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EXPERIENCES OF POST-MASTER'S ARTS BASED SUPERVISION WITH ART THERAPISTS OF COLOR

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EXPERIENCES OF POST-MASTER ARTS BASED SUPERVISION WITH ART THERAPISTS OF COLOR

A DISSERTATION

(submitted by)

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Approvals

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SIGNED: ___Madoka Takada Urhausen___

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ABSTRACT

This study explored experiences of art therapists of color who underwent post-master's arts-based supervision (ABS) to obtain an art therapy credential. ABS emphasizes creation of clinical insight and knowledge through not only reviewing and evaluating client's art and art processes but also having supervisees to engage in their own artmaking in response to their clinical work. The sample was chosen for their intersectional identities that added a layer of complexity to their identity formation. This qualitative phenomenological study employed Culturally Responsive Focus Group (CRFG) with Arts-based Research (ABR) methodology to explore two questions: (1) What are the experiences of credentialed art therapists of color who received ABS in their post-master's training?; and (2) What does ABS offer these supervisees of color with supervisors who are of different cultural backgrounds? The purpose of the study was to bridge the gap in foundational knowledge of how ABS can impact the developmental trajectory of art therapists of color. The analyses revealed that ABS's aesthetic and experiential engagement supported art therapists of color to feel understood and aided them in their professional development despite some challenges inherent in cross-cultural supervision. The study also identified needed areas of improvement and requisite for ABS which included the practice of cultural humility, inclusivity, and the intersectional cultural lens in order to affirm the unique perspectives and lived experiences of art therapists of color.

Keywords: Arts-Based Supervision, Art therapists of color, Cross-cultural supervision, Experiential engagement, Intersectional cultural lens.

The author identifies as a cisgender Asian woman with Japanese ancestry.

CHAPTER 1

Introduction

This research aimed to investigate experiences of credentialed art therapists who underwent post-master's art therapy supervision utilizing arts-based supervision (ABS). Specifically, the study sought to understand the role of ABS in the developmental pathway of art therapy supervisees of color currently employed or who had been employed in clinical setting(s) during the period they were accruing hours toward their credential. The research questions were: (1) What are the experiences of credentialed art therapists of color who received ABS in their post-master's training?; and (2) What does ABS offer these supervisees of color with supervisors who are of different cultural backgrounds?

The conceptual framework of intersectionality developed by Crenshaw in 1989 (Cho, Crenshaw, & McCall, 2013; Sajnani, 2013; Talwar, 2010) will be referenced to identify those supervisees of color who may have additional intersecting identities. For the purpose of this paper, intersectionality is defined as a conceptual framework to understand complex layered subjective experiences of people belonging to marginalized socio-political categories due to their ethnicity, race, gender expressions, sexual orientation, class, age, ability, religion, and other aspects of life that are outside of mainstream cultural norm privileged toward Eurocentric White middle-class heterosexual males, therefore creating unfavorable power differentials, disadvantages, and discrimination (Cho et al., 2013; Sajnani, 2013, Talwar, 2010). People of color in this study are defined as non-whites who often have multifarious identities within the following population: ethnically and racially diverse, non-Eurocentric, and a

representative of disfranchised community or disadvantaged social, political, and economic status with different values than those of mainstream dominant cultures (Sue, 2015).

Once the students of art therapy finish graduate school, they are often assimilated into different umbrellas of mental health and medical service providers. Consequently, their continued training, including clinical supervision, falls under respective state provisions and the terms of their employment. Moreover, due to the high level of accountability placed on public-funded programs, if art therapists choose to work in a community agency with a pre-assigned supervisor there is little consideration to support art therapists with their developmental needs. A historical lack of voice, representation, and advocacy for art therapists in the larger community of medical and mental health services (Hoshino & Junge, 2006; Kaimal, 2015; Orkibi, 2019; Talwar, 2016) seem to contribute to limited attention given to their developmental training needs. Art therapists who gain employment within established systems then have difficulty accessing specific expressive tools that are intrinsic to their own modality as principal exploratory means and internal resources to promote their clinical and professional development as well as their collective self-esteem (Orkibi, 2011, 2014).

The support for neophyte art therapists through the challenging time of beginning practicum, internship, or employment as clinicians is encouraged with arts-based supervision (Fish, 2017; Sanders, 2018). The exposure to ABS is intended to familiarize supervisees with media and arts-based experientials, in order to integrate supervisees' first-hand learning experience with theoretical understanding. Fish (2017) offered advice

to those newly entering the field to actively engage in artmaking to guide one's professional path.

Pursuant to synthesizing the understanding of what ABS is and how it is practiced across the expressive therapies continuum, I conducted a pilot study with a purposive sample of five professionals practicing ABS (Urhausen, 2020). The area of further investigation involved missing voices from supervisees particularly of those who had difficulties with ABS. Creating a sense of safety while providing ABS was found to be of paramount importance if ABS were to be helpful, which confirmed findings from previous studies (Fish, 2008; Schreibman & Chilton, 2012; Yoo, 2011).

Indeed, there are opportunities and challenges to supervisors by affirming uniquely different experiences while operating under the assumption that evocative means of art expressions establish common grounds for art therapy practitioners. ABS supervisors will need to maintain a delicate balance of increasingly pluralistic views adopted by the field of art therapy. In addition, there are considerations as to how aesthetic knowing informs clinical work and is supported in work settings with diversity and inclusivity in the supervisory space. The study expanded on relational aspects of supervisees' transformational process of "becoming" or developing a sense of agency as art therapists while embracing their personal identity within clinical services. The study was built upon the aforementioned study (Urhausen, 2020) and investigated what has not been answered with other studies of ABS (Deaver & Shiflett, 2011; Fish, 2008; Miller, 2012). The research questions are (1) What are the experiences of credentialed art therapists of color who received ABS in their post-master's training? and (2) What does

ABS offer these supervisees of color with supervisors who are of different cultural backgrounds?

Purpose of the Study

In her qualitative study, Malis (2014) found that the identity development of novice art therapists as artist, art therapist, and counselor confounded identity-formation of her participants. The study finding suggested the centrality of artmaking in art therapist identities. Her participants were able to reconcile their complex identity through aesthetic sensitivities, and the practice of aesthetic care contributed to their continued effort in developing their professional role (Malis, 2014). A similar vein of thought can be construed for supervisees who locate themselves as someone belonging to a minority group outside of the dominant cultures as they simultaneously navigate codified professional structures to learn how to be art therapists (Kaimal, 2015). Art therapists who locate themselves in non-dominant cultures and are constantly negotiating their positionality while being marginalized may have a much harder time acclimating to the mainstream culture of the workplace or the field of mental health itself with continual self-monitoring as their "body is [situated as] a site of political struggle" (Sajnani, 2013, p. 382). Yet, "embodied knowledge is an important site of knowing" (Moosa-Mitha, 2015, p.88). Thus, intersectional reflexivity is an important aspect of accountability which necessitates art therapists to practice using an intersectional lens by "embrac[ing] our own otherness" to determine our location of privilege or disadvantage within established system (Talwar et al., 2019, p. 68). Supervision that focuses on standardizing practice of art therapy through credentialing might not always offer an opportunity for such an in-depth self-exploration through an intersectional lens for supervisees.

The intent of this inquiry was to explore the experiences of art therapy supervisees of color and understand their process of becoming and embracing their professional identity of being a credentialed art therapists and how their post-master's ABS experience had impacted their developmental trajectory. Additionally, it is worth investigating the stories of people of color to contextualize the heightened social awareness and challenges posed in embracing their professional art therapist identity.

Positionality of the Researcher

I am a panromantic, cisgender, East Asian immigrant in my 50s, educated in the United States. I have my undergraduate degree in studio art and later obtained a master's in counseling with a specialization in clinical art therapy. Although I am considered fully bilingual, I find that words alone do not adequately represent all the meanings that embody my personal experiences. Art has amplified my self-expression and bridged ways for me to be understood on a deeper level. I consider myself privileged and fortunate that I found a career as an art therapist, educator, mentor, program administrator, and now a researcher, that capitalized on my strengths and core values, which included inclusivity and appreciation of diverse perspectives from lived experiences.

In writing and researching this paper, I consciously sought out work by Black, Indigenous, People of Color (BIPOC), or by their allies, to anchor this thesis in the lived experiences of art therapists of color and their communities.

CHAPTER 2

Literature Review

Through the literature review, I aimed to explore and to amplify the voice of art therapists from non-dominant cultures while they worked toward their professional credential. I first examined the historical and contemporary context and various aspects of arts-based learning models that underscored ABS as critical to promoting clinical and personal growth for expressive therapies supervisees-in-training. I then reviewed cultural aspects of developmental pathways for supervisees from non-dominant cultures. Additional areas of the literature review included contributing factors to successful engagement of supervisees with clinical learning and other impacts of supervision on professional growth. Literature was updated as new resources emerged in the areas relevant to the meaning-making process for identity formation, developmental needs unique to art therapists as well as for therapists from marginalized communities, intersectionality as lived experience, artmaking as social justice activism and self-advocacy, employee empowerment and structural or organizational support for therapists of non-dominant cultures, diversity-equity-inclusivity focus with supervision, professional attachment and supervision, belongingness to the professional community, self-esteem and motivation as they pertain to the role, and job sustainability for art therapists.

ABS: Historical Context

Art therapy is a relatively young profession in the United States that emerged in the 1940s and was later established by American Art Therapy Association in the 1970s (Vick, 2012). From early on, the practice of making reflective art afforded art therapists

the ability to mobilize their skill sets to explore, understand, contain, and facilitate movement toward resolution of developmental challenges in their clinical work and in their career (Allen, 1995; Fish, 1989, 2017; McNiff, 1992; B. Moon, 1999; C. Moon, 2002).

Historically, art therapy educators have endorsed uses of art to understand clinical material (Allen, 1995, 2012; Fish, 2008; McNiff, 1992; Robbins, 1988b; Wadeson, 2003). Currently, the use of art responses to support the development of introspection and learning in students is integrated into academic work and often employed in clinical training, with a proliferation of techniques being developed in ABS (Carpendale, 2011; Deaver & Shiflett, 2011; Fish 2017; Lahad, 2000; Miller, 2012; Schaverien, 2007). The use of artmaking within supervision of art therapists has included reflecting on internal processes and countertransference (Chesner & Zografou, 2014; Fish, 1989; Heusch, 1998; Kielo, 1991; Miller, 2012; Robbins, 1988a; Wadeson, 1995, 2003).

According to Vick (2012), the American Art Therapy Association (AATA) survey from the year 2000 showed persistent leanings on psychodynamic concepts by the respondents. Notwithstanding the idea that many developments in the field could happen in the span of 20 years, it is noteworthy that these respondents likely represent those who are actively involved in the association and are now in a position to educate new practitioners.

ABS: Contemporary Applications

The widely accepted notion that art is a universal language and a path to establishing deeper understanding of emotions and ideas, and that art promotes appreciations among people of different backgrounds and diversity, is still a helpful

framing for ABS with cultural sensitivity. The sentiment that creative modalities are helpful to the helping profession is corroborated by other researchers (Potash et al., 2014; Salzano et al., 2012; Stuckley & Nobel, 2010). In each of these studies, the researchers found it useful to engage supervisees in aesthetic learning to cultivate compassion for self and others, namely their clients. Furthermore, Varpio et al. (2017) indicated supervisees' reflective arts- and humanities-based educational activities provided supervisors with insights to their supervisees' deeply personal experiences and thus recommended that supervisors add this approach to their toolbox.

Consistent with psychology's alignment with development in neuroscience, Lahad (2000) intentionally used creativity in supervision to increase empathic engagement and self-awareness in supervisees. By doing so, Lahad was suggesting supervisors to be attentive to supervisees' experiences. From an attachment framework, Fish (2019) postulated that the use of response art (RA) in ABS can help therapists build secure relationships with their clients, as well as with their supervisors. Awais and Blausey (2020) emphasized the importance of paying attention to relational aspects of the art therapy supervisory relationship for its impact on supervisees' growth. They also stressed the importance of supervisees to take ownership of supervision to co-create workable relationship with supervisors. Other authors (Backos, 2018; Talwar, 2016, 2017, 2019) endorsed socially engaging and responsible practices in expressive therapies, which are increasingly gaining momentum, alongside postmodern and feminist approaches (Kim, 2010; Robb & Miller, 2017). Accordingly, new developments in supervision may correspond to these advances. Heeding to unique and individualized

needs of supervisees' learning process appears to be a large part of the conceptual shift in supervision.

Shiflett and Remley (2014) used a grounded theory approach to investigate the use of arts-based techniques in group supervision through a social constructivist paradigm. The researchers collected data through focus-group interviews with master's-level practicum and internship students (n = 33), as well as doctoral-level supervisors (n = 6), from a Mid-Atlantic university. The findings included clarification of desirable characteristics for supervisors and supervisees, the recommended processes involved in ABS, and outcomes pertaining to supervisees, client treatment, and group process. While several supervisees acknowledged having grown as clinicians from the process and reported understanding their clients more holistically, nothing was highlighted about addressing or embracing diversity. The limitation included a lack of voices from supervisees with regards to their learning and growing process through ABS. Nonetheless, the research findings expanded the understanding of ABS and showed the possible implications in the ease of transferability.

Fish (2008) investigated student responses to ABS, which included the practice of using images made by art therapy students and their supervisor to explore clinical work within the context of supervision. The guiding question for this formative evaluation research was whether students found ABS valuable and, if so, how. Participants (N = 17) were the researcher's students from three different ABS supervision classes and evaluated the experience when they completed the class. Participants were of diverse backgrounds, with some international students, primarily female. The age range of

participants was from early 20s to mid-60s, compared to the instructor-researcher who was a Jewish White woman in her 40s.

The data from the survey indicated that 83% of the sample rated *strongly agree* or *agree* in response to positive value statements (Fish, 2008). Five percent of responses indicated some divergence of opinion on the usefulness of artmaking outside of class. The findings concluded that ABS with the use of RA was useful to students. However, the students' perceived effectiveness of ABS depended on their levels of trust in the group, and the survey result also indicated a small percentage of students desired more support through didactic and verbal discourse. Fish then wrote, "in the future, it may be useful to ask students about their learning styles, to better determine what form of inquiry would best support their supervision" (p. 75). Additionally, the participants who were the researcher's former students posed a threat to the external validity and made this study less optimal.

Urhausen conducted a pilot study (2020) with a purposive sample of five professionals practicing ABS across the expressive therapies continuum. To deconstruct the intricate mechanism involved in the ABS process and its multi-layered components, the study employed phenomenological interpretive interviews on ABS and arts-based research inquiry by asking the participants to generate an art response to the interview. The Zoom interviews consisted of 10 questions with additional clarifying questions. For the interpretive interview analysis (Seidman, 2013), a manual method was selected. The arts-based component involved the researcher's engagement to artmaking in response to the interview in addition to having participants' artwork analyzed as artifacts. Once the themes and subthemes were garnered from both methods, they were compared and salient

themes or patterns were identified that provided coherence from both analyses. The findings included five primary themes: (1) A balancing act, (2) transformational learning, (3) aesthetic knowing, (4) nurturing community, and (5) aligning intentions with ABS for ethical considerations. The principal finding that this research yielded was that for these participants ABS is a co-created space between supervisor and supervisee for arts-based learning, with various criteria and considerations for both clinical and ethical issues. It highlighted the meaningful functions of the ABS process, specifically with foci on the role of art in ABS, the role of the ABS supervisor, ABS framework, praxis, and ethical considerations.

One of the limitations of the study was absence of voice from supervisees themselves or the clients of supervisees who receive ABS (Urhausen, 2020). The other limitation was lack of racial diversity in experts interviewed which may have contributed to biased views and a general oversight regarding different needs of supervisees from non-dominant cultures. Furthermore, in situations when supervisees had difficulties engaging in ABS, participants shared no specific framework or strategies for assisting them. The supervisees who had trouble with ABS were generally regarded as having difficulties with art expressions, developing insight through art, or psychological deficits with which participants did not consider their scope to help resolve. The area of further investigation involved missing voices from supervisees particularly of those who had difficulties with ABS. The findings from the pilot pointed to a need for further inquiries into ethical considerations of power dynamics within supervisor-supervisee relationships, cultural diversity, and intersectionality that might play out in ABS (Urhausen, 2020).

Cultural Awareness Through Arts-based Learning

Topics such as race and culture tend to bring up a lot of tension for therapists in general, but also within academia and in work settings (King & Jones, 2019; Sue, 2015; Vaccaro, & Camba-Kelsay, 2018; Ward et al., 2018). It is a critical area to support and investigate in supervision. In their autoethnographical study, King and Jones (2019) indicated the preliminary evidence that "broaching," the process of discussing race, identity, and power differentials within the context of clinical work and in supervision, can enhance the supervisory relationship and facilitate transformational learning for both supervisors and supervisees. Similarly, Awais and Blausey (2020) encouraged supervisor and supervisee in cross-cultural supervision to broach the differences early on to gain meaningful clinical experiences. They suggested making art together in supervision as an act of mutual self-disclosure that would allow for more collegial relationship and to better navigate supervisory power-differentials. In their paper, Bal and Kaur (2018) presented how a heuristic phenomenological approach aligned art therapy practice with cultural humility with examples of processing clinical encounters with underserved population through art making. They showed that art allowed therapists to not only reflect but to process deeply questions of power, privilege, an agency, oppression, and social change in a relational context for which art therapists and the field of art therapy were urged to become accountable.

