inclusion in controversy, gold tends to be presented in denial, as if psychoanalysis had to drive a hieratic course, sectarian and monolithic. Its distance from the scientific debate is not true but only in the item 'lack of heads of school.

The use of images in psychoanalytic research since the 1940s belies the uniqueness of the couch as a laboratory experiment. Interest in research with images and movies can not be considered a dangerous contaminating Tiefpsychologie psychologism, but perhaps instead, a disputed territory where the hegemony of observational models of the development of children. In addition to the psychoanalysts, we should mention especially some ethnographers, psychologists, ethologists / primatologists and even filmmakers, directors who were involved with the issue.

The history of psychoanalysis, and especially the study of child development are at the heart of imagery technology, expanding the time that had been used in ethnography from the study Tobriandeses Malinowski among the Argonauts. Margaret Mead also represents a crucial moment, much to the inaugural Anglo-Saxon culturalism with its photo-ethnographic study entitled "Balinese Character," which focuses on children with well mothers in their village life. The ethnographic cinema, brother of the modern documentary made from the invention of the Nagra, is an important representative of these research initiatives.

In psychoanalysis, we can situate the controversy over the early object relationship as a caesura epistemological considerable influence, for it brought to the scene a baby necessarily observable. These investigative efforts, the prospect interested in child development, formed a backdrop for the construction of a new social place for the child that included new theoretical efforts and research initiatives by adopting the observation instruments and records mediated photo-film.

It was only from these investigations on the behavioral and affective interaction that have arisen

early countless questions about the legitimacy of the traditional image of a tiny human being, initially characterized only by their biological abilities, only able to produce reflections "immature." As a result, the baby, which was previously represented simply as passivated infant who occasionally emerged from a fetal sleep, was renumbered as someone sensitive to the external environment and able to interact in their own way with that environment.

Recall that the notion of external environment and ecology is also modified, especially to a psychic ecology in which the mother would become a "specialization" of the environment. As we are reminded Goals (2003), "at the time that is given to the baby, finally, officially the right to mental life, one is obliged to grant him what there is inherent, ie, the" right "to suffering and madness "(p. 14).

In the Freudian tradition, there was a *quid juris* psychic life of the baby, but it did not exist in fact. This mental life was inaccessible through psychoanalytic treatment, and therefore also inaccessible to psychoanalytic knowledge. The hypothesis of an early object relationship opens access to a psychic life of law and also in fact. It is important to note that the images do not replace the spontaneous archeology office, but act as operators for some conceptual impasses transference process. Images that are taken for bear problems, such as experiments. Do not aim to reconstruct the mental life in its complexity, but assist in their archaeological reconstruction. This type of image-concept acquires a status that demands complex semiotic research.

If today's experts in human development attach significant importance to the first three years of life of children, recognizing them as a moment of brain plasticity and decisive symbolic anchors, due mainly to those who dared to venture not only in the first clinical childhood, but the work of observation and experimental research of caregiver-child interaction. The tribute is due to these initiatives, but, yet rarely acknowledged.

This field of research, initially practiced in the medical field of child psychiatry and pediatrics, just so recently had expanded its boundaries, especially as the caregiver-infant dyad has become a place of interest. According Estellita-Lins (2003), it was only during the postwar period that the sight of the genesis of subjectivity shifted his interest from the individual to this new focus: the relationship between infant and caregiver. The phenomenology Husserlian intersubjectivity keeps a tension between subjective and genesis, and which may be almost all theoretical psychoanalysts who participate in the debate Anna Freud / Melanie Klein at some point in this spectrum. It is clear that only consider the dyadic caregiver-care, to be studied as a main event whatever the theoretical option (including those more or solipsistic monadological).

In the presentation of research on childhood image, we will investigate the perspective of psychoanalytic studies that while deliberately distanced from the reality of empirical evidence and records according to the methodological orientation of Freudian metapsychology by psychic reality, are very significantly on the impasse of objectivity, truth image adopted as a research tool. Especially the privilege of the intersubjective relationship, the monad is to affirm or contradict it, was important in that scene. Also the problem of scientific technique and its quest for prestige as an investigative tool. We know how the biomedical field knew to take advantage of imaging technologies to clinical practice and research.

