

## Art-Based Supervision Techniques

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*Art-based techniques in counselor and therapist supervision are couched within a constructivist educational and supervision framework. A rationale for artmaking by supervisees within supervision settings is provided, followed by a discussion of various art-based supervision techniques targeted at instilling the capacity for reflection in supervisees, and at increasing supervisees' self-awareness, including case conceptualization skills and processing of countertransference. Art techniques effective in reducing supervisee stress are also introduced. A discussion of the ethical concerns intrinsic in this sort of work, as well as some caveats regarding the introduction of art activities in supervision with non-artist supervisees concludes the article.*

**KEYWORDS** *art-based learning, clinical supervision, constructivist learning, creative arts, experiential learning, group supervision, reflective practice, supervision ethics*

### INTRODUCTION

Clinical supervision is a fundamental aspect of preparing mental health professionals for competent practice. Although course work in psychotherapy theories, group therapy techniques, research, and so forth are crucial in equipping students for clinical practice, it is through supervised experience with clients, in the internship or post graduation, that deep learning about clinical work occurs. A unique intervention unto itself, supervision happens within a supportive relationship between the more experienced supervisor and the novice. Supervision has been characterized as an educational process that involves evaluation as well as intensive involvement of both parties over time (Bernard & Goodyear, 2004). The principal goals of supervision are

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to facilitate and support the supervisee's professional development and to oversee the quality of services provided by the supervisee to the clients being served (Bernard & Goodyear, 2004; Overholser, 2004).

The capacity for reflection—that is, learning to tolerate ambiguity and making sound decisions amid clinical dilemmas—and protecting client welfare are broad conceptual supervision goals. However, various supervision models offer differing guiding principles for how supervisors promote professional competence. Although models of supervision may vary in strategy, focus, and theory, generally, supervisees are encouraged to grow in their own self-awareness and confidence, to develop or embrace a theoretical orientation (Bernard & Goodyear, 2004), to advance case conceptualization skills, and to develop in several areas of professional functioning including intervention skills, assessment methods, theoretical orientation, treatment planning, and ethics (Bernard & Goodyear, 2004; Stoltenberg & Delworth, 1987).

A number of strategies and interventions have been suggested to guide supervisees toward the broad goals of reflective practice and treatment success with clients. In addition to typical techniques such as use of audiotapes and videotapes, reviewing process notes, and live observation (Bernard & Goodyear, 2004), some of these approaches include Socratic dialogue (Griffith & Frieden, 2000; Overholser, 2004), conversation analysis and discourse analysis (Strong, 2003), journal writing (Griffith & Frieden, 2000; Sutton, Townend, & Wright, 2007; Wright, 2005), and the use of supervisee artmaking in supervision (Guiffrida, Jordan, Saiz, & Barnes, 2007; Newsome, Henderson, & Veach, 2005). In this article, we introduce the topic of art-based techniques in supervision by couching it within a constructivist educational and supervision framework. We then provide a rationale for the use of artmaking by supervisees within individual or group supervision settings, followed by a discussion of various art-based supervision strategies targeted primarily at instilling the capacity for reflection in supervisees, and at increasing supervisees' self-awareness, including case conceptualization skills and processing of countertransference. Some art techniques that are effective in reducing supervisee stress are also introduced. We discuss the ethical concerns intrinsic in this sort of work. Finally, we provide some examples of art-based techniques that we have introduced successfully to supervisees, and provide some caveats regarding the introduction of art activities in supervision with non-artist supervisees.

## CONSTRUCTIVIST EDUCATION AND SUPERVISION

Constructivism is a worldview that has at its core the position that knowledge is created by individuals through comparing their own current experience to their preexisting assumptions and prior experiences (Andresen, Boud, & Cohen, 2000). Although the principles of constructivism have ancient roots

in the philosophies of Aristotle, Locke, and Kant (Andresen et al., 2000; Sexton, 1997), it has been overshadowed since the time of the Renaissance by the hegemony of empiricism in Western intellectual life, particularly the scientific method (Sexton, 1997). Constructivist thinking reemerged in the early twentieth century, and more recently in the postmodern era, as a counter to logical positivist views that truth was verifiable and universal. In particular contrast to constructivism is the notion that learning is a reactive rather than a proactive process (Hayes & Oppenheim, 1997). Instead, constructivism holds that “what is known cannot be the result of a passive receiving, but originates as the product of the activity of the knower” (Hayes & Oppenheim, 1997, p. 21); that is, we are active in constructing our own knowledge.