Clover (2006) highlighted three different arts-based projects in British Columbia and Ontario in terms of their contributions to cultural and antiracist adult education. The guided question for the qualitative research was, *what are the characteristics of arts-based education that make it a useful tool in cultural and*

antiracist adult education? The researcher employed a comparative case study methodology with feminist perspectives using 1-hr unstructured, open-ended interviews with project participants (n = 24) and artist-educators (n = 6) who were involved in one of three community projects of collective artmaking, each addressing contemporary social and environmental issues. All interviews were taped, transcribed, and analyzed manually. The findings showed that participants were able to approach difficult topics of race and diversity issues through participation in community collective artmaking and to broaden their perspectives. Clover asserted that arts-based learning worked with diverse situations and contexts and was applicable to different aims of learning beyond race and culture.

Transformational Supervision in Psychology

Carroll (2010) sought to clarify essential components of supervision that are considered valuable but often unexamined by the field. By reviewing various models of learning, Carroll established the importance of critical reflection of supervisees' experiences that involve emotional and cognitive components. In his transformational supervision model, Carroll clarified how critical reflection was activated and how it enabled mindfulness and self-scrutiny for growth and learning. He outlined the supervisors' role as being curious and attentive to facilitate supervisees' self-reflection in order to help them learn from their own practice, which shifts supervision focus to underlying meanings of supervisees' experience. In this model, supervision creates space for wider concerns that address underprivileged experiences with inquiries about:

> the quiet voices, unspoken voices, the powerless voices, the underprivileged voices, the abused voices, and the hurt voices and ask together relevant questions:

> What voices need to be heard? What words need to be spoken? What truths need to be acknowledged?... What losses need to be grieved?…What fears am I not facing? (p. 16).

Carroll asserted that transformational learning was "the deepest form of learning used in supervision" (p. 17), capable of melding and supporting different domains of personal and professional growth. It stands to reason that by supporting supervisee transformation, supervision ultimately serves to ensure clients' successful transformation and movement toward desired goals.

Relational Framework in Clinical Supervision

Supervision is a built-in provision within a field of mental health services, and it is a pathway to support supervisees' clinical fitness (Falender & Shafranske, 2004, 2014). Supervision is, therefore, considered a fundamental and crucial part of educational requirements for therapists in training. Supervisors have the responsibility to consider how best to support those newly entering the field. Because of supervision's inherent evaluative function which might lead supervisees to avoid being vulnerable, supervisors' concerted efforts to help supervisees feel safe is warranted to creating productive learning environment.

In a literature review examining supervisory alliance, Watkins et al. (2015) implied the importance of initial supervisor–supervisee alliance bond formation and its maintenance. They further identified relationship pathways such as professional attachment, belongingness, and social connection that impact supervisee change. In order to navigate a debilitating effect of shame in supervision that could hinder the supervisees' personal and professional discoveries, Hahn (2001) suggested creating a slowed pace of

supervision in which supervisees can express themselves freely and reflectively without fear of rejection or condemnation.

Morrison and Lent (2018) investigated supervisees' beliefs about self-efficacy when working with difficult clients. The tripartite model of relational efficacy beliefs investigated in this quantitative study was conducted with an online survey. The findings from the study illuminated how supervisee perceptions of competency are interconnected with the nature of support by, or relationship with, the supervisor as referenced to relational inferred self-efficacy (RISE). Additionally, Watkins and Scaturo (2013) reported adverse impact of supervisees' unfavorable perceptions of supervisory alliance which could affect their view on supervisory conflict, gender-role stereotyping, stress and burnout, and dissatisfaction with supervision.

Other researchers have examined relational pathways to supervisees gaining a sense of self-efficacy. Mesrie et al. (2018) investigated the relationship between trainees' attachment to their supervisors and their perceptions of self-efficacy in counseling practice. They surveyed a sample of psychotherapists in the United States who were in their first six years of an APA-accredited doctoral program (N = 150). The result of a final sample of supervisees (N = 120) showed that avoidant attachment patterns in relationship to supervisors negatively predicted counseling self-efficacy (CSE), while levels of work experience by supervisees were positive predictors. Levels of experience were not found to moderate the relationship between anxiety and CSE. They suggested that if the supervisory attachment were secure, trainees would be more likely to seek support from supervisors for emotional regulation in order to navigate and better manage work-related anxiety. Early identification of difficulties with supervisory attachment may

aid supervisors in resolving challenges in developing a working alliance. Had the reasons behind supervisees' avoidant attachment been explored with a mixed method, it would have made this inquiry very robust and the study's contribution toward supervision more significant.

The recent focus by APA on supervisee perspectives of supervision processes (Callahan & Love, 2020) has yielded a series of salient supportive contexts on how supervisee clinical development is influenced by supervision, how supervision may impact client outcomes, and how multiculturalism impacts supervision. For example, strong supervisory alliances and reflective supervision approach informed by acknowledgment of supervisees' distinct characteristics and life histories are reported to contribute to supervisees' clinical competency and service delivery (Mammen, 2020). This is consistent with the study by Kaiser et al.(2012) which illustrated facilitation of developmental growth in neophyte family therapists by normalizing the time of disequilibrium and providing opportunities to reflect and to account for supervisees' contextual variables such as their age, gender, culture, ethnicity, and life experiences that interact with family's contextual variables. The researchers observed transformational growth in supervisees whose stage of learning in disequilibrium was followed by accommodation to challenges.

Restorative and Regenerative Supervision

The safe learning environment becomes more central when considering a therapist's vulnerability to vicarious trauma. With increased interest in sustaining work with traumatized clients, some researchers are looking to incorporate expressive arts in training. Their aims are to mitigate work-related challenges (Kraybill, 2015) and create a

more restorative supervision model (Miller, 2022, Miller & Sprang, 2017; Neswald-Potter & Simmons, 2016). The regenerative supervision, originally conceived as a culturally responsive model, utilizes expressive modalities to process vicarious trauma and is concerned with enhancing supervisee awareness, empowerment, and meaning-making processes, as well as supporting authentic expression of intersession dynamics to increase resilience (Neswald-Potter & Simmons, 2016). Evidently, this model encourages self-disclosure and authentic interactions within supervision to elevate their spiritual and cultural awareness and expressions framed within dimensions of growth. It employs expressive arts exercises that focus on supervisees' experiences with clients.

Similarly, the recommendations from Miller and Sprang (2017) and from Miller (2022) with their Components for Enhancing Clinical Engagement and Reducing Trauma model (CE-CERT) incorporated practical self-care and reflective mindfulness in therapy sessions that would also have such practice embedded in supervision. For example, recognizing where supervisees are over-taxed on emotional labor and process non-metabolized feelings, such as frustration and anger, in supervision to mitigate the effect of vicarious trauma was highlighted. The CE-CERT stressed experiential learning to facilitate processing of unresolved issues from ongoing clinical encounters. This model is often employed with treating victims of injustice in politically unstable regions of the world which can be intensely demanding especially if the supervisees have had their own racial trauma or experience of being marginalized.

Supervision to Promote Identity Formation and A Sense of Community

Supervisors could have a significant impact on new therapists' identity formation, transforming the initial experience from one of disillusionment to one of inspiration.

Given empirical studies that have found correlations between supervisee satisfaction with supervision and salience of the supervisory relationship (King & Jones, 2019; Ladany et al., 1999, 2001, 2012; Lizzio et al., 2005; Ramos-Sánchez et al., 2002), it seems vitally important to consider supervisee satisfaction in ABS as a supportive component to sustain their careers.

For example, in the related field of play therapy, VanderGast et al. (2010) found in their web-based survey a strong preference among play therapists (N = 559) for supervisors who were also play therapists. Using the same data set from the previous study, VanderGast and Hinkle (2015) investigated a level of satisfaction through an additional questionnaire for the subset of participants (n = 238) who were receiving play therapy supervision. They found that the key predictors of supervisee satisfaction were (1) having a play therapy supervisor and (2) the supervisees' years of professional experience. The researchers speculated that this alignment promoted a collaborative approach to supervision, highlighting the importance of supervisors as role models who socialized neophyte therapists into becoming play therapists. The similar principle may apply for supervisees of non-dominant cultures with preference to work under a supervisor who is at least familiar with supervisees' cultural backgrounds so that they too can establish professional identity as a multicultural therapist.

Fish (2017) indicated that neophyte art therapists often experience ambivalence and struggle while transitioning from graduate school to their professional life. She emphasized the importance of postgraduate supervision during these formative years. Furthermore, Fish endorsed role-modeling the use of specialized modality and reliance on reflective artmaking to manage work-related difficulties, including the vicarious trauma

new professionals encounter in multiple work settings. Fish posited that formalization of supervision structure helps to offer a safe space to explore such issues.

Through a phenomenological study Kawano (2018) explored the experience of an initiation ceremony for newly registered and certified dance movement therapists (DMTs) at a national DMT association conference. The study aimed to determine whether an embodied artistic ritual could be used to facilitate transmission of professional identity. The researcher collected multiple sources of data which offered a process of embodied investigation and interpretive analysis. The findings showed the positive impact the ceremony had on the 10 honorees from different cultural backgrounds, who reported feeling empowered (Kawano, 2018). The researcher made a cogent observation that the embodiment of the strong positive emotional arousal state would serve to help them stay connected with the DMT community and suggested that the long-term positive effect of the ceremony. This study demonstrated the importance of community-building and promoting inclusivity within the respective field of expressive therapies. The study also illuminated the benefit of learning directly from the honorees through their embodied experiences. The findings underscored the meaningful function of this on-boarding ritual in establishing a clear delineation for newly joined members to transition from trainee to professional.

Embodied Aesthetic Experience to Access Internalized Knowledge

The embodied experiences of supervisees may be examined safely through dance, movement, improvisation, and various art forms in ABS. Ko (2016) worked to elevate supervisees' voices in their movement- and arts-based embodied learning experiences. In her qualitative case study, Ko (2016) provided a 5-week movement-based supervision

(MBS) to a group of Korean expressive therapists (N = 6), supplemented by artmaking, to explore clinical challenges including power-differentials. Data were collected through multiple sources, including pre/post questionnaires, the qualitative interview, direct observation, documentation, and artifacts from artwork and movement on video recordings. The findings illuminated their appreciation for supervisor- and peer-support through accessing kinesthetic empathy (Halprin, 2003) and the symbolic use of movement, as well as increased confidence in the use of art and movement in supervision. MBS also relaxed the traditionally held notion of hierarchical supervisory relationships and shifted the relationships to more mutual and collaborative in nature. The findings also elucidated fundamental cultural differences in how Korean expressive therapists approached a sense of self, space, mental health concepts, and relationships in Korea, which underscored the usefulness of ABS in increasing cultural sensitivity to diversity issues.

Through her phenomenological ABR, Stewart (2022) explored the embodied experiences of BIPOC graduate students (N = 8) in dance/movement therapies (DMT) programs. The method for the study employed trans-corporeal framework to identify four embodied states and eight embodied sub-states in the study participants' experiences. The embodied states included the wounded body, critical body, intersectional body, and the flourishing body. The study found that BIPOC students experienced difficult emotions such as anger and frustrations with a lack of cultural inclusivity with coursework, course materials, instructors' and peers' knowledge-base, and a subsequent sense of isolation and disconnect, which manifested in different embodied states. The findings also revealed that the participants bolstered their resilience and individual agency by utilizing

resources that included inter-personal and intra-personal strengths that were often grounded in their cultural identities. The study contributed to fill the gap of guidelines for anti-oppressive pedagogy in DMT education as well as in the field of creative arts therapies.

Issues of Diversity and Culturally Inclusive Practice in Art Therapy

Creating a thriving and inclusive community for diverse art therapists have been on the agenda of the national art therapy association for many decades without much progress (Ramirez, 2018). There were early American art therapists of color such as Lucille Venture and Clifford Joseph who worked toward making the field of art therapy more inclusive and created the ad hoc multicultural workgroup within the national organization in the 1970s. However, many of their efforts went unrecognized until recent years (Stepney, 2019). Those early pioneers explicitly indicated the importance of having ethnic and racial representation of art therapists for the population served by the field and emphasized the organizational support needed to recruit more students of color (Joseph et al., 1973; Ramirez, 2018). To this date the art therapy field is dominated by White women educated in the United States (Elkins & Deaver, 2015). Nevertheless, the influences from related fields of psychology and counseling aided the discipline to emphasize cultural competency in art therapy pedagogy. Thus, concerted efforts were made in the field to address and support critical thinking and self-awareness regarding cultural differences.

The advances in supervision paralleled the increased concerns for intersectionality in counseling psychology. For example, to work effectively with culturally diverse youth, Lyon et al. (2014) proposed modular design of evidenced-based practice in which

modifying their practice elements was identified as one of the key factors of embracing diversity. The use of art would be considered a common culturally-sensitive adaptation to enhance the practice with certain populations. In their supervisor training the same concept of adaptation was highlighted in training supervisees (Lyon et al., 2014).

More recently, many scholars and practitioners in helping professions regard the notion that cultural competency is an unattainable goal, and instead, they are adapting *cultural humility* as a more useful frame to work with diverse clients (Tervalon & Murray-Garcia, 1998). The principles of cultural humility are concerned with self-reflection and accountability, recognizing how one's worldview impact their practice due to their biases, assumptions, and unquestioned beliefs. "It offered a way of acknowledging the lack of insight without blaming while encouraging activation in the spaces where awareness was missing" (Jackson, 2020, p. 20). Jackson proposed integration of the practice of cultural humility in art therapy in relation to how clinicians and researchers must see themselves and their clients or participants as whole person, inseparable from their community, and embodied beings of intersectionality and inclusion [or lack thereof]. This concept is also relevant in supervisory relationships, especially in the context of the issues surrounding social justice involving diversity, equity, and inclusivity.

Satterberg (2020) likened the experience of art therapy supervision that would keep discussion about supervisees' values and biases central to the practice of cultural humility. With critical thinking about intersections of diversity and power, supervisees' active implementation of changes take shape upon their reflecting and recognizing these

factors in therapy. Therefore, Satterberg posited that artmaking in supervision contributed to art therapists' professional development:

> Supervision allow[s] for one's unique shape of experience to awaken perception, reflection, and attunement to the creative process. The shape of our individual understanding and experience of cultural humility is to be witnessed, honored, explored, and processed as an ongoing assessment in the practice of clinical care of others (p. 79).

Cross-Cultural Supervision

Due to a lack of access to culturally or linguistically matched supervision, cross-cultural supervision has been an important area of development in supervision (Awais & Blausey, 2020; Ho & O'Donovan, 2018). This is because, historically, the field of art therapy has had difficulty with diversity and recruitment of students, faculty, and supervisors of color (Elkins & Deaver, 2015). Even few decades ago, through a systemic literature review, Calisch (1998) provided multicultural perspectives in art therapy supervision where essential components of cross-cultural supervision were examined, such as dimensions of difference, differences from the general population, dimensions of world view, and cross-culturally relevant models of supervision. Calisch posited the use of art in supervision as a way to start the conversation about these differences to enhance clinical development of supervisees. Art therapy supervisors contracted with colleges were tasked to help increase students' self-reflexivity to ensure the best client care with multicultural awareness. There has been a dearth of research from the perspectives of art therapy students or supervisees of color on cross-cultural supervision, which is a vital voice to include in this area of study.

Research in clinical psychology has shown that supervisees or mentees who might deal with cross-racial trust issues in supervision were able to demonstrate creative coping and could take advantage of supervision even without the culture-match as long as the supervisors or mentors of dominant cultures showed interest, respect, and understanding toward supervisees' different life experiences (Brown & Grothaus, 2019; Chung et al., 2007; Ho & O'Donovan, 2018; Mammen, 2020), yet, that is not without extra difficulties and challenges this population face in their developmental trajectory (Ho & O'Donovan, 2018).

For example, through a phenomenological study Brown and Grothaus (2019) investigated the gap in literature on trusting cross-racial relationships in counselor education. The study explored the experiences of cross-racial mentoring relationships between Black doctoral students of counseling (n = 10) and their White educators or supervisors. The study identified three superordinate themes that delineated the interpersonal and intrapersonal factors that facilitated cross-cultural trust: reasons for trust, reasons for mistrust, and benefits of cross-racial mentoring. The reasons for trust included trusting by proxy, supervisees' personal attributes, and the necessity of White people for Black supervisees to succeed. The reasons for mistrust included factors involving supervisees' past history such as receiving family messages to mistrust, exposure to code-switching around White people to use White voice, experiencing overt racism, experiencing tokenism, and experiencing dissonance in the white-dominant field. Benefits of cross-racial mentoring included benefitting from networks of privilege and disconfirming over-generalizations of White individuals (pp. 215-219). The study shed light on factors that could help build trust in cross-cultural supervision despite

participants' history of ubiquitous experiences of racism. Accordingly, supervisors in cross-cultural supervision are encouraged to manage tensions between responsibility, power, and egalitarianism to process the impact of identities on supervisory and clinical relationships and to help supervisees navigate internal and external influences on their unfolding professional endeavors (Arczynski & Morrow, 2017).