To do so, will mark four broad categories that have marked the use of moving image in the field of study in question, namely: video as a vehicle of choice for reporting on the effects of early separation during the Second World War, the use of videos in experimental research with the aim of producing scientific knowledge (ethology, primatology, specific protocols, development), production and use of videos as part of a diagnostic or therapeutic intervention, and the rescue of family films as background material for the diagnosis and treatment of children / adults with serious mental disorders.

#### EARLY VISUAL RECORDS: VEHICLE USE IMAGE AS THE EFFECTS OF WITHDRAWAL OF EARLY SEPARATION IN CHILDREN

You can locate the beginning of a change in the look about the early life of children, particularly in Anglo-Saxon countries and France, during and after the Second World War, during which there was a considerable number of losses for families . Faced with this panorama of deep social disintegration, the problem of lack, insufficiency of interactions and their implications for human beings began to be discussed (Estellita-Lins, 2001). From the mid-1940s, encouraged by the World Health Organization, numerous investigations were undertaken on the mother-child relationship and the effects of its interruption or discontinuance of early child development (BTESHE, 2008). The reports of John Bowlby and Anna Freud are familiar examples.

In addition to psychiatrists, pediatricians and pediatric nurse, an important psychoanalytic movement was guided to make direct observations in nurseries and orphanages, driven not only by recognizing the importance of early affective experiences, but by a growing interest in infant mental disorganization in the face of certain circumstances critical affecting maternal and child care.

Among the surveys, we can highlight those of Anna Freud and Dorothy Burlingham, who in 1941 created the Hampstead War Nursery, a shelter temporarily returned to receive 190 infants and

children victims of war situation. Both have seen that experience an opportunity to closely observe the effects of deprivation of primary care in order to accommodate not only children but also researching new methods of care aimed at prevention of mental health.

According to Midgley (2007), Anna Freud and Burlinghan eventually found the first location toward the naturalistic observational study of children, laying the foundations of the theory and practice of direct observation in psychoanalysis. As we shall see, the first recorded images of children that we have access, especially the films of the couple James and Joyce Robertson, are intimately related to the work of Freud and Burlinghan this research environment.

It was also during this period that the formulations registered by René Spitz ([1945-1979) on the somatic disorders in early childhood, as evidenced from changes in object relations. In his work, the author associated psychoanalytic concepts to experimental methods of psychological research, using novel techniques of observation and record, such as observation grids and movies.

Interested in the so-called pre-verbal stage, an heir to the psychoanalytic tradition, Spitz changed his research focus of listening to what was apparent. Thus, he became interested in observing the baby's body: movement, gesture, gaze and expression, looking for key indicators of mental health and child development.

The observation platform in which Spitz has organized his work with children and babies was established explicitly as a visual field where everything revolves around looks and tones as stimuli for the organization of social space, and visual observation as a data source. With this, Spitz broke at least two of psychoanalytic practice prohibitions: the prohibition of physical contact between analyst and analysand, and the prohibition of the patient to establish eye contact and body dialogue with the analyst. (Cartwright, 2004, p. 41).

Initially, the filming of Spitz and Wolf were aimed at documenting a research project, they conducted a study between 1936 and 1940 with 164 children who were hospitalized during the first year of life in a prison nursery in Argentina and an orphanage in Mexico. Given the observed clinical situations, Spitz intervened little in the first film, trying to maintain a research protocol impartial and detached. However, as pointed out by Cartwright (2004), we can follow how Spitz begins to take an interest in issues that go beyond their original research. He tries to interact with some children in order to stop the painful process that takes place there clearly. Spitz engages in exchanges of glances and then keeps some exchange of physical contact: children lift the cradle and caress.

Figure 1: Rene Spitz

Source: psychogenic disease in infancy. Producer: Rene A. Spitz. [SI: sn], 1952. Son., B & w. Available at: <<http://www.archive.org/details/PsychogenicD>>. Accessed: May 5, 2011.

