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Supervisors' Experience of Empathetic Understanding
When Using Art-making in Art Therapy Supervision

A DISSERTATION

(submitted by)

Hyejin Yoo

In partial fulfillment of the requirements
for the degree of
Doctor of Philosophy

LESLEY UNIVERSITY
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Lesley University
Ph.D. in Expressive Therapies Program

DISSERTATION APPROVAL FORM

Student's Name: Hyejin Yoo

Dissertation Title: Supervisor's Experience of Empathetic Understanding When Using Art-Making In Art Therapy Supervision

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Approvals

In the judgment of the following signatories, this Dissertation meets the academic standards that have been established for the Doctor of Philosophy degree.

Dissertation Committee Chairperson:

[Signature] 4/21/11
(signature) (date)

Internal Committee Member:

[Signature] April 21, 2011
(signature) (date)

External Committee Member:

[Signature] 4/21/11
(signature) (date)

Director of the Ph.D. Program:

[Signature] 4/21/11
(signature) (date)

Dean, Graduate School of Arts & Social Sciences:

[Signature] 4/25/11
(signature) (date)

External Reader (if applicable)

STATEMENT BY AUTHOR

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Handwritten signature of Hyejin Yoo in cursive script, written over a horizontal line.

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ABSTRACT

The purpose of this two-part study was to understand supervisors' current attitudes and perspectives of using art-making in art therapy supervision and supervisors' experiences of empathy when using art-making in art therapy supervision.

In Study 1, 229 members of American Art Therapy Association (AATA) completed a survey about supervisors' attitudes and perspectives of using art-making in supervision. In addition, three participants who used art-making in supervision were interviewed on their empathetic understanding when using art-making in supervision. Follow-up interviews were conducted with the three previous participants for Study 2. The survey data were analyzed with descriptive statistics and the interview data were analyzed with Moustakas's (1994) transcendental phenomenology.

Supervisors were encouraged to check every applicable answer in the survey. A majority of supervisors used art-making in supervision with art therapy students (78.1 %) or professional art therapists (72.5 %). Supervisors identified the purpose of using art-making in supervision as deepening supervisees' understanding about clients (83.9%) and for supervisees' self-care (82.6%). For the question about the benefit of using art-making in supervision, providing insight from supervisees (84.3%), promoting clarity about the clinical issue through the congruency between supervisees' verbal report and their artwork (77.4%), and role modeling for using visual language (71.1%) were the most chosen responses.

Themes from the first interviews were (a) supervisors empathized with supervisees' difficulties and reacted by using art-making; (b) art-making enhanced supervisors' empathetic understanding of supervisees, supervisees' sense of their sites,

and supervisory relationship; and (c) supervisors' previous positive experiences of using art-making in supervision with their own supervisor was influential to their current supervision. Another three themes emerged from the follow-up interview: (a) art-making provided a safe environment and so opened up empathy in supervision; (b) supervisors' experiences of surprise about the powerful role of art-making in which art-making revealed empathetic understanding; and (c) supervisors' inclination to use art-making in supervision as art therapy professionals and their feeling of responsibility as role models.

The findings showed that when supervisors empathized with supervisees' difficulties, they reacted by using art-making; and when supervisors used art-making in supervision, they were able to become more empathetic in the supervisory relationship through the supervisees' artworks. Moreover, supervisors recognized their responsibility as role-models for supervisees to use art-making in working with their own clients.

CHAPTER 1

INTRODUCTION

Statement of the Problem

Supervision has been defined as the monitoring of therapists' clinical work by a more experienced therapist (Pearson, 2000). Supervision is often continued after therapists become professionals because supervision is a life-long process (Robbins, 2007). The goal of clinical supervision is to promote the supervisee's professional development and competencies as a therapist (Boylan, Malley, & Scott, 1995) and to protect clients' welfare (Pearson, 2000). Moon (2000) noted that supervision provides administrative, educational and role-modeling support.

In supervision, supervisors have "dual" (Dean, 1984, p. 137) responsibilities to supervisees and supervisees' clients. In this dual responsibility, supervisors' empathy is considered as a fundamental component (Dean, 1984). Empathy is a combination of cognitive and emotional understanding (Hill, 2004; Pearson, 1999) about another's inner world, "without prejudice" (Rogers, 1975, p. 3). In supervisory relationships, empathy works as a link which connects supervisors, supervisees, and supervisees' clients (Dean, 1984).

According to Dean (1984), "empathic understanding" (p. 132) is hard to achieve or learn in supervisory relationships, while "intellectual understanding" (p. 132) can be achieved easily through reading or discussion. However, supervisors' "creativity and imagination" and supervisees' "openness" can help empathic understanding in supervisory relationship (Dean, 1984, p. 132).

In art therapy, art is considered as an important way to enter clients' inner worlds and enable visual empathy (Franklin, 1990). Similarly, in art therapy supervision, art-making was considered as a unique and efficient tool in understanding supervisory relationship (Brown, Meyerowitz-Katz, & Ryde, 2007; Calisch, 1994; Durkin, Perach, Ramseyer, & Sontag, 1989; Fish, 2008; Kielo, 1991; Lett, 1993, 1995; Malchiodi & Riley, 1996; McNamee & McWey, 2004; Navarro, 2003). However, there has been no study which integrates empathy and use of art-making in art therapy supervision.

There is a need for further research on this topic because most of the research is not empirical. Much of the literature consists of theoretical, reviews of other literature (Case, 2007a) or is based on authors' practical experience as supervisors (Brown, Meyerowitz-Katz, & Ryde, 2007; Calisch, 1994; Edward, 1993; McNamee & McWey, 2004; Schaverien, 2007). There were only two studies found using quantitative methodology to measure effects or evaluate art-making in supervision (Bowman, 2003; Fish, 2008). A few qualitative research studies which used phenomenology were conducted by Lett (1993, 1995) and Navarro (2003). No mixed-method studies on this topic were found.

Most of the research on using art-making in supervision focused on supervisees' perspectives (Bowman, 2003; Brown, Meyerowitz-Katz, & Ryde, 2007; Fish, 2008; Lett, 1993; McNamee, & McWey, 2004; Robinson, 1992; Shalit, 1990). Fish conducted the most recent research in 2008 and she suggested for future research to interview supervisors or clients as well.

Among mixed methods designs, a "triangulation design" (Creswell & Plano Clark, 2007, p. 62) has been recommended. Triangulation designs provide comprehensive

understanding about the topic by merging quantitative and qualitative data (Creswell & Plano Clark, 2007). To Creswell (2009), this is a means to confirm one set of data by another set of data, but also to look for inconsistencies. Another reason for collecting both quantitative and qualitative data is to offset the weakness inherent within one method by another method, while adding the strengths of both methods (Creswell, 2009). With this model, quantitative and qualitative data are collected and analyzed concurrently, but separately with equal weight. Then during interpretation, the results are merged (Creswell & Plano Clark, 2007).

Purpose of the Study

The purpose of this study was to understand supervisors' attitudes on art-making in art therapy supervision and their experiences of empathetic understanding when using art-making in supervision. This study aimed to reflect and respect the uniqueness of art therapy supervision by conducting research with experienced art therapy supervisors who work with art therapy students or professional art therapists. The researcher was both an art therapy supervisee and supervisor.

Research Questions

The research questions that this study addressed were:

How do supervisors experience empathy when using art-making in art therapy supervision? and *What meanings do supervisors ascribe to this empathy?* The researcher conducted a mixed-method pilot study (Study 1) and phenomenological follow up interview (Study 2) to address these questions. For the quantitative portion of Study 1, a survey was conducted to collect descriptive data on supervisors' attitudes and perspectives of using art-making in supervision. For the qualitative portion of Study 1,

phenomenological interviews were conducted to understand supervisors' experience of empathy when using art-making in supervision. For Study 2, phenomenological follow-up interviews were conducted to understand deeper meanings of supervisors' experiences of empathy when using art-making in supervision.

Definition of Terms

In this study, "art-making in supervision" was defined as supervisees' creating art "to contain, explore, and express clinical work" (Fish, 2008, p. 70) and to reflect their feelings on therapeutic relationships or supervisory relationships. Supervisors may or may not be involved in simultaneous art-making.

"Empathetic understanding" in the context of the study was defined as supervisors' cognitive and emotional understanding of their supervisees (Hill, 2004; Pearson, 1999), in a non-judgmental climate without losing supervisors' own objectivity (Rogers, 1975).

CHAPTER 2

LITERATURE REVIEW

Supervision is an intensive relationship between experienced therapists and relatively less experienced therapists. Its purpose is to give advice in particular cases as well as helping supervisees understand themselves. Supervisors help supervisees understand their clients and develop supervisees' professional identities by deepening their knowledge of theories and practical applications (Edward, 1993, p. 213). Moreover, supervisors monitor supervisees' treatment processes and serve a role-modeling function. Yet, even after therapists build their professional identities, they continue to have supervision to examine their clinical works and to look at their clients from different points of view. Art therapy supervisees can get a deeper understanding, not only about their clients, but also about themselves as professionals, through supervision (Malchiodi & Riley, 1996). Particularly, in the area of art therapy, studies have documented (Brown, Meyerowitz-Katz, & Ryde, 2007; Case, 2007b; Calisch, 1994; Fish, 2008; Kielo, 1991; Lett, 1993, 1995; Malchiodi & Riley, 1996; McNamee & McWey, 2004; Navarro, 2003; Schaverien, 2007) how art is utilized in art therapy supervision and what supervisors and supervisees experience in the process.

In general, the literature (i.e., Brown, Meyerowitz-Katz, & Ryde, 2007; Lett, 1993) shows that art therapy supervisors utilize art-making in supervision to facilitate self-awareness and competence of supervisees. Researchers (Brown, Meyerowitz-Katz, & Ryde, 2007; Fish, 2008; Lett, 1993) found that art can be used as a tool for containing, exploring, and expressing supervisees' feelings, clinical issues, and supervisory/therapeutic relationships.

A literature review on art therapy supervision was done by Case (2007a). This literature review shows that using art in supervision is a recent trend. Notable is that Case did not clearly distinguish between research-based findings and assertions such as authors' opinions based on their practical experiences. The issue in Case's claims follows Bowman's (2003) contention that although the methods of using art in supervision are well-detailed in publication, the effect is not supported by research. This pattern is also shown in other research reports (Case, 2007b; Brown, Meyerowitz-Katz, & Ryde, 2007). Most of these are published in the form of theory or assertions based on the authors' practical experience as supervisors. Additional empirical substantiation is lacking to support claims on the effectiveness of using art in supervision.

Many researchers have been interested in using art in supervision, not only in art therapy, but also in counseling, psychotherapy, and marriage and family therapy supervision (Bowman, 2003; McNamee, & McWey, 2004; Shalit, 1990). However, the findings were limited to the supervisees' perspectives, experiences, and evaluations. Therefore, supervisors' perspectives about using art-making in supervision are also lacking.

The literature on art therapy supervision has shown the relationship between using art-making in supervision and its impacts on supervisory relationships such as parallel process and countertransference (i.e., Calisch, 1994; Navarro, 2003). Interestingly, in the area of counseling and psychotherapy supervision, empathy has been studied to understand countertransference or parallel process. For example, Mordecai (1991) classified empathic failures and suggested possible interventions. Beyer (1995) found that supervisors' empathy or empathic failures affect not only parallel processes in

supervisory relationships but also in supervisees' therapeutic relationships with their clients. However, in my review of the literature, I have found no studies which bridge the gap between use of art-making in supervision and its relationship to supervisors' empathetic understanding. It is clear that more research is needed in art therapy to understand unique features of art therapy supervision by studying the use of art-making and empathy in supervision.

History of Art Therapy Supervision Research

It is crucial to understand the development of art therapy supervision in the context of the mental health profession. This is because art therapy has its roots in the theory and practice in psychology (Killick, 2007) and has been developed in relationship with other mental health professions. In addition, since art therapy was newer than other mental health disciplines, in the pioneering period of art therapy, art therapy students were supervised not only by art therapists but also by other mental health professionals such as social workers, counselors or psychotherapists (Brown, Meyerowitz-Katz & Ryde, 2007; Case, 2007a; Durkin, Ramseyer, & Sontag, 1989). Moreover, even art therapy supervisors often assimilated their identity to traditional disciplines because of the lack of supervision research in art therapy field (Marion & Felix, 1979, p. 37).

In the late 1970s and 1980s, art therapy supervisors recognized the necessity of research on art therapy supervision (Durkin, Perach, Ramseyer & Sontag, 1989; Marion & Felix, 1979; McNiff, 1986; Wilson, Riley & Wadeson, 1984). This recognition was initiated based on the notice of uniqueness of the art therapy discipline—"art therapy involves some dimension of art-making and art expression...and it will effect on how she/he practices and supervises" (Malchiodi & Riley, 1996, p. 25). Marion and Felix

(1979) noted that “art therapy training presents many unique situations in which traditional roles must be questioned” (p. 37). McNiff (1986) distinguished art therapy supervision from other disciplines by the use of artworks which were created in therapy sessions and observation of the artworks in supervision session. Durkin, Perach, Ramseyer, and Sontage (1989) also noted that traditional models of supervision limit the understanding of the importance of art-making.

In 1990s and 2000s, use of art-making has been an important topic in art therapy supervision research (Brown, Meyerowitz-Katz, & Ryde, 2003; Calisch, 1994; Case, 2007a, 2007b; Edward, 1993; Fish, 2008; Henzell, 1997; Lett 1993,1995; Malchiodi & Riely, 1996; McNamee & McWey, 2004; Navarro, 2003; Robbins & Erismann,1992; Schaverien, 2007; Schur, 1998). In general, researchers addressed role and importance of art-making in supervision (Brown et al., 2003; Case, 2007a; Edward, 1993; Malchiodi & Riely, 1996) and found art-making is useful to understand transference, countertransference, and/or parallel process in supervisory relationship (Calish, 1994; Navarro, 2003; Schaverien, 2007).

Recently, art-making in supervision was studied not only in art therapy supervision, but also in other mental health disciplines (Bowman, 2003; McNamee, & McWey, 2004). These studies showed how experiential supervision is used to substitute or enhance traditional supervision training.

Theoretical Frameworks of the Supervision Model

The psychoanalytic perspective has been dominant in art therapy supervision literature. In particular, art therapy supervision researches on use of art-making (Brown, Meyerowitz-Katz, & Ryde, 2003; Calisch, 1994; Kielo, 1991; Navarro, 2003; Robbins &

Erismann, 1992; Schaverien, 2007) have been conducted based on psychoanalytic theory. In general, researchers agree that art-making is a good tool to better understand the dynamics of supervisory relationship such as transference, countertransference, and parallel process which are “elusive and therefore difficult to verbalize” (Robbins, 1992, p. 376).

Transference/countertransference, and parallel process are basic concepts to understanding psychoanalytic supervision. In psychoanalytic theory, transference and countertransference have been treated as an important dynamic to understand therapeutic relationship. Transference is described as patients’ “projection of feelings, thoughts, and wishes onto the analyst” (Strupp as cited in Navarro, 2003, p. 22). According to Schaverien (2007), “Transference reactivates past patterns of relating and brings them live into the present of the therapeutic relationship” (p. 50). Countertransference was described “as the whole of the therapist’s feelings and attitudes towards the patient” (Robbins & Erismann, 1992, p. 368). Countertransference is no longer seen as a “disturbance” or “something unwished for.” Rather, it is seen as “unavoidable” and can be a potential source for understanding clients’ unconscious (Zachrisson, 2009, pp. 180-182).

In supervisory relationship, transference and countertransference can also be applied between supervisee and supervisor (Navarro, 2003) and also can be used as tools to understand both therapeutic and supervisory relationships. According to Pearson (2000), when transference, countertransference, and parallel process are not recognized in supervisory relationships, there is a potential for conflicts and ineffective supervision.

In the traditional psychoanalytic perspective, parallel process was first identified as a “reflective process” (Searles as cited in Miller & Twomey, 1999, p. 558). Supervisees unconsciously react to their therapeutic relationship in supervisory relationship (Ganzer & Ornstein, 1999) and supervisors react to supervisees’ reaction (Miller & Twomey, 1999). For Searles, supervisors’ emotional reactions could be seen “as reflecting something occurring in therapy” (Miller & Twomey, 1999, p. 559). This process can be identified and understood by the supervisor and can be used to understand therapeutic relationship (Miller & Twomey, 1999). In this traditional perspective, the supervisor identifies supervisees’ unconscious difficulties as an expert who has the power and authority (Frawley-O’Dea, 2003; Ganzer & Ornstein, 1999, 2004; Miehl, 2010). Supervisees then “gains awareness and insight into the nature of the difficulties and attempts to resolve those difficulties in the therapeutic relationship with his or her clients” (Ganzer & Ornstein, 1999, p. 232).