Conclusion from Supervision and Art Therapy Literature

Taken together, the literature underscores the potential for the use of arts to be incorporated into supervision to support the learning and professional development of beginning therapists in an expansive way that includes cultural sensitivity. With the use of reflective, self-monitoring practices of ABS, both therapists and supervisors may gain insights they would not normally access with verbal processing alone (Kawano, 2018; Ko, 2016; Varpio et al., 2017). Implicit knowledge then becomes integrated into a comprehensive learning process (Deaver, 2012; Deaver & Shiflett, 2011; Fish, 2019). Hence, ABS may afford therapists opportunities to make clinically sound and culturally responsive decisions when feeling ineffectual and facilitate supervisees' sense of agency. However, exploring the perspectives of supervisees in supervision let alone the experiences of the supervisees from non-dominant cultures is a nascent area of study (Brown & Grothaus, 2019; Callahan & Love, 2020; Chung et al., 2007; Ho & O'Donovan, 2018). When discussing the learning process within general education, Twombly (1992) argued that students are important stakeholders whose learning experiences could inform "meaningful curricular change" (p.239). The same argument stands for supervisees in ABS supervision.

The review also brought to light the need for training supervisors in ensuring emotional safety for supervisees, particularly because ABS, with its experimental processes, can make supervisees feel vulnerable (Burgin, 2018; Chesner & Zografou, 2014; Fish, 2008; Kim, 2010; Ko, 2016; Schreibman & Chilton, 2012; Yoo, 2011). The modeling of vulnerability by supervisors while leading and engaging supervisees in a discussion on cultural issues and broaching may be helpful (Awais & Blausey, 2020; King & Jones, 2019; Satterberg, 2020). Just as the literature on supervision considers cultural aspects of client care important, it is crucial to take into account the challenges that could arise from differences of cultural backgrounds in supervisory relationship or insights that could be gained by attending to supervisee perspectives in supervision processes (Awais & Blausey, 2020; Brown & Grothaus, 2019; Callahan & Love, 2020; Chung et al., 2007; Ho & O'Donovan, 2018; Jackson, 2020; Mammen, 2020).

The body of literature revealed interest in facilitating supervisee change with the ultimate objective to render proficient client care (Carroll, 2010; Fish, 2017; King & Jones, 2019). Therefore, it is more important to bridge a gap in literature surrounding the voice of supervisees undergoing essential training for their professional art therapy credential. As mental health and allied health services are moving more toward trauma-informed care and restorative supervision models (Kraybill, 2015; Miller, 2022; Miller & Sprang, 2017; Neswald-Potter & Simmons, 2016), the field will benefit from additional studies in what constitutes adequate support for the personal and professional development of beginning art therapists to make their work sustainable, particularly if they have specific sensitivity associated with their affiliation to marginalized populations.

While some researchers of modality-based supervision which included ABS addressed how cultural differences may play out in supervisory relationships (Kim, 2010), there is no research specifically investigating how diversity issues impact ABS or how ABS supports cross-cultural supervision. The paucity of literature on the experiences of supervisees in ABS is no longer adequate in order for ABS supervisors to claim its efficacy as a reflective mode of art therapy supervision. A further exploration of the experience of ABS by art therapists who come from non-dominant cultures would bridge the gap within the research for ABS in how it might elevate the field of art therapy.

Culturally Responsive Focus Group

Cultural responsiveness in social science requires adaptation of methodology to demonstrate cultural and contextual receptivity and flexibility (Hall, 2020, 2021) while engaging in social relationships by continuously examining assumptions (McBride, 2015). The theoretical underpinnings for Culturally Responsive Focus Groups (CRFGs) are situated in constructivism, feminism, and critical race theory frameworks where multiple perspectives and co-creation of meaning-making processes are honored (Rodriguez et al., 2011). The epistemology of this design includes advocacy and empowerment of marginalized voices to disrupt the knowledge mediated by power relations, not unlike anti-oppressive research methodology proposed by Strega (2015). CRFGs value equity of social power and cultural wealth within co-built learning environments to co-create knowledge (Rodriguez et al., 2011, p. 401). Accordingly, there is an effort to acknowledge and connect participants' multiple perspectives and incorporate intersectionality into the inquiry process as well as to provide an affirmative environment that engendered intimacy for participants. In the current study, while

questions were asked by the moderator, participants provided insights and drove the discussion. This methodology modeled the ideal of ABS.

The researcher offers opportunities for participants to provide feedback on results (Creswell & Poth, 2018). The final feedback provides opportunities to check assumptions and biases which aligns with culturally responsive evaluative process (McBride, 2015) and to demonstrate reflexivity and flexibility of the researcher in the context of CRFG (Hall, 2021). It also serves as a way of health-check by the researcher to make sure the participants are not negatively impacted by the study.

The qualitative research design of a focus group aims to draw complex personal experiences, beliefs, perceptions, knowledge, and attitudes about a specific topic from a unique set of participants through a moderated interaction (Israel et al., 1998; Yahalom, 2020) and to gain "rich and textured data" (Leavy, 2015, p. 297) in the process of re-storying their narratives (Leavy, 2015; Stake, 2010) as well as to collect shared understandings and find consensus (Creswell & Guetterman, 2019). Wilkinson (1998) called the focus group "collective sense-making in action" (p. 193). The format of a focus group has its advantage in navigating an individual participant's hesitancy (Creswell & Guetterman, 2019) especially with a sensitive topic, and increased comfort levels of participants within group dynamics, gaining and clarifying data through group discourse that may not be easily accessible in a one-on-one interview (Nyumba et al., 2017; Wilkinson, 1998).

CHAPTER 3

Method

The participants of the study ($N = 5$) self-identified as art therapists of color who embodied varying intersectional markers of difference. They all underwent ABS post-graduate school and currently held the registered art therapist (ATR) credential. To recruit participants, a solicitation letter (Appendix A) was sent via email to all art therapy programs across the United States listed as approved by Accreditation Councils for Art Therapy Education (ACATE). An email request specified for ABS supervisors to forward the letter to their former supervisees along with alumnae. Separately, the researcher asked gate keepers, such as known ABS supervisors in the field, to forward the solicitation letter to their former supervisees who were now credentialed art therapists. For additional recruitment efforts the recruitment letter was posted on The American Art Therapy Association's (AATA) member forum on their website and social media such as LinkedIn and Facebook. Upon receiving some responses of interest, the researcher conducted an initial phone screening to ensure that the potential participants met all the inclusionary criteria for the study. When eligible participants were identified, the packet of informed consent (Appendices B & C) was emailed in advance and signatures on consents were obtained prior to or on the day of the virtual focus group meeting. The Amazon e-gift card of $30 for art supply and the instruction for artmaking was provided to help them prepare for the focus group. The researcher was available in advance for technical support regarding zoom meeting as needed.

Methodology and Data

This study employed qualitative phenomenological methodology utilizing culturally responsive focus group or CRFG (Rodriguez et al., 2011) and arts-based research or ABR (Gerber et al., 2012; Kapitan, 2018; Kossak, 2018; Leavy, 2015, 2018; McNiff, 1998, 2013). The phenomenological methodology explores and seeks to understand a specific phenomenon of social constructs or human conditions experienced by selected sample of individuals or sites and builds a complex, holistic picture of participants and their experiences (Creswell & Poth, 2018). The phenomenological approach with CRFG and ABR was determined as best suited to access the voices of participants based on their epistemological emphasis on collaboration and mutual respect for knowledge creation. The artmaking and speaking through their art-expressions in addition to collectively claiming the identity of art therapists of color served as shared cultures among group members which enhanced cultural responsiveness of the focus group. There were two focus groups conducted in August and September of 2022 to accommodate different schedules. The first group had four qualifying participants and the second group had two.

The study asked participants to engage in a preliminary online survey via Qualtrics (Appendix D) to collect demographic and descriptive data and individual artmaking prior to meeting as a one-time 120-minute focus group, via Zoom. The survey took an average of 10.33 minutes to complete. The CRFG consisted of group discussion, reflective writing about their past experiences of arts-based supervision (ABS), and optional group sharing of their writing. The focus groups were audio- and video-recorded on two different devices, and the transcription software, Otter.ai, was utilized to generate

transcripts for the purpose of manual analysis. The prompt for the artmaking for participants to engage on their own was: Make a three-dimensional art piece that embodies your past experience of ABS as a person of color who inherently comes from non-dominant culture(s) working toward their ATR. The prompt for the reflective writing was: Sit with your art that you made and create a writing, having that artwork to speak for you about the experience of having gone through the post-master's ABS as an art therapist of color to obtain an ATR. An option of using "I" statements was given to expand and magnify their voices. The approach was similar to that of *witnessing*, which is a form of free association that arises out of listening and attending to the message from one's own artwork, which is a key component of the Open Studio Process (Allen, 1995, 2012).

In the CRFG, there were a total of six questions discussed to address participants' post-master ABS experience (Appendix E). The researcher served as the moderator of the CRFG group in order to better address follow up questions regarding ABS and as an art therapist of color to value the stories being shared. Having a CRFG meant that, as moderator, I strove to make sure that the participants felt comfortable approaching difficult topics such as past employment or internship experiences. Therefore, wherever the group directed the discussion to their general concerns, as well as authentic expressions surrounding shared experience of adversities were deemed important as preludes to the group coming together to create a safe environment in an interest of the study.

The arts-based portion of this research entailed collecting artistic expressions as data to explore and construct meanings that symbolized participants' experience (De

Stefano et al., 2014; Leavy, 2015, 2018; McNiff, 2013; Prior, 2018; Vacchelli, 2018). Arts based components included the participants producing three to four artifacts representing their experiences in ABS.

In summary, the data for this study consisted of: (1) survey results from an online questionnaire, (2) participants' three-dimensional artwork, (3) transcripts from the CRFG, (4) participants' reflective writing, (5) researcher's response art, which was a haiku poem, and (6) participants' optional feedback to researcher's response art. Additionally, findings were emailed to all participants for the purpose of member-checking and (7) any feedback in verbal, written, visual or other creative means provided via email or phone call, according to participants' preference, were taken into an account in the final results.

Data Analysis

The survey results were compared for any commonality and differences. The transcript data collected from the CRFG underwent manual analysis (Moustakas, 1994; Creswell & Poth, 2018) which began with (1) using horizontalization, which included noting individual meaning units and holding them with equal importance, (2) individually categorizing meaning units related to the phenomena with color-coded highlighters, (3) engaging in reduction and elimination of meaning units based on redundancy and determining whether they were necessary to understand the phenomena, (4) individually categorizing meaning units related to the phenomena to identify clusters and themes from the data with index cards, (5) creating a code book, and (6) utilizing textual-structural descriptions with exemplars from the transcripts to illustrate identified themes and subthemes. The researcher made a conscientious effort to represent diverse phenomena by including deviant data as well as data that converged to create patterns.

The researcher created a response art using aesthetic inquiry and analysis (Gerber et al., 2012; Leavy, 2015, 2018; McNiff, 2013; Prior, 2018) in the form of a *haiku*[1] poem to each participant's art expressions and the felt sense from their ABS experience gathered from the CRFG. The haiku poem was offered to individual participants with an invitation for them to respond artistically either in *tanka*[2] poem or in their choice of poetry or words. Participants' responses were optional as a way for them to voice their reactions to the interpretative process.

The researcher also determined the themes and subthemes from the patterns that emerged using Carroll's (2010) critical reflection inquiries to gain understanding of the underprivileged voices (Appendix H). These included reflections on "the quiet, unspoken voices, the powerless voices, the underprivileged voices, the abused voices, the hurt voices" (p. 16). ABR inquiries involved both formal assessment of artifacts and using Carroll's (2010) reflections to discover prevailing characteristics.

Final analyses involved comparison of findings ascertained from all data to sharpen the focus of common themes and subthemes as well as accounting for contextual diversity, finalizing exemplar statements and features for each category of themes or prevailing characteristics, and choosing relevant voices that showed up in participants' expressions to augment and elevate the implicit, quiet, unheard, and underprivileged voices.

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[1] Haiku is a type of Japanese poem that strives to capture the essence of an experience in syllables of five-seven-five.

[2] Tanka is a collaborative expanded form of haiku where shimono-ku or last half of the poem of two seven-syllables are added in response to kamino-ku or first half of poem with syllables of five-seven-five.

The quality of the study and methodological validity as well as consequential validity were established by the use of outside peer reviewer who had experience working with qualitative phenomenological research methodology. Once the results were finalized, the findings from the study were e-mailed to participants for member-checking. Considerations to the coherence, in terms of how well researcher's interpretive findings were reflecting the cultural context and connecting to participants experiences were addressed through optional feedback from participants.

CHAPTER 4

Results

This chapter presents the results of the experience of art therapists of color in ABS. The research questions were: (1) What are the experiences of credentialed art therapists of color who received ABS in their post-master's training, and (2) What does ABS offer these supervisees of color with supervisors who are of different cultural backgrounds? The chapter also provides a description of the unique lived experience of the participating art therapists of color revealed through the data from ABR.

Demographic and Descriptive Data through Survey

A sample of art therapist of color (n = 7) was recruited for the study. One potential participant was unable to participate after the phone screening due to a schedule conflict. From the phone interview, all participants met the study criteria of having undergone an Arts-Based Supervision (ABS) post-master program to obtain an ATR credential. One participant who participated in the study, despite the careful screening process, turned out to not have had an ABS but a traditional art therapy supervision. Therefore, her data were not included in the study. For the five questions where a level of comfort, engagement, or satisfaction of a specific experience was gauged, participants chose from answers ranging in a five-point scale of one through five with five (5) being the highest which corresponds to the given description. The tables below (Table 1 and 2) show results from pre-CRFG survey with qualified participants (N = 5).

Table 1

CCS* indicates Cross-Cultural Supervision

Demographic Data (N = 5)

Participants:	Alex	Bea	Dalise	Elena	Fiona
Ethnicity	Latino	Romani	Mexican & Puerto Rican	Afro-Caribbean	Filipino
Gender Identity	Cisgender Male	Agender	Female	Cisgender Female	Female
Gender Expression	Male	Agender	Female	Female	Female
Sexual Orientation	Gay	Pansexual	Bisexual	Straight	Straight
Religion/Spiritual Affiliation if any	None	None, but spiritual	Nature and spirituality	Catholic	Buddhist-leaning
Age group	30-34	25-29	35-39	35-39	35-39
Ability Status	Able-bodied	Neurodivergent Able-bodied	Able-bodied	No disability	Able-bodied
Family or self-identify as immigrant or person(s) of diaspora in the U.S.	Yes	Yes	No	Yes	Maybe
Level of Comfort in Communicating in English (1 - 5h)	5 - Very comfortable	4 - Comfortable	5 - Very comfortable	5 - Very comfortable	5 - Very comfortable
Years practicing Art Therapy	> 5 years < 10 years	> 5 years < 10 years	< 5 years	> 10 years < 15 years	> 5 years < 10 years
Period of engagement in ABS	1.5 - 2 years	1.5 - 2 years	1.5 - 2 years	2.5 - 3 years	3+ years
Cultural- and Language-match with ABS Supervisor	CCS* with language-match	CCS* with language-match	CCS* with language-match	CCS* with language-match	CCS* with language-match
Other type(s) of supervision found helpful while receiving ABS concurrently	Clinical supervision for LPC, CSAC, and CSOTP	Clinical supervision	Clinical Supervision	N/A	Clinical supervision
Currently Supervising	Yes	Yes	No	Yes	No
Using ABS in Supervision	Limitedly, yes	Yes	N/A	Yes, as requested	N/A

Table 2

Descriptive Data (N = 5)

Participants:	Alex	Bea	Dalise	Elena	Fiona
Level of Satisfaction with ABS (1-5h)	4 - Satisfied	4 - Satisfied	5 - Very satisfied	4 - Satisfied	5 - Very satisfied
Level of Engagement with ABS process (1-5h)	4 - Very engaged	5 - Definitely engaged	4 - Very engaged	5 - Definitely engaged	4 - Very engaged
Level of Engagement with ABS Supervisor (1-5h)	4 - Very engaged	5 - Definitely engaged	4 - Very engaged	5 - Definitely engaged	4 - Very engaged
Level of Engagement with work and clients under ABS (1-5h)	4 - Very engaged	5 - Definitely engaged	5 - Definitely engaged	3 - Neutral - adequately engaged	5 - Definitely engaged
Three things found meaningful in ABS	Reflection, metaphors, and creativity	Process, independent expectations, and the creative process	Learning and guidance from an experienced art therapist, hearing from group, and making art	Artistic reflection, client art making process, and client's artwork	Creating art in supervision, having an art therapist supervisor, and unique understanding between two artists as supervisor and supervisee

One of the participants identified residing in a Northwest State, two on the East Coast, and two on the West Coast. All participants' preferred language was English with one of them being bilingual in Spanish and another identifying English as their second language. All participants had cross-cultural supervision and supervisors who were of different ethnicities than them, but two participants had ABS supervisors who were art therapists of color and three participants had ABS supervisors who were White.

The survey results yielded a pattern that the level of engagement with ABS process and ABS supervisor were exactly the same, which were in five-scales ranging from definitely engaged, very engaged, neutral, not engaged, and definitely not engaged,

and they mostly corresponded with the level of satisfaction with ABS that were in five-scales of very satisfied, satisfied, neutral, not satisfied, and very unsatisfied. The level of engagement with their work and their clients mostly matched with how they were engaged with ABS process and their ABS supervisor.

When cultural responsiveness was not addressed, these participants provided relatively positive appraisal of their clinical supervisor in the survey, ABS supervisor, and supervision in general. When discussing cultural responsiveness in the focus group, most of the participants revealed their challenges with their supervisors and supervision at work as well as with ABS provided both on-site and off-site from the workplace.