Only after the war, Spitz and Wolf noted that material wealth. They realized that their recordings, as well as being records of the study, could play a role in mobilizing health professionals to the impact of deprivation of care in the development of small children.

Together with the Viennese psychologist Katherine Wolf, Spitz produced hours of research material (his collection totaled 1,876 rolls of film) that documented the circumstances of children living in state prison nurseries and orphanages in the regions of North America, Central America and South America. Filmed in the 1930s, this material was recycled into the post-war educational film 11, in order to promote reform in the care of babies and children in institutions. (Cartwright, 2004, p. 38).

Spitz ([1945-1979) intended to warn that the lack of qualitative and even quantitative minimally stable affective investments could cause disastrous effects on child development in its entirety. During the study, noted that some young children, even when physically well cared for at the orphanage, had difficulties in developing social, emotional and motor. They lacked appetite, and not gained weight in the long run, lost interest due to its relationship, which sometimes led to óbitoiii. He noticed also that maternal care is bestowed on them by substitute institutional caregivers was limited mostly to food and body care basics. It stands out through the film that almost everything happened in a mechanical way, without any sign of affection, either through touch, rocking or words. Series of 11 films, two gained notoriety: "Grief: the peril in infancy" (38 min), 1946, which brought six cases of children with anaclitic depression, and "Psychogenic Disease in Infancy" (19min) iv, 1952, which shows pictures of psychogenic diseases associating early separation and calling attention to a possible nosology of psychiatric diseases of early childhood. The films released, subtitled in more than three different languages, contained quite shocking scenes of suffering children.

A major concern of Spitz, when released to the WHO, turning them into teaching materials, was counseled about the use of those images. He recommended that only professionals involved in care

for young children should watch the videos, even suggesting that his view was accompanied by lectures and discussion. Possibly the first one happened awareness about ethical aspects of research using images, meeting the social anthropologists concerned with the spectacle of experiences and cultures that are considered exotic, bizarre or out.

Videos of Spitz and Wolf, as well as reports of direct observation of Anna Freud and Burlinghan, played a decisive role in the discussion that proceeded the field of public child mental health, allowing major changes occur in the structures of the pediatric hospitals and orphanages. It is noteworthy that the policy of banning children's hospitals to visit their parents during the week, seeking a supposed bacterial sterility of the hospital. The contact between caregivers and children in institutions was also regulated, in order to minimize any closer relationship, and until 1930 there was no question about the effects of these practices in institutionalized subjects (Fitzgerald, Barton, 2000; CARTWRIGHT, 2004).

Following the same path, the couple James and Joyce Robertson has produced a series of films in the Hampstead War Nursery drawing on theories of Anna Freud and John Bowlby. James and Joyce met in college and were working together in the shelter founded by Freud and Burlinghan. Interestingly, James, who was a social worker, was the only man who was part of the team. After the war, approached James Bowlby and his studies on the link that connects the baby to his mother (attachment or attachment), developed mainly in the Tavistock Clinic.

After taking two years of observational research of Bowlby in a children's hospital, James feels compelled to leave the supposedly neutral position as researcher and do something for those children. Therefore decided to shoot, with Joyce, the whole process of admission of a small child, in order to draw the attention of the British Psychoanalytical Society, at the time mesmerized by the clash between two metapsychological models that privilege the mother or child respectively.

Predicting the impact of the film, Bowlby Robertson warned of the importance of planning his first film, in order to respect the ethical questions implicit in your project. The child was randomly chosen and filming were done in the same period of the day.

The film "A two year goes to the hospital" (40 min), silent and black and white, shows the impact of the loss and suffering of a child before the separation from their primary caregivers. In the film, Laura has two years and is in the hospital for eight days for a minor surgical procedure. The film tries to show how she was not able to understand the sudden absence of the mother. Given the absence of a figure of regular care and support stable, many nurses successively exchange of shifts, and Laura becomes increasingly haggard and quiet. When the mother returns, something would have happened because Laura does not seem to trust his mother.