In terms of counselor and therapist education and supervision, in contrast to traditional classroom approaches, in a constructivist learning environment, “Students learn not because teachers teach (the ‘open head, insert knowledge’ assumption), but because they have taken prior knowledge and reworked it in light of new information and experiences” (DeLay, 1996, p. 78). Therefore, a constructivist approach to counselor and therapist education and supervision values students as the makers of their own knowledge (McAuliffe, 2000). That value is realized in the classroom and in supervision sessions through learners’ experience-based learning. Particularly in internship or postgraduate supervision, supervisees are engaged in a continuing process of experiencing new situations, comparing those new experiences to their own knowledge base, and discovering new personal meanings that are then added to the knowledge base and may change supervisees’ behavior.

Neufeldt (1997) suggested specific applications of constructivism in clinical supervision. In the constructivist supervision context, supervisor and supervisee co-construct knowledge and collaborate on facilitating the supervisee’s development. Together, they develop clinical hypotheses and test them through discussion of cases and examining treatment outcomes. Above all, the supervisor embraces the notion of knowledge development through engagement in reflective process, and encourages the supervisee’s capacity for reflection by capitalizing on and working through clinical mistakes, surprises, and disturbing or derailling instances in sessions (Boyd & Fales, 1983; Neufeldt, 1997; Schön, 1987). We propose that one way to supervise using these constructivist principles is through employing art-based supervision techniques.

### ART FACILITATES LEARNING

The literature suggests that art practice—that is, focused and mindful artmaking—is itself a constructivist, meaning-making endeavor (Grushka, 2005;

Marshall, 2007; Serig, 2006; Sullivan, 2006; Walker, 2004). Art practice was described by Marshall as “an exercise in knowledge construction: a process of coming to know” (p. 24), and was likened to the circular nature of research in that, during artmaking, ideas lead to the creation of imagery which in turn generates knowledge, more thought, then more imagery, and so on. Thus, in this sort of experiential learning, there is a connection between first manipulating materials to create an art piece and then making sense of it (Arnheim, 1980; Hickman, 2007; Marshall, 2007). Marshall asserted that artmaking “allows information to be seen differently, in a fresh, more meaningful, personal, and experiential way (as in art, symbolism, and metaphor). This transformation of concepts through imaging produces new insights and learning” (2007, p. 23). It seems, however, that artmaking in and of itself may not be sufficient for knowledge construction; the act of critical reflection is necessary in artmaking in order for art practice to be an opportunity for construction of meaning (Sullivan, 2006; Walker, 2004).

Serig (2006) described meaning making in art practice as dependent upon reflection and metaphoric thinking. Metaphoric thinking involves collapsing diverse concepts into one analogous idea that can be represented in various ways; imagery is one example of a metaphor: something that stands for something else. Thus, artmaking as reflective practice results in an art product that is a metaphor for the ideas and processes entailed in its creation. Furthermore, that art product is an object external to ourselves that can then become the focus of reflection (Dahlman, 2007; Eisner, 2001). This occurs when art produced by supervisees is discussed in supervision.

## TECHNIQUES AND APPROACHES

Now we present and discuss a number of art-based supervision approaches that engage the supervisee in active knowledge construction through artmaking. Although these suggestions are largely derived from the literature, our list is by no means exhaustive; however, it does include techniques that we have found effective and successful in our own work with counseling, psychotherapy, and art therapy supervisees. Most of the techniques that are discussed may be considered *response art* (Fish, 1989; Moon, 2000; Wadeson, 2003). Response art has been defined as “art created . . . to contain, explore, and express clinical work” (Fish, 2008, p. 70). Making art in this way may be a spontaneous or thoughtfully conceived exercise.

### Case Conceptualization

In the late 1980s, three articles in counseling journals discussed using drawing for case conceptualization in supervision. Amundson (1988) noted that a large amount of information must be synthesized to attain clear

understanding of a case, and suggested that making a metaphoric drawing of a case entails this same sort of cognitive synthesizing. He developed a structured approach for his supervisees to use in developing metaphoric case drawings; this approach included reflection in response to the images, leading to insights about cases. Amundson asserted that, although some supervisees were apprehensive about drawing, case drawings in group supervision seemed useful in case conceptualization, as noted in supervisees' descriptions of the benefits.