As a backdrop to the discussion about how participants utilized ABS while accruing ATR credential hours, the participants from the first focus group spent considerable time revisiting past challenges and difficulties pertaining to being doubly minoritized in their workplace as a Black, Indigenous, or Person of Color (BIPOC) and art therapist. While there was a great deal of illuminating information about their experience of systemic oppressions in which they were subjected to, this study focused specifically on data that pertained to their experience with ABS during those times of hardships.

Culturally Responsive Focus Group

Themes and Sub-themes from CRFG

Table 3 shows both themes and sub-themes from the study which unify participants' accounts into general description of all the participant's situated narratives, including unique voices from their lived experiences.

Table 3

Themes and Sub-themes from CRFG

Themes	Sub-themes
1. Access to ABS and art therapy community as privilege	(a): Lack of cultural-match in supervision (b): Ensuring consistent support
2. Act of self-affirmation	(a): Seeking credibility and being othered
3. Embodied learning through artmaking	
4. Experiential engagement with difficulties	(a): Making art to manage work-related stressors (b): Emotional labor with a need to advocate (c): Attunement - Art as a way of being seen, heard, and understood
5. Cultural inclusivity and intersectional lens	(a): Parameters and scope of ABS modeled in graduate school and from supervisees' own culture (b): Socio-political climate impacting supervisee engagement and expectations
6. Resilience	(a): Continued growth and manifesting their path as an ATR that aligns with their values (b): Creating, belonging, and owning their space in art therapy community

Access to ABS and Art therapy Community as Privilege

This theme refers to the difficulty these participants had in accessing ABS. Those who had easy access did not realize it was a privilege. This finding has two sub-themes: (a) Lack of cultural-match in supervision, and (b) Ensuring consistent support.

Some participants had multiple supervisors to choose from whereas others had difficulty finding an ABS supervisor. The theme of privilege came up in the focus group discussion surrounding how they accessed ABS. Those who easily found ABS did not

have an awareness that it was a privilege while others who struggled to be linked to ABS had difficulties finding art therapy supervision that met their requirement in general.

Upon hearing about other participant's challenge in finding an ABS supervisor outside of the United States or even an art therapy supervisor or colleagues in local proximity, Fiona underscored how privileged art therapists in the West Coast were to have several options of ABS, "I've been taking for granted how in LA, I feel like there's so many arts-based supervisors that I could choose from." She reported that she had two ABS supervisors, one from the group private practice and another she found on her own.

Bea, who relocated from New York to a Northeast State after graduate school, reported that it took them six months to find an art therapy supervisor. Bea explained, "because I didn't know anybody in the art therapy community…" Bea eventually relied on the local college's connection to be linked with an ABS supervisor. Bea recalled asking students, "who is your teacher? Do you think they will supervise me? I need something. So, I ended up finding somebody, and she just so happened to offer more of an ABS."

Statements of two participants from West Coast indicated that they actively sought ABS and got ABS from the connections they already had, while three other participants' statements showed that they received ABS by chance through seeking art therapy supervision. Four participants stated they found ABS outside of their work and paid out of their pocket; one participant, Alex, said he had ABS provided at his work.

Sub-theme: Lack of Cultural-match in Supervision

This sub-theme is relevant to a scarcity of a cultural-match or ethnicity-match supervisor for the art therapists of color. All participants received cross-cultural ABS

with a supervisor from another culture, race, and ethnicity. Two of the participants' ABS supervisors were identified as belonging to a group of BIPOC but not a match to the respective participants. The participants noted disproportionate accessibility to BIPOC ABS supervisors since there were fewer BIPOC professionals in the field, let alone board-certified art therapists of color with a cultural-match, who would qualify to supervise credential hours. Dalise expressed her concern in general for the field:

> In graduate program… the majority of them [professors and students] were non-people of color. I mean, that was like really stressful, even though also along with our supervisors being, majority of them, White.

Elena stated she dealt with this dilemma by prioritizing her needs from supervision and found an online ABS supervisor:

> I specifically chose that supervisor because she was based in [the specific area] where there is a lot more Caribbean population. So, I thought it would be helpful for me to connect with someone who at least knows of the culture because at the time I couldn't find any other supervisors of color.

Sub-theme: Ensuring Consistent Support

Several participants expressed receiving consistent support through ABS when they struggled to receive regular supervision at work. Bea shared that their clinical supervision was affected by a high turn-over of supervisors at the hospital site thus having had four to five assigned supervisors while they remained with the same ABS supervisor outside of work, which provided consistency. Similarly, Fiona claimed to rely more on outside ABS and peer-support due to a lack of consistency from her clinical supervisor. Alex, at a residential setting, stated he remained with his on-site ABS

supervisor until he received his ATR credential. Of note, four out of five participants stayed with the same ABS supervisor for the entire duration of obtaining ATR hours and they all paid out of pocket for ABS which they described was worth investing in. Dalise stated, “it was definitely worth the money.” This sub-theme suggested a criterion of ethical obligation that participants pursued as new post-graduate clinicians.

Act of Self Affirmation

This theme pertains to all participants embracing an art therapy identity in ABS while working toward obtaining ATR despite a lack of support and acknowledgment for their expertise by their work. The sub-theme under this theme is: Seeking credibility and being othered.

For every one of the participants, their statements of obtaining ATR through ABS was not only a pathway to becoming an ATR but to continually affirm the art therapist part of their identity. The invested effort emerged from all participants on ensuring that they stay true to practicing art therapy and are recognized as an art therapist.

All five participants sought to gain an ATR credential regardless of their relationship with their work, supervisors, or with the national association they reported having conflicted feelings about. Furthermore, their statements demonstrated that they were set from the start after graduating from master’s program to obtaining an ATR, irrespective of the credential not being connected to financial gains. Bea stated that they “switched the art therapist position” at their hospital to that of clinician to secure substantially higher salary and expressed their concern about art therapy seen as “less valuable.” Yet, maintaining their art therapy identity and art therapy practice were important for participants as they sought to obtain an ATR.

Participants described working in many milieus and different job capacities "out of necessity" to gain hours including community and school settings as well as in private practice. Two participants, Bea and Dalise, stated they initially planned to obtain an ATR quickly. Dalise clarified her motivation, "Part of the drive to get it done sooner… I really wanted to start an official art therapy program. So that way has a little bit more clout behind this program that I wanted to start at my school." The "clout" Dalise hoped to gain was directly related to her approach to therapy that was supported through ABS. It involved implementing sensory-based expressive modalities that addressed special needs children's developmental and cultural needs that her coworkers reportedly lacked understanding.

Fiona discussed how easy it would be to be swayed from art therapy practice to simply meet the job duty of a clinician. In active defiance to being assimilated into counseling job she identified one of the reasons for continuing to see an ABS consultant after already obtaining an ATR. It was to keep herself "accountable," to continue to make art, and keep art central to her work, "because it's easy to be swept away and that's not what I went to school for." In this exemplary statement, there was a level of commitment and integrity with adherence to fidelity of being an ATR.

Sub-theme: Seeking Credibility and Being Othered

Some participants reported a sense of not being listened to and being prejudiced against due to their race or ethnicity at work, which was often mediated during ABS. Dalise described her experience of not receiving due credit at work:

> And so, it almost felt like… if I were White would you listen to me and not request for scientific proof and articles and all this backing of what I'm saying

when I'm the one who's actually working with this really challenging child, and no one else is having success. But yet, I'm still being questioned.

Similarly, Bea revealed their ongoing concern as an art therapist with intersectionality, "if I was White, would you be listening to me? If I was neurotypical, would you be listening to me differently than you are now?" These statements suggest negative associations to art therapy skills not being valued in addition to their non-white body being othered.

One participant, Fiona, did not share any experience of differential treatment in the workplace while under the tutelage of ABS. However, by then, she had already had her state license and was in private practice which made her social location different from other participants in the study. This meant she did not have constraints of contracts or affiliated funding sources dictating how she practiced art therapy. Dalise also shared that when she worked in private practice, she did not have to rationalize the use of sensory-based art therapy. Bea's experience of changing jobs multiple times also referenced their pursuing credibility so that they could collaborate better with clients on a course of treatment as a primary therapist. These statements revealed that the day-to-day workplace experience for art therapists of color was complex with multiple considerations surrounding their job descriptions, expected roles, and their BIPOC identity that were being brought to ABS.

Embodied Learning through Artmaking

This theme refers to bodily awareness through artmaking that aids an integrated approach to learning. For these participants it included a felt understanding and insight built through engaging in art experientials. From the CRFG discussions all five

participants made statements about specific ways in which they benefited from ABS in varying degrees for their professional and personal growth. In comparing other types of supervision to ABS, three participants articulated valuing ABS due to the use of experientials and deriving meanings from artmaking in supervision.

Statements from three participants referred to ABS process as “more well-rounded experience,” “addressed more than surface stuff,” and “so much more intentional and can go deeper.” While Elena was the only participant who received ABS remotely through videoconferencing, she found the process “authentic” and said [she] “was very happy for the process, because there was a different appreciation for working with clients when the visual arts are part of the process... So, it was very, very beneficial.” Elena gave credence to artmaking in ABS helping her to increase self-awareness in her body (see under experiential engagement). Participants’ statements from other types of supervision had negative associations of: “felt disjointed,” “used cliché questions,” and “difficult.”

Fiona explained her reason for choosing ABS instead of traditional art therapy supervision where the latter’s primary focus in supervision may be on clients’ presentation, their art products, and interventions. Fiona stated:

> Why not process that [art therapy with clients] and also have that supervision and consultation, so that I’m doing it, too. How can I teach, not that I’m teaching, if I’m not also learning.

Fiona’s statement highlighted ABS’ function to cultivate, process, and understand relational and aesthetic aspects of therapeutic engagement in art therapy.

Experiential Engagement with Difficulties

One of the most referenced themes was participants' effort toward sustaining their work while facing work-related stressors and adversities. These art therapists of color were actively dealing with a plethora of work-related stress in varying degrees, be it administrative with high caseload, clinical challenges, or with microaggressions from peers and workplace as they noted a lack of acknowledgement regarding importance of cultural factors in clients and their work with them. In this theme's context, artmaking in ABS is considered a way to put in place a practice of mitigating work-related stress by actively engaging with the issue. Sub-themes from this theme are: (a) Making art to manage work-related stressors, (b) Emotional labor with a need to advocate, and (c) Attunement – Art as the way of being seen, heard, and understood.

Four out of five participants indicated not having adequate supervisory support at work. Three participants shared that they leaned on ABS to compensate for the lack of support at work and made a positive statement about ABS compared to their clinical supervision provided at work with words such as "felt more understood," "supported," and "supportive." Dalise proffered, "what supervision is supposed to be like… and we had the art making component which always was great. I was able to really talk about the things that I was struggling with and then use art [to process.]"

The following sub-themes address specific challenges and ways in which participants stated experiential engagement took place in ABS and how the use of artmaking in supervision set ABS apart from regular art therapy supervision.

Sub-theme: Making Art to Manage Work-related Stressors

This sub-theme refers to how participants took advantage of making art in ABS to attend to and manage work-related struggles and challenges that caused stress. Four participants acknowledged either using ABS for processing countertransference, work-related issues that pertain to dynamics at work, or compromising situations for clients and themselves due to systemic oppressions in the context of treatment offered to their clients. The depth and the breath of their work-related adverse experiences unique to art therapists with intersectional identities were extensive and are exemplified by situational narratives as well as the accounts of ABS by participants that mediated these difficulties.

Elena reflected that she was assigned and expected to carry a larger caseload than her paraprofessional co-workers due to being the only master's-level therapist and having a background in trauma training, in addition to having a cultural match to her clients. She mentioned having carried over 50 cases, which was extremely high according to standards in the field. Elena recalled, "she [ABS supervisor] focused more on burn-out part and the self-care." Elena illustrated how ABS supervisor's prompt for artmaking effectively identified somaticized work-related stress:

> I did not know that I was holding that in my body and she saw that and when I met with her, she's like you know, you seem tense. I'm like, oh, I'm fine, and she's like okay, let's create art about it, and the art that came out was like, oh, okay, well, yeah, it's there. It's there. So, I think it helped me to process a lot of my clients' experiences and also how I was navigating that as sometimes the only person who believed their story and things like that, so it helped me to appreciate art.

While no other participants used the word ‘burn out,’ other participants used words that activated their sense of vulnerability due to their intersectional identities. The word ‘traumatizing’ was used by Bea for being assigned to all transgender cases that administrators assumed would be good fits with Bea because they “looked like you.” Bea stated, “it’s traumatizing for me when parents do not gender them correctly.” The word ‘pigeonholed’ was used by two participants, Bea and Alex, for being of a specific gender/agender, ethnic, or racial background. Alex stated: “my identity was not centered… my maleness was often centered more…” due to the program needs for a male facilitator which included a sex offender’s group. Also, Alex recalled being given all the Spanish speaking cases and stated being “tokenized.” He also used the word “fetishized” in the context of marketing being done around his identity, adding to a level of distress to Alex who identified his work environment as “toxic” due to their focus on profit-making versus promoting mindful approach to creating access to culturally responsive care. Still, participants agreed to artmaking in ABS mitigated stress. Alex said, “The art part of ABS was helpful in multiple ways… It was helpful in encouraging me [to continue to sustain his work effort].”

Furthermore, Dalise referred to artmaking activities in ABS served as self-care. She stated, “I don’t always have time to make art… because I have two little ones and working, you know… So, when it was time for that [ABS group] on the weekend, I couldn’t wait to go.” Her statements showed that she looked forward to the positive experience at ABS which allowed her to hold difficult experiences such as “disappointment” of “being thrown into sites [to figure out thing] on your own” while navigating many jobs, roles, and multiple identities in her personal and professional life.

Sub-theme: Emotional Labor with A Need to Advocate

This sub-theme refers to a sense of disequilibrium and demoralization that participants experienced because of their non-dominant cultural identity as art therapists of color while accruing ATR hours. All of the participants except for Fiona brought up culturally-specific issues related to working in an oppressive system as an art therapist of color. The words "emotional burden" and "emotional labor" were mentioned by three participants when dealing with White supervisors and colleagues, witnessing or being targeted for discriminatory practices, and they expressed their discouragement due to not being heard nor appreciated for their effort to advocate for their BIPOC clients and themselves.

Those three participants were from the same focus group. They indicated ambivalence to belonging in a White-dominant workplace and their dissatisfaction with White supervisors and peers with Euro-centric worldview which, for two of them included ABS supervisors. Their statements indicated moral injury at work when feeling compromised with care of clients with different intersectionality. The most common complaint was misdiagnosing or placing judgment and blame on clients and families for being so-called-non-compliant and thus not fully benefiting from provided services which often was devoid of personalized culturally responsive care. Bea stated:

> It was really hard to work with a psychiatrist who keeps diagnosing kids of color with ODD[3] when it's definitely ADHD[4] but because there's behavioral problems and they're Brown, you know what I mean?... these concerns came up in supervision… but were not addressed… I felt invalidated.

[3] Oppositional Defiant Disorder
[4] Attention Deficit Hyperactivity Disorder

Alex shared a similar concern where specific cultural consideration was overlooked when diagnosing Latina or people of Hispanic background with anxiety.

Bea spoke to the common concern for therapists of color by proclaiming, "advocacy is our strengths" and said they took the opportunity to advocate regarding appropriate clinical care of clients with culturally responsive art therapy. Four participants identified the task of advocacy as something "natural" and "important" to them.

Conversely, several participants' statements illustrated that advocacy was mentally taxing to them. Dalise conceded, "it's too much energy to constantly having to do that… It's getting exhausting." Furthermore, three participants reported they found themselves being at odds with peers and supervisors when they strongly advocated for their clients, hence indicating that their penchant for advocacy also came with a price of emotional burden. Bea voiced in consternation, "I feel like my identity informed how I advocated. Um, but you know, I almost don't expect it to be a priority when my clients' identities were not priority."

Several participants identified an emotional burden around initiating the conversation around race and intersectionality and then "code-switching" to reduce awkwardness in supervision, taking more responsibility than warranted to make the job or supervisory relationship work as a person of color. Bea recalled:

> The shortcomings of my [ABS] supervisor were really evident in that I would bring up race and I felt it was annoying… I felt like it was like I was given the responsibility to bring that conversation because she just didn't think about it…

Elena's situation of having an abnormally high caseload was another example of emotional burden that also revealed self-imposed pressure of needing to be competent on behalf of a specific population. She stated, "I was the only one and felt a responsibility to the culture where I was raised... there were some feelings of inadequacies… that was processed a lot in art." From statements of several participants, it became evident that artmaking in ABS was utilized to activate their stress narrative to reduce their emotional reactivity and support their sense of agency.

Sub-theme: Attunement – Art as A Way of Being Seen, Heard, and Understood

Parallel to how art therapy consumers might feel about art being central to their therapy process, some participants expressed appreciation for artmaking components in ABS explicitly for being witnessed through their art expressions and the opportunity to gain insight about themselves through artmaking. In particular, Dalise's statement articulated how her identity was valued and that ABS provided space to process difficult work-related feelings:

> Besides being a Latina woman… working as a new therapist… I always felt like I wasn't heard or seen… another layer of who I am as a person and like, you know, in the environments I'm working at. The artwork was a way for people to see and hear me but also a way for me to be seen, see myself and hear myself.

Moreover, Dalise stated this affirmative experience of being "heard and seen" about her capacity as a therapist in ABS was different from her work experience where she felt she was not given a merit for her service delivery.

The previous example of Elena's ABS supervision also demonstrated how supervisor's prompt for Elena to explore her felt sense through art, made her work-related

tension explicit, therefore allowed it to be witnessed, made aware, attuned, and empathized by both her supervisor and Elena as evidenced by her utterance, “well, yeah, it’s there. It’s there.”