In the development of psychoanalytic theory and practice, researchers reexamine the traditional view of parallel process through a relational perspective (Frawley-O’Dea, 2003; Ganzer & Ornstein, 1999, 2004; Miehl, 2010). It is called “paradigm shift from a one-person to a two-person psychology” (Ganzer & Ornstein, 2004, p. 433). According to Ganzer and Ornstein (1999), the “parallel process is undergoing a transformation and moving beyond the traditional view of privileging the supervisor as an expert and locating the pathology within the student” (p. 233). This is because, in the traditional view, there was no space for a discussion of the “parallel process as mutually constructed, enacted, observed, and interpreted by all the participants in the supervisory and therapeutic dyads” (Frawley- O’Dea & Sarnat, 2001, p. 171). In the contemporary “two-

dyad, three-person paradigms of parallel process” (p. 172), parallel process can begin with patients, therapist/supervisee, or supervisor and influence another dyad (Fraley-O’Dea & Sarnat, 2001).

In relational theory, “reciprocity” and “mutual influence” are viewed as essential component in supervisory relationship (Ganzer & Ornstein, 2004, p. 432). According to Ringel (2001), learning emerges from supervisees’ and supervisors’ “reciprocal engagements” and “collaborative efforts” (Ringel, 2001, p. 172). In the relational supervision model, supervisees are no longer passive recipients. Supervisees’ knowledge and perspectives on their clients are honored (Frawley-O’Dea, 2003) and “power and authority are negotiated” with supervisees (Ganzer & Ornstein, 2004, p. 435). Supervision can be most effective when both supervisee and supervisor “engage in an ongoing dialogue” (Miehls, 2010, p. 372).

Fraley- O’Dea and Sarnat (2001) use a metaphor of “craftsmanship and apprenticeship” to explain the shared authority of relational supervision (p. 60). They viewed psychoanalysis and psychoanalytic supervision as a craft “that combines a number of scientific, theoretical, and technical principles with the inner vision, resources, and artistry of the individual practitioner” (p. 60). The potter’s craftsmanship can be best taught with the presence of a “more advanced member of the psychoanalytic guild,” (p. 60) and the advanced potter’s (supervisor’s) respectful manner. The potter’s (Supervisee’s) unique craftsmanship is developed with the respects of his/her own work by advanced potter (supervisor). In this process, they discuss “mutually constructed impact of their collaboration” on the potter’s work (p. 61). Similar to this metaphor,

“power and authority are distributed between two professionals” (p. 61) in supervisory relationship.

Although recent trends in supervision theory is moving from a traditional analytic approach to relational theory (Miehls, 2010), supervision literatures and practice have not kept pace (Fraley- O’Dea, 2003; Ganzer & Ornstein, 2004). Only a few literatures were found in psychoanalysis (Fraley- O’dea, 2003; Fraley- O’dea & Sarnat, 2001) and clinical social work (Ganzer & Ornstein, 1999, 2004; Miehls, 2010; Ringel, 2001).

The Role and Importance of Art Therapy Supervision

Art therapy supervision is complex and has multiple dimensions to consider. It is not just a simple discussion about a case or clients’ artworks (Brown, Meyerowitz-Katz, & Ryde, 2007; Malchiodi & Riley, 1996). Malchiodi and Riley emphasize that even though supervisors work with supervisees, supervisors’ primary responsibility should be their supervisees’ clients. Supervision happens in relationship between supervisor and their supervisees and it facilitates another relationship -- the therapeutic relationship between supervisees and their clients (Brown, Meyerowitz-Katz & Ryde, 2003). For the clients’ welfare, supervisors work for supervisees’ professional development. Supervisees “learn to think through client cases” (Malchiodi & Riley, p.32). Supervisees learn how to apply theoretical knowledge in their practice (McNiff, 1986; Navarro, 2003) and eventually develop their competence as therapists in a “safe learning environment” (Brown, Meyerowitz-Katz & Ryde, 2003, p. 76). For supervisees’ professional development, supervisors play multiple roles by monitoring, criticizing, supporting their supervisee, and, even, role-modeling (Edward, 1993; Wilson, Riley & Wadeson, 1984)

Edward (1993) emphasizes the supervisor's task in creating a "space for thinking" (p. 218). This means that supervisors provide emotional support so that supervisees can explore their own feelings and thoughts which emerge from working with their clients. Supervisees can examine and deal with their difficult emotions, such as "anxiety, confusion, uncertainty, vulnerability and helplessness" (Edward, 1993, p. 214). These emotions are natural feelings for supervisees; however, they are not always that easy to notice. By introducing a case example, Edward shows that supervisees' undiscovered feelings can affect therapy sessions negatively through countertransference.

Wilson, Riley, and Wadeson (1984) note that supervisors can be good role models for art therapists. During supervision, supervisors oversee supervisees' works and help supervisees to continually examine the therapeutic goals, treatment plans, and relationships. Supervisees can learn the art therapist's role and attitude through the supervisors' reflective and thoughtful attitude. Furthermore, the supervisors' role model function is important in dealing with self-care in supervision. Recently, Aten, Madson, Rice, and Chamberlain (2008) studied on post-disaster self-care in supervision. They provide an example of a supervisor's self-disclosure about the post-stress of Hurricane Katrina. The supervisor's coping skills influenced the supervisees positively. The supervisees observed the supervisor's self-care and they were likely to express their own post traumatic stress and to be aware of the importance of self-care. This article (Aten, Madson, Rice, & Chamberlain, 2008) is a theoretical study based on authors' own experience of teaching a supervision class. Unfortunately, there are no data involved to support their assertions.

Art therapy supervisors have “unique ethical consideration” (Malchiodi & Riley, 1996, p. 192) in comparison to other verbal psychotherapy supervisors. This is because art therapy supervision involves client’ artworks and art-making related issues. For example, art expression has its own uniqueness; therefore, it is not easy to alter. Thus, art therapists need to be aware of potential issues and protect clients’ confidentiality when they use clients’ artworks for medical record or exhibition (Wilson as cited in Malchiodi & Riley, 1996)

Using Art-making in Supervision

Case presentation and verbal discussion are general methods in any kinds of psychotherapy supervision. Malchiodi and Riley (1996) note that including the art process within supervision is natural to art therapists. Using art-making can be a unique feature of art therapy supervision. Several studies explored the art process within supervision and the benefits of using art (Bowman, 2003; Brown, Meyerowitz-Katz, & Ryde, 2007; Case, 2007b; Durkin, Perach, Ramesyer & Sontag, 1989; Fish, 2008; Lett, 1993, 1995; Malchiodi & Riley, 1996; McNamee & McWey, 2004; Navarro, 2003). In general, researchers agree that art-making in supervision can enhance supervisees’ professional development but methods are various. For example, Bowman (2003) and Fish (2008) used quantitative methods and Lett (1993, 1995) and Navarro (2003) used phenomenological approaches.

Durkin et al. (1989) conducted a study based on the four authors’ own supervisory experiences to understand further dynamics of supervisory relationship in experiential supervision. Two student-supervisor dyads were presented in a narrative format to examine experiential model and its impact on supervisory process. In both dyads, a

supervisor and a supervisee exchanged art-making and journal writing. They found that experiential model provided atmosphere in which “mutual learning” was possible and “human factor was intact rather than modeling artificial behavior” (p. 431). They also found that both supervisors and supervisees were able to “know each other as people rather than in the limited way traditional roles afford” (p. 431). They emphasized the mutual learning in supervisory relationship: “supervisor does not merely present technical skills and didactic theories, nor is the student simply a passive recipient.” This study was based on authors’ own experiences and described as a narrative format. There was no clear explanation about their research method. However, this study was important in that it was the first trial to suggest and examine experiential model in art therapy supervision.

Case (2007a) reviewed literature on art therapy supervision chronologically, from the 1970s to 2006, covering ideas on the historical background of art therapy supervision and supervision issues. These issues include supervisory relationship, countertransference, parallel process, therapy versus supervision, using image and journaling in supervision, and cross-cultural dynamics. In particular, Case focused on the use of artwork or imagery in supervision. According to Case, supervisors and supervisees explore their relationship and feelings through images they create. Through her literature review, Case also found several methods of art-making which were used in supervision. These methods include the use of diagrams, family trees, objects such as stones or clay, and supervisees’ own image making. Case’s work serves as a useful introduction to how the unique features of art therapy supervision developed through its history. By summarizing the literature on art therapy supervision, this article introduces practical ideas about the various kinds of art-making that can be used in art therapy supervision.

Lett (1993) discussed phenomenological supervision in a multi-arts format, such as visual art and writing. This study used group supervision with three supervisees and one supervisor over a 10 week period. Each supervisee presented three cases and they made art in the supervision. At the end of each session, supervisees wrote about their main issues and related feelings. Every session was audiotaped and transcribed by the researcher/supervisor. Lett, as both supervisor and a researcher, analyzed all transcripts and coded themes. In the last session, the supervisees were also given their scripts and asked to find their main themes and meanings. Then the analyses of the researcher and participants were compared for validation. Lett found that the union of art and phenomenology in supervision was a powerful way of understanding supervisees' experiences. For example, Lett (1993) found that art-making can create modes of knowing in supervision. Lett describes session transcripts and supervisees' analysis of meanings of one supervisee, along with the supervisor's summary. The cases show that the supervisees utilized art in order to re-experience their thoughts and feeling as they worked with their clients. Lett insisted that even though supervisees' learning could be obtained by verbal discussion, art-making amplified their awareness and created clear meaning. The detailed examples of the supervisee's sessions indicated the value of the role of using art-making within supervision for understanding the meaning of supervisees' experiences.

For this research, Lett (1993) collected immediate and distanced reflections from the supervisees and adopted a phenomenological approach to understand the meaning of their experiences. This component enhanced the credibility of this research. This is because reflecting participants' opinions is an important part of member-checking

(Creswell, 2006). Also, by letting supervisees compare their initial and distanced reflections, the researcher could get supervisees' confirmation or extension of their initial reflections.

Lett conducted another phenomenological inquiry in 1995. In this research, Lett conducted a weekly supervision group for five trainees with drawing and talking. Only two of the five participants' experiences were selected for data analysis but there was no explanation about choosing the specific participants, nor the components of group dynamics. In this research, Lett developed an alternative format of methodology, which combined phenomenological and heuristic approaches. Lett (1995) found that simultaneous drawing and talking allowed supervisees to explore their inner dialogue visually. Moreover, Lett found that through both visualization and verbalization, the supervisees were able to re-experience unexplored meanings of interactions with clients.

Brown, Meyerowitz-Katz, and Ryde (2007) describe the use of image making and aesthetic experience in art therapy supervision. Through vignettes from supervision groups, they explored the effects of image-making on the supervision process. The setting for these groups was a required supervision class for art therapy students in the U.K., supporting the students' practicum. The students had their own individual supervision in their site and they gathered as a group weekly for this class. Since this study is based on vignettes, there is no detailed explanation of data collection and analysis. Brown, Meyerowitz-Katz, and Ryde stated that through image making, supervisees could explore the unconscious relationship between themselves and their clients. Brown et al. assert that image-making encourages supervisees to think about their difficult feelings, such as anxiety, frustration, and tension in working with their clients. To these authors, when

supervisees have difficult feelings, art-making can function as a container to hold supervisees' feelings. In this research, the authors ran a weekly supervision group and showed the case examples along with the discussion of other research literature. The importance of using image making within supervision was discussed, but how the researchers analyzed supervisees' images was not covered.

Edward (1993) studied research on the role and importance of supervision in art therapy training. Instead of conducting empirical research, Edward reviewed the research literature on supervision. Edward also suggested ideas for creative activities in supervision based on his own experience of teaching supervision course in the U.K. Edward discussed the benefits of creating images as part of the supervision process. Edward wrote that the art process helps increase supervisees' self-reflection, so that the supervisees can realize new aspects of themselves or their clients, of which they were previously unaware.

Navarro (2003) investigated art therapists' use of art-making to recount the interpersonal experience in supervision through two art therapists' experiences. Navarro used a phenomenological approach, which relied on the supervisees' symbolic images. The participants were asked to create symbols about the therapeutic relationship and supervisory relationship. Navarro found six themes of art-making experience to describe these parallel processes. These themes are: desire for nurturance; desire for clear boundary in relationship; occurrence of anxiety, frustration and tension; desire to reduce the anxiety; facilitation of interaction and connections through art-making and sharing processes; and the evocation of strong emotions from interplay between relationship and art-making processes. Navarro tried to find common themes through phenomenological

analysis by revisiting and revising themes continuously. A major finding in this study was that parallel processes between the supervisory and therapeutic relationships were described not only verbally but also non-verbally, through imagery, symbol, metaphor, art media and art processes. Navarro found that the combination of art which has symbolic and non-verbal aspects, and verbal dialogue, provided rich data for understanding the parallel process in multiple ways.

Comparing Supervisors' and Supervisees' Perspectives

Many researchers have focused on the supervisees' perspective. For example, Lett (1993) explored art-making as critical in facilitating therapeutic understanding about supervisees' clients, through interviews and a phenomenological analysis. Robinson (1992) also investigated the benefits of using art in supervision from reviewing literature and from a mail survey of supervisees. The art-making process is helpful for understanding supervisees' feelings, particularly countertransference (Brown, Meyerowitz-Katz, & Ryde, 2007). Moreover, Brown, Meyerowitz-Katz, and Ryde found that art-making effectively enhanced not only the supervisees' understanding of their clients but also of themselves by containing supervisees' difficult feelings.

Bowman (2003) conducted a quantitative study on the efficacy of art tasks in supervision of counselors-in-training. She used only a posttest, non-experimental design. Likert-scaled questions developed by the researcher were used to measure participants' enjoyment, benefit, and use of art tasks with clients. In order to study the efficacy of using art tasks, the author measured supervisees' creativity level with two formal instruments the Barron-Welsh Art Scale and Remote Associates Test. Thirty-two master's level counseling students in supervision class were asked to participate. Exit

questionnaires were given for qualitative data collection. The demographic information of participants were collected and described. For quantitative data, the Barron-Welsh Art Scale and the Remote Associates Test were given to measure participants' creativity level. Dependent variables for this study were "participants' enjoyment, benefit, and use of art tasks with clients" (p. 33) which measured using Likert-scaled questions. These quantitative data were collected and analyzed using NCSS (Number Cruncher Statistical Systems) software.

Bowman found that engaging in art tasks in supervision was enjoyable and beneficial for supervisees. Bowman also found that it is important to discuss art tasks after these tasks are used in supervision. Supervisees' enjoyment of the art tasks linked to the group discussion and findings showed that supervisees enjoyed the feedback and insight from group discussion about art tasks. Bowman also found out that art tasks in supervision increased supervisees' self-understanding. Moreover, using art tasks in supervision was a model for new skills in that supervisees could learn how to use art in counseling clients.

This study (Bowman, 2003) is the first study that could be located which used a quantitative approach to using creative intervention in supervision. Also, the researcher added qualitative components in order to broaden the results of the study. However, as a quantitative study, the size of the sample and the settings were limited, so the results are difficult to generalize to other populations. Also, the researcher developed her own Likert-scaled questions. For validity, the researcher needed to use formal questionnaires or be peer reviewed. And although using art tasks in supervision was explored, it was not a study on art therapy supervision, but for counselors-in-training.

Fish (2008) made an important contribution in the area of art therapy supervision by doing the first formative evaluation research of art-based supervision. She defined art-based supervision as using “response art” (p. 70) made by supervisor and supervisees in and outside of supervision. The data were collected throughout three semesters of supervision classes. Fifteen students and one supervisor as a researcher participated in this study. Participants were asked to answer questionnaires with a Likert-scale format. Fish found that response art was helpful for supervisees to understand their clinical issues better and keep their self-care, based on a survey of supervisees. This research is limited by its small number of participants and there was no control group for statistical comparison. However, this pilot evaluation research is important because Fish (2008) documented not only benefits of response art, but also limitations of it. Using response art in supervision was beneficial in that it helped supervisees to deal with their clinical issues at an in-depth level. Moreover, the supervisees utilized art in giving feedback to their peers. The limitation was that making response art in supervision sometimes caused a time and energy shortage for discussion of clinical issues.

Empathy Theories

Empathy is an “attitude or manner of responding with genuine caring and a lack of judgment” rather than specific skills or techniques (Hill, 2004, p. 33). Empathic understanding indicates both “cognitive” and “affective” level of understanding (Hill, 2004, p. 33; Pearson, 1999, p. 5). Empathy has been described differently in client-centered therapy and psychoanalytic therapy and each discipline emphasizes different function of empathy (Bohart, 1988).