In order to build upon Amundson's initial exploration of the use of case drawings in supervision, Ishiyama (1988) modified Amundson's approach through standardizing the method so that it could be used consistently in supervision and in research. Ishiyama developed a procedure that he called the "visual case processing method" (p. 154). This procedure involves four steps:

1. reflection on a case and responding with words to a series of prompts,
2. generating imagery and metaphors,
3. drawing the case, and
4. presenting the case in group supervision.

Directions for the drawing exercise were meant to lessen supervisees' anxieties about the act of drawing. Ishiyama conducted a small study of his supervisees' responses to this method, and reported that 13 of 19 students considered the drawing part of this model superior to the first, verbal, part. He stated that his students found case drawings "more effective in conceptualizing and presenting cases, and personally more satisfying than the non-visual method" (p. 158).

Finally among the literature on case drawings, Stone and Amundson (1989) conducted a mixed-methods multiple baseline study of the efficacy of metaphoric case drawings for case conceptualization, versus traditional verbal processing in a crisis intervention agency setting. Participants, who served as their own controls in this research design, were seven clinical psychology graduate students. They were randomized into three groups that used verbal processing and case drawings in differing sequences over a period of 10 weeks. The authors developed a 39-item questionnaire with which the participants rated the effectiveness of the 2 approaches to case conceptualization in addressing 5 aspects of crisis intervention counseling sessions: client, counselor, relationship, goals, and debriefing. Analyses of variance revealed that the case drawing method was more effective than verbal case processing in increasing graduate students' understanding of all five aspects of crisis counseling measured ( $p < .001$ ). In light of these findings, Stone and Amundson concluded that the metaphoric case drawings "demonstrated a concise, visual framework which played a pivotal role for integrating trainees' thoughts, feelings, and experience" (p. 369).

More recently, Guiffrida and colleagues (2007) discussed various ways to use metaphors, including drawings, in counselor supervision. Among other advantages cited, they noted that drawings facilitated case conceptualization. Developing metaphorical thinking may be viewed as a constructive approach to case conceptualization in that it is an active cognitive strategy for supervisees to understand their clinical experience through a personal analogy (McAuliffe & Eriksen, 2011). Constructivist supervisors and educators value narratives, stories, and metaphor in knowledge construction. The verbal and visual metaphors developed for these case conceptualization techniques have the potential to bridge feeling and insight, influencing behavior and action (Robert & Kelly, 2010). In addition, with the intentional use of metaphors, supervisors and students become more aware of client-generated metaphorical narratives, facilitating client case conceptualization, therapeutic relationship, and intervention strategies (Robert & Kelly, 2010). However, effective use of metaphor in supervision is likely dependent upon a supervisee's ability to think both abstractly and creatively as well as the supervisor's level of skill and comfort with developing appropriate ways of incorporating these techniques (Guiffrida et al., 2007).

Jackson, Muro, Lee, and DeOrnellas (2008) advocated for using mandalas (drawings within circles, considered to be healing) in counseling supervision as a way to increase supervisees' self-awareness and to broaden understanding of complicated cases. Finally, Deaver and McAuliffe (2009) conducted a qualitative multiple case study of eight master's-level students' use of visual journals during their 15-week internship. Visual journaling is a technique that pairs experiential art activity with reflective thinking through written response. From in-depth interviews, a number of themes related to the use of visual journals emerged. Prominent among the themes was the usefulness of the visual journal technique for case conceptualization.

### Increasing Self-Awareness and Exploring Transference and Countertransference

Most of the literature about using art-based methods in supervision claims that artmaking in the supervision context leads to supervisees' increased self-awareness (Deaver & McAuliffe, 2009; Guiffrida et al., 2007; Harter, 2007; Jackson et al., 2008; Newsome et al., 2005). For example, all of the participants in Deaver and McAuliffe's study found that visual journaling facilitated insight about themselves and their clients. Guiffrida and colleagues (2007) asserted that drawing activities in the context of supervision facilitated "supervisee self-understanding and awareness" (p. 393). Increased self-awareness leads to increased understanding of transference and countertransference phenomena.