Figure 2: "A Two Year Goes to the Hospital"

Source: Robertson, James. A two-year-old goes to hospital. [SI: sn], 1952. Available at: <<http://www.robertsonfilms.info/>>. Accessed: May 12, 2011.

When displayed in the British Psychoanalytical Society, the film has not caused great commotion is basically interpreted in terms of unconscious fantasies of the girl before her mother's pregnancy. In the medical field, with Spitz's 1942 film, the film-manifest Robertson was the subject of considerable debate. The illustration of the growing disorder in children separated from their early family shocked researchers and doctors, who disagreed with the images shown by the couple of filmmakers and researchers. However, supported by Bowlby and Anna Freud, the couple Robertson starts a new project of a series of five films about the extent of stress caused by the separation of small children ("Young Children in Brief Separation"), which vividly illustrate the emotional effects provided by researchers at the Tavistock Clinic (Bowlby, Mary Ainsworth, etc.). This film series, "John, Aged Seventeen Months, Nine Days is in a Residential Nursery" (43 min), filmed in 1969, was the film that won a greater impact, including having been elected to be part of the publication: "100 British Documentaries: BFI Screen Guide" 2007. The couple remained Robertson for more than 30 years in a relentless campaign in England by changing policies regarding the institutionalization and hospitalization of young children. We owe it to their films that we have inherited some substantial changes. #

Studies on the attachment later became the mother's relationship with the child in scientific reality

and constituted as an object of widespread empirical research - a common experience is simple once considered the center of the investigative concerns (Estellita-Lins, 2003). Contributions from studies of attachment theory, in which videos to prominence, are undeniable, as well as the contribution of imaging technologies will end up driving these protocols.

In fact, recognition of affective factors and interactive as some of the elements of human development, not only emphasized the ideas of substitute care and prevention in mental health of young children, but also enabled the creation of public policies aimed at mothers and their babies (Lebovic; SOUL, 1980). Gradually, the scientific interest has been extended to understanding the subtleties of the mother and baby, which turned out to inaugurate the new baby as the psychiatry field.

You could not help noticing a resemblance to the movement of direct cinema and cinema verite, which takes shape from the year 1950 under a different perspective of the documentary. As we have seen, the camera was used not only as a way to register early polls, but to document the current reality in order to report instances of unknown or ignored. The visual for this first generation of researchers appears in infants as a means of social intervention, rather than a record of reality created with clarity.

The future use of the films left by Spitz and the couple ended up buying a Robertson face of the historical record. We can not forget, however, that both the initial idea was just to draw attention to the devastating effects of war in human subjectivity.

#### BETWEEN THE BABY-BABY-REFLEX AND JURISDICTION: THE IMAGES OF EXPERIMENTAL RESEARCH

Despite all the concern about children's subjectivity has been committed after the war was only between 1970 and 1980 that researchers and clinicians in Europe and the United States have come together to share the recent findings regarding the interactive skills of newly born. In public health, one can recognize a picture of interest in mother-infant relationship in frank dialogue with psychoanalysis, psychiatry and neuroscience, which is dedicated to multiple forms of research (Estellita-Lins, 2003). With advances made possible by scientific and technological developments - including the advent of ultrasound and the use of microanalytical techniques through video - made possible the development of observational and experimental research that accompanied the development of the fetus during pregnancy through the first year after birth .

These efforts have resulted in a large amount of new data on the objective phenomena of infant life (Wanderley, 1997). Unlike Spitz and Robertson, who were interested in the child's vulnerability and the role of the environment, researchers like Stern Brazelton or invested in the study skills of the baby through the use of images, turning to the field of health and capacity of early adapt to certain situations.

The image of the baby is no longer associated with a fragile existence and passive, to gain a new package. One begins to admit that the baby is not only able to engage emotionally in a relationship, as can sometimes modulate its pace. As we are reminded Lebovici (1983), it is now a dance to three, ie, the step of either partner has an important role.