In client-centered therapy, Rogers (1975) defined “empathic” as a “way of being with another person” (p. 3). Empathy is a “process” rather than a “state” (p. 2). Therapist enters clients’ inner worlds “sensitively,” and “moment to moment” and being with the clients “temporarily,” in a non-judgmental and accepting climate (p. 3). In this process, it is important to maintain therapists’ own objectivity. This means during the empathic process, therapists need to be able to return to their own world comfortably without losing ways in the clients’ inner worlds. (Rogers, 1975). According to Bohart (1988), empathy allows therapists to understand their clients’ way of perceiving the outer world. Empathy can lead to effective communication in a treatment session. In the client-centered perspective, the major function of empathy is on helping clients to be more aware of their current experiences (Bohart, 1988, p. 667). Through the empathic climate, clients are able to change and grow (Rogers, 1975, p. 9). Rogers suggested that “empathy, genuineness, and unconditional positive regard” are three conditions for clients’ therapeutic change (Wickman & Campbell, 2003, p. 1)

In psychoanalysis, empathy has not been studied as a major concept. However, this does not mean psychoanalysis denies the concept of empathy (Grant & Harari, 2011). Rather than using the term empathy, it has been explained with other terms (i.e., “countertransference, reverie, primary maternal preoccupation, etc”) in psychoanalysis (Grant & Harari, 2011, p. 4). In general, it is agreed that empathy enables analysts (therapists) to better understand their clients by walking in their clients’ emotional shoes (Aragno, 2008). Kohut’s self-psychology is exceptional in that this school of thought emphasizes empathy in therapeutic relationships and supervisory relationships (Grant & Harari, 2011). In the self-psychology perspective, “supervisor’s authority is softened” (p.

37) as compared to traditional psychoanalytic supervisors. Supervisors' "empathic responsiveness" is the primary modes of participation (Frawley-O'Dea & Sarnat, 2001, p. 38). In psychoanalysis, empathy is used to help therapists to understand clients' unconscious and conscious dynamics and thereby facilitate clients' growth (Atkins, 2009; Bohart, 1988).

Empathy and empathic failure in supervision.

According to Dean (1984), "empathy is the capacity to project oneself, while remaining separate, into the inner experience of another human being" (p. 130). Empathy plays an important role in clinical supervision by linking client, therapist/supervisee, and supervisor (Dean, 1984). Even though supervisors only work with their supervisees in supervision, supervisors have the dual responsibility to their supervisee and the supervisees' clients (Dean, 1984). Angus and Kagan (2007) also explain the inevitable connection of empathy between therapy and supervision. Moreover, they emphasized the difference of empathy in supervision. To these researchers, the key difference is that the final goal of empathy in supervision is for supervisees' clients, not for supervisees. This means that supervisees' professional development is an important issue in supervisors' empathetic understanding of their supervisees' clinical works but supervisees' personal issues are not a factor to consider.

Supervision research on empathy is drawn from psychodynamic (Beyer, 1995) and psychoanalytic frameworks (Mordecai, 1991; Yerushalmi, 1994). Supervisors unable to empathize with their supervisees can negatively affect supervisory relationships (Mordecai, 1991). Beyer (1995) notes that empathic failure can bring unrecognized parallel process. However, if empathic failure is recognized and dealt with appropriately,

it can be used as therapeutic in sessions (Mordecai, 1991). Mordecai suggests six types of empathic failures which are caused by (a) negative life experiences, (b) “contractual limits of therapy”(p. 256), (c) temporary and personal distress of therapist, (d) chronic pathology of therapist, (e) outside of therapeutic or supervisory relationship, or (f) pathology of patient. Mordecai also describes response errors for each situation in order to help therapists and supervisors to recognize empathic failures and to provide appropriate interventions for an empathic environment.

Mordecai’s (1991) research is conceptual. On the other hand, Yerushalmi (1994) conducted empirical studies on empathic failures in supervisory relationships. In order to examine this issue, Yerushalmi asked supervisees to write down when they felt their supervisors were not empathetic to them in supervision sessions. Yerushalmi collected thirty-one answers and then asked two psychoanalytic therapists to read and code the data independently. Yerushalmi found that empathic failure came from: supervisors’ failure in understanding supervisees’ (a) self-worth, (b) self-blame, and (c) need for growth and individuation. Unfortunately, Yerushalmi does not provide enough information about his research design to determine validity of the data nor reliability of the study.

Beyer (1995) explored supervisors’ experience of empathy and empathy failure in order to understand the relationship between parallel process in supervisory relationship and empathy. Fifteen supervisors were recruited through snowball sampling. They were all doctoral level supervisors and their theoretical orientation was psychodynamic. Each of them was asked to respond to semi-structured interviews and the interview data were audio-taped and transcribed. The transcribed data were analyzed using Strauss and Corbin’s open and axial coding strategies (as cited in Beyer, 1995). Through the open and

axial coding methods, the transcripts were broken down into codes, then the codes were compared and categorized. The categories were connected and organized into main axis. Beyer's findings are supported by previous studies (Searles; Hora; and Doehrman, as cited in Beyer, 1995), which found that parallel process in therapeutic relationship affects parallel process in supervisory relationship and vice versa. Beyer found that the connection between countertransference and parallel process is addressed clearly. All supervisors in this study addressed that "parallel process is expressed in the form of countertransference" (p. 83).

Beyer (1991) found that, in addition to parallel process, countertransference is a result of empathic failure in supervisory relationship. Countertransference is defined as therapists' unresolved responses to the patients (Schaverien, 2007). If countertransference is not discovered, it can affect therapeutic relationships negatively. For example, therapists may not distinguish between patients' issues and their own projections because they are not conscious about their countertransference to their clients (Schaverien, 2007). Countertransference may block therapists from looking at their clients' own strengths and problems clearly. They might lose the objective perspective as therapists, because of emotional problems. However, once countertransference is revealed and then dealt with on the conscious level, it can help therapists to make interventions for their clients appropriately (Kielo, 1991).

Countertransference can be brought to awareness through therapists' own efforts or supervisors' help. In a qualitative study, Kielo (1996) presented art therapists' use of post-session art-making as a way of examining countertransference. Kielo followed Enrique Racker's concept of countertransference. Racker defined countertransference as

therapists' emotional reactions to what their patients are saying or doing (as cited in Kielo, 1996). Kielo claimed that art therapists can develop an empathic ability through image-making. Moreover, art therapists can clarify their confused feelings by creating images after art therapy sessions.

Schaverien (2007) introduced four kinds of countertransference in supervision (a) the therapist's countertransference to the patient, (b) the supervisor's countertransference to the patient, (c) the supervisor's countertransference to the therapist, and (d) the countertransference of therapist and supervisor to the artworks. In supervision, these four elements of countertransference cannot be separated from each other. This is because supervisors meet with their supervisees and also discuss their supervisees' clients through the supervisees' presentations. Even though supervisors do not meet their supervisees' clients face-to-face, supervisors can understand the clients through their supervisees' presentations and the clients' artworks. The clients' artworks as well as the materials used in the clients' artworks, can evoke the supervisors' and therapists' aesthetic responses (Schaverien, 2007).

To understand countertransference in art therapy supervision, Schaverien (2007) describes her experience of the supervision of art therapists working with children. Therapists sometimes brought clients' original artworks to the supervision session in order to show them to their supervisor. In one example, glitter, which was used in a child client's artworks, may remain on the carpet in the supervisor's room after the supervision session. The therapists may be concerned about leaving a trace in the supervisor's room or making a mess in the room. However, the supervisee may think the tiny trace can be a reminder to the supervisor about his or her therapy sessions, and may then feel supported

by the supervisor in working with a difficult child. Through this example, Schaverien found that the aesthetic aspect of art influenced the supervisory and therapeutic relationship and played an important part in supervision.

Summary

Empathy has been studied as an important topic in mental health counseling supervision (Angus & Kagan, 2007; Beyer, 1995; Dean, 1984; Mordecai, 1991; Yerushalmi, 1994). However, empathy studies were focused on the phenomenon of empathic failure such as countertransference or parallel process, rather than empathy itself.

According to Dean (1984), creativity and openness helps empathic understanding in supervision. Art therapy supervision literature shows that art-making is a unique tool in understanding supervisory relationships (Durkin, Perach, Ramseyer, & Sontag, 1989; Fish, 2008; Lett, 1993, 1995; Navarro, 2003). However, there has been no research which integrates the relationship between use of art-making and empathy in art therapy supervision.

This dissertation research was designed to bridge the gap in the art therapy supervision literature by integrating a survey and in-depth interviews with supervisors who use art-making in supervision. Moreover, this research focuses on empathy, thus filling in new information about empathy and using art-making in art therapy supervision.

CHAPTER 3

METHOD

Research Design

This research consists of a mixed-method study (Study 1), which was originally designed as a pilot study and follow up interviews (Study 2). The researcher conducted Study 1 by using “triangulation design” (Creswell & Plano Clark, 2007, p. 63) to achieve a complete picture of the research problem. According to Creswell (2009), triangulation design enables researchers to understand research problems comprehensively by merging quantitative and qualitative data (Creswell, 2009). In this approach, quantitative and qualitative data are collected concurrently and independently, then compared to determine if there are similarities or differences (Creswell, 2009). The term “triangulation” can be understood as “confirmation, disconfirmation, cross-validation, or corroboration” (Creswell, 2009, p. 213).

For the quantitative portion of Study 1, a survey was used to collect descriptive data on supervisors’ attitudes of using art-making in supervision. Surveys are useful to examine trends and attitudes and are an economical and efficient way to gather data (Creswell, 2009). For the qualitative portion of Study 1, interviews were conducted to understand the deeper meaning of supervisors’ points of view. Guion (2006) indicated that an interview allows researchers to deeply explore interviewees’ perspectives and feelings about experience.

After conducting Study 1, the researcher conducted further follow-up interviews (Study 2) with previous participants. For Study 2, the phenomenological qualitative method was used to answer the research question. This method can help the researcher to

understand participants' experiences more deeply, including new understanding or realization. Sample interview questions were:

“After the first interview, was there any change of perspective on empathy when using art-making in supervision?”

“What does it mean for you to use art-making in your supervision?”

“Could you share your experience of new understandings, inspiration, or realization about empathy when using art-making in supervision?”

These questions encouraged the participants to more comprehensively explore the meanings they created.

Participants

Study 1.

The researcher recruited survey participants through a local group first-- NEATA (New England Art Therapy Association) list-serve. However, there were only three replies. This was because NEATA is a small organization with about 100 art therapists and the survey was done during the summer season. Then, the researcher utilized the most recent membership directory of the national organization AATA (American Art Therapy Association). Invitation letters (Appendix A) were sent to 2144 members who were listed under the category of “credentialed professionals” and “honorary life.” These two categories were selected because, at the time AATA did not have a category for supervisors, but the members under the categories were registered art therapists (ATR) or board-certified art therapists (ATR-BC). Individual invitation emails were sent out via a mass mail service program. Seven days later, a reminder was sent out and two weeks

later the survey was closed. In total, the survey was open for 21 days. There were 270 responses and 229 completed the survey.

The interviewees were qualified to participate in the interview if they were ATR or ATR-BC, currently supervised art therapy students or professional art therapists, were not a current or previous faculty member, clinical supervisor at Lesley University, nor Lesley alumni.

The interviewees were recruited through personal contact and survey recruiting email. The researcher asked colleagues to introduce art therapy supervisors to her and received six people's email addresses. One person replied among the six. The second interviewee was contacted through a newsletter of a local art therapy organization. The third interviewee was recruited through a recruiting email which the researcher used for the survey. Twenty people replied to the recruiting email and one person among 20 was chosen based on the supervision setting (e.g. interviewees were chosen to represent those offering either off-site supervision, on-site supervision, or class supervision so that all would be represented among the participants). Table 1 shows the characteristics of the three participants.

Table 1

Characteristics of Interview Participants

Pseudonym	Credential	Years of supervision	Supervision setting
Cathy	ATR-BC	10	Off-site
Ann	ATR-BC	3	Class: undergraduate school
Vicki	ATR-BC	6	Class: undergraduate, graduate school Off-site

Follow-up interviews (Study 2).

The three previous participants who were interviewed for Study 1 participated in the second follow-up interviews. (See Table 1). Cathy was in another country for her new job at the time of Study 2. Cathy was conducting administrative supervision at her new work instead of supervising in her private practice. However, she had fresh memories of her recent art therapy supervision and was able to recall her memories in the second interview. There were no changes in the supervision setting for the two other participants.

Data Collection

Study 1.

For quantitative data collection, an online survey program was used. The survey questionnaire was constructed by the researcher, and reviewed by advisors and several art therapy supervisors to get feedback. The survey, *Use of Art-making in Supervision* can be found in Appendix B. The eight items on the survey were developed to collect data about: how many supervisors use art-making in supervision (question 2), whether with student or professional art therapists (question 1), whether supervisors were involved in the art-making or not (question 3), frequency of using art-making in supervision (question 4), and the perspective of supervisors about their own use of art-making in supervision (question 5~8). Multiple choice and open-ended items were included in several questions. There was a survey introduction page, and the respondents had a choice whether to agree to participate in the survey or not, by clicking “next.” The survey was opened for 21 days from September, 14, 2009 to October 5, 2009.

For qualitative data collection, individual interviews with three participants were conducted. Three of individual interviews were conducted between September 16, 2009

and October 1, 2009. Two interviews were conducted in-person, and one was done by telephone. Interviews were done in interviewees' most convenient place. Cathy's interview was at her home, Ann's interview was done at her office in school where she teaches supervision courses. Vicki's phone interview was done at her office where she teaches.

All of the three participants answered survey questionnaires before participating in an individual interview. Before conducting interviews, the participants received informed consent forms via email (See Appendix C). In the beginning of the interviews, the researcher reviewed the informed consent and explained the confidentiality and anonymity of the interviewee. If the interviewees understood the study and agreed to participate, they were asked to sign the consent form. Interviews were conducted for one hour. The interview data were recorded with the permission of interviewees, then transcribed by the researcher.

Follow-up interviews (Study 2).

For data collection, the researcher contacted the three interviewees who participated in the pilot study through email invitation. In the invitation email, the purpose of the research, protection of confidentiality, estimated time, and interview method were included. All of the three interviewees agreed to participate. Informed consent forms (See Appendix C) were sent via email and the signed consent forms were received through email. Individual phone interviews were scheduled for interviewees' convenience of time and place (home or office) and a reminder was sent three days before the scheduled date. Interviews were conducted between December 2, 2010 and December 20, 2010. In the beginning of the interview, the researcher reviewed the

informed consent and explained the confidentiality and anonymity of the interviewee.

The interview data were recorded with the permission of interviewees, and transcribed by the researcher.

Data Analysis

Survey data analysis for Study 1.

Survey data were analyzed with descriptive statistics using the program SurveyMonkey and are presented in the Result chapter using histograms and descriptions. Some of the questions had “other” response options, in which participants were allowed to describe their own answers. Answers were analyzed thematically and grouped by this researcher. When necessary, the most common theme or several main themes were presented through descriptions.

Interview data analyses for Studies 1 and 2.

The transcendental phenomenological method of Moustakas (1994) was chosen to analyze the interview data because the nature of its systematic procedure. Moreover, Moustakas’s method provides a vivid account of the phenomenon through “textural description” (Moustakas, 1994, p. 96), and “structural description” (p. 98). The textural description is about *what* participants experience about the research phenomenon and the structural description is about *how* participants experience the phenomenon. These descriptions about *what* and *how* allow researchers to have complete pictures of the phenomenon (Moustakas, 1994).

In Moustakas’ method, transcendental means that the researchers “move beyond the everyday to the pure ego” (Moustakas, 1994, p. 34) by putting aside their own experiences on a specific phenomenon and looking at the phenomenon “as if for the first

time” (p. 34). Moustakas suggested researchers to begin phenomenological research with the “epoche process” (Moustakas, 1994, p. 85). The epoche process is a term of Husserl and it is also called “bracketing.” The researcher put aside her own experience of using art-making in supervision as a supervisor and a supervisee, “bracketing” (Moustakas, 1994, p. 97). Moustakas noted that this process allows researchers “to become transparent to ourselves” (Moustakas, p. 86).

The interview data of Study 1 were analyzed with Moustakas’s (1994) modification of the Van Kaam method. The interview data of Study 2 were analyzed with the same method. This method consists of seven steps (pp. 120-121):

1. Listing and Preliminary Grouping

The researcher read the transcription of interview data and listened to the tapes several times to find out significant statements. In this process, every statement was treated as it has “equal value” (p. 95), called “horizontalization” (p. 95).

2. Reduction and Elimination

The researcher eliminated statements which were not relevant to the topic or overlapped. The researcher also examined statements to see if they were “possible to abstract and label” (p. 121) to determine “invariant constituents” (p. 120). The invariant constituents were the essence of all significant statements after reduction.

3. Clustering and Thematizing the Invariant Constituents

The invariant constituents were clustered into themes for each participant (sub-themes). Then the sub-themes were integrated into main themes.

4. Final Identification of the Invariant Constituents and Themes by Application

After clustering main themes, the researcher checked the themes with her advisor, and research group which consisted of peer researchers and a research editor/coach for validation (Brache-Tabar, 2010).

5. Individual Textural Description and a Composite Textural Description

Based on the themes, the researcher wrote an individual “textural description” (Moustakas, 1994, p. 96) to describe “what participants experienced” (Creswell, 2006, p.60). The researcher used direct quotes from each participant’s transcription to vividly describe what participants experienced with their own words. Then the researcher integrated the individual textural descriptions into a composite textural description of all participants.