Several authors have addressed the efficacy of arts-based techniques for exploring transference and countertransference phenomena. First,

Calisch (1994) discussed the need to address transference and countertransference in supervision of therapists in training, and stated that supervisees' use of art sheds light on these aspects of the therapeutic relationship; however, she did not include any specific guidelines for the use of art in supervision. Second, Wilkins (1995) suggested using creative arts approaches, mainly psychodrama but also drawing, in group supervision of counselors. The drawing method he suggested involved dyads of supervisees, one using art materials to depict the counselor-client relationship, and the other uncritically facilitating the exploration of the relationship through discussion of the artwork. Wilkins asserted that this exercise often results in the unconscious becoming conscious, leading to insights about the counseling relationship and process. He advocated for the use of creative arts approaches in group supervision, stating that they "allow a greater spontaneity and the opportunity to convey deep personal meanings in a way which other approaches may not" (p. 256). Finally, Ireland and Weissman (1999) proposed a specific technique, namely, supervisee drawings of sessions followed by verbal processing in supervision, which they deemed effective in facilitating understanding of both transference/countertransference phenomena and case conceptualization.

In the art therapy literature, a number of techniques have been described for exploring countertransference, such as the therapist reproducing client artwork in an effort to empathize with the client's experience, making a piece that depicts the client, or drawing responsively during a session (Fish, 1989, 2008; Lachman-Chapin, 1987; LaMonica & Robbins, 1980; Malchiodi, 1996; Moon, 2000; Wadson, 2003; Wolf, 1985). Kielo (1991) conducted a qualitative inquiry of 11 art therapists' post-session artmaking to address countertransference. She analyzed participant interviews, from which emerged five themes about the function of post-session artmaking by art therapists:

1. Developing empathy with the client
2. Clarifying the therapist's feelings
3. Exploring the preconscious and unconscious
4. Differentiating the therapist's feelings from the client's
5. Exploring the therapeutic relationship

In light of these themes, it appears that the art therapists in Kielo's study used an approach to post-session artmaking that seems to contain elements of the constructivist tenet of reflective practice: thinking back on an unsettling or disruptive affective response to the session, making art in response, and constructing knowledge about important aspects of the treatment process. Although this post-session artmaking did not occur within a supervision setting, the techniques Kielo described would be even more enlightening if utilized in the supervision context, wherein supervisees are encouraged to articulate cognitive process, fostering deeper levels of reflection.

Finally, Fish (2008), an art therapy educator who fully integrates artmaking into student supervision classes, conducted a mixed-methods study of 19 students' perceptions of art-based supervision that implemented primarily response art. In each supervision class, students and Fish made response art or discussed artwork that had been made outside of class. The last day of each semester, students completed a questionnaire and wrote about their art-based supervision experience. After three semesters, responses were aggregated and described. A large majority of the students either agreed or strongly agreed that artmaking and discussion of artwork was a worthwhile use of supervision time; however, some wished for more didactic, discussion-based supervision. Others expressed concerns that their artistic responses to their internship work were too personal to share with others, suggesting the importance of trust among students in the supervision class.

### Exploring the Supervisor–Supervisee Relationship

Seeking to develop a method of supervision that included the essence of art therapy—artmaking—Durkin, Perach, Ramseyer, and Sontag (1989) proposed a model for art therapy supervision that involved both supervisor and supervisee engaging in artmaking and journal writing, and periodically sharing both art and journal entries. They based their model on Yalom and Elkin's 1974 collaboration in which therapist and patient exchanged journal entries. Durkin and colleagues deemed their model of art therapy supervision to be effective in generating self-reflection, and asserted that it “brought interpersonal richness to [supervisory] relationships, cut through to the core of many issues very quickly, and permitted access to three modes of communication: visual, verbal, and written” (p. 392).

Williams (2000) considered a specific collage technique very effective in his supervision with nursing trainees working in potentially sensitive environments such as palliative care and mental health. The approach he took was to provide supervisees magazines from which they could choose images and words to represent symbolically (not depict literally) situations to be discussed in supervision. The supervisor then facilitates guided reflection through a series of exploratory questions aimed at increasing the trainee's self-awareness and learning. Williams pointed out an important aspect of using art in such contexts: The finished art piece becomes the focus of intense discussion in supervision and thus enhances open communication between supervisor and supervisee.