Cultural Inclusivity and Intersectional Lens

This theme refers to how participants exercise culturally diverse perspectives based on their identity, social location, and personal history that often differ from their supervisor’s whose orientation is more aligned with that of the dominant culture, and how these differences interface within the context of ABS supervisory relationships. The theme also sheds light on how these dynamics impact cross-cultural ABS. Sub-themes that emerged from the data are: (a) Parameters and scope of ABS modeled in graduate school and from supervisee’s own culture, and (b) Socio-political climate impacting supervisee’s engagement and expectation from ABS.

For these participants, the operational definition for cultural inclusivity is an act and ongoing practice of mutual respect, effective partnerships or relationships based on trust and explicit understandings about the differences as well as similarities to benefit full participation of everyone, with ensured emotional safety free of unfair treatment or abuse, which promotes open and free expressions and critical self-reflection within human interactions. The general consensus from participants demonstrated that the supervisory relationship that espoused cultural inclusivity encouraged a better learning experience with a value placed on unique needs and contributions of supervisees (and clients) from diverse cultures. Cultural responsiveness is defined in for these participants as being considerate, attuned, flexible, and accommodating to cultural diversity so as to

understand important aspects of what makes the person unique and whole, and actively practice humility to adapt strategies to bridge the gap with culturally-based differences.

Several participants gave examples of how ABS facilitated cultural responsiveness in their practice with clients. Alex described his adaptation to a difficult topic in the therapy group he led. The use of textile designs made the module of the session relatable to a BIPOC client who was initially identified as non-compliant. The client responded to this art therapy intervention with a fruitful conversation about his uniqueness, and as a result, Alex was able to consolidate this client's family support through sharing the same intervention:

> I don't think I would have reminded myself that we can tap into certain things like that without going and having supervision that encouraged me to use the art as a powerful tool.

Elena gave an example of how cultural inclusivity through ABS facilitated transformation as an artist/art therapist with increased cultural responsiveness:

> I discovered a new art making technique… my art kind of evolved into these very abstract pieces that were actually more aligned with my Afro-Caribbean identity… that had some aspects to do with the clients that I was meeting with and how my identity connected with that.

On the other hand, some participants shared their negative ABS experience when cultural components were not addressed. Two participants shared how an intersectional lens was not always exercised or adapted in ABS. Alex said:

> It impacted how that case conceptualization showed up… the bio-psychosocial approach of understanding the dynamic factors of person…sometimes, that wasn't

> there… sometimes, it was like, let's just talk about the symptoms… It impacted the openness and the willingness to learn in supervision.

One participant, Bea, recognized the difference that artmaking in ABS made in their clinical growth despite a lack of intersectional lens by their ABS supervisor surrounding cultural aspects of client care and their own identity informing the work:

> Having kind of the opportunity to create my own artwork during supervision process was really important, because even if my supervisor wasn't necessarily bringing in that cultural component, or anything related to identity, I knew that it was on my mind.

One participant, Fiona, was uncertain if she had any in-depth discussion in ABS regarding race, ethnicities, issues of cultural diversity, and intersectionality, or any type of discussion about her own identity as a Filipina. However, she acknowledged the potential benefit to doing so and indicated that her ABS supervisor was mindful of issues relevant to her work with her clients who were mostly Asian American Pacific Islander.

Sub-theme: Parameters and Scope of ABS Modeled in Graduate School and from Supervisees' Own Culture

For some of the participants, the expectations and the standards were set in graduate school for the supervisory experience. Three participants, Alex, Dalise, and Elena stated that discussions surrounding issues of diversity on culture, race, ethnicity, and intersectionality were role modeled and encouraged during their time in graduate school and in their practicum experience.

According to Dalise she had "a very fortunate experience in graduate school" in having opportunities to have an open dialogue among students "in a safe and healthy

way," and attributed this positive association with her art therapy supervisor being a tactful facilitator of thoughtful discussions surrounding cultural diversity.

> There is so much talk and focus on the individual, the person, the culture they come from, who they are, who their family… And so, I think that comes into how I work with people and families… Even though… majority of supervisors [were] White, they still had this background and strength of… we need to look at people of color and wanting to honor and uplift cultural humility.

Elena recounted having a "really great professor" who encouraged her to ask those difficult questions related to culture in class. She stated, "and, it really helped me to see my clients in a more holistic way, rather than a two-dimensional way."

Even though Elena described how this one professor made an indelible impression on her as a student, Elena's own cultural inclination to defer to an expert prevented her from questioning a lack of discussion regarding issues of diversity and intersectionality with post-master ABS:

> In my culture, it's like anyone who's considered an elder, you have to show respect for them. So… rather than question anything… I just waited for her to give me feedback. Overtime, it became much more organic, but I can't recall her addressing anything about my culture and even though we both acknowledged we were different it wasn't something that was brought up… It was definitely a missing piece.

Fiona stated, "I only know how it was, not how it could have been," referencing to not being accustomed to addressing cultural issues in ABS. She continued, "we're kind of brought up in this way of not really addressing any of it." She then surmised, "in my

grad school, there was a class on multiculturalism, and you know, some could argue that sufficient, some could argue it's very insufficient. So, I don't, yeah, I don't know."

In summary, participants' educational background and history of art therapy supervision during their master's program as well as their own cultural influences interface to discern and expect parameters and scope of ABS.

Sub-theme: Socio-political Climate Impacting Supervisee Engagement and Expectations

Participants' general appraisal of ABS was positive based on the survey conducted prior to CRFG. However, when it came to incorporating subject matter such as socio-political and human rights issues imminent today, four out of five participants suggested there was inadequacy in their ABS. Practicing art therapy and accruing credential hours during recent years under non-inclusive governmental policies of the Trump administration and its repercussions, four participants shared their perspectives. They stated that what was happening in the world around clients' and their own lives were intricately connected to the concerns surrounding their own identity and wellbeing.

In sharing how they navigated the complex worldview of their clients and themselves with intersectional identities, four out of five participants' statements strongly associated with this sub-theme. Some had negative encounters that discouraged open discussions such as racial injustice in ABS. Alex said, "there were moments where I would get very worked up in supervision… a heated supervision where topics like that would come up."

In contrast, Dalise made an explicit statement about her ABS effectively providing support in this area. She attributed this difference in her supervisor being a

person of color and being connected with a local LGBTQ community. Therefore, these subject matters were deeply engrained in the supervisor's own understanding of art therapy philosophy. Fiona also attributed her supervisor being a BIPOC and of same gender factored into an increased level of comfort within ABS as she referenced, "unspoken understanding" between them.

Moreover, Dalise illustrated how ABS facilitated discussion and role-modeled curiosity for her to "get deeper" with questions such as, "What was it like for you to hear this parent as a human being, a woman of color, rant about it?" referring to the human rights and political issues surrounding the pandemic when parents were expressing a strong opinion that was in direct opposition to Dalise's belief. Dalise said about her ABS supervisor, "so, I was surprised that she would even do that. So wonderful experience."

Fiona, being the outlier, mused about the topic:

> To have supervisor bring all of this [reference to systemic societal oppression] into supervision. I can't even imagine what it would look like, or what we would talk about or what kind of art I would make… I'm like in the dark. I mean I talk with friends and family… so removed from the ABS for me.

Fiona then asked who should initiate this type of topic in supervision, "Is it for supervisor to bring up or supervisees?" Four other participants observed that what was happening in the world and the impact those events would have on BIPOC were a critical part of ABS and professed ABS to be lacking crucial components and learning opportunities if not addressed by either party.

Resilience

This theme underscores participants' resilience namely resourcefulness, tenacity, and determination to complete their post-master's ATR hours and to carry on with the legacy of ABS through their work as an art therapist of color with their specific interests. ABS seemed to have provided a platform for participants to appreciate clients and their uniqueness through their art expressions regardless of how they felt about other aspects of jobs. The transformation in participants is more readily observable through their artifacts which will be discussed in the ABR section. Yet, with a series of questions from the CRFG on "looking back" at their experience, a theme of resilience emerged from participants' statements. Sub-themes that emerged were: (a) Continued growth and manifesting the path of an ATR that aligns with their values, and (b) Creating, belonging, and owning their space in art therapy community.

Sub-theme: Continued Growth and Manifesting their Path as An ATR that Aligns with Their Values

This sub-theme refers to participants sustaining their career in various settings and thriving in the field as they embrace their identity and positionality. A role ABS plays in creating a pathway for art therapists of color to becoming an ATR was highlighted in the CRFG. Participants' statements repeatedly emphasized what was important for their career, e.g., passion to support underserved or underprivileged populations with intersectional identities and honoring their own diversity as an art therapist of color.

All five participants revealed that encouraging comments and feeling validated even in passing moments had a positive impact on trajectory of their becoming an ATR. Carrying on these "moments of hope," as stated by Alex, sustained their ongoing effort,

and propelled their work, which included advocacy for minoritized clients. Bea stated “It [advocacy] is more important to us,” referring to all art therapists of color.

Bea upheld the ideal of art therapy to be more inclusive than other clinical practices and recognized the importance of having the opportunity to create their own artwork in ABS. Commenting on how the artmaking process allowed implicit unconscious materials surrounding their biases and issues of identities visually explicit Bea stated, “I felt that I had a greater opportunity to reflect with some of the artmaking that she [ABS supervisor] had me do, like I got to do that whole manifest latent thing for myself, which was really nice.” Bea’s self-exploration and transformative process through ABS will be discussed in ABR section.

All participants currently maintained the ATR status and some were working toward other certifications. Dalise stated she was pursuing other developmentally appropriate modalities including expressive arts and play therapy to add to her repertoire. She presented herself as multi-modal and was resolute to remaining “child and family-centered.” Resilience demonstrated by her in the grueling process of becoming an ATR with the aid of ABS was evident in Dalise’s art and reflective writing which will be discussed in ABR section.

It was important for all participants to take the path of becoming an ATR that aligns with their values. Some participants mentioned their awareness of discomfort in being part of or working in the less-than-optimal system. Whereas Alex described his former workplace as “prison-like” and his administrators were just “checking off the check boxes” which made him withdraw, he shifted his energy to facing his discomfort and speaking more openly about his concerns “because I wanted to affect change.”

One participant began teaching at a graduate level. Elena said about her current career, “I’m much more intentional and talking about it even though it can be uncomfortable, because I know that it’s important,” referring to challenging and often controversial topics including issues of diversity, intersectionality, and social injustice. She now questioned the status quo in academia including the course name Multiculturalism, “since there’s so many other things that make a person.” She described the culture of inclusiveness she was emulating in her classroom:

> … the only reason why that they felt comfortable to share was because I talked about it all the time, especially students who were fearful of their life because it was so pervasive about Asian hate or police brutality with Black people…

All participants presented with specific positionality in their current career paths with continued artmaking and skillset they cultivated from post-master employment with the aid of ABS. Three participants shared that they now offered supervision for neophyte art therapists utilizing ABS to some extent, one participant said that they provided this at no cost. All participants demonstrated an expertise in working with a certain racial ethnic population, one participant with a specific language match. Their sustaining vocational goals in art therapy appeared to be fueled largely with continued advocacy to contribute to the field in various capacities. The participants remained focused on the use of artmaking in clinical settings to deepen important conversation to cultivate self-awareness and to mobilize further actions.

Sub-theme: Creating. Belonging, and Owning Their Space in Art Therapy Community

This sub-theme refers to participants' present stance and future orientation of contributing to the field by creating and belonging to the art therapy community. All participants identified support from ABS, ABS supervisor(s), and peers or colleagues as vitally important to their sustaining their effort toward obtaining ATR. As indicated in previous sections, three participants, Dalise, Elena, and Fiona, found ABS to have fostered emotional safety to process work related difficulties in either individual or group ABS. Some emphasized a sense of relief with ABS to have a place where they were understood. Also as previously mentioned, albeit not explicit about benefitting from ABS supervisory relationship, Alex and Bea acknowledged the artmaking in ABS allowed them to process their expressions to gain insight on clinical issues and sustained their faith in the process of art therapy. Fiona stated about artmaking in ABS "it helps me to remember that I'm an art therapist even though I know I am. But maybe I fear that if I don't have her my art therapy practice will fall away," emphasizing the importance of staying connected with art therapy identity and community via ABS.

In her experience of ABS group, Dalise described how artmaking promoted a sense of cohesion amongst group members:

> There'll be directed [artmaking], but like this free time where we just doodle and do things while we are chatting and sharing. And so, the art was just really instrumental in all of our work together.

Keeping art central to their own processing of different experiences through ABS while achieving ATR credential created a blueprint on how the participants will continue to expand their knowledge and career in the field. In the survey data one of the participants indicated appreciating "Creating art in supervision, having an art therapist

supervisor, and unique understanding between two artists as supervisor and supervisee." Additionally, participants were also determined to keep centrality of self-identity in their practice.

To summarize, all participants were taking active part in creating or belonging to the community of professional art therapists: Fiona shared continuing her ABS consultation; Elena shifted to having a remote support of once a month peer supervision with Caribbean expressive therapists, "we share… if there's any art, whether it's music therapist or art therapist, some of our own reactions to clients and stuff like that"; Alex stated he was becoming more involved with the national association [offering support group and training]; and as mentioned, three participants stated offering ABS. Some participants expressed specific future objectives. Elena added the emergent concern arising from her current role in teaching. She identified the area of expansion needed in the field which she was addressing with her students:

> that sense of connection, and I just wished that was more available for students who may still be navigating their own identities as art therapists while also their other intersectional identities… Having those kinds of support, I think, is very beneficial."

The common thread for ABS has been the act of artmaking and resultant aesthetic knowing which provided a sense of grounding and confidence in their work as art therapists, an agency, self-validation, and a sense of belonging. Aesthetic engagement in ABS not only afforded art therapy supervisees a cohesive group identity regardless of cross-cultural supervision, but also reinforced unique expressions and identities of who they were as art therapists of color. Fiona's art and reflective writing served to illuminate

her journey of becoming an ATR while attending to this sense of returning to her origin with full awareness of what was deeply engrained in her. Her artifacts will be discussed further in ABR section.

Arts Based Research

Prevailing Characteristics of Artifacts from Arts Based Research

The artifacts gathered from the study's ABR portion illuminated prevailing characteristics compared to the CRFG data results to cross-reference themes and sub-themes. The artifacts included participants' three-dimensional art and their witnessing with reflective writing, and a haiku poem response generated by the researcher for each participant and their additional poetic response.

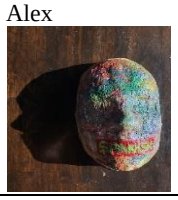
Table 4 shows how all artifacts through ABR's iterative processes coalesce into a deeper understanding of certain aspects of participants' ABS experiences. When participants engaged in artistic expressions, they were able to contextualize their past experience of post-master's ABS from the present moment of who they are and who they are becoming. This continuum of being and becoming can be observed as imbued in their artifacts. In other words, depending on the participants' focus their expressions demonstrated certain aspects of what has been integrated from the past, present, and future of their path to becoming an ATR and their current trajectory in their career as an art therapist of color. Different forms of artifacts communicate and elucidate what is not easily articulated through words, hence, ABR informs from this holistic perspective the research questions.