6. Composite Structural Description

The researcher used “imaginative variation” (Moustakas, p.97) to achieve a “structural description” (Moustakas, 1994, p. 98). Imaginative variation means utilization of imagination by the researcher to approach the phenomenon from divergent perspectives (Moustakas, 1994, p. 97). The structural description means “how they experienced it in terms of the conditions, situations, or context” (Creswell, 2006, p. 60). For example, in this research, the three interviewees’ working places were different (e.g. off-site or class--undergraduate or graduate school). Some interviewees were working in multiple settings and they perceived their expected role and responsibility differently, depending on the situation. The researcher carefully considered the supervision settings and conditions, and then reflected the unique features of each situation when describing the structural description.

Moustakas (1994) suggested constructing an individual structural description for each participant based on the individual textural description and imaginative variation. However, recent literature which used Moustakas's method, constructed a composite structural description of all participants (Brache-Tabar, 2010; Kim, 2004; Moerer-Urdahl & Creswell, 2004) to avoid redundancy. This researcher wrote a composite structural description for all participants instead of writing three individual structural descriptions.

7. Composite Textural-Structural Description

The last step was an integration of composite textural description and composite structural description. The purpose of this step is to understand meanings and essences of the experience from all participants.

CHAPTER 4

RESULTS

The researcher addressed research questions by presenting the pilot study as Study 1. Details of survey and interview results have been elaborated. Furthermore, the researcher conducted a second follow up interview with the previous three participants. This was addressed as Study 2. The findings from Studies 1 and 2 are presented here separately. The researcher did not merge research findings because the survey findings, first interviews, and the follow up interview provided different data for the research question. The survey results show descriptive data on supervisors' perspectives of using art-making in supervision. The interview data results of Study 1 show how supervisors experienced empathy when using art-making in supervision. The follow up interview data results of Study 2 show what meanings supervisors ascribe to empathy when using art-making in supervision.

Study 1

Quantitative results.

Two hundred twenty-nine people responded to the survey and the return rate was 11%. Respondents were asked to identify who they supervised. Eighty-six percent (n=231) supervised student art therapists and 58.5% (n=158) also supervised professional art therapists. Respondents were encouraged to check every applicable response, therefore the total count was higher than 100%. Respondents were asked whether they used art-making in supervision or not. Regardless of their supervisees (student or professional art therapist), most of them reported using art-making in supervision. Responses are shown in Table 2.

Table 2

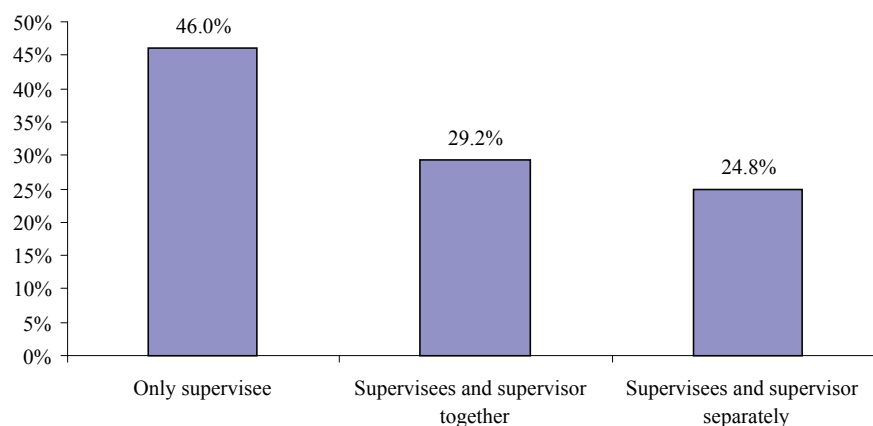
Do You Use Art-Making in Supervision? (Please Check Every Applicable Answer)

Answer options	N (%)	
	Yes	No
Do you use art-making in supervision with student art therapists?	189 (78.1%)	53 (21.9%)
Do you use art-making in supervision with professional art therapists?	137 (72.5%)	52 (27.5%)
If you do not use art-making in supervision, please describe the reason.	58 (23%)	

Respondents reported using art-making with student art therapists (78.1%) slightly more than with professional art therapists (72.5%). Twenty-three percent replied they did not use art-making in supervision. The most common reason given was time management. Eight respondents described that even though they did not use art-making in supervision, they encouraged their supervisees to keep an art journal in their own time.

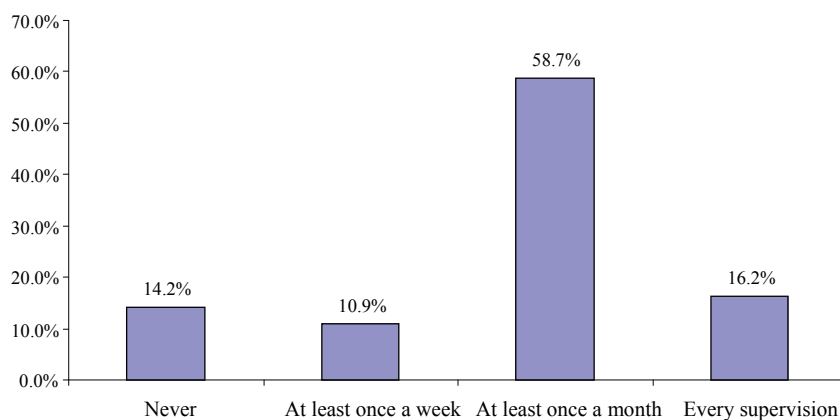
Respondents were asked to identify if they were involved in the art-making process as supervisors. As shown in Figure 1, almost one-half responded that only supervisees are involved in art-making process.

Figure 1. Who is involved in the art-making process?



When they were asked the frequency of using art-making, 58.7% replied at least once a month. The responses are presented in Figure 2. Only 16.2 % noted that they used art-making in every supervision session.

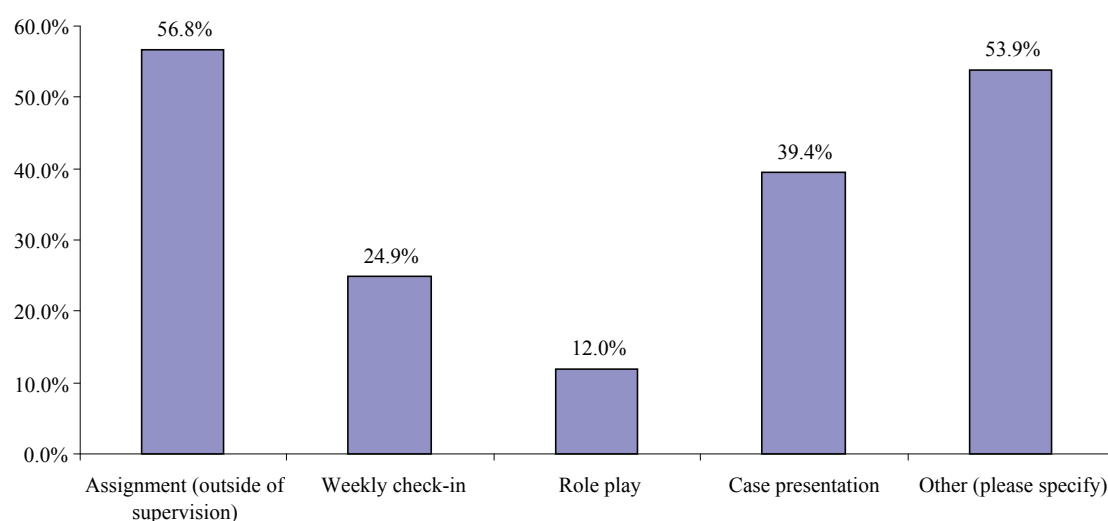
Figure 2. How often do you use art-making as a part of your supervision?



Respondents were asked how they used art-making in supervision and they were encouraged to mark all responses that applied. These results are shown in Figure 3.

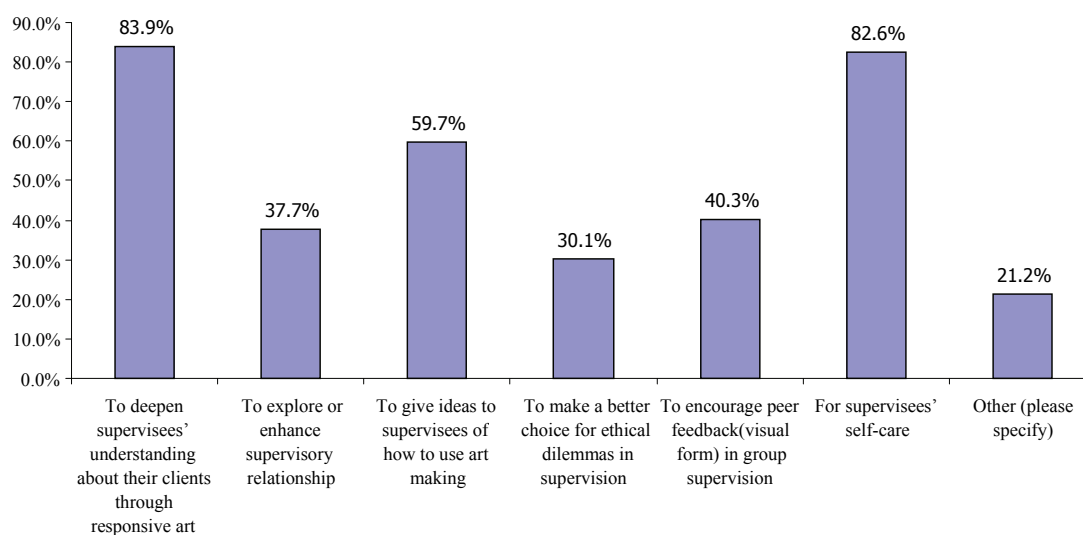
Fifty-seven percent stated assignment (outside of supervision), 39.4% stated case presentation, and 24.9% stated weekly check-in. A number of respondents (53.9%) offered “other.” Three themes were identified from “other” responses - as needed, transference/countertransference, supervisees’ self-care, or self-reflection.

Figure 3. How do you use art-making in supervision?



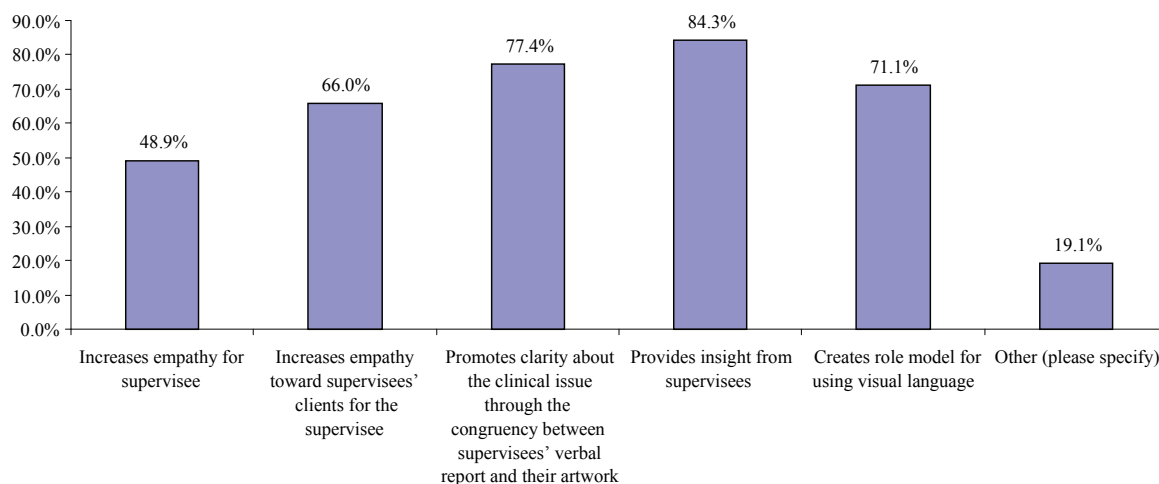
Respondents were asked to identify the purpose of using art-making in supervision (see Figure 4). They were encouraged to check every applicable answer. A majority of respondents (83.9%) stated they used art-making to deepen supervisees’ understanding about their clients through responsive art. Another major response (82.6%) was for supervisees’ self-care. Others stated “to give ideas to supervisees of how to use art-making” (59.7%), “to encourage peer feedback (visual form) in group supervision” (40.3%). Twenty-one percent chose “other” and most of them (40% of “other”) specified “to deepen supervisees’ self-awareness.”

Figure 4. Why do you use art-making in supervision?



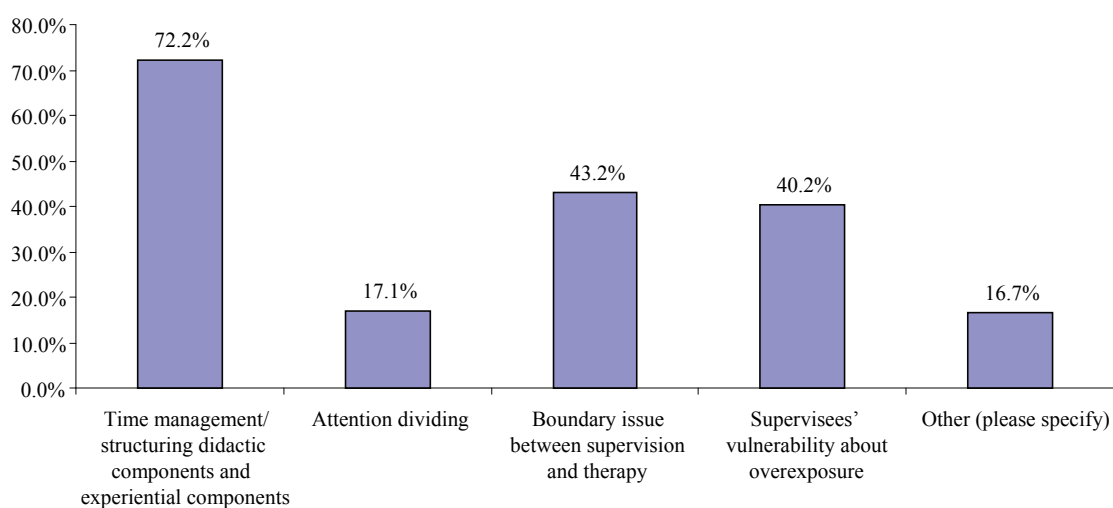
Survey participants were asked “What are the benefits of art-making in supervision?” Respondents were encouraged to mark all responses that applied. Responses to this question are shown in Figure 5. Many respondents marked more than one of the responses. Most of the respondents stated “provides insight from supervisees” (84.3%), “promoting clarity about the clinical issue through the congruency between supervisees’ verbal report and their art work” (77.4%). There were two answers related to empathy: Sixty-six percent chose “increase empathy towards supervisees’ clients” and about fifty percent (48.9%) chose “increase empathy for supervisee (66%).”

Figure 5. What are the benefits of art-making in supervision?



The last question asked respondents to identify the challenges/disadvantages of art-making. Most respondents stated “time management issue” (72.2%). Respondents were encouraged to mark every applicable response and the results are shown in Figure 6.

Figure 6. What are the challenges/disadvantages of art-making in supervision?



Qualitative results.

Epoche process.

Moustakas (1994) focuses on one of Husserl's concepts, "*Epoche*" (p.85) and suggests that researchers begin phenomenological research with the epoche process. The term epoche means "stay away from or abstain" (Moustakas, 1994, p. 85). In the epoche process, researchers need to set aside their "prejudgments, biases, and preconceived ideas about things" (p. 85) to understand the phenomenon the way as it is. This process is also called "bracketing" (p. 97). Through bracketing, researchers are able to solely focus on the research question (Moustakas, 1994).

To think about, and bracket her biases, assumptions, this researcher brought up her own experience of using art-making in supervision as a supervisee and a supervisor. This researcher has been supervised from several supervisors. Some of her supervisors used art-making in supervision, some of them did not. The researcher as a supervisee experienced the use of art-making in supervision as helpful for self-awareness about her clinical work. When the researcher felt difficulty in the relationship with her clients, supervisors encouraged her to create responsive art to her clients' artworks. The researcher was able to see her countertransference in her responsive artworks. The researcher felt comfortable when she expressed her feelings and thoughts through art in supervision. The researcher felt she was more understood by her supervisors because her artworks also told the stories of her experiences.

During her doctoral program, the researcher created an independent study on supervision to train herself as a supervisor. At that time, the researcher supervised a master's level art therapy intern student. The researcher also had her own supervision

with the instructor of the independent course. The researcher as a supervisor encouraged her supervisee to use art-making in supervision based on her belief of art-making in supervision. The researcher as a supervisor experienced art-making in supervision as helpful in understanding her supervisee's difficulty. The researcher was able to empathize with her supervisee's difficult feelings as an intern based on her artworks.

The researcher was a teaching assistant (TA) in a master's level group supervision course. In the beginning of each class, the supervisees and the supervisor used art as a check-in. The art was a representation of the supervisees' internship experiences of the week. Moreover, in case presentation, the supervisor encouraged supervisees to bring their responsive artworks. Supervisees and the supervisor created their own responsive artworks to give feedback to the supervisee who presented on that day. This researcher as a TA experienced the power of art in supervision as a tool to increase group cohesion, communication, and empathy.