McNamee and McWey (2004) described the use of *bilateral art* in the exploration of supervisor–supervisee relationships with two related supervisory dyads. They explained that “bilateral art is an art therapy intervention that engages both dominant and non-dominant hands in the process of creating images in response to opposing cognitions or feelings” (p. 230). In the context of relationships, the bilateral art protocol is intended to promote



empathy, and to open communication and exploration of perceptions of relationships. For the purpose of exploring how relationship factors might be influencing supervisory relationships, McNamee and McWey conducted a case study with two supervisor-supervisee dyads. The study involved a series of five steps in which the dyads explored the supervisory relationship through drawings, reflections, and discussion. Comparisons of pre- and post-intervention drawings depicting the supervisory relationship revealed a general change from disconnected, disparate images to a more connected and integrated view of the relationships. Additional themes that emerged from these drawings included the supervisor's concern about the ability to contribute to supervisee development and a theme of communication. McNamee and McWey concluded that the use of bilateral art in supervision evoked new insights about the supervisory relationship and made explicit parallel processes that could be openly discussed.

Dean (2001), a Symbolic-Experiential family therapist, illustrated through a single case study the process and benefits of incorporating sandtray consultation during supervision. Dean described sandtray therapy consultation as an intervention adjunctive to verbal therapy that can become a method integrated into the supervision process. During a couple's therapy session, the supervisee offered the sandtray consultation service and provided the rationale for the technique. Couples are informed that "sandtray is a way of communicating and talking about their experiences, particularly those experiences that are difficult to put into words" (p. 177). The clinical supervisor then assumes a "consultant" role, conducting the session while the supervisee is afforded a distant observing view. Dean cautioned that successful incorporation of this supervision technique is dependent upon an established trusting supervisory relationship. Supervisees should already possess some degree of confidence in their clinical skills, a willingness to explore new techniques, and receptivity to direct feedback, and have awareness of transferential material. Dean concluded that the sandtray consultation intervention offered several benefits to her supervisee. The process of observing reduced anxiety, created distance for the supervisee to more accurately assess couple dynamics, and slowed down the therapy session, allowing time for supervisee reflection. Dean asserted that as a result of this collaborative technique, the supervisee experienced greater confidence, was less self-critical, and demonstrated a willingness to verbalize feelings of inadequacy during supervision.

### Artemaking for Stress Reduction and for Counselor and Therapist Well-Being

An important result of Deaver and McAuliffe's 2009 study of counseling and art therapy interns' experience was the effectiveness of visual journaling techniques in reducing stress associated with the internship. The participants

in that study employed an approach described by Ganim and Fox (1999), who developed techniques for transforming negative, stress-related imagery into more positive form. This process seems akin to reflection-on-action (Schön, 1983, 1987) in that the journal keeper, having accessed some negative feeling or tension and created an image of it, reflects upon the journal entry and subsequently responds by transforming it into a different, positive image. Moreover, this process is clearly akin to the constructivist and meaning-making nature of focused and mindful artmaking, and thus is particularly applicable in supervision contexts.

In addition to this technique of transforming stress (Ganim & Fox, 1999), there is evidence that creating mandalas is an effective stress reducer (Curry & Kasser, 2005; Slegelis, 1987). A mandala, Sanskrit for *circle*, is a universal symbol; C. G. Jung considered drawing mandalas to be integrative and healing. The adult participants in Slegelis's 1987 study were randomized into two conditions: drawing within a square and drawing within a circle. Reasoning that drawn angular forms indicate frustration and anger whereas curving shapes and lines suggest a peaceful mind state, Slegelis counted the numbers of angles and curved shapes within the squares versus the circles. There were significantly fewer angles in the circles than there were in the squares. These results, congruent with Jung's theory regarding the healing nature of mandalas, suggested that drawing within the circle had a calming effect upon participants. In a randomized, controlled trial, Curry and Kasser (2005) compared coloring a premade mandala, coloring a plaid design square, and free artmaking, and measured anxiety in their research participants before and after these conditions. Anxiety was reduced in the mandala and plaid groups, but not in the free drawing participants. Finally, Jackson and colleagues (2008) introduced mandala making in a supervision group, and discovered that their supervisees were calmed through the activity, and that mandala drawing was useful for increasing supervisee self-awareness and clarifying case material.

The literature strongly supports personal artmaking as an avenue toward wellness, self-awareness, and insight (Allen, 1995; McNiff, 1989). For example, Ziff and Beamish (2004) conducted a course to teach the use of arts in counseling. Their class introduced master's-degree students to a range of hands-on creative arts such as storytelling, movement and music therapy, visual art, and psychodrama. Ziff and Beamish's students indicated that, despite their initial trepidation about engaging in artistic endeavors, they found the course enjoyable and beneficial. Ziff and Beamish recommended "exploration of the role of the arts in the lives of practicing counselors as a support for counselor wellness" (p. 157). Along these lines, Harter (2007), a clinical psychologist, wrote about her own personal reflection and growth through artmaking. Harter's self-exploration through artmaking led to insight about both her personal and professional selves. She acknowledged the art process as a "deeply personal way of knowing" (p. 177).