Table 4

*RW – Reflective Writing

**AT – Art Therapy

Prevailing Characteristics of Artifacts (N = 5)

Participants	Alex	Bea	Dalise	Elena	Fiona
					
Materials used for 3-D Art and significance of materials and processes	Molded mask made of plaster sealed and colorfully painted, with light coming through from perforations	Origami art made from cut up drawing of Munch's "scream," formed after much bending and folding	Diorama art with paper, paint, yarn and cotton balls in a small box held in her hand, that is made compact	Wire art with 3 different colors and weights - same materials given to her students for an activity with non-traditional art material	Eco-art or assemblage of found objects with shells, cardboard, and paper created with limited materials.
Key words and phrases used from RW*	I can see the shape of water; I can feel the temporariness of plaster; I put the mask on; Can you take yours off? I am.	A rush of color and energy; sections of thoughts; brown-fingers worked; carefully creased shapes; adjusted and refolded; colors remain prominent but possess more concrete form.	I couldn't control my environment; learned to recognize; learned to embrace the resistance; Don't get knocked down.	A ball of uncertainty; reaching for help; making sense; still more that I need; needed more help; continuously reaching for support; Yet I am blossoming.	I exit as another; fullness, not quite fullest but fuller; I spill forth belatedly; I am becoming; I am changed; I decide; I'd like to return to myself; free to choose; so I can germinate; so I can sprout; fluidity; return to the sea.
Metaphor used in Artifacts (3D Art, RW* and Haiku/ Tanka	Symbolical mask worn to survive toxic work environment that concealed gifts and invitation for others to know the participant deeply	A group of pristine birds that had been through fastidious manipulation to be shaped -- now poised for the next move	Two kites flying high into the sky, active movements contained, with potentials and confidence to navigate the turbulence	A blossoming organic matter creating structure (as in armature for sculpture) with potentials for continual growth and reaching outward while taking roots	Entering deep within, lingering in a funnel-like pathway or a dwelling, returning to the source, being fluid, and hibernating to germinate seeds to sprout
Evocative components of artifacts within aesthetic knowing – Mood and a sense of awareness on aspects of	Solemn and Contemplative: "I put the mask on. Can you take yours [mask] off?" Looking into the past experience while accepting both light and	Uplifting and transformative: "My colors remain prominent but possess more concrete forms." Embracing the experience and fortified to take	Encouraging: "Move with it. Don't get knocked down." Making the past precious in the context of path toward accomplishing	Raw and vulnerable: "continuously reaching for support, yet I am blossoming" Clarifying foundational needs and building up while	Stimulating and transformative: "I spill forth belatedly with what I learn and am and am becoming." Transitioning into her own self-hood while managing

ABS experience	dark side of "his-story"	risks to advance forward	the dream that is within her grasp. Acknowledging struggles as part of elevating self and worth the fight	thriving with bare-minimum	her ongoing support, valuing free will and being fluid
Common conceptual threads in artifacts	Assuming identity, Self-acceptance, authenticity, oppression, overcoming hardship, bearing witness to personal truth	Identity in flux, Self-acceptance, authenticity, oppression, overcoming hardship, bearing witness to personal truth, transformation	Identity in flux, Self-acceptance, authenticity, overcoming hardship, bearing witness to personal truth, transformation	Identity in flux, Self-acceptance, authenticity, overcoming hardship, bearing witness to personal truth, transformation	Identity in flux, Self-acceptance, authenticity, bearing witness to personal truth, transformation
Underprivileged voices and the truth to be recognized per Carroll (2010)	History of Indignation and deep wound to be recognized, seeking mutual partnership	Celebration of triumph over adversity	Navigating turbulence and testing her strengths	Need for an ongoing hub of support and networking, turning into a conduit of connections	Emergent life energy – tension between self-containment and desire to break out of comfort zone
The past, present, and future integration of ABS into their ATR identity	Anticipated mutual partnerships with those of dominant culture in the field as evidenced by his prompt, "can you take yours [mask] off?"	Readiness for challenges in their future as evidenced by their expressions of "I am birds made of color and energy" and with birds' wings spread out, ready to take off.	Projected and accepted challenges for her future goal as evidenced by her expressions of "I learned to embrace the resistance" and "Don't get knocked down."	Actionable steps toward her future evidenced by her expressions of "I am continuously reaching for support" and "I am blossoming"	Openness and curiosity for her future evidenced by her expressions of "I can sprout" and "fullness rooted deep within. Spirits stir…"
Restorative/ transcending features in artifacts	Reclaiming self and being transparent	Making meanings out of past adverse experiences	Embolden by trials and errors and learning how to fly	Taking on a challenge of becoming part of the hub/resource	Taking appreciative inventory of self and potentials
The theme from CRFG that the participant's 3-D Art best represents	Theme 4b: Experiential engagement – Art as a way of being seen, heard, and valued	Theme 6a: Resilience -- Cont. growth and manifesting their path as an ATR that aligns with their values	Theme 4a: Experiential engagement – Making art to manage work-related stressors	Theme 6b: Resilience -- Creating, belonging, and owning their space in AT** community	Theme 3: Embodied learning through artmaking
The theme from CRFG that the participant's RW* best represents	Theme 5b: Cultural inclusivity and intersectional lens – Socio-political climate impacting engagement and expectation of ABS	Theme 3: Embodied learning through artmaking	Theme 2: Act of self-affirmation	Theme 1b: Access to ABS and art therapy community as privilege -- Ensuring consistent support	Theme 5a: Cultural inclusivity and intersectional lens -- Parameters and scope of ABS modeled in grad school and from supervisees' own culture
The theme from CRFG that the Haiku/Tanka best represents	Theme 4c: Attunement-Art as a way of being seen, heard, and understood	Theme 6a: Resilience- Cont. growth and manifesting their path as an ATR that aligns with their values	Theme 6b: Resilience- Creating, belonging, and owning space in AT** community	Theme 6a: Resilience- Cont. growth and manifesting their path to an ATR that aligns with their values	Theme 6b: Resilience- Creating, belonging, and owning space in AT** community

All of the artifacts served to witness participants' experience of post-master's ABS as art therapists of color. They can also be understood as self-objects, embodiments of their personal and professional experiences. The researcher generated response art of creating a haiku within five days of the CRFG for each participant. Some took a few hours whereas others took a few days to generate. Four participants responded back with tanka, a response part of the call-and-response collaborative poem-making to add to researcher's haiku. One of the participants inquired more about the word the researcher used in haiku and had additional e-mail correspondence. One participant had thanked the researcher in advance but did not respond to the haiku.

Commonality and Differences in Artifacts

In reviewing their artifacts and what was not explicitly expressed through the CRFG, the needs and desires of participants, former supervisees of color who utilized ABS, emerged more precisely. While there was a range of expressions within the commonality, they included: (a) Resolving work and supervisory experience, (b) Reaching out to connect with resources, (c) Celebrating changes, (d) Cheering on to muster courage, (e) A longing to belong, and (f) Inner-tension to emerge. The differences included: (a) The choice of materials and metaphors, and (b) The level of integration with the past, present, and future narrative. These desires and needs that were not satisfactorily addressed in the past were clarified to participants and to this researcher through participants' re-engaging in the reflective process about their experiences through artmaking.

Commonality

Resolving Past Work and Supervisory Experiences

All five participants demonstrated this effort through their engagement in artmaking. Alex's artifacts accurately represented his struggles that he underwent and his desire to resolve past negative experiences while affirming his identity. His reflective writing (RW) offers the challenge, "can you take yours [mask] off?" and ends with self-affirmation of "I am an art therapist. I am human." His voice was primarily contemplative of the past, attending to the history of indignation and a deep wound and the need to be recognized and seeking mutual partnership.

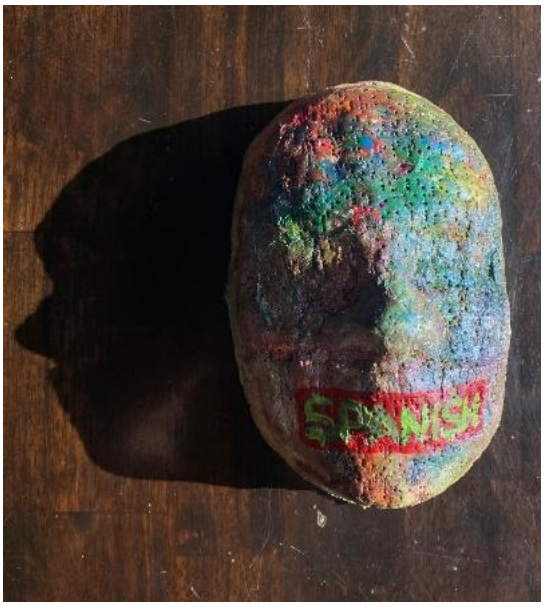


Figure 1. Alex's 3D Art

Reaching Out to Connect with Resources

The artifacts of two participants, Elena and Fiona, showed different ways of reaching out to connect. In the similar vein of resolving the past experiences, there was active effort toward problem-solving illuminated by Elena's artifacts. Elena's artifacts acknowledged that she did not have enough support through ABS and she was "continually reaching out for support" and "blossoming," to become a hub of network

herself and turning into a conduit of connections. Whereas Fiona's artifacts, in three-dimensional art, RW, and haiku/tanka, demonstrated her reaching deep within for inner resources. Both participants' voices were present-focused.

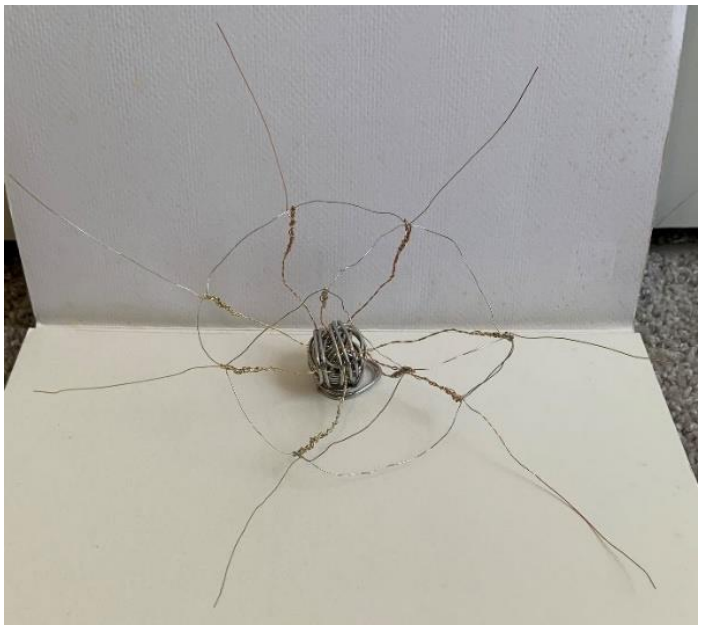


Figure 4a. Elena's 3D Art

Celebrating Changes

Three participants, Bea, Dalise, and Fiona, demonstrated the internal state of celebrating changes. Bea's artifacts (Figure 2) illustrated their iterative processes of going deeper and deeper to making sense out of their own experience through intermodal artmaking. ABR revealed an unexpressed voice of celebration of accomplishment through fastidious work, triumph over hardship, chaos, and disequilibrium, and having gone through a major transformation unscathed. The researcher's haiku included "brown fingers will not pause," referencing to her identifying herself as Brown and also making art to make sense out of her experiences. The excerpt from Bea's RW, "the color remains prominent, but possesses more concrete forms," showed the commending and celebrating of substantial changes they made. Their voice was that of present moment reflecting back

on “what happened” and how they have changed. Bea shared the sequence of her artmaking by first creating a two-dimensional “re-make” of Munch’s scream, and transforming it into five origami birds poised to take off with wings spread wide open. It represented her transition through the contemplative artmaking process, “…using my own process to try to make sense and understand it, until it became something a little more recognizable” (Appendix G.)

Cheering On to Muster Courage

Dalise’s artifacts (Figure 3) most accurately conveyed resilience demonstrated by the art therapist of color in her grueling process of becoming an ATR with the aid of ABS. She used a couple of kites as a metaphor. ABR inquiries illuminated the parallel process of turbulence Dalise endured, trying to test her strength and ability to fly while multi-tasking in a harsh environment. The voice was not of disenchantment but of empowerment and self-encouragement while learning to fly in a capricious nature in her environment, ending her RW with “Don’t get knocked down.” The researcher’s haiku response provided a description of kites actively engaging in effort to reach her goals “whip their tails” in strong wind. Dalise’s RW were written first in the past tense and ended with the present tense. Her voice was in the present moment looking back and yet looking forward.

A Longing to Belong

All five participants’ artifacts demonstrated the desire or intent to belong and to be understood. Fiona’s three-dimensional art, RW, and haiku/tanka response (Figure 5) demonstrated her journey of becoming an ATR while recognizing an increasing sense of self-awareness by becoming “fuller” and being more invested in belonging to herself as

noted by “i would like to return to myself” as well as to finding where she might belong, “i would like to return to the sea.” ABR revealed the underprivileged voice of dormant but emergent life energy from RW “so I can germinate… so I can sprout,” and acknowledgement of her potentials with tanka where the spirit dwells, “Fullness rooted deep within. Spirits stir and from this, life.” The voice was of present tense, re-evaluating her path while anticipating more growth in her current “fluid” state to explore more internal resources and also to examine what has been changed. She wrote, “I am changed, but don’t exactly know how… structure was important but I am ready to return to the sea.”

Inner Tension to Emerge

All five participants’ artifacts identified unheard and underprivileged voice of the tension between their interest to be true and authentic to themselves while dealing with the external pressure during the time they were receiving ABS. These voices were negotiating the developmental trajectory of what was, what is, and what is expected of them in the future. Fiona’s artifacts best represented the phenomenon of questioning self-containment and the desire to break-out of where it has been comfortable, and the power that lay within that tension for potential growth. The cornucopia-looking container is unraveling and shells are bursting out, as she wrote in RW, “I spill forth belatedly with what I learn and am and am becoming.”

Figure 5. Elena's 3D Art

Differences

The Choice of Materials and Metaphors

Each participant was given an Amazon e-gift of thirty dollars and the opportunity to purchase art materials to supply whatever they would need to create a three-dimensional art piece. Every participant chose different materials that best led to their metaphor. Some participants appeared to be more conscientious from the start with what to make, for example, a mask, a wire sculpture, and a diorama paper sculpture within a box. Some other participants appeared to have had more fluid way of arriving at the metaphor through found objects such as shells and also by first creating two-dimensional art and transforming it into three-dimensional art pieces. Their choice of material in artwork conveyed messages and mood along with the metaphors and symbolisms articulated in RW (Table 4). Some materials lend themselves to aesthetic engagement, which paralleled the transformation process of participants with their distinctly unique features. The observable unfolding of a self-object with some elements of surprise was

represented by Elena's "a ball of uncertainty" expanding outward to "blossoming," as well as in other participants' artifacts.

The Level of Integration for The Past, Present, and Future Narratives

All five participants' artifacts demonstrated that the past self and the present self and their stories were well-integrated. For example, four participants' artifacts demonstrated a good level of integration for the past-present-future with predominant emphasis on present narrative whereas one participant's artifacts, Alex's, demonstrated fair temporal integration of the past and present with a primarily focus on the past narrative regarding post-master's ABS experience as an art therapist of color.

In summary prevailing characteristics from ABR data augmented the CRFG data by providing a personal, in-depth glimpse at the participants' transformation and a *becoming* process of ATR through ABS. The critical reflective inquiry (Carroll, 2010) provided wider concerns that addressed internalized experiences. Overall, expressions through artifacts illuminated positive regards to self and how they situated themselves as art therapists of color.

CHAPTER 5

Discussion

Summary of the Study

This study set about to examine the following research questions: (1) What are the experiences of credentialed art therapists of color who received ABS in their post-master's training? (2) What does ABS offer these supervisees of color with supervisors who are of different cultural backgrounds? The online survey, the Culturally Responsive Focus Group (CRFG), and arts-based research (ABR) provided the data for this phenomenological study. The artifacts from ABR, three-dimensional art and reflective writing, were made by the participants; and collaborative poems of tanka were co-created individually with the researcher to reflect on their experiences. Using the set of prompts from Carroll's (2010) critical reflection inquiry from *transformational learning*, the researcher established themes on post-master's ABS experiences for the sample ($N = 5$). ABR components employed the use of the researcher's aesthetic and kinesthetic empathy or a felt sense to generate haiku poems to consolidate the data from the CRFG as well as from artifacts, which solicited more feedback response from the participants. A formal analysis of artifacts gave structure to ABR to gather prevailing characteristics relevant to research questions.

Summary of the Findings

In this section, results were reflected and compared to the existent literature of past studies and resources in related areas. The study brought to light essential voices of art therapists of color in their early career who were utilizing ABS with the objective of obtaining an ATR.

The findings affirmed extant literature emphasizing the importance of support for early career art therapists due to challenges of transitioning from graduate students to professionals as articulated by Fish (2017). The participants' experiences as doubly minoritized individuals echoed Kaimal's (2015) personal account of a constant "forced examination of identity" from her heuristic study (p. 137). Kaimal shared similar experiences of what these participants underwent while becoming art therapists; she remembered a sense of urgency with destabilizing effects on her identity each time she encountered new events and milestones. She described reconciling her identity through artmaking and became increasingly interested in creating autobiographical narratives as a minority art therapist. In essence, this study had participants revisit those destabilizing events and experiences through collective biographical narratives and how they reconciled their identities through artmaking in ABS and in the context of ABS supervisory relationships.

The findings were also consistent with the precarious nature of being art therapists of color navigating a myriad of less-than-optimal work environments, systemic challenges, and oppression in the white-dominated field to complicate their affiliation with the codified profession. For example, in their recent study of American Art Therapy Association (AATA) as a nonprofit organization experiencing a values conflict George et al. (2020) illuminated the complexity of being part of the art therapy community at large and also working as advocates of people with intersectional identities. The researchers sent a wide-swept survey to members of AATA in the United States to examine if their values aligned with AATA's aspirational values. The findings from participants (N = 255) showed values of parity and visibility came in direct conflict with values placed on

social responsibility, as the members' ranking did not reveal the priority for social justice and inclusion over their professional advancement, even while there was a general consensus among members that social justice and inclusion were important to them. This survey result mirrored AATA's stance of placing importance in many aspirational values thus diluting their positionality and not setting priorities for their agendas. The study solidified the sense that "supervision is [merely] one area that marginalized people and multicultural values were structurally devalued within the privileged field of art therapy" with white middle-class female-dominant membership (D. Sharpe, personal communication, March 16, 2023).

Discussion of Research Questions

(RQ1): What are the experiences of credentialed art therapists of color who received ABS in their post-master's training?

This inquiry yielded salient themes from the CRFG and prevailing characteristics from ABR. Participants revealed that receiving ABS was a privilege, made a good use of ABS to gain hours toward their ATR credential even if the quality of ABS or the supervisory relationship were not always optimal, and gained a sense of being held and supported in ABS outside of the workplace more so than work-provided supervision including on-site ABS. The dual role of administrative and clinical supervisors at the workplace has been shown to confound supervisory relationships, as Falender and Shafranske (2004, 2014) described the main function of supervision was to promote clinical fitness of supervisees to protect consumers of treatment, and the supervisor's role was defined as evaluative in nature. Therefore, the last point from the findings may speak to a need of support from someone who can be impartial to the agenda of the workplace

and be objective about the supervisees' work-related issues which coincided with outsourced ABS.

Fish (2017) proposed the use of response art in supervision as a way of managing work-related difficulties. The artmaking in this study actively engaged participants to look at their culturally couched obstacles that prevented art therapists of color from working optimally which were sometimes addressed in ABS, as evidenced by participants' examples.