The researcher bracketed her assumptions and biases on empathy when using art-making in supervision by journaling and creating artworks on her own supervision experiences.

Invariant constituents and themes.

After the epoche process, this researcher carefully read interview transcriptions several times. The researcher also listened to the interview recordings many times to recall the interview situations vividly. The researcher determined significant statements from each participant's interview transcription. The significant statements were treated equally and eliminated if they were not relevant or overlapping. Moustakas called these significant statements after reduction as "invariant constituents" (Moustakas, 1994,

p. 120). The invariant constituents were clustered into sub-themes for each participant.

Table 3 represents the example of one participant (Cathy). A total of 12 sub-themes were discovered from the three participants (see Table 4). The 12 sub-themes from the three participants were integrated into three main themes (see Table 5).

Table 3

Example of Cathy's Sub-theme

<i>Invariant constituents</i>	<i>Sub- themes of the experience</i>
<p>"They [supervisees] also come to see me because they want to de-stress about work. We [supervisor and supervisees] talked about cases and I was also teaching them [supervisees] the [felt] techniques."</p> <p>"A lot of them [supervisees] were seeing too many clients at that time and they were going to take off work for their holidays so I wanted to do something that was less stress for them so self-soothing for the therapists [supervisees]."</p>	<p>Supervisor experiences empathizing with supervisees' stress. She describes how she reacts to relieve the stress by teaching self-soothing techniques.</p>
<p>"A lot of time I use art in supervision to process specific cases that's very difficult. When we talk about particular case someone [supervisee] feels stuck or the group feels stuck, I would suggest everyone make artwork maybe everyone make art for this one person's [supervisee's] case or everyone might make art what they [supervisees] want to do with this client, in a response."</p> <p>"I almost always make artwork with supervisees because I feel like it's helpful for them and it's helpful for me because then I can be a better supervisor"</p>	<p>Supervisor experiences empathizing with supervisee's difficulty. Supervisor describes her reaction-- makes responsive art with supervisees to help the supervisee and to be a better supervisor.</p>
<p>"Sometimes we get stuck with the words so I might try to explain something over and over again [laugh quietly] and the supervisee does not understand maybe it's not because they don't understand but maybe I am not explaining it</p>	<p>Supervisor describes how art-making helps empathetic conversation in supervisory relationship by explaining the nature of art-making.</p>

correctly so I think with the artwork it's more helpful. Artwork can explain things the words aren't always there for. So I think that [artwork] is very helpful and it is also a good way to have more quiet reflection and be so busy with talking about the cases and keeping everything like make it more tangible and visual so I think it's more important."

"The supervisee that I am talking about we [supervisor and supervisee] would always mirror. There was very strong countertransference and I thought she [supervisee] was doing very good work and very challenging work and I worked with her a long time so I think when I noticed our work was the same that helped me to understand that O.k. we have very positive countertransference even though I already knew that from the verbal work but, seeing the artwork also helped me see that o.k. I have a strong connection with her."

Supervisor experiences that mirroring each other in art-making led to empathy, which then led to supervisor better understanding transference and countertransference.

"There are many many positive influences. They [supervisor's previous supervisors] used art-making in almost every class... very influential to how we supervise people now. I feel like it's very important to do that [art-making]."

"When we stop [talking] and make artwork, they [supervisees] are always very grateful because they say "Oh, I forgot that. I should've been making the artwork."

"They [supervisees] are busy with work so they barely make artworks."

"It [art-making in supervision] is more helpful than not doing any art because then it helps them [supervisees] be better therapist then they empathize their clients better."

"I can effectively help the supervisee to understand how their art-making process works then they can work with their clients better with their [clients'] artworks."

Supervisor experiences a strong sense of responsibility in using art-making in supervision. She describes a role-modeling function of using art-making in supervision; her previous supervisory experience and her supervisees' therapeutic relationship.

Table 4

12 Sub-themes from Three Participants

<i>Participants</i>	<i>Sub-themes</i>
1. Cathy	<ul style="list-style-type: none"> -Supervisor experiences empathizing with supervisees' stress. She describes how she reacts to relieve the stress by teaching self-soothing techniques. -Supervisor experiences empathizing with supervisee's difficulty. Supervisor describes her reaction-- makes responsive art with supervisees to help the supervisee and to be a better supervisor. -Supervisor describes how art-making helps empathetic conversation in supervisory relationship by explaining the nature of art-making. -Supervisor experiences that mirroring each other in art-making led to empathy, which then led to supervisor better understanding transference and countertransference. -Supervisor experiences a strong sense of responsibility in using art-making in supervision. She describes a role-modeling function of using art-making in supervision; her previous supervisory experience and her supervisees' therapeutic relationship.
2. Ann	<ul style="list-style-type: none"> -Supervisor empathizes with supervisees' feeling of being overwhelmed and stressed. Her encouragement to create art helps supervisees to relieve stresses, be relaxed and focused, and feel grounded. -Supervisee's art helps supervisor to understand the supervisees' feelings of the working environment. -Prior positive experience with her supervisor influences current supervision.
3. Vicki	<ul style="list-style-type: none"> -Supervisor empathizes with supervisee's struggle and resistance and encourages supervisees to create responsive art-making. The Responsive art-making provides a supportive environment and helps the supervisee to be more emotionally open, comfortable, and confident. -Art-making in supervision reminds supervisor about her previous experience becoming an art therapist. -Art-making in supervision helps the supervisor be more supportive and empathetic to her supervisees. -Art-making creates universal feelings of art therapists such as the struggle and loneliness due to being the only art therapist in their sites.

Table 5

Main Themes of Study 1

Main Themes	Sub-themes
1. Supervisors empathize with supervisees' difficulties and react by using art-making.	<p>-Supervisor experiences empathizing with supervisees' stress. She describes how she reacts to relieve the stress by teaching self-soothing techniques (Cathy).</p> <p>-Supervisor experiences empathizing with supervisee's difficulty. Supervisor describes her reaction-- makes responsive art with supervisees to help the supervisee and to be a better supervisor (Cathy).</p> <p>-Supervisor empathizes with supervisees' feeling of being overwhelmed and stressed. Her encouragement to create art helps supervisees to relieve stresses, be relaxed and focused, and feel grounded (Ann).</p> <p>-Supervisor empathizes with supervisee's struggle and resistance and encourages supervisees to create responsive art-making. The Responsive art-making provides a supportive environment and helps the supervisee to be more emotionally open, comfortable, and confident (Vicki).</p>
2. Art-making enhances supervisors' empathetic understanding to supervisees, supervisees' sense of their sites, and supervisory relationship.	<p>-Supervisor describes how art-making helps empathetic conversation in supervisory relationship by explaining the nature of art-making (Cathy).</p> <p>-Supervisor experiences that mirroring each other in art-making led to empathy, which then led to supervisor better understanding transference and countertransference (Cathy).</p> <p>-Supervisee's art helps supervisor to understand the supervisees' feelings of the working environment (Ann).</p> <p>-Art-making in supervision reminds supervisor about her previous experience becoming an art therapist (Vicki).</p> <p>-Art-making in supervision helps the supervisor be more supportive and empathetic to her supervisees (Vicki).</p> <p>-Art-making creates universal feelings of art therapists such as the struggle and loneliness due to being the only art therapist in their sites (Vicki).</p>
3. Supervisors' previous positive experience of using art-making in supervision with their own supervisor is influential to their current supervision.	<p>-Supervisor experiences a strong sense of responsibility in using art-making in supervision. She describes a role-modeling function of using art-making in supervision; her previous supervisory experience and her supervisees' therapeutic relationship (Cathy)</p> <p>-Prior positive experience with her supervisor influences current supervision (Ann).</p>

Individual textural descriptions.

The researcher wrote an individual description based on the invariant constituents and sub-themes of each participant (Moustakas, 1994). The aim for the individual textural description was to describe what individual participants experienced (Creswell, 2006).

Direct quotes were included for vivid description.

Cathy.

Cathy had supervised both art therapy students and professional art therapists since 2000, in the Bronx, New York. At the time of the first interview (September, 2009), she supervised at her school, and also supervised professional art therapists for their ATR (Registered Art Therapist by the Art Therapy Credentials Board). She saw some supervisees at a different office at work. She also supervised at her office in the basement of her house. She explained that there was a big table and art supplies in her office. However, she needed to bring all the materials when she supervised at work, so it was less comfortable than her office.

Cathy shared about her supervision experience off-site. She empathized with her supervisees' stress. She said, "They [supervisees] come to see me because they want to de-stress about work." She wanted "to do something that was less stress for them." She reacted by teaching "self-soothing techniques" for her supervisees.

A lot of time Cathy "uses art in supervision to process to specific cases that's very difficult." Whenever Cathy empathized with her supervisee's difficulty, she encouraged her supervisees to make responsive art in supervision. She also involved herself in the art-making process. She said it helped the supervisees, and made herself "to be a better supervisor."

Cathy described how art-making helped empathetic conversation in supervisory relationships by explaining the nature of art-making; “I think with the artwork it’s more helpful...it can explain things the words aren’t always there for... it is more tangible and visual so I think it’s more important.”

Cathy experienced that mirroring each other in art-making leads to empathy, which then leads to supervisor better understanding transference and countertransference. Even though Cathy already knew the countertransference from the verbal work with her supervisee, artwork helped her to verify.

Cathy experienced a strong sense of responsibility in using art-making in supervision. She described her precious positive supervisory experience: “They [her previous supervisors] used art-making in almost every class... It is very influential how we supervise people now.” She empathized with her supervisees’ busy life without making art. She valued a role-modeling function of using art-making in supervision. She said through art-making she can help her supervisees to understand the process of how art-making works, then the supervisees can work with their clients better with artwork.

Ann.

Ann had supervised students at an undergraduate school for three years in Boston. At the end of 2009 spring semester, her supervisees were busy with thesis papers. Ann empathized with her students’ feeling of being overwhelmed and stressed. Ann encouraged her students to create art. Ann said, “It was really quiet while we were doing the artwork. They were just into it... it was sort of grounding to be with that day” Ann experienced that the art-making helped supervisees to relieve stresses, be relaxed, and focused, and feel grounded.

Supervisees' art about her site helped Ann to understand the supervisees' feelings of the working environment and "what part stood out her most." Her supervisee drew about her site and Ann was able to feel the sense of it through the art. Ann said, "There's a lot of energy but little confusing and chaotic. That art piece really helped me to see that."

Similar to the empathy in actual art therapy, Ann experienced becoming empathetic to her supervisee through art-making. Ann said that based on her supervisee's artworks she was able to "visualize what it would like...It would make sense with the artwork... that's the main benefit" Ann described that art-making in supervision keeps her connected to the "art" part in therapy and "This is how we approach our clients....sort of processing what's going on for them."

Prior positive experience with Ann's supervisor who used art-making influenced Ann's current supervision. Ann said that "I really liked how she [Ann's previous supervisor] did it...it was conversational, sometimes with art... I tried to do it in the same way." Ann said that "I always have in my mind how she kept such a nice welcoming atmosphere." Ann described that her current style included providing a welcoming environment with art materials, and providing art-making opportunities when needed.

Vicki.

Vicki had taught supervision courses at both undergraduate and graduate school. She also supervised professional art therapists working toward their ATR at her home in Allentown, PA. She started as a site supervisor for art therapy students' practicum. She had six-years of experience as a supervisor at the time of the first interview (September, 2009).

Vicki described her most stand-out supervision experience with one supervisee. She felt the supervisee's struggle and resistance in group supervision. She encouraged the supervisee to have individual supervision sessions with her. One time, Vicki and her supervisee met at MacDonald's and they had an "amazing session." Even though there were no actual art materials, the supervisee was able to create art and was able to express "what was going on with her." Vicki said that "we were kind of amazed with that we were able to take it into the realm and stayed with it and she was kind of relieved herself." Vicki experienced that responsive art-making provided a supportive environment and it helped the supervisee to be more emotionally open, comfortable, and confident.

Vicki described that art-making helped the supervisory relationship be more supportive. In this environment, Vicki empathized with her supervisees' tension. Vicki encouraged her supervisee to create art and then bring it to their supervision session. She said to her supervisee that "I will not be evaluating you... This is a supportive measure." When her supervisee brought her art, she asked questions about the art and they had a discussion. Her supervisee started to talk and shared, and Vicki couldn't believe her supervisee's openness and honesty. Vicki experienced that her supervisee was able to more open up herself to the supervisor by sharing her artworks without being concerning about being assessed or evaluated.

Vicki experienced that using art-making as an opening and closing for group supervision created universal feeling of working as art therapists. She described that "It worked out beautifully. It was just bring us into that realm of we are all here we are all art therapists we are all in the same boat... let's work together to keep supporting each other

because we all know what does it feel like.” Vicki experienced that she and her supervisees were easily connected to each other in terms of the struggling and loneliness due to being the only art therapist in their sites.

Art-making in supervision reminded Vicki of her previous experience of becoming an art therapist, such as difficult feelings or satisfaction in identity development or prior positive supervisory experiences. She described that when she looked at her supervisee’s artwork, “I had to put aside my stuff and really kind of look from their eyes and look from their perspective what their struggle is.” Her supervisee’s art also reminded Vicki of her experience working at inpatient psychiatric unit which had the same population as her supervisee’s site. Vicki described that “remembering what I was through when I first started out... remembering the emotions that came up from me kind of allowing that to be normal.” Vicki experienced that she came to perceive her supervisees’ feelings easily through art-making.

Composite textural description.

The researcher integrated the three individual textural descriptions into a universal textural description of all participants. Moustakas called the process as “composite textural description” (Moustakas, 1994, p. 137)

All participants in this study were supervisors who have master’s degree in art therapy and are registered and board certified art therapist by the Art Therapy Credential Board. They were supervising in Bronx in New York, Boston in Massachusetts, or Allentown in Philadelphia.

When participants empathized with supervisees’ difficult situations, they reacted to relieve the difficult feelings by using art-making. Cathy described when she

empathized with supervisees' stress or difficulty, that she used art-making such as teaching self-soothing techniques or responsive artworks. Ann empathized with her supervisees' stress and overwhelmed feeling. Ann perceived that art-making helped her supervisees relieve stresses, be relaxed, and focused, and feel grounded. Vicki empathized with supervisee's resistance, and she felt that art-making provided a supportive environment to her supervisee.

Art-making was experienced by participants as a great way to lead them to be more empathetic beyond verbal communication. Cathy said "It can explain things the words aren't always there for... it is more tangible [than words] and visual." Art-making helped Cathy to "verify" transference and countertransference. Ann said "There [in the supervisees' drawing which represents supervisee's site]'s a lot of energy but little confusing and chaotic. That art piece really helped me to see that." Vicki experienced that art provided "support" to her supervisee. Vicki was impressed by "openness and honesty" of supervisees' artworks in the supportive environment. Vicki also felt that art-making created universal feelings of working as art therapists and high level of empathy about feelings such as loneliness and struggle.

All participants were reminded of their own process of becoming an art therapist and their prior positive supervisors who used art-making in supervision. Participants perceived that they tried to provide art-based supervision to their supervisees just like what their supervisors did for them. For example, Cathy experienced a strong sense of responsibility in using art-making in supervision. Cathy said "It is very influential how we supervise people now." Cathy valued role modeling function as a supervisor and a therapist. Ann described that her current style included providing welcoming

environment with art materials, and providing art-making opportunities when needed.

Vicki said “remembering what I was going through when I first started out...remembering the emotions that came up from me”

Composite structural description.

According to Moustakas (1994), researchers can access the phenomenon from different perspectives (p. 97) through “imaginative variation” (p. 97). The purpose for imaginative variation is to arrive at a “structural description” (p. 98). The structural description means “how” participants experienced the phenomenon in terms of “conditions, situations, or context” (Creswell, 2006, p. 60). The researcher carefully considered the supervision settings and conditions of each participant in the composite structural description.

Every participant empathized with supervisees’ difficult situations. Even though the situations were various depending on their supervision setting or situation, participants reacted by encouraging art-making to supervisees. They also perceived that art-making helped empathetic understanding to their supervisees.

Cathy worked off-site. Her supervisees already had their own supervisors at work, which was administrative. Cathy perceived her supervisees came to see her “because they wanted to de-stress about work.” Cathy taught self-soothing technique for supervisees’ self-caring. In her supervision, “self-caring” was not done for supervisees’ personal issues. Rather, Cathy taught self-caring to prevent supervisees’ professional burn-out. Cathy was helping supervisees to put aside their stresses related to their professional development and to focus on their clinical issues in supervision. Cathy also experienced

art-making led to empathetic conversation and better understanding about transference and countertransference.

Ann taught a supervision course at college. Ann taught not only the supervision course but also other courses so she knew students' school life very well. At the end of spring semester, Ann's supervisees were stressed out and felt overwhelmed because of graduation and theses. Ann empathized with supervisees' situation and feelings and used art-making in supervision for self-caring. Ann believed using art-making in supervision "keeps [supervisors] connected to art part." Just like using art in therapy with clients, Ann experienced art helped empathetic supervisory relationship.