## ETHICAL CONSIDERATIONS

Although there is a growing body of research demonstrating the efficacy of including art-based techniques in clinical supervision, little attention has been given to ethical considerations of these practices. Many of the same concerns inherent in including artmaking in counseling and counselor education are shared with the practice of supervision. For example, Ziff and Beamish (2004) described the necessity of training in the use of the arts before implementing techniques into professional practice, Hammond and Gantt (1998) delineated ethical issues surrounding treatment of the artwork, and Morrisette and Gadbois (2006) described the potential for discomfort when participating in experiential techniques. Ethical concerns related to using art-based supervision strategies tend to coalesce around the topics of practicing outside of the scope of professional training, handling of artwork, and ensuring supervisee well-being.

Counselors and therapists are ethically bound to practice within their scope of competence based on their experience, training, and education (American Counseling Association, 2005, Standard C.2.a; American Art Therapy Association, 2009, Standard 1.9). When including art-based techniques in supervision, art therapists have knowledge and training in art that other mental health professionals providing supervision may not. Specifically, professional art therapists are trained to understand the psychological properties of the expressive continuum of art materials (Kagin & Lusebrink, 1978; Lusebrink, 1992), sensitively select appropriate art processes for assessment and treatment of clients, and to consider ethical dimensions of handling client artwork (American Art Therapy Association, 2009). Although the benefits of including artmaking in supervision have received growing attention in the art therapy and counselor education literature (Fall & Sutton, 2004; Lahad, 2000), there is little or no mention of the importance of training or competency when using art-based techniques in supervision. When considering bringing art-based strategies into supervision, an exploration of the ethical concerns of dimensions of artmaking, including properties of art materials (e.g., potential hazards), considerations of the resulting art product (e.g., confidentiality and ownership), and containing unintended affective responses, is warranted.

Hammond and Gantt (1998) posited that artwork created in a session should be considered equal to verbal communication and thus should be guaranteed the same protection as speech. Accepting this position requires that supervisors consider how to safeguard supervisee identity when art documents are stored or transported (e.g., to supervision-of-supervision meetings). Digital reproductions of art produced, which should be acquired with supervisee consent, require equal protection. When considering confidentiality, supervisors may want to handle art products created during

supervision similarly to audio and video recordings of supervised sessions, taking careful measures to protect privacy. However, unlike recordings, art-based exercises result in a visible, tangible product. Issues of art ownership, especially when the work is co-created within group supervision, should be addressed.

Artemaking in supervision has been framed as a constructivist endeavor, one that requires active participation, invites self-reflection, and has the capacity to promote deep insights and self-awareness. Although these benefits are important for professional development, such experiential activities have the potential to create unintended, affect-laden responses, including threatening, disorienting feelings resulting from unintended self-disclosure, and uncovering buried trauma (Griffith & Frieden, 2000). The power of art materials and processes to provoke strong emotional responses creates additional ethical concerns. Supervisors should institute safeguards for supervisee well-being and be prepared for unintended consequences.

Morrisette and Gadbois (2006) made several recommendations for protecting student well-being in the educational setting that have applicability to the supervision context. Supervisors should inform supervisees of the rationale for including art-based techniques, including the goal and purpose, and inform supervisees of the potential for unintentional self-disclosures and emotional responses. It is the supervisor's responsibility to monitor for emotional distress, solicit feedback about participation in art-based techniques, and be prepared to provide a referral for counseling or therapy should it be needed (Griffith & Frieden, 2000).

These recommendations are particularly salient when art is introduced during group supervision when participants may be especially vulnerable. Supervisees may feel self-critical of their artistic abilities and fear judgment from peers and the supervisor. Since supervision is an evaluative process with an inherent power differential, supervisors should carefully consider how participation level in art-based techniques might influence evaluation, and provide the right to decline the technique. In addition, the limits of confidentiality due to the group context should be explained (Griffith & Frieden, 2000).

We have described the need for clinical supervisors to be competent in the strategies they implement. When orienting new supervisees, supervisors disclose their background, training, and qualifications. This disclosure should include describing experience with art-based techniques. Since supervisees may adopt the interventions and techniques modeled by their supervisor, such disclosures are important to share. For further clarity on the ethical issue of practicing within the scope of training, supervisors may want to delineate differences between professionals who use art adjunctively and those with specific master's-level education, certifications, and licensures in the creative arts.