The face, facial expression, orientation, touch and vocalization become prime areas of interest within that territory. His study helps to broaden the knowledge of the organization of the affective-gestural human motor schema. The difference between the contraction and motor movement with the intention of communication tends to be recognized as relevant by most investigators, although the status of this difference is difficult to show theoretically limited.

Research protocols called microanalysis analyze observations captured by special means allowing to infer in some constants intersubjective behavior observed. This method uses records analog or digital processing laboratory using specific software for observation of the soundtrack and detailed decoupage frames. (Estellita-Lins, 2003).

In 1973, publishes the Brazelton scale Neonatal Behavioral Assessment Scale, which profiles the four stages of baby's development from their interactions, betting that this instrument was used as a form of intervention to help parents understand and relate to better with their babies. In 1974, Brazelton, to Tronick and Field, proposed that a film of the interaction between mother and baby from 2 months of age, in a controlled environment would not only analyze the interactive small movements of the last face to face, but also the image could be used as a tool to strengthen the bond. His experiment consisted of shooting two different situations: a "normal" in which mother and baby interact with each other face to face, and another in which the mother stays with no facial expression, violating an interaction with the baby, even in the face of attempts to His interaction. Known as the still-face paradigm, this research protocol points to the direction and ability to fix the look and quality of facial expressions in response to social interaction bebêv.

The analysis focused on the regulation of affect, arousal, attention and time. The use of video has proved useful, and enriching, this evaluation procedure, because it allowed every detail was examined frame by frame. The detailed study enabled us to identify and codify the cycles of attention and attitudes of disengagement from both the children's behavior as the maternal behavior (Lester,

2010).

### Figure 3: Still-Face Paradigm

Source: GUEDENEY, Antoine. The era of video in infant mental health. In: AKKO WAIMH REGIONAL CONFERENCE [2009], [Acre, Israel]: [sn], [2009]. Available at: <[http://infant-mh.co.il/attachments/article/12/The\\_Era\\_of\\_Video\\_-\\_A\\_. \\_Guedeney.ppt](http://infant-mh.co.il/attachments/article/12/The_Era_of_Video_-_A_. _Guedeney.ppt)>. Accessed: May 17, 2011.

Brazelton appropriated so the use of images in their research that in 1984, created a hit series for cable TV, named "What Every Baby Knows", and even earned an Emmy Award in 1994. On camera, close-ups interspersed Brazelton child pointing to issues of development with interviews with parents. Very close to the model proposed by Winnicottvi in ??1950 or later Françoise Dolto, who directed the primary caregivers in a radio program, the images of relationships between parents and baby here gain a status of educational video. More recent studies with imaging protocols to Hobson or Trevarthen and employees will use the still-face paradigm in various types of laboratory intervention. The experiments of the psychoanalytic dyad microanalysis made by Daniel Stern (1985) also revolutionized the understanding of the baby. In the task of investigating when and how would the emergence of an interpersonal life and to assess their clinical and theoretical implications, the author proposes to unite the contributions of two different fields that have long remained apart: that of experimental research on new born and their potential, and the clinical psychoanalytic inferences about the subjective experience of children.

When betting on a method of systematic observation of behavior that dialogue is established, the first days of life between mother and newborn, Stern criticized the research for measuring isolated behavior of the baby for the construction of knowledge about their potential. This is because the baby from birth, already seems to be experiencing, so emerging opportunities different subjective experience, even disintegrated.

In this scenario, Stern adopts a methodology that focuses through video analysis, the qualitative aspects of the passing ability of a baby and the participation of other adults to give themselves these activities. In effect, patterns of social interaction have been associated with social, emotional and cognitive development of young children. In a twin study of 3 and a half months, Stern practices microanalytical methodology to demonstrate the emergence of important differences in situations that would be considered irrelevant with regard to maternal care and the intersubjective relationship (Stern, 1971).

Note that we are quite far from the pioneering work of Arnold Gesell, who painstakingly sought to register the child's development, but regardless of their life experiences and their interactions with primary caregivers. It must also be noted that a device similar to a laboratory for observation and Eskimo igloo film earns its name: the dome or sphere of Gesell.