Vicki had an off-site supervision group. There was a supervisee who was not able to open herself up in group supervision. Vicki suggested that the supervisee work with her individually for several times. Vicki met with her supervisee at MacDonald's because her supervisees lived far and MacDonald's was in between them. During verbal communication, Vicki empathized with her supervisees' difficulty--her supervisee had hard time to "getting her words out." Vicki encouraged the supervisee to create art. Even though MacDonald's was public place and there were no actual art materials, Vicki experienced successful art-based supervision session. They sat in a corner, less noisier section at MacDonald's. Vicki checked in if her supervisee felt safe to create some art there. They used what they could find, such as pen, napkin, salt and pepper, lids, and straws. Vicki experienced a trustful relationship with a high level of empathy with her supervisee. Vicki said, "We were amazed with that we were able to take it into the realm and stayed with it."

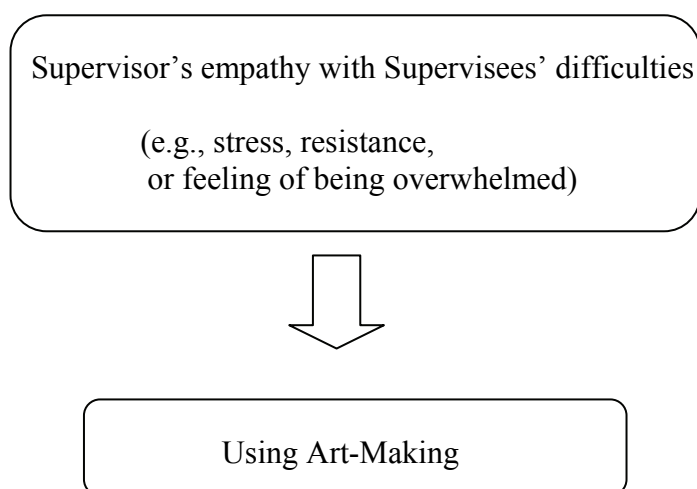
Synthesis of composite textural and composite structural descriptions.

The researcher integrated composite textural description and composite structural description to understand meanings and essences of the experience from all participants.

When the participants felt empathy during supervision, they reacted by using art-making; and when they used art-making in supervision, they were able to become more empathetic to their supervisees through the supervisees' artworks.

Whenever the participants empathized with supervisees' difficulties such as stress, feeling of being overwhelmed, and resistance, they reacted to relieve the difficult feelings by art-making, such as teaching self-soothing techniques, or spontaneous responsive art-making (See Figure 7).

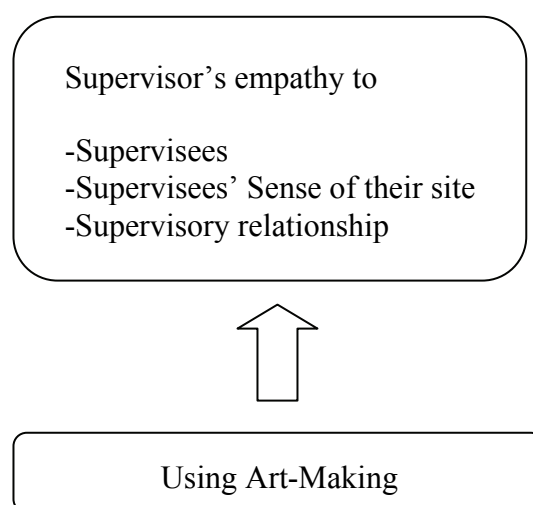
Figure 7. Supervisor's empathy and reaction of using art-making



Similar to the empathy in actual art therapy, participants became empathetic to their supervisees through art-making. They were using art-making in supervision spontaneously, naturally, and organically, based on their strong belief and confidence

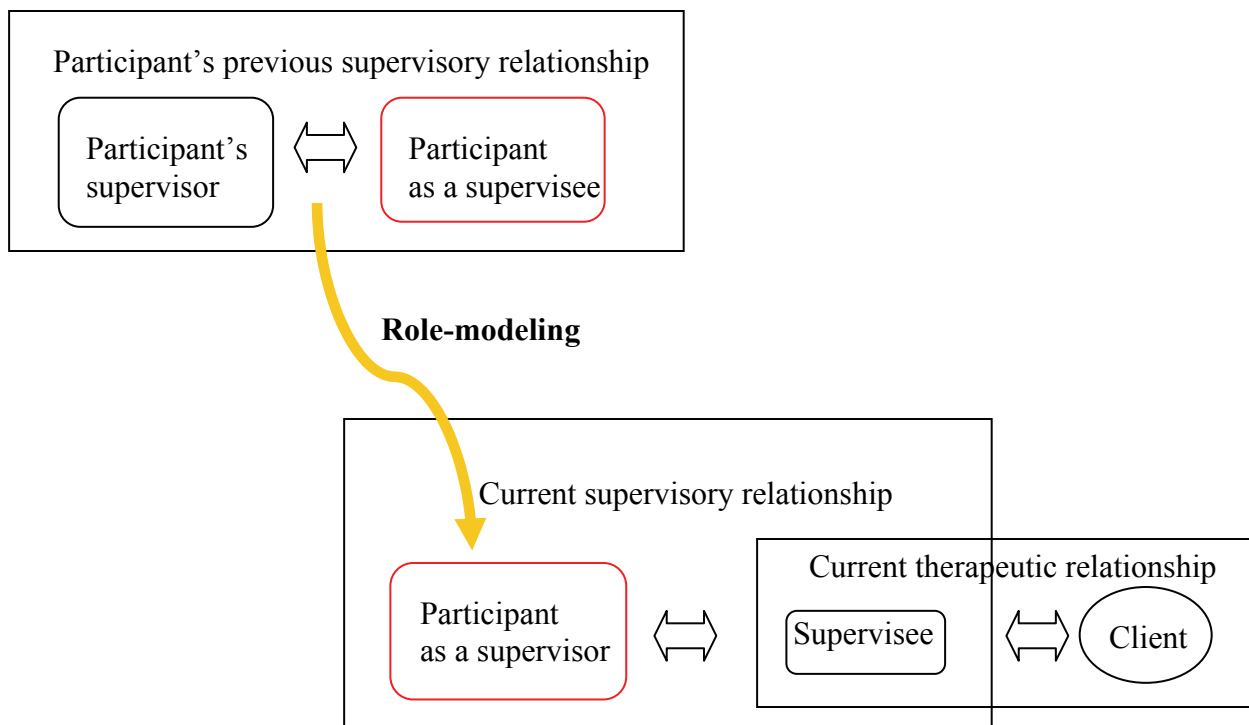
about art therapy—Art-making creates supportive environment and it helps people to relax, focus, and get insight. Art is visible and tangible, therefore it helps us to see and feel just like the person who created. Art-making was experienced as a great way which led participants to better understand their supervisees, supervisees' sense of their site, and supervisory relationship (See Figure 8).

Figure 8. Supervisor's empathetic understanding through using art-making



All participants experienced the importance of role-modeling function as a supervisor and a therapist. Their previous supervision experience as a supervisee was influential to their current supervision as a supervisor. Art-making in supervision reminded participants of their own previous experience in becoming an art therapist, such as difficult feelings or satisfaction in identity development. Prior positive experience with their own supervisor, who used art-making, influenced participants' current supervision. Participants came to perceive supervisees' feelings easily through art-making (See Figure 9).

Figure 9. Role-modeling Function of Using Art-Making in Supervision



Study 2

The researcher conducted the second follow-up interview with the previous three participants. The invariant constituents were clustered into themes for each participant (Tables 6-8). A total of 10 sub-themes were discovered from the three participants (See Table 9). Ten sub-themes were integrated into three main themes (See Table 10). Individual textual descriptions, a composite textural description and a composite structural description were developed to discover the meanings and essences of participants' experiences.

Invariant constituents and themes.

Table 6

Sub-themes of Cathy

<i>Invariant constituents</i>	<i>Sub-themes of the experience</i>
<p>"I remember one particular session where one of the supervisees brought pictures of artwork one of her clients did and we made artwork to respond and help her work through that problem and the art-making in the group was really helpful for me and the supervisees because all got feedback from each other instead of just responding [verbally]"</p> <p>"It's still surprising to me that how much it [art-making in supervision] helps things. The artworks by of the clients and making the artwork in response [by supervisees and supervisor]. So I guess the emotion was surprises, 'How powerful the art-making is'."</p>	<p>Supervisor experiences surprise about how powerful the responsive art-making can be for empathetic feedback in group art therapy supervision.</p>
<p>"A lot of times, we [supervisor and her supervisees] would end up with very similar artwork or using similar color pattern and it's very interesting because we wouldn't be sitting next to each other we would usually be sitting</p>	<p>Supervisor is surprised by how much she empathetically understands her supervisee through the similarities between her own artworks and her supervisee's artworks.</p>

across from each other and we couldn't see the artworks when we are making at so I think that was another surprising moment."

"I did think so [supervisor's artwork was supporting her supervisee] and my guess is we ended up with similar artworks because we worked together the longest and since we had individual and group supervision together maybe I had a better understanding and empathy for her work because I knew her work more than the others [other supervisees]."

"It [using art-making in supervision] really separates our discipline from other discipline...social workers, counselors, psychologists because that [using art-making] is the main difference."

Supervisor experiences sense of support about her supervisees by reminding them of their identity as art therapists and the unique power of art through art-making.

"I think that [using art-making in supervision] is the part of the support. A lot of times we [art therapists] are very busy and we are giving a lot [to clients]... and we don't take the time to make art itself... it's very interesting that we started as artists and we became art therapists and we stop making art. So in the supervision I think it [art-making in supervision] is very supportive because it gives the therapists [supervisees] the chance to remember why they became an art therapist, not a social worker."

"When we have that moments of surprise....we realize something. If I get that surprise by my supervisees, I hope exact the role-modeling, they [supervisees] feel the 'surprise' and they remember that our patients and they [supervisees as therapists] have the same moment and that's like this is why I do this [using art-making in supervision]. It's kind of keep the same thing happening."

Supervisor feels hopeful that using art-making can continue on through role-modeling from her supervisees to their clients.

"It [using art-making in supervision with supervisees] is the parallel process too what we do with our patients."

Table 7

Sub-themes of Ann

<i>Invariant constituents</i>	<i>Sub- themes of the experience</i>
<p>“That [using art-making] is the tool of we [art therapists] use with our clients so I think just naturally we have the inclination to do artwork... trying to get things from other angles the same way we would encourage our clients kind of get issues from angle different than just talking about it... sort of in a way you are empathetically putting yourself in your clients’ shoes by doing the artwork.”</p>	<p>Supervisor feels natural about using art-making in supervision. Using art-making is her natural inclination as an art therapist. She expects her supervisees to get different perspectives through their own art-making.</p>
<p>“Recently one of my students has been dealing with death of one of her clients and seeing the person’s [client’s] artwork and seeing her [supervisee’s] artworks about kind of dealing with death in her own journaling about it helped me to feel that because I am remembering first time when one of my clients passed away how hard it was and I was thinking what my supervisor told me then I cried...I think that reflected me back to when I experienced that.”</p>	<p>Supervisor feels that she gets a deeper sense of supervisee’s difficult feelings through supervisee’s artwork and supervisee’s client’s artwork. This is because the artworks remind supervisor of the same situation she went through as a supervisee.</p>
<p>“I think I can get the sense of feeling of they [supervisees] are having a little bit more you may try to make sense of feelings that you have toward to your clients this past way and you know struggling with whether or not you should feel things that bad and I think it’s just gathering that sense of sadness and confusion and you know uncertainty about the whole things. It just all getting from her [supervisee’s] art.”</p> <p>“Some students [supervisees] approach very neatly and organized and methodical and others don’t. These students seemed not be as methodical as but they kind of little more below to surface. I think this is the best way to explain: kind of concrete and little more abstract about things when they explain topic.”</p> <p>“I try to get a bigger sense of who they [supervisees] are and how they approach things.”</p> <p>“In terms of my empathetic understanding, I think</p>	<p>Supervisor has more complex sense of supervisee as a whole person based on the art-making process and product.</p>

having the students [supervisees] to do artwork about the situation helps me to have better sense of how they view these things...see their own personality in their own artworks.”

“They have all different approaches. Sometimes just watching how they [supervisees] are doing gives me better idea of how they approach task and how they approach clients just little more about who they are as a person in addition to what it is actually they are trying to say.”

“I can kind of get a little sense of how they [supervisees] are feeling they bring probably this therapy session with their clients how they are with me and with others [other supervisees] in the class”

“Biggest benefit for me, I would say... that sense of knowing who the students [supervisees] are little more and the feeling you get from their artworks and seeing them use art trying to explain things...”

“It [using art-making in supervision] is besides words and.... feeling like I know them [supervisees] little bit more I have better sense of who they are.”

Table 8

Sub-themes of Vicki

<i>Invariant constituents</i>	<i>Sub-themes of the experience</i>
<p>“I just automatically turn to art. If there’s any issues come up or I feel like I don’t know where to start with something or I feel stuck in somewhere whatever it is.... the art is the thing that I feel like I can always start with as a grounding experiences.”</p> <p>“So much of it [using art-making] was automatic response. Now ingrained in me. It [using art-making] seems very breath oriented to me, it [using art-making] just comes so naturally.”</p>	<p>Supervisor feels natural about using art-making in supervision as an art therapy supervisor, and takes it as her grounding experience.</p>
<p>“I am saying in my group meeting, ‘I’ve been where you [supervisees] are’... ‘sometimes I still struggle with particular issue and there are times we can make art about it and have discussion’.”</p> <p>“Art speaks on such a different level than what words can’t ever do... When if you are using image, there is kind of neat understanding about something according that person...the image can kind of connect to me I feel connected to the image on a different level. The empathy from me comes in more because the image exists rather than talking about it or having to share what the idea was”</p> <p>“Words sometimes kind of stupidsizing (laugh)”</p>	<p>Supervisor experiences feelings of strong connection to her supervisees’ artworks. She understands supervisees more empathetically than through verbal discussion.</p>
<p>“She [my supervisee] said, “I really feel uncomfortable sharing anything right now. Because I don’t know these two other people [supervisees].” I almost melted into my feet. I was so blown away by her [supervisee’s] honesty and by her authenticity of just telling me telling the [supervision] group how she was feeling and I was “Oh my Gosh,” I am kind of remembering that the artwork was something</p>	<p>Supervisor experiences art-making in supervision as an empowerment tool to open up supervisees’ vulnerability and supervisor’s humanness. It provides a safe environment to be honest and brave, and to learn in the supervisory relationship.</p>

about being human something about having a superpower.”

“I was able to kind of turn back to my fault and say
“Oh, there we have it, a human art therapist”.”

“Let’s take it from a place of learning I am showing
you [supervisees] my humanness here’s how I show
it to you [supervisees].”

“Empathic kind of way of how art can be so opening
and so creating sense of vulnerability in the artists
..... it was also about my growth, and my experiences
and my own learning,”

“You have this [art-making in supervision] as an
empowerment tool”

Table 9

10 Sub-themes from Three Participants

<i>Participants</i>	<i>Sub-themes</i>
1. Cathy	<p>-Supervisor experiences surprise about how powerful the responsive art-making can be for empathetic feedback in group art therapy supervision.</p> <p>-Supervisor is surprised by how much she empathetically understands her supervisee through the similarities between her own artworks and her supervisee's artworks.</p> <p>-Supervisor experiences sense of support about her supervisees by reminding them of their identity as art therapists and the unique power of art through art-making.</p> <p>-Supervisor feels hopeful that using art-making can continue on through role-modeling from her supervisees to their clients.</p>
2. Ann	<p>-Supervisor feels natural about using art-making in supervision. Using art-making is her inclination as an art therapist. She expects her supervisees to get different perspectives through their own art-making.</p> <p>-Supervisor feels that she gets deeper sense of supervisee's difficult feelings through supervisee's artwork and supervisee's client's artwork. This is because the artworks remind supervisor of the same situation she went through as a supervisee.</p> <p>-Supervisor has more complex sense of supervisee as a whole person based on the art-making process and product.</p>
3. Vicki	<p>- Supervisor feels natural about using art-making in supervision as an art therapy supervisor, and takes it as her grounding experience.</p> <p>-Supervisor experiences feelings of strong connection to her supervisees' artworks. She understands supervisees more empathetically than through verbal discussion.</p> <p>-Supervisor experiences art-making in supervision as an empowerment tool to open up supervisees' vulnerability and supervisor's humanness. It provides a safe environment to be honest and brave, and to learn in the supervisory relationship.</p>

Table 10

Main Themes of Study 2

Main Themes	Sub-themes
1. Supervisors experience that art-making provides a safe environment in supervision and so opens up empathy.	<p>-Supervisor experiences art-making in supervision as an empowerment tool to open up supervisees' vulnerability and supervisor's humanness. It provides a safe environment to be honest and brave, and to learn in the supervisory relationship (Vicki).</p> <p>-Supervisor experiences feelings of strong connection to her supervisees' artworks. She understands supervisees more empathetically than through verbal discussion (Vicki).</p> <p>-Supervisor feels that she gets deeper sense of supervisee's difficult feelings through supervisee's artwork and supervisee's client's artwork. This is because the artworks remind supervisor of the same situation she went through as a supervisee (Ann).</p>
2. Supervisors are surprised by the powerful role of art-making in supervision in which art-making reveals empathetic understanding.	<p>-Supervisor experiences surprise about how powerful the responsive art-making can be for empathetic feedback in group art therapy supervision (Cathy).</p> <p>-Supervisor is surprised by how much she empathetically understands her supervisee through the similarities between her own artworks and her supervisee's artworks (Cathy).</p> <p>-Supervisor has more complex sense of supervisee as a whole person based on the art-making process and product (Ann).</p>
3. As art therapy professionals, supervisors value role of art in empathetic understanding. Supervisors experience that they have an inclination to use art-making in supervision and feel responsibility as role models for their supervisees to use art-making for clients.	<p>- Supervisor feels natural about using art-making in supervision as an art therapy supervisor, and takes it as her grounding experience (Vicki)</p> <p>-Supervisor feels natural about using art-making in supervision. Using art-making is her natural inclination as an art therapist. She expects her supervisees to get different perspectives through their own art-making (Ann).</p> <p>-Supervisor feels hopeful that using art-making can continue on through role-modeling from her supervisees to their clients (Cathy).</p> <p>-Supervisor experiences sense of support about her supervisees by reminding them of their identity as art therapists and the unique power of art through art-making (Cathy).</p>

Individual textural descriptions.