Professionals who want to routinely include art-based techniques in supervision are ethically bound to pursue ongoing training. Ziff and Beamish (2004) recommended that professionals who have experience in at least one art modality provide this training. Recognizing their specific skills, art therapists are increasingly being asked to design workshops to enhance knowledge of art-based techniques of non-art therapists (Kalmanowitz & Potash, 2010). Only when supervisors are both knowledgeable and comfortable with the arts can they ease the trepidation of their supervisees and promote the effectiveness of art-based techniques.

## PRACTICAL APPLICATIONS

Ethical considerations having been clarified, we now make suggestions about basic art supplies appropriate for the techniques presented in this article, and provide examples of the use of particular techniques. Using good-quality art materials enhances the artmaking experience. Basic supplies include colored pencils, felt-tipped markers, and oil pastels in a range of colors; graphite pencils with erasers; glue sticks; magazine clippings of words and images and other assorted papers for use in collage; and school-grade 12" × 18" white drawing paper (not copier paper).

Despite our conviction that art-based supervision techniques have many advantages, most of the non-art therapy literature about the subject indicates that supervisees without artistic training feel initially awkward and anxious about using art materials (Amundson, 1988; Deaver & McAuliffe, 2009; Harter, 2007; Wilkins, 1995; Ziff & Beamish, 2004). Creating and sharing drawings in the group supervision context may stir anxiety. Some considerations for using art-based techniques include creating a safe, supportive group membership, offering collage as a less threatening alternative to drawing, and reminding supervisees that artistic ability is not being evaluated. Typically, after being assured that the creative process rather than the end product is of great potential value, and after some practice, the initial awkwardness about artmaking abates.

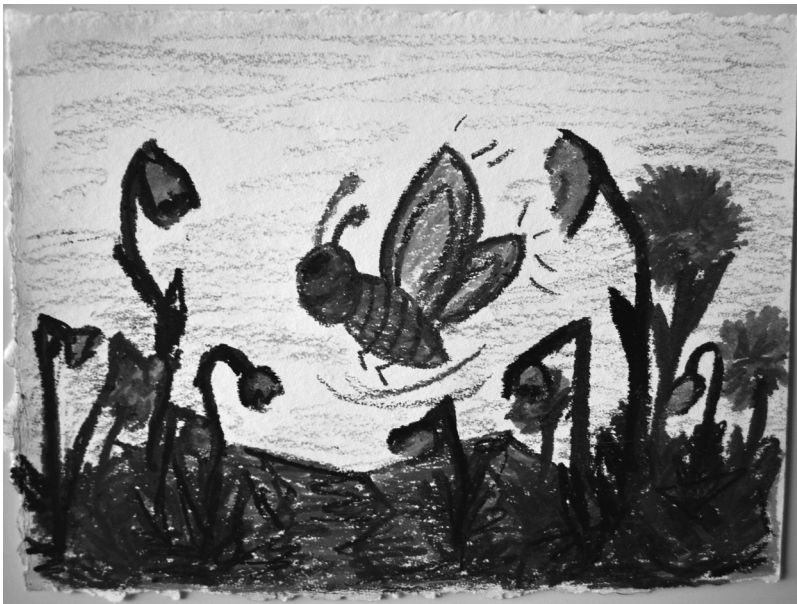
### Visual Case Processing

Integrating the visual case processing method into an art therapy and counseling supervision group has promoted not only effective and engaging case conceptualizations as Ishiyama (1988) suggested, but also, in the second author's experience, has enhanced supervisees' abilities to gain insight into countertransference and the therapeutic relationship; to experience catharsis while creating the drawing; and to receive richer, in-depth feedback from supervision group members based on the drawing presented. Ishiyama's technique involves first finishing specific sentence stems in order to describe

aspects of a case, and then developing a visual metaphor for the case, again by completing sentence stems. One internship student used this technique to develop a metaphor for the case of a four-year-old client who was referred for services due to learning challenges, behavioral difficulties, and being a possible witness to domestic violence. The student's metaphor included the client as a hungry bee, and the student therapist as a flowering plant that provides nectar for the bee. Figure 1 depicts the student's visual case conceptualization.