For the majority of participants, expectations for ABS and ABS supervisors included the support toward reconciling difficult, conflicted feelings surrounding socio-political issues that permeated therapeutic space. All negatively associated statements with ABS were linked to participants' own struggles and concerns as invested stakeholders of art therapy and mental health services for their BIPOC clients and how they too were treated within the system. The statement by Talwar (2010) affirmed four participants' experiences in the field:

> From my experience in the field of art therapy, I have found that issues of differences, power, and authority, most go unacknowledged. As an educator, I am frustrated when research methodologies and scholarship ignore issues of identity and difference, and when positivist notions of human development follow narrow lines of thinking, outside of which nonconformist behaviors and identities are relegated to pathology. (p. 11)

Helpful aspects of post-master's ABS for these participants were identified as not only facilitating art expressions about clients and clients' treatment but also their own work-related stress to reflect on inner processes that impacted their sense of self and

performance as art therapists. This affirmed the efficacy of experiential engagement posited by Miller and Sprang (2017) and Miller (2022) with their restorative supervision model that uses supervision time to process vicarious trauma and other difficulties stemming from work. It serves to reduce rumination over adverse clinical encounters and teaches supervisors to assist supervisees to complete their stress narrative and resolve the event experientially. Kraybill's (2015) proposed training model to navigate secondary trauma stress through the uses of expressive arts such as psychodrama to integrate difficult encounters closely mirrored participants' experiences when ABS was identified as supportive. The participants in the study brought work-related stress to ABS in order to sustain their work effort to fully function as art therapists and to deal with these structural barriers of oppressive practices they witnessed and advocated against on behalf of their BIPOC clients. This practice aligned with the CE-CERT model (Miller & Sprang, 2017; Miller, 2022) which puts focus on passion to gain a sense of equanimity instead of work-life balance to sustain their careers. This approach is closely associated with what study participants have naturally achieved by learning to focus on advocacy even when this was emotionally taxing to them.

ABS as described by the participants allowed space for distressing materials for the benefit of their clinical growth. From an historical perspective, Kielo (1991) proposed explorative artmaking with art therapists to address countertransference by having them to reflect first on an uncomfortable affective response arising from a session with a client and to create response art. The objective was to increase art therapists' introspection and clarity on the case and engage their empathy toward the client to become more effective in treatment. Accordingly, study participants recognized the aesthetic engagement with

artmaking in ABS as helpful in increasing their insight, building empathy for clients and themselves, and becoming more innovative with adaptation of art therapy materials, interventions, and therapeutic modules to suit the needs of their clients particularly to be culturally and developmentally sensitive. These results were consistent and affirmed by other studies from both historical and contemporary contexts of art therapy that translate to art therapy supervision (Allen,1995; Carpendale, 2011; Deaver & Shiflett, 2011; Fish, 2017; Lahad, 2000; McNiff, 1992, Miller, 2012; Robbins, 1988b; Schaverien, 2007; Wadeson, 2003).

For example, Deaver and Shiflett (2011) found an implementation of arts-based learning, such as visual journal and art visual conceptualizations, enhanced nonverbal and verbal processing, and increased supervisees' self-awareness and understanding about their cases. In the study participants' descriptions of ABS, those specific methods were not mentioned, but response art, considered by Fish (2017) and Sanders (2018) as the signature practice in ABS, was consistently utilized to address their embodied experiences that were otherwise difficult to identify with a verbal communication alone. The participants from the current study shared the sentiment of verbal expressions not being sufficient to deeply feel, describe, or own internalized experiences when they compared "regular" supervision to ABS, which was consistent with other studies that engaged participants in expressive modalities, as in Kawano's (2018) initiation ritual for dance movement therapists and Ko's (2016) Movement-Based Supervision (MBS) workshop with Korean expressive therapists that included movement and artmaking.

Although one participant mentioned occasional directives given in her ABS group supervision, post-master's ABS experienced by the participants generally seemed to be

fluid in its structure. Also, there was no mention of intersession artmaking related to ABS by participants, nor was there a specific intervention shared by the participants that assisted them to bridge the gap between personal and professional identities of neophyte art therapists of color. This differed from focused energy spent on the similar topic in the study of art-based disclosure using the *El Duende* process painting, which was implemented continuously throughout the course of a semester with practicum students to investigate the nature of supervisee disclosure associated with cultivating self-awareness on internal experiences and evolving professional identities (Robb & Miller, 2017). Nevertheless, participants' accounts of artmaking in ABS demonstrated how ABS mobilized their introspection and reflexivity to deepening their personal experiences of clinical encounters and workplace issues.

Additionally, the participants' experiences of ABS revealed that their art expressions assisted supervisors to access supervisees' internalized intimate experiences and implicit knowledge, which were integrated into comprehensive understanding. These processes were consistent with literature that documented integration of nonverbal internalized expressions with verbal processing to increase understanding of supervisees by supervisors, as was found in the study by Varpio et al. (2017) that explored ways to interpret arts-based learning that took place among health professionals. The repeated statements made by the participants on being "supported" corresponded with feeling heard, seen, and understood, which required empathic response from ABS supervisors. Similarly, Yoo (2011) who conducted a mixed method study on supervisor empathy with ABS found that artmaking enhanced supervisors' empathic responses to supervisees, supervisee's sense of agency in the context of work, and supervisory relationship.

When ABS supervisors' competency came into question in the current study, it was solely surrounding cultural issues. Deaver and Shiflett's (2011) study focused instead on concerns for supervisor's art therapeutic competency and their ethical obligation to engage in ongoing training to demonstrate role-modeling behaviors to "ease the trepidation of their supervisees and promote the effectiveness of art-based techniques" (p. 269). In the present study, none of the participants expressed concerns for their ABS supervisors' ability to instill confidence in art therapy interventions. In contrast, they expressed trusting the artmaking process for their client care and shared no hesitancy with making art in ABS. Perhaps this is because ABS inherently relies on art-based learning; therefore, it promotes artmaking as knowledge creation more than other types of supervision.

In both instances of having inspiring and disheartening experiences about their ABS, the participants conveyed that it was crucial to have a positive supervisory relationship to enrich learning experience. This was consistent with the discovery of supervisory relationships through aesthetic and appreciative inquiry by Schreibman and Chilton (2012) with the use of poem-writing. Relationally, the participants experienced the benefit of artmaking while being witnessed by their ABS supervisor as was posited as helpful from attachment perspectives by Lahad (2000) and Fish (2017). The participants also described having their self-compassion and reflexivity activated by engaging in artmaking process, which was illustrated by Elena's externalizing body tension. This example agreed with the claim of art therapy educators and researchers regarding how art can activate and contain to simultaneously afford objectivity and safe distance, theorized

by McNiff (1992) and others in the field (Allen, 1995, 2012; Fish, 1989, 2017; B. Moon, 1999; C. Moon, 2002; Sanders, 2018), which is translatable to artmaking in supervision.

For most participants ABS was a safe place for them to engage experientially regarding difficulties and they "exited" ABS "changed," as Fiona reflected in her writing. Attunement provided through the artmaking process within ABS as well as a mindfulness approach that was embedded in artmaking went beyond conventional self-care strategy evidenced by the examples offered by participants that cultivated self-compassion. This finding is aligned with the approach endorsed by transformational supervision where an ideal stance of supervisors for deep listening to facilitate positive change was outlined (Carroll, 2010) but enhanced with the supervisor's use of art for active listening. Sanders (2018) described the best practice of graduate-level art therapy practice where:

> the students and supervisors are engaged in a process of stretching to become present with the range of feelings that are elicited in the clinical situation; and environment is created in which all group members feel it is safe to self-disclose through visual means and self-reflection. (p. 156.)

The use of ABS in these regards seemed to converge with neophyte art therapists' experience in general working toward obtaining ATR hours. What stood out as unique for the sample of art therapists of color was the nature of struggles at work that they shared in the CRFG and characteristics of artifacts that told stories of the past that continued to impact them and their work. The inner shift espoused by these participants and their artifacts, as a result of the meaning-making process from arts-based activities and the process of articulating their "becoming," closely aligned with the study of pre-service teachers who, through arts-based learning, had opportunities to reflect on the impact of

their both current and future interactions in their professional roles (Power & Bennett, 2015).

The level of work-related stress closely associated with participants' identities held pluralistic experiences of being a BIPOC person as well as art therapist, artist, and clinician, which made them different from other neophyte art therapists. Therefore, the results for the first RQ became more complex when participants' intersectional identities as art therapists of color were brought to the fore of the study through group discussions. The inquiries from the CRFG and artmaking in ABR prompted participants to reflect and not only delve deep into their memories but also to explore any embodied experiences and narratives that they carried from the past, which manifested in their artifacts and dialogical data. In particular, some discussions led them to recall how ABS utilized or did not utilize an intersectional lens to address imminent or long-standing socio-political and cultural issues such as racial inequality and social injustice, especially impacting their BIPOC clients as well as participants.

With regards to ABS' impact on identity formation for art therapists of color in their early careers, participants painted a background landscape of their struggles with feeling not accepted in the workplace both for their being different from colleagues because of their specialty in an art therapy modality and also being a person of color. Despite the doubly minoritized position at the workplace, it was found that ABS with the supervisor's role-modeling confidence in art therapy practice and being connected to art therapy colleagues facilitated participants' socialization to entering the community of art therapy profession. This is consistent with the study by play therapy researchers, VanderGast and Hinkle (2015), who found play therapists' preference and their greater

satisfaction for the same modality supervisor to support their clinical work. Malis (2014) explored multifaceted identities of art therapists and the impact of artmaking as relational care on three encompassing aspects of practicing art therapists. Evidenced by participants' examples, ABS addressed professional development of art therapists of color that had underlying concerns with their diverse and intersectional identities and the associated emotional labor. The racism and being othered played a part in participants' discontent at work, which was in concert with Sajnani's (2013) claim regarding social locations of intersectional therapists' bodies being politicized and impacting individuals. The sense of alienation was mitigated to varying degrees with their challenges processed through artmaking in ABS within the supervisory relationships.

The present study findings pointed to contributing factors for successful establishment of collaborative approach to ABS, which included artmaking paired with supervisors' initiatives to clarify their positionality in the practice of ABS with cultural inclusivity. This finding aligned with the study by Arczynski and Morrow (2017) where a feminist constructivist grounded theory was implemented to conceptualize Feminist Multicultural Psychotherapy Supervision from which several supervision factors were identified to anticipate and manage power possessed by supervisors. While some authors such as Awais and Blausey (2020) discussed relational aspects of supervision to endorse the use of art to improve supervision to equalize power as a means to mutual self-disclosure, and to provide transparent feedback (Fish, 2017), the participants of the present study did not share the instances of supervisors making art with them.

Finally, the study findings regarding participants' hardship and resilience aligned with similar experiences of BIPOC students (N = 8) from a neighboring discipline of

Dance/Movement Therapies (DMT) graduate education, which Stewart (2022) explored through a phenomenological ABR. Stewart proposed considerations for anti-oppressive pedagogical approach in DMT that included the use of creative modalities to allow for unique expressions and cultivate creative agency of students. Two participants specifically indicated the need for the field of art therapy to re-evaluate the field's dominant paradigm that historically devalued voices of non-dominant culture. This aligns with the call for action by educators of art therapy (Backos, 2018; Jackson et al., 2018; Stewart, 2022; Talwar, 2016, 2017, 2019, 2010; Talwar et al., 2019). For example, Backos (2018) discussed the balance role required of the educators to emulate Freire[5] by co-creating knowledge with students and delving into the unknown while upholding the standard of the field to protect the public and the standard of the teaching institution.

(RQ2): What does ABS offer these supervisees of color with supervisors who are of different cultural backgrounds?

All five participants had cross-cultural ABS with supervisors who were of different cultural backgrounds. Through the online survey, participants initially provided positive appraisals of ABS for their satisfaction of ABS, engagement to ABS, engagement to ABS processes, engagement with ABS supervisors, and engagement to their work and clients. Participants repeatedly expressed positive opinions and appreciation for the "art part of ABS" which seemed to neutralize the cultural differences. While all participants agreed to the power of artmaking within ABS, fewer participants were able to acknowledge that ABS supervisors demonstrated adequate skills or

[5] Known for his 1968 seminal work, *Pedagogy of the Oppressed*, Paulo Freire deconstructed and problematized oppressive educational praxis and ideological hegemony, and proposed co-creation of knowledge with learners since knowledge, culture, people, as well as history were always evolving and being in the process of perpetual becoming.

knowledge in the area of cultural inclusiveness and cultural sensitivity which impacted their cross-cultural ABS. It was in the CRFG and artifacts of ABR that revealed their concerns around inadequacies of ABS supervisors. Their discontent paralleled increased concerns for intersectionality with advances of counseling psychology impacting the field of art therapy from the past few decades (Calisch, 1998; Elkins & Deaver, 2015).

Most participants agreed that when cultural diversity was not considered as part of important domains in clients' lives the case conceptualization went amiss. Those participants associated this phenomenon with a lack of awareness from White supervisors from dominant cultures; therefore, it became more problematic in cross-cultural ABS supervision for art therapists of color. Participants expected supervisors to openly discuss topics on multicultural and diversity issues without shame or blame, which is consistent with art therapy literature that stresses cultural humility (Jackson, 2020).

Speaking to the challenge of discussing openly about race, and the subsequent activation of white guilt, white fragility[6], or shame in white supervisors that could potentially jeopardize cross-cultural supervisory relationship, one participant, Alex, expressed having to back down from a heated discussion to avoid unpleasant feelings and rupture in supervisory alliance. Some avoidance behaviors such as code-switching or withdrawing were shared as a strategy for some study participants to follow "what most people of color would do" to weather the situation and to mitigate awkwardness. This phenomenon is not unlike the findings from Warren's (2023) study on examining ablism in the field of music therapy. Music therapy students with an invisible disability or illness

[6] Robin J. DiAngelo coined the term *white fragility* in 2011 and popularized the notion of intolerance and defensiveness by white body people of European descent, in reaction to considering issues of race and negative impacts of white hegemony that exist on the systemic level in modern society.

expressed difficulties with self-disclosure to supervisors due to a risk of microaggression and being stigmatized.

Both Alex and Bea used artmaking to process the difficult feelings about color-blindness on their own. The heuristic study by Bal and Kaur (2018) shared similar findings that showed the art making process allowed them to reflect on questions about power, privilege, an agency, oppression, and social change in a relational context. These findings aligned with researchers and authors on cross-cultural supervisions, suggesting that the practice of broaching in the supervisory relationship, the practice of openly discussing the cultural characteristics that impact the dynamic in the room, such as differences in race, culture, and power, early on to establish positive working alliance and for supervisors to model vulnerability, is helpful (Awais & Blausey, 2020; King & Jones, 2019; Satterberg, 2020). The study findings also echoed requisites of cross-cultural supervision suggested by Arczynski and Morrow (2017) to support supervisees in managing tensions between responsibility, power, and egalitarianism to process the impact of identities on supervisory and clinical relationships. Two participants in the study exemplified the unfolding of their professional endeavors with helpful in-depth conversations about cultural and diversity issues in cross-cultural ABS and the experience of broaching with their ABS supervisor, albeit not formally as a part of the structure suggested by King and Jones (2019).

It has been recognized by the researchers and authors in the art therapy field that involving experiential processes such as artmaking in supervision can be intimidating and trigger vulnerability in supervisees (Burgin, 2018; Chesner & Zografou, 2014; Fish, 2008; Ko, 2016; Sanders, 2018; Schreibman & Chilton, 2012; Yoo, 2011). In another

creative discipline, Kim (2010) investigated the Korean therapists' (n_f = 8) progress toward learning a specific model of music therapy through consensual qualitative research. Kim found that despite supervisees' level of music aptitude and motivation to implement music therapy, their vulnerability was heightened with evaluation anxiety, shame, and distress due to a limit to creative freedom, which was successfully ameliorated with trusting supervisory relationship. Three participants from the present study had a strong supervisory alliance with supervisors from different backgrounds, being able to share open expressions of feelings and thoughts through artmaking in general, even while the cultural discussion was reported as missing. Vulnerability was demonstrated by all participants by openly exploring their difficulties through making art in the presence of their supervisors. Those vulnerable situations where participants had unexpected outcomes from artmaking were associated with positive statements about ABS. This affirmed Fish's (2008) study finding that the supervisees' perceived effectiveness of ABS depended on their level of trust, which would allow for honesty and transparency, fundamental requirements for effective learning which can be difficult in cross-cultural supervision.

One participant, Elena, looked specifically for an ABS supervisor who could support her for her community with knowledge about the population and was fairly satisfied with the cross-cultural ABS she received. The embodied experience described by her artifacts, "a ball of uncertainty" and "reaching out," demonstrated how she showed up to ABS with vulnerability, which took courage and faith in ABS. Her ABS supervisor from a different cultural background demonstrated her interest and familiarity in working with the population Elena herself identified with. Similar experiences were shared by

Dalise and Fiona. Alex and Bea, too, were able to utilize ABS without a major breach or interruptions of supervisory relationships to obtain the support needed to become an ATR. Even as these two participants expressed their trust and confidence being compromised toward their ABS supervisors, they did not explicitly share their art expressions in ABS being limited due to their potentially strained relationships. This was a surprising finding and maybe something idiosyncratic with these two participants who managed to lean more into artmaking rather than relying on ABS supervisors, owing to their effort for self-advocacy and a solid sense of self, grounded in their intersectional identities. The performative nature of ABS could test the quality of cross-cultural relationships with supervisors' ability to respond accurately to supervisees' expressions, which likely caused participants to evaluate or re-evaluate their perceptions about supervisors from different cultural backgrounds.