Cathy.

Cathy was an ATR-BC (Registered Art Therapist- Board Certified) and had been supervising art therapy students and professional art therapists since 2000. When the researcher first interviewed Cathy in September, 2009, she was supervising professional art therapists at her private practice in the Bronx, New York. At the time of the second interview (December, 2010), she was working in another country for her new job. At the hospital, she was conducting administrative supervision for non-art therapy clinicians. She did not use art-making in her current supervision but still valued art-making in supervision and thought that it could be “amazing” if she could use art-making with her non-art therapy supervisees. Even though she was not using art-making in supervision at the time of second interview, she had fresh memories of her experiences and recalled her experiences of art therapy supervision at her private practice in Bronx, New York.

When Cathy described her own experiences of empathy when using art-making in supervision, she used the word “surprise” many times. She noticed her frequency of using this word. Cathy experienced surprise about how powerful responsive art-making can be for empathetic feedback in group art therapy supervision. She said “It is still surprising to me that how much it [using art-making] helps things.” Cathy was also surprised by how much she empathetically understands her supervisee through the similarities between her own artworks and her supervisee’s artworks.

Cathy experienced a sense of support about her supervisees by reminding them of their identity as art therapists and the unique power of art through art-making. Cathy said

“In supervision, I think it [use of art-making] is very supportive because it gives supervisees the chance to remember why they became art therapists.”

Cathy thought her experience of “moments of surprise” could be “role-modeling” to her supervisees. Cathy felt hopeful that using art-making can continue on because of role-modeling from her supervisees to their clients.

Ann.

Ann had been teaching art therapy supervision course at undergraduate art therapy program in Massachusetts. At the time of second interview (December, 2010), Ann was supervising eight art therapy intern students. After the first interview (September, 2009), Ann was “more mindful” of using art-making in supervision and included more arts in each supervision class. Ann was not only using art-making in supervision but also encouraging her supervisees to keep visual journaling in their own time and bring the journals to supervision class.

Ann felt natural about using art-making in art therapy supervision. Her inclination of using art-making with her supervisees was based on her profession as an art therapist. Ann believed that clients can achieve “different angles than just talking” through art-making. Ann encouraged her supervisees to use art-making to get different perspectives through their own art-making. Ann also expected her supervisees to be “more invested in looking at their own art” and therefore develop their ability to look at their clients’ artwork carefully.

Ann experienced that she got a deeper sense of a supervisee’s difficult feelings through supervisee’s artwork and supervisee’s client’s artwork. This is because the artworks reminded her of the same situation she went through as a supervisee. For

example, Ann remembered “how hard it was” to deal with her own clients’ death, through her supervisee’s artworks concerning the death of the supervisee’s client.

Ann had more complex sense of supervisee as a whole person based on the art-making process and product rather than through verbal discussion. By observing her supervisees’ approach about art tasks in supervision, Ann was able to have a better sense of “how supervisees [may] approach clients.” By observing her supervisees’ artworks, Ann was able to “get the sense of feeling of they [supervisees] are having a little bit more.” Ann felt she had a “better sense of who they [supervisees] are as a person.”

Vicki.

At the time of second interview (December, 2010), Vicki was still teaching art therapy courses, including supervision, at both undergraduate and graduate programs. Vicki was also running a two-hour monthly supervision group with four to five art therapists who were working towards their ATR.

Vicki experienced art-making in supervision as a natural process as an art therapy supervisor. Vicki explained “Art is the thing that I feel I can always start with as grounding experiences.” For Vicki art-making in supervision was a fundamental component in empathetically understanding her supervisees.

Vicki experienced feelings of strong connection to her supervisees’ artworks. She was able to understand her supervisees more empathetically than through verbal discussion. Vicki said that “empathy from me comes in more because the image exists.”

Vicki experienced art-making in supervision as an empowerment tool for empathy which opens up supervisees’ vulnerability and supervisor’s humanness. Vicki recalled her current supervision group in which two new supervisees recently joined. One of her

supervisee who has been in the group expressed her vulnerability of showing her artworks to the new supervisees. Vicki realized that she did not offer enough time to supervisees for knowing each other. Since Vicki knew everyone in supervision, she skipped introduction. Right after recognizing her fault, Vicki was able to empathize with her supervisee's vulnerability and anxiety. She was impressed by the power of art which opens up empathy in supervisory relationships. Vicki also used the moment as a learning experience for herself and supervisees.

Composite textural description.

All of the three supervisors were ATR-BC (Registered Art Therapist- Board Certified), and have been supervising art therapy students at art therapy programs and/or professional art therapists working towards ATR at their private practices.

Supervisors experienced that art-making worked as a tool which opens up empathy. Vicki experienced art-making in supervision provided safe environment for a supervisee to be "honest" and "authentic" about expressing her vulnerability. Vicki was able to empathize with her supervisee's difficult feelings. Oftentimes, through supervisees' artworks, Vicki felt more connected to supervisees than through verbal discussion. For Ann, a supervisee's artwork reminded her of past experiences as a supervisee. Ann got a deeper sense of supervisee's difficult feelings through supervisees' artworks.

Supervisors were surprised by the powerful role of art-making in supervision in which art-making revealed empathetic understanding. Cathy said that even though art therapy supervisors emphasize the importance of art-making in supervision, it was still "surprising" for her to see "how much it [art-making] helps things" in supervision. In

group supervision, Cathy experienced art-making used as an empathetic feedback. Moreover, whenever Cathy observed similarities in her artworks and her supervisee's artworks, she felt the artworks revealed her empathy for her supervisee. Through supervisees' art-making process and product, Ann experienced that she had a better sense of "who they [supervisees] are."

As art therapy professionals, supervisors experienced that they have an inclination to use art-making in supervision and felt responsibility as role models for their supervisees to use art-making for clients. All of the participants felt natural about using art-making in supervision. Vicki experienced art-making as a "core" of her supervision in empathetically understanding her supervisees. Ann expected her supervisees to get different perspectives through their own art-making. Cathy noticed that supervisees often do not use art-making and supervision could be supportive for supervisees to remind them of surprising power of art. Cathy felt hopeful that using art-making in supervision can be a role model for supervisees to use art with clients.

Composite structural description.

Moustakas suggested researchers use imagination to explore "vivid underlying dynamics of the experiences" (Moustakas, 1994, p. 135). The researcher composed a poem to approach possible meanings that would illustrate the phenomenon (Tabar-Brache, 2010) of supervisors' empathy experiences when using art-making in supervision. To compose the poem, the researcher selected "I" statements along with verbs from the interview transcriptions (Gilligan, Spencer, Weinberg, & Bertsch, 2003). By utilizing the "first-person pronoun" (Gilligan, Spencer, Weinberg, & Bertsch, 2003, p. 162), the

researcher “tuned into” (p. 162) participants’ voices and listened to how participants described their experiences (Gilligan, Spencer, Weinberg, & Bertsch, 2003, p. 162).

Virtuous circle of empathy

My supervisees come to me with clients’ artworks.
I encourage them to reflect by using their own art.
I feel using art-making is a “natural” process.
I recall my own experiences through their artworks.
I empathize, “How hard it is.”

I am surprised by art-making, “How powerful it is.”
I see art-making opens up empathy.
I see empathy is working through artworks.
I have a “better sense of who they are.”

I appreciate the moments.
I hope “the exact role-modeling” to my supervisees.
I say “That’s the tool we use with clients”
I say to my supervisees, “Remember why you became art therapists”
I ask my supervisees, “Go to your art”

I trust the art-making process.
I value “Art as an ally.”
I say “It’s a matter of trusting our own modality.”
That’s the virtuous circle of empathy.

Based on the poem, the researcher approached “how” participants experienced the phenomenon of empathy when using art-making in supervision in terms of “conditions, situations, or context” (Creswell, 2006, p. 60). It was significant to understand supervisors’ experiences within their professional identity as art therapists.

All of the participants’ experiences of empathy when using art-making in supervision were expressed in their relation to the art therapy profession. Supervisors explained that using art-making in art therapy supervision was a natural process for them just like using art-making in art therapy. Supervisors had a strong belief that art-making is a tool which opens up empathy and reveals empathy. Supervisors experienced

surprising moments when they observed empathy was working in their supervisory relationships through art-making.

Supervisors' experiences of empathy were expressed in supervisors' feeling of responsibility as a role-model. Supervisors noticed supervisees' lack of art-making time and the need for art-making time. Supervisors experienced feeling of support by providing art-making in supervision. Supervisors expected supervisees feel surprising moments of art-making and that the experience can be continued in supervisees' art therapy sessions.

Synthesis of composite textural and composite structural descriptions.

The researcher weaved the composite textural description and the composite structural description to develop "meaning" and "essences" (Moustakas, 1994, p. 144) of supervisors' experiences of empathy when using art-making in supervision.

Supervisors' use of art-making in supervision worked as an empowerment tool for empathy. Art-making in supervision provided a safe environment for mutual engagement, openness, and honest feedback in supervisory relationships. Underlying this experience, there was the supervisors' trust of the art-making process which can create opportunities for empathy and learning.

Supervisors experienced surprising moments when using art-making in supervision. The feeling of surprise was meaningful for supervisors because it exceeded supervisors' expectation of the power of art. Supervisors are experienced art therapists as well and they already experienced the power of art-making in empathetic understanding. Art-making in supervision demonstrated empathy in supervisory relationship in a visible way and supervisors were surprised by the power of art-making. This experience allowed

supervisors to have a better sense of the supervisees as whole persons beyond understanding them through verbal discussion.

For supervisors, art-making in supervision was a natural attitude for empathetic understanding as art therapy professionals. Moreover, supervisors noticed the role-modeling function of art-making and expected supervisees to use art-making with their clients. Underlying this, there were two dynamics: One is supervisors' valuing of the art therapy profession and the other is supervisors' recognized responsibility as a teacher/mentor. Supervisors' empathy experience when using art-making was related to supervisors' role, responsibility, and hope of continuing the empathy.

CHAPTER 5

DISCUSSION

Summary of the Study

A mixed-method pilot study (Study 1) and follow-up interview (Study 2) were conducted to achieve a picture of supervisors' experiences of empathetic understanding when using art-making in supervision. There were two research questions: *How do supervisors experience empathy when using art-making in art therapy supervision?* and, *What meaning do supervisors ascribe to this empathy?* To answer the questions, survey questionnaires were completed by 229 participants and in-depth interviews with three participants were conducted (Study 1). The survey data were analyzed with descriptive statistics and the interview transcriptions were analyzed with Moustakas's (1994) modification of Van Kaam's method. In Study 2, follow-up interviews with three previous participants were conducted. Data were analyzed with the same method of the first interview analysis.

Research findings from the quantitative data were: Most of the supervisors used art-making in supervision with *Art therapy students* (78.1 %) or *Professional art therapists* (72.5 %). The purpose of using art-making in supervision was *To deepen supervisees' understanding about their clients through responsive art* (83.9%) and *For supervisees' self-care* (82.6%). The benefits of art-making in supervision were *Providing insight from supervisees* (84.3%), *Promoting clarity about the clinical issue through the congruency between supervisees' verbal report and their art work* (77.4%), and *Creating role model for using visual language* (71.1%). The challenge/disadvantage of art-making in supervision was *Time management* (72.2%). Many supervisors replied that they used

art-making in supervision as an *Assignment* (56.8%). Three themes emerged from the qualitative data analysis from the first interview: (a) Supervisors' empathetic understanding and reaction of teaching self-techniques or using responsive art-making; (b) Supervisors' empathetic understanding through supervisees' art-making; and (c) Supervisors are reminded of previous positive experiences of using art-making in supervision. From the second interview three more themes were found: (a) Art-making provides safe environment and so opens up empathy in supervision; (b) Supervisors' experiences of surprise about the powerful role of art-making in which art-making reveals empathetic understanding; and (c) Supervisors' inclination of using art-making in supervision as art therapy professionals and feeling of responsibility as role models.

Discussion

The two research questions were articulated to understand supervisors' experiences of empathy when using art-making in supervision. Two steps were conducted to answer research questions--Study 1 (survey and first interview) and Study 2 (follow-up interview). The first interview data of Study 1 mainly provided the answer to *How do supervisors experience empathy when using art-making in art therapy supervision?* The second interview data of Study 2 provided the answers to *What meaning do supervisors ascribe to this empathy?* The survey data results of Study 1 did not directly answer the research questions. However, it was necessary to begin the discussion with the survey data results. This is because the survey data of Study 1 provide helpful background information about supervisors' current attitudes and perspectives on using art-making in supervision.

The survey response shows that a majority of supervisors use art-making in supervision. Over 70% of supervisors replied that they used art-making in supervision with *Art therapy students* (78.1 %) or *Professional art therapists* (72.5 %). Furthermore, it was shown that supervisors paid attention to their empathy when they used art-making in supervision. For example, in the survey, there was a question of the benefits of art-making in supervision. Respondents were encouraged to mark all responses that applied. The most chosen answer was to *Provide insight from supervisees* (84.3 %). Even though the answers about empathy were not the most chosen response, supervisors' empathy was chosen in high percentages—*Increase empathy for supervisees* (48.9 %) or *Supervisees' clients* (66%).

The researcher discussed each research question by comparing and contrasting the research findings of this study and the literature review.

Research question 1.

The first research question was: *How do supervisors experience empathy when using art-making in art therapy supervision?* The two findings from the first interview data (Study 1) show that supervisors' empathetic understanding and using art-making in supervision cannot be experienced separately or solely. Participants empathized with supervisees' difficulties and reacted by using art-making in supervision. Art-making created a safe and supportive environment and it lead to empathetic understanding in supervisory relationships. This parallels finding from studies (e.g., Angus & Kagan, 2007; Beyer, 1995; Dean, 1984; Mordecai, 1991; Yerushalmi, 1994) which showed that empathy is important in providing understanding of countertransference and parallel process in supervisory relationships. Navarro's study (2003) also supports the finding that

art-making facilitates interaction and connections in supervisory relationships. However, there has been no research which can support the unique finding of this study, which is a relationship between empathy and using art-making.

The findings of Study 2 also showed that supervisors mutually experienced empathy with supervisees when using art-making in supervision. Surprisingly, all of the interviewees reported that they are also involved in art-making in supervision as supervisors with supervisees. Supervisors' involvement in art-making made the mutual empathy possible. For example, supervisors encouraged supervisees to create their own responsive art to give feedback to supervisees who presented cases in group supervision.

Supervisors also created their own responsive art. In this process, Cathy experienced that one of her supervisee's and her own artworks were very similar. The similarity in their artworks repeated several times in their supervision. Cathy reported experiencing mutual empathy by seeing the similar artworks. This is compatible with Lett's (1995) work which found that simultaneous drawing and talking allowed supervisees to explore their inner dialogue visually. It is similar in that art-making enabled inner dialogue to be visually expressed, but different in that art-making enabled mutual visual dialogue between supervisors and supervisees. The finding of mutual empathy supports the supervisory relationship in relational theory. In relational theory, mutual influence is the essential component in supervisory relationships (Ganzer & Ornstein, 2004). According to Ringel (2001), power and authority are negotiated and learning occurs in "reciprocal engagements" and "collaborative efforts" (p. 432).

Research question 2.

The second research question was: *What meanings do supervisors ascribe to this empathy?* The first theme of Study 2 revealed supervisors' experiences of empathic failure and empathy in using art-making in supervision and supervisors' meaning-making to art and empathy. For example, Vicki reported that she experienced empathic failure with her supervisee in supervision. She failed to empathize with her supervisee's vulnerability of showing art to new group members in supervision.