After presenting the case in group supervision, the student commented:

This technique helped me understand and process my case in a much clearer and deeper way. It gave me the opportunity to step away, reflect, and comprehend the client's needs as well my personal struggles, feelings, and associations towards the therapeutic process with the client . . . It also provided an opportunity to receive effective support and feedback from peers. Their insight helped me gear for my future sessions with the client, and it helped me be able to emotionally and cognitively process the case. It was an enriching element to group supervision that provided an opportunity to get in touch with our own emotional and mental associations towards our clients and our cases. It forced deeper thought about my actions and behaviors as a therapist, and I think it provided me with a greater awareness and understanding of not only my client's needs, but my own as well.



**FIGURE 1** Visual case processing through metaphor.

## Visual Journaling

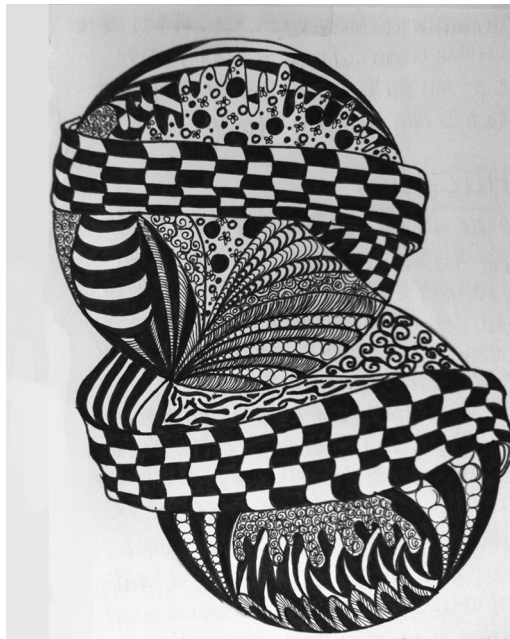
Spiral-bound sketchbooks may be provided to supervisees for use as a journal at internship or at home; the art- and writing-filled journal can then be brought to supervision sessions, and can serve as a catalyst for discussion. Visual journaling entails artmaking combined with reflective writing, created in response to life experience. The journal format enables the supervisee to maintain in one location a permanent visual and written record of clinical work.

One student chose to limit her journal entries to drawn mandalas to which she responded with writing. Figure 2 depicts a double mandala created by this student interning in an alternative school with behavior-disordered adolescents.

The student's written response to the image follows:

While drawing the mandalas, I'm able to relax and decompress . . . This one is very busy and tightly wound. These [days at school] are a bane in my existence and I need to find a place of balance before I scream.

Throughout her internship experience, this student's visual journaling facilitated successful case conceptualization, increased self-awareness and



**FIGURE 2** Visual journal entry.

capacity for reflection, and stress reduction (Bernier, 2011). Summarizing her experience, she said:

The visual journal gave me support and containment for emotional expression and working through problematic experiences. . . . Through the reflective writing, I gained insight into my level of growth pertaining to self-care, relationships, my professional identity, and countertransference. The mandalas became an effective tool for focusing and organizing my thoughts, concepts, and emotional experiences. (Bernier, 2011, p. 56)

## CONCLUSION

Gladding (1998) has described the usefulness of creativity and the arts in counseling. He embraced Sternberg and Lubart's (1996) definition of creativity: "the ability to produce work that is both novel (i.e., original or unexpected) and appropriate (i.e., useful or meets task constraints)" (p. 677). Gladding noted that in counseling, client creativity culminates into a tangible product that can facilitate insight, and that through understanding of client-produced creative products, clinicians may formulate new ideas that can promote further client change. In addition, creativity crosses real and imaginary barriers such as age, gender, culture, and ethnicity, sensitizes clients to hidden parts of themselves, and brings about personal awareness. We assert that incorporating creative, art-based, methods into supervision offers similar valuable benefits for supervisees: improving case conceptualization skills, developing self-awareness, facilitating awareness of transference and countertransference, exploring the supervisory relationship, reducing stress, and improving well-being. Wadeson (2003) wrote of the "great potentialities art offers us for reflection, insight, understanding, and problem solving around work with our clients" (p. 208). We believe these potentialities are realized through artmaking's ability to embody the ineffable, to engage our emotions and cognitions, to provide rich information in the form of metaphor, and to facilitate knowledge acquisition (Hickman, 2007). In short, art-based supervision techniques are inherently experience based and meaning making, increasing supervisee learning and enhancing supervision.

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