Vicki's explanation of empathic failure was not supported by Yerushalmi's (1994) categories of supervisors' empathic failure. Yerushalmi found that empathic failure came from supervisors' failure to recognize supervisees' self-worth, self-blame, or need for growth and individuation. Supervisors' empathic failure of supervisees' vulnerability of showing art was a unique quality of art therapy supervision and was not consistent with empathic failure in mental health counseling. Vicki realized that art-making in supervision provided a safe environment for her supervisee's honest feedback. For the supervisor, the art-making environment also offered an opportunity to reflect the supervisor's empathic failure and finally brought collaborative learning to the supervisory relationship. These findings are compatible with Durkin's (1989) findings which showed that the experiential model of using art-making and journal writing enabled an atmosphere of "mutual learning" (p. 431) in art therapy supervision. *Supervisees' vulnerability about overexposure* (40.2%) was one of the challenges of using art-making in supervision. However, this finding revealed that even the feeling of vulnerability can be expressed and explored in the safe atmosphere of art-making in supervision.

The findings of this study showed that the phenomenon of supervisors' empathy when using art-making in supervision is based on supervisors' strong beliefs about art-making process as art therapy professionals. Moreover, by using art-making, supervisors were "surprised" by the power of art-making in supervisory relationship, which affirmed their beliefs in the powerful role of art-making in empathetic understanding. All of the supervisors interviewed agreed that they valued the power of art-making in empathic understanding. As art therapy professionals, using art-making in supervision was a natural and organic process for them to better understand supervisees than solely by using verbal discussion. This finding confirmed Malchiodi and Riley's (1996) idea that art processes within supervision are natural to art therapists.

One of the most interesting findings in this study is concerned with supervisors' meaning-making about the role modeling function of art-making in supervision. The findings from the survey data, first interview (Study 1), and follow-up interview (Study 2) all supported each other. When survey participants were asked the benefit of art-making in supervision, *Creating role model for using visual language* (71.1%) was one of the most chosen answers. Moreover, interview participants emphasized the role-modeling function as a supervisor and a therapist (Study 1). Art-making in supervision reminded supervisors of their own process of identity development as art therapists, and their own previous positive supervision which involved art-making. Supervisors perceived they were influenced by their previous supervisors and their supervision style of using art-making. Even though there was only the supervisor and the supervisee in the supervision sessions, the supervisors' own past supervisory relationships were still influential. This finding is congruent with a study done by Wilson, Riley, and Wadeson

(1984), which showed that supervisors can be good role models for therapists in terms of attitude and relationship.

Findings from Study 2 also showed supervisors' recognition of responsibility and expectation as role-models for supervisees about using art-making in working with their own clients. This finding confirms Dean's (1984) idea of empathy and dual responsibility of supervisors. According to Dean, when supervisors work with supervisees, supervisors also have responsibility to supervisees' clients. Therefore, empathy plays a pivotal role in supervision by linking supervisors, supervisees, and supervisees' clients (Dean, 1984). This finding also supports Bowman's (2003) finding of art tasks as a model for learning new skill for supervisees. The finding adds support to Fraley-O'Dea and Sarnat's (2001) example of "craftsmanship and apprenticeship" (p. 60) in relational supervision. Supervisors, like advanced potters, teach craftsmanship (how to use art-making as an empathic tool) to supervisees. In this apprenticeship, role modeling occurs in a mutual and respectful manner.

The findings from the survey, and interview data analysis (Study 1) showed supervisors significantly consider supervisees' self-care in using art-making in supervision. In these findings, self-caring did not mean that supervisors were confusing their role with being therapists of their supervisees. Survey data results support supervisors' role recognition. For example, supervisors were aware of *Boundary issue between supervision and therapy* (40.2%) in their use of art-making in supervision. Furthermore, for the question of benefits of art-making in supervision, more supervisors chose *Increases empathy toward to supervisees' clients* (66%) than *Increase empathy for supervisee* (48.9%).

Supervisors' consideration of supervisees' self-care in supervision was a reaction of supervisors' empathy to supervisees' stress. For example, in the survey question about the purpose of using art-making in supervision, participants were allowed to mark every applicable answer. Participants replied that they used art-making in supervision *For supervisees' self-care* (82.6%) which was chosen as much as the answer *To deepen supervisees' understanding about their clients through responsive art* (83.9%). One of the main themes from the qualitative results of Study 1 was about supervisors' empathetic understanding and their reaction of using art-making in supervision. Two sub-themes were directly connected to self-care: (a) Supervisor empathizes with supervisees' stress. She reacts to relieve the stress by teaching self-soothing technique; and (b) Supervisor empathizes with supervisees' feeling of being overwhelmed and stressed. The supervisor's encouragement to create art helps supervisees to relieve stresses, be relaxed and focused, and feel grounded. This is consistent with study done by Aten, Madson, Rice, and Chamberlain (2008). In the study, post-disaster self-care in supervision was provided. Supervisors' coping skills influenced the supervisees positively and supervisees were able to be aware of the importance of self-care.

Assumptions and Limitations

This researcher had assumptions that using art-making in supervision is helpful for supervisors' empathetic understanding to their supervisees, and for supervisees' self-awareness on therapeutic relationship and supervisory relationship. This researcher also assumed that art therapy supervisors preferably use art-making in supervision. These assumptions were based on the researcher's own experiences as a supervisee, a teaching assistant in a supervision class, and a supervisor.

The researcher tried to bracket her assumptions and biases about using art-making in supervision, but it was not always possible. For example, one of the survey questions showed that this researcher had a bias that supervisors do use art-making in supervision. The question was “Who is involved in the art-making process?” and there were three choices of *Only supervisee*, *Supervisees and supervisor together*, or *Supervisees and supervisor separately*. However, this survey included both supervisors who use art as well as those who do not. Therefore, this question should have included “Not applicable” for those who do not use art-making in supervision.

Study 1 has a limitation in generalization due to the relatively small number of participants, and the fact that they self-selected by responding to the survey. The survey participants were 229, which included both male and female supervisors from all different regions. The interviews for the qualitative portion of this study were limited to three supervisors who were all women and on the East coast (Bronx, NY; Boston, MA; and Allentown, PA). Their supervision experience was from three to 10 years. Supervisors’ gender, years of supervision, region, and culture were not explored in this study.

Implications

The research findings of this study showed supervisors’ experiences of empathy when using art-making in art therapy supervision. The findings can be useful for art therapy supervisors and educators by providing information such as, how to integrate art-making in supervision along with verbal discussion, what feelings or thoughts can be experienced in the process, and what to consider in using art-making in supervision.

The survey data, themes and essences of this research can be useful for art therapy supervisors whether they already use art-making in supervision or not. Supervisors who currently use art-making in supervision may examine their own perspectives of art-making in supervision, including frequency, whether they are involved in art-making or not, purpose, techniques, benefits, or challenges. In particular, the interview participants of this study were involved in the art-making process and supervisors' artworks and supervisees' artworks worked as a mutual empathy. Supervisors may consider being involved in the art-making process with their supervisees as a means to develop empathy.

Supervisors who never, or rarely, use art-making in supervision may be inspired by reading other supervisors' experiences. One of the interview participants suggested supervisors consider "art as an ally." Supervisors' trust of the creative process of art-making may create surprising moments, insights, openness, honest feedback, and in-depth understanding. Moreover, there may be a learning opportunity in the supervisory relationship.

One participant suggested supervisors who want to use art-making with their supervisees should begin using art-making in their own supervision. Supervisors' own art-making experiences as supervisees may also be helpful for empathizing with supervisees' vulnerability or anxiety about expressing their thoughts and feelings through art. Moreover, supervisors may be able to role model from their own supervisors how to integrate art in supervision.

The findings of this study give information about practical techniques of using art-making in supervision. Supervisors may develop their own sensibilities of when to integrate art in supervision. However, some supervisors may need practical ideas of when

and how to use art in supervision. For example, in group supervision, supervisors may encourage supervisees to create responsive art to give visual feedback to the supervisee who has presented her or his case. For supervisors who want to integrate art-making in supervision as a routine, using art-making as a weekly check-in can be a good method. By doing so, supervisees may be able to present their clinical issues or reflect their therapeutic relationships or supervisory relationships through artwork.

Use of visual journaling may be helpful for supervisors who are concerned about time limitations in supervision. Survey data results of Study 1 showed that majority of supervisors are concerned about *Time management* when using art-making in supervision (72.2%). The survey data also showed that many supervisors use art-making as an *Assignment* (56.8%). Supervisors may ask their supervisees to create responsive art outside of supervision then bring their visual journals to supervision. By doing so, supervisors can still include the benefits of art-making related empathy.

This research may inspire other expressive therapy supervisors who do not already, to consider including their own modalities into their supervision. Each modality such as music, dance/movement, or poetry, has its own uniqueness and quality. This study showed that underneath supervisors' use of art-making, there was trust of the creative power of visual art in empathetic understanding for art therapy professionals.

Educators who teach supervision courses at undergraduate or graduate art therapy programs may consider including art-making components along with verbal discussion in their supervision courses, if they do not do so already. The findings of this study showed the supportive and educational roles of art-making in supervision. One of the participants described that art therapy students or professional art therapists often forget to make art in

their professional lives. Educators who teach supervision courses may be able to remind supervisees why they became art therapists and also support supervisees' professional identity development as art therapists. Through role-modeling, supervisees may develop ideas how to apply theoretical knowledge to their practice.

Recommendations for Further Research

This research could be expanded by including other variables. For example, supervisors' gender was not considered as a variable in this research. Both male and female supervisors participated in the survey. However, interview participants were all female. Supervisors' empathy experiences may be different by gender.

Supervisors' previous art-based supervision experiences can be another interesting variable. Interview participants in this research described that they had prior positive experiences of using art-making in their own supervision as supervisees. Supervisors' previous positive or negative experience of using art-making in supervision and its influences on current use of art-making as supervisors can broaden understanding of supervisors' role-modeling experiences.

The supervisors' supervision setting may expand the understanding of empathy and use of art-making in supervision. The interview participants' supervision setting was school (undergraduate or graduate art therapy program) or private practice. Including administrative supervision at the work place may bring different findings.

Using different methods could expand this topic. Art-based research can be an interesting approach. For example, research participants may be asked to draw their experience during the interview and the drawing can be treated as an important resource, together with verbal interview data. Using a quasi-experimental methodology with a

control group, which does not use art-making, and an experimental group which uses art-making may provide more in-depth findings. A focus group of supervisors who use art-making may produce interesting data that could be compared to individual interviews. Through different methods, researchers could understand supervisors' experiences from various perspectives.

Conclusion

The motivation of this research was based on the researcher's personal experiences of using art-making in supervision as a supervisee and a supervisor. The researcher had positive experiences in using art-making in supervision, which enhanced self-awareness and empathetic understanding in therapeutic and supervisory relationships. The researcher was interested in understanding supervisors' experience of empathy when using art-making in art therapy supervision. She bracketed her own experiences and conducted a survey and interviews with art therapy supervisors. Findings showed that art-making evoked mutual empathy in supervisory relationship. Supervisors also felt responsibility as role-models of using art-making for empathetic understanding. Furthermore, supervisors who want to use art-making in supervision are recommended to use art-making in their own supervision first with their supervisors. By doing so, supervisors would be able to understand benefits of using art-making in supervision and supervisees' feelings of vulnerability or anxiety in using art-making in supervision.

APPENDIX A

INVITATION LETTER

Subject: Survey Request: Use of Art-making in Art Therapy Supervision

Use of Art-making in Art Therapy Supervision

Survey Request

Sep. 09

[Quick link to survey](#)

Dear Art Therapy Supervisor,

I am Hyejin Yoo, a doctoral student in Expressive Therapies at Lesley University, Cambridge, MA. I am conducting a survey about art therapy supervision.

You are invited to participate in a research project titled "Using Art-making in Art Therapy Supervision." The purpose of this survey is to understand supervisors' experience of using art in supervision. Your email address was selected from the most recent AATA membership directory, in particular, under the category of credentialed professional and professional.

If you are an art therapy supervisor, please take 10 to 15 minutes to complete the survey by following this link:

http://www.surveymonkey.com/s.aspx?sm=IOu0bwMAk8HAomNKa7zejA_3d_3d

(If clicking on the link does not work, you may need to cut and paste the URL into your web browser).

Thank you for your assistance,

Hyejin Yoo

In-depth Interview

I am looking for supervisors who are ATR or ATR-BC and currently supervise art therapy students or art therapists by using art in supervision. I will interview these participants concerning their supervisory experience.

This interview could be done either face-to-face or through Skype. It will take approximately one hour, one time.

Please reply to my email if you are interested. Thank you!

Sincerely,

Hyejin Yoo

hyoo2@lesley.edu

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APPENDIX B

SURVEY QUESTIONNAIRE

Using Art-making in Art Therapy Supervision

You are invited to participate in a research project titled “Using Art-making in Art Therapy Supervision.” The purpose of this survey is to understand supervisors’ experience of using art in supervision. The survey consists of 8 questions and will take approximately 10-15 minutes to complete.

If you have any questions or concerns about this research project, you may contact the researcher, Hyejin Yoo, by email at hyoo2@lesley.edu or Lesley University sponsoring faculty, Dr. Robyn Flaum Cruz, at rcruz@lesley.edu.

The researcher may present the outcomes of this study for academic purposes (i.e., articles and conference presentations). Data will remain confidential and anonymous. Your name will not be used.

By clicking NEXT and continuing with this survey you signify your agreement to participate has been given of your own free will and that you understand all the above.

1. Who do you supervise? (Please check every applicable answer)

- ☐ Student art therapists
- ☐ Professional art therapists

2. Do you use art-making in supervision? (Please check every applicable answer)

	Yes	No
Do you use art-making in supervision with student art therapists?	<input type="checkbox"/>	<input type="checkbox"/>
Do you use art-making in supervision with professional art therapists?	<input type="checkbox"/>	<input type="checkbox"/>

if you do not use art-making in supervision, please describe the reason

3. Who is involved in art-making process?

- ☐ Only supervisee
- ☐ Supervisees and supervisor together
- ☐ Supervisees and supervisor separately

4. How often do you use art-making as a part of your supervision?

- ☐ Never
- ☐ At least once a week
- ☐ At least once a month
- ☐ Every supervision

5. How do you use art-making in supervision? (Please check every applicable answer)

- ☐ Assignment (outside of supervision)
- ☐ Weekly check-in
- ☐ Role play
- ☐ Case presentation
- ☐ Other (please specify)

6. Why do you use art-making in supervision? (Please check every applicable answer)

- ☐ To deepen supervisees' understanding about their clients through responsive art
- ☐ To explore or enhance supervisory relationship
- ☐ To give ideas to supervisees of how to use art-making
- ☐ To make a better choice for ethical dilemmas in supervision
- ☐ To encourage peer feedback(visual form) in group supervision
- ☐ For supervisees' self-care
- ☐ Other (please specify)

7. What are the benefits of art-making in supervision? (Please check every applicable answer)

- ☐ Increases empathy for supervisee
- ☐ Increases empathy toward supervisees' clients for the supervisee
- ☐ Promotes clarity about the clinical issue through the congruency between supervisees' verbal report and their artwork
- ☐ Provides insight from supervisees
- ☐ Creates role model for using visual language

☐ Other (please specify)

8. What are the challenges/disadvantages of art-making in supervision? (Please check every applicable answer)

☐ Time management/ structuring didactic components and experiential components

☐ Attention dividing

☐ Boundary issue between supervision and therapy

☐ Supervisees' vulnerability about overexposure

☐ Other (please specify)

Recruiting research participants

If you are willing to participate in an in-depth interview about using art-making in art therapy supervision, please e-mail hyoo2@lesley.edu

I am looking for supervisors who are ATR or ATR-BC and supervise art therapy students or art therapists by using art in supervision.

I will interview these participants concerning their supervisory experience.

This interview could be done either face-to-face or through Skype.

It will take approximately one hour, one time.

Thank you for your assistance.

Hyejin Yoo

hyoo2@lesley.edu

APPENDIX C

INTERVIEW GUIDES

*** Demographic questions**

- 1) How long have you supervised?
 - 2) Whom do you supervise?
 - 3) In what kinds of setting do you supervise? (e.g. at school, at work or at private practice)
 - 4) Who is involved in art-making process?
-
1. Could you tell me a story about particular supervision, which “stands out” in your experience in terms of using art-making in supervision? What happened?
 2. Could you share your experience of empathetic understanding in supervision?
 3. How do you actually practice AT supervision? What do you do in supervision?
 4. What are the goals when you use art-making in supervision?
 5. What are the benefits/challenges of art-making in supervision?
 6. Have you ever asked your supervisees’ responses about using art in supervision?
How did the supervisees’ response affect you?
 7. Have you ever had a role model supervisor who used art-making in supervision?
 8. Is there anything I did not ask you but you want to share?

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