The mixed experiences of ABS by the participants from the present study was supported with findings from the phenomenological study of Brown and Grothaus (2019). The study explored the experiences of cross-racial mentoring relationships between Black doctoral students of counseling and their White educators or supervisors. The study revealed the interpersonal and intrapersonal factors that facilitated cross-cultural trust: reasons for trust, reasons for mistrust, and benefits of cross-racial mentoring. Some of the reasons for trust corresponded with experiences of present study's participants,' which included trusting by proxy, being generally trusting, being courageous. The listed reasons for mistrust supported some of participants' experiences such as experiencing tokenism and racism, as well as needing to mask self to sound White, feeling isolated, questioning one's perception, and experiencing dissonance in the

white-dominant field. Benefits of cross-racial mentoring included benefitting from networks of privilege and disconfirming over-generalizations of White individuals, which have played some part in present study participants' experiences in cross-cultural ABS.

Comparatively, with the use of an art modality, all five participants' cross-cultural ABS experiences affirmed research findings that even with a lack of cultural match and with cross-racial trust issues, supervisors of dominant cultures can create a bridge to learning when their approach is informed by curiosity, mutual respect, and acknowledgement of distinct differences of characteristics and life experiences within supervisory relationships (Brown & Grothaus, 2019; Chung et al., 2007; Ho & O'Donovan, 2018; Mammen, 2020).

The construct of supervision prompts supervisors to conform to an evaluative, hierarchical position (Falender & Shafranske, 2004, 2014). The power dynamics in supervision were reported to play out even more so with certain BIPOC art therapists with their culture to respect "elders" and "experts with more experiences in the field" as noted by Elena and suggested by Fiona from her acculturation to the field. Similarly, Ko's (2016) case study on movement-based supervision (MBS) with Korean expressive therapists described the presence of culturally defined sense of space and interactional styles, particularly that of hierarchy that impacted her Korean participants' perception on how to take part in MBS. Therefore, the finding points to the crucial aspect of cross-cultural ABS supervisors that paralleled the clinical supervision model outlined by Carroll (2010) to engage critical thinking with mindful reflection, so as to pay attention to underprivileged voices within supervisory and clinical settings, which can facilitate a collaborative approach for clinical growth.

The participants who shared difficulties with their ABS supervisors because of a lack of support and understanding stemming from their differences in socio-political locations identified their ABS supervisor's race as the primary reason for their struggles. Extant literature on relational frameworks in clinical supervision discussed how supervisees' unfavorable perceptions on supervisory bond can affect their perception on supervisory conflict, gender-role stereotyping, stress and burnout, and dissatisfaction with supervision (Watkins & Scaturo, 2013); however, it did not go over the perception of race, dominant cultures being factors, or the perception on how those specific characteristics would be affected. Other studies revealed threats to the supervisory alliance and hinderance to supervisees' changes that included supervisees' avoidant attachment patterns in relationships (Mesrie et al., 2018) and supervisors' negative perception of supervisees (Morrison & Lent, 2018), which could include supervisors' poor management of supervisees' shame responses (Hahn, 2001). While no participants expressed shame or guilt with cross-cultural ABS, it is plausible that conflicted feelings surrounding treatment of BIPOC clients as well as how they were treated among peers in the workplace could have triggered shame response in front of ABS supervisors who were from the dominant cultures. Cross-cultural ABS might impact supervisees' experiences of ABS since, as noted by researchers, the topics of race and culture are a potent area that could increase tensions in general, according to King and Jones (2019) and others (Sue, 2015; Vaccaro & Camba-Kelsay, 2018; Ward et al., 2018).

Some participants, such as Dalise, had positive experiences of broaching and experiences that helped establish a solid trusting supervisory relationship with her ABS supervisor from a different culture. She attributed it to her supervisor being a person of

color with appreciation for cultural diversity and understanding of the intersectional lens. Upon being encouraged and prompted to discuss her feelings openly toward an inflammatory comment made by her client and other topics surrounding socio-political issues that permeated therapy space, Dalise stated that it was “wonderful…that she would even say that.” This experience again affirms the effectiveness of listening to underprivileged or silent voices identified by Carroll’s (2010) transformational learning to facilitate changes in supervisees. However, most participants shared emotional burdens around problematic situations involving racial or cultural issues particularly with their ongoing advocacy efforts and constant navigation of differences with their supervisors. This is consistent with the research finding about the extra hardship supervisees of non-dominant cultures endure in their developmental trajectory even as they demonstrate creative coping to take advantage of cross-cultural supervision as indicated by Ho and O’Donovan (2018).

To summarize, cross-cultural supervision with supervisors from different cultural backgrounds offered challenges for participants to overcome. The participants made the best of the situation, even if the supervisory relationships were not optimal due to a lack of consideration surrounding issues of cultural diversity. Most were self-directed regardless of support in ABS to advocate for themselves and for their BIPOC and underprivileged clients that they often identified with. They recognized their clients as well as themselves as whole persons, inseparable from their community and embodied beings of intersectionality, and this viewpoint informed their professional endeavors which echoed the practice of cultural humility underscored by Jackson (2020). The participants from the study benefitted from cross-cultural ABS with supervisors who

were open and transparent about their positionality and as long as supervisors could demonstrate adequate levels of empathy, understanding, and support through the use of art to deal with topics that were relevant to clinical care, which included holistic views in all domains of clients' lives. Hence, participants demonstrated that the challenges that could arise from cross-cultural ABS could be mitigated by supervisors attending to supervisees' perspectives to gain insights, as suggested by recent studies and authors (Awais & Blausey, 2020; Brown & Grothaus, 2019; Callahan & Love, 2020; Chung et al., 2007; Ho & O'Donovan, 2018; Jackson, 2020; Mammen, 2020).

Synthesis

In celebration of transformative experiences participants shared, I will close this section with an interpretative tanka. The first three lines are based on a Japanese proverb 「雨降って地固まる」or the ground becomes firm after the rain, meaning after weathering challenges a situation improves as the understanding is deepened and a person or situation is solidified. The last two lines are attending to a function of art-processing in ABS for art therapists of color.

Looking back
Thunderstorm and rain
Ground is now hardened
Leaping from the artist's heart
the booming voice of rich color

Limitations of the Study

This study adapted the in-person format of the CRFG to a remote, online platform of Zoom because of the nation-wide implementation of social distancing during the

pandemic and also in effort to recruit eligible participants throughout the United States. The researcher justified the present study's focus group as a CRFG by engaging participants in culturally relevant discourse and inviting creative endeavors during the CRFG. By so doing, the researcher situated these participants in their shared culture, the language of arts and the common aim and accomplishment of becoming an ATR in the United States.

For data analysis, this phenomenological study employed a multimodal approach therefore it created rich data but not without complications to reconcile dialogical data from the CRFG and data from ABR. It also created the tiered way of processing and analyzing data, potentially privileging the dialogical data over data from ABR which also offered significant substance to the meaning making process.

Furthermore, there seemed to be difficulty for some participants to distinguish the topic of the post-master's ABS experience as an art therapist of color as opposed to the post-master's work experience in general as an art therapist of color during the time when they engaged in ABS. The researcher endeavored to select only relevant data to ABS in this study yet these two phenomena became inseparable due to the embodied experience being explored; the workplace problems were intricately connected to clinical and professional development issues they brought to ABS. Also, the study could have had more clear distinction between art therapy supervision that incorporates art review and artmaking in some limited capacity and arts-based supervision that makes artmaking such as response art a central component of supervision. This would have prevented the sixth participant's involvement in CRFG who ended up not having ABS. Although all her data were omitted in the study to remove a threat to reliability this person's participation in the

CRFG might have affected the dynamics and the discourse of CRFG in the first focus group.

Finally, the researcher utilized ABS as a result of positive personal experiences in her role as a supervisee. As a supervisor, I have a bias toward the use of expressive arts in supervision for its apparent efficacious path to self-awareness and access to feedback. Additionally, the researcher is an art therapist of color and facilitated the CRFG, therefore, despite the diligent effort toward bracketing, the data may be susceptible to confirmation bias. In an attempt to ameliorate bias, I followed several practices associated with the best practice of enhancing trustworthiness such as keeping a reflective art journal, using consensus coding, member checking of results, providing thick descriptions, and having a peer review.

Implications and Recommendations

Through this phenomenological inquiry, about the lived experiences of the art therapists of color when they underwent post-master's ABS to obtain an ATR, the complex landscape of how their layered identities interfaced with clinical work settings provided a glimpse to the reality of a lack of supportive structures. This was true for them both in their experiences in academia and in clinical work. The critical review of accountability for ethical issues regarding self-care as well as professional development of art therapists of color could broaden the perspectives to address existing systemic issues that creates hardship for therapists newly entering the field. This effort should extend to looking at the overall experiences of people of color in training, including those in graduate schools, to inform anti-oppressive pedagogy (Stewart, 2022).

The present study demonstrated how ABS had provided support for these art therapists of color through different levels of engagements by offering critical reflections and a mindfulness practice of making art in ABS. These participants' experiences taught us, with a combination of culturally inclusive lens and cultural humility, a practice of constantly examining clinical and supervisory relationships in ABS may aid in transcending cultural gaps between supervisees and supervisors of different backgrounds and facilitate transformational learning and growth, I venture to say, for both supervisees and supervisors. Accordingly, the field could embrace an experiential approach to cultural immersion through activation of humility by means of artmaking as postulated by Jackson et al. (2018). This could ensure a support network for minoritized clinicians and potentially retaining them in the field.

Further investigation on aesthetic and relational aspects of ABS to support developmental trajectory especially in supporting identity formation of art therapists of color is worthy of investigation. Stakeholders for the future investigations of ABS may include art therapy educators, students, post-graduate supervisees and supervisors, potential employers, policy-makers and administrators in academia desiring to secure and sustain employment of art therapists of color to enrich the field of art therapy for the sake of serving diverse communities.

To supplement the thick data obtained in this study, it would be helpful to implement a research design, such as an electronic survey, which could access the voice of larger segment of art therapists of color. While this study presented the experience of those who successfully obtained ATR credential and continued to work in either clinical or academic settings, it is also crucial to learn from those who did not or do not choose to

pursue ATR despite having the graduate-level art therapy education. This should include the voice of those who have withdrawn from an art therapy program or left the field of art therapy entirely. Is additional credentialing becoming increasingly cost-prohibitive? Is self-identification as an art therapist more valuable than having a credential that does not directly translate to financial gains? Are external factors in play, such as the trend seen in allied mental health with trauma-informed care, converging all creative therapies practices? Are any anti-oppressive pedagogies helpful framework to fortify the students with intersectional identities before they go out to the work environment or would it create more dissonance with the reality of the workplace? Unanswered questions surrounding these phenomena represent new research problems. The robust research in these areas will require commitment, stamina, and humility of the art therapy community to make our field continue to expand and grow.

APPENDIX A

SOLICITATION LETTER

29 Everett St., Cambridge, MA 02138

Date_____

Dear _____:

My name is Madoka Urhausen. I am a third-year doctoral student in the PhD program in Expressive Therapies at Lesley University in Cambridge, MA.

I am doing research on the experience of Arts Based Supervision by art therapists of color and of non-dominant cultures and looking for credentialed arts therapists (ATR) who underwent arts-based supervision while working toward credentialization. A focus group will be conducted on a confidential videoconferencing platform. The focus group will provide an opportunity to obtain information about the experience of arts-based supervision. Participation will consist of completing a 20 question survey prior to the focus group, reflective art-making prior to the meeting, and a one-time focus group discussion that last up to 120 minutes. During the focus group, you will be asked to create brief reflective writing. After the meeting, you will be asked to send the photograph of your artwork and a reflective writing to me digitally to add to the collected data. At a later date, I will send a poem response to each participant's experience and you will be asked to respond artistically.

Should you be available and interested participating in the focus group, please contact me at urhausen@lesley.edu. I would welcome the opportunity to have you contribute to the study and look forward to hearing from you. Thank you for your consideration. This research is approved through Lesley University. You may contact my advisor, Dr. Michele Forinash, at michele.forinash@lesley.edu if you have further questions.

Sincerely,

Madoka Urhausen

Madoka Urhausen, MA, LMFT, ATR-BC
562-810-7746 / urhausen@lesley.edu

APPENDIX B

INFORMED CONSENT

29 Everett St., Cambridge, MA 02138

You are invited to participate in the research project titled "Experiences of post-masters arts-based supervision with art therapists of color." The intent of this research study is to investigate your experience of ABS and understand the process of becoming and embracing the identity of credentialed art therapists. Your participation will entail your participating in a focus group setting once for approximately 120 minutes regarding the ABS that you experienced with your art therapy supervisor(s). The focus group will be conducted via a confidential teleconference platform. Prior to attending the focus group, you will be asked to make art on your own and bring it into the focus group. You will also be asked to send a digital image of the artwork and a brief write-up about the artwork to the researcher. You will be provided with an Amazon gift e-gift card of $30 in advance so that you may purchase needed supplies to make art.
In addition

- You are free to choose not to participate in the research and to discontinue your participation in the research at any time without facing negative consequences.
- Identifying details will be kept confidential by the researcher. Data collected will be coded with a pseudonym, the participant's identity will only be known by the researcher, the other focus group participants, and the research assistant.
- Any and all of your questions will be answered at any time and you are free to consult with anyone (i.e., friend, family) about your decision to participate in the research and/or to discontinue your participation.
- Participation in this research poses a possible risk of being identified by colleagues, former supervisors, supervisees, or students, who may be familiar with the unique way in which the participants experienced arts-based supervision or create artwork.
- If any problem in connection to the research arises, you can contact the researcher Madoka Urhausen at 562-810-7746 and by email at urhausen@lesley.edu or Lesley University sponsoring faculty Michele Forinash at michele.forinash@lesley.edu
- The researcher may present the outcomes of this study for academic purposes (i.e., articles, teaching, conference presentations, supervision etc.)

I am 18 years of age or older. My consent to participate has been given of my own free will and I understand all that is stated above. I will receive a copy of this consent form.

_____	_____	_____	_____
Participant's signature	Date	Researcher's signature	Date

There is a Standing Committee for Human Subjects in Research at Lesley University to which complaints or problems concerning any research project may, and should, be reported if they arise. Contact the Committee Chairpersons at irb@lesley.edu

APPENDIX C

CONSENT TO USE AND/OR DISPLAY ART

29 Everett St., Cambridge, MA 02138

CONSENT BETWEEN: __Madoka Urhausen__ and _____.
Researcher's Name **Artist/Participant's Name**

I, _____, agree to allow ___Madoka Urhausen_____
Artist/participant's name **Researcher's Name**

to use and/or display and/or photograph my artwork, for the following purpose(s):

- ☐ Reproduction and/or inclusion within the research currently being completed by the expressive arts therapy doctoral student.
- ☐ Reproduction and/or presentation at a professional conference.
- ☐ Reproduction, presentation, and/or inclusion within academic assignments including but not limited to a doctoral work, currently being completed by the expressive arts therapy doctoral student.

It is my understanding that neither my name, nor any identifying information will be revealed in any presentation or display of my artwork.

This consent to use or display my artwork may be revoked by me at any time by informing the researcher. I also understand I will receive a copy of this consent form for my personal records.

Signed _____Date _____

I agree to keep the digital image of your artwork safe and intact, whether in an original form or in reproduction, to the best of my ability and to notify you immediately of any compromise while your digital art is in my possession. Should you decide to withdraw from your consent at any time, I agree to delete the digital image of your artwork immediately from my secure electronic file. I agree to safeguard your confidentiality.

Signed _____ Date _____
Researcher's Signature

RESEARCHER'S CONTACT INFO:
Madoka Urhausen, MA, LMFT, ATR-BC
3450 Spring St., Suite 113, Long Beach, CA 90806/Tel# 562-810-7746 urhausen@lesley.edu

APPENDIX D

SURVEY QUESTIONS

1. What is your ethnicity/race? _____
2. What is your gender identity? _____
3. What is your gender-expression? _____
4. What is your sexual orientation? _____
5. What is your religious/spiritual affiliation? _____
6. What is your age? _____
7. Do you identify as able-bodied? Yes/No/Other - If other specify_____
8. What is your primary spoken language? _____
9. If English is not your primary language, what is your level of comfort in communicating in supervision with English? (1-not comfortable at all, 2-somewhat uncomfortable, 3-neutral, 4-comfortable, 5-very comfortable) _____
10. Do you/your family identify as immigrant(s) or person(s) of a diaspora in the U.S.? Yes/No
11. How many years have you been practicing art therapy? _____years/months
12. How long did you engage in ABS post-master's? _____years/months
13. Did you have a cultural-match/language-match with your ABS supervisor? Please explain briefly:
    _____
14. Can you list three things that were meaningful to you in ABS?
    _____
    _____
    _____
15. Are you currently supervising or have supervised in the past? Yes/No
16. If so, are you offering ABS? Why or why not?
    _____
    _____
17. Looking back, how do you rate your level of satisfaction with ABS? (1-not satisfied at all, 2-somewhat unsatisfied, 3-neutral, 4-satisfied, 5-very satisfied) _____
18. Looking back, how do you rate your level of engagement with the ABS process? (1-not engaged at all, 2-somewhat unengaged, 3-neutral, 4-engaged, 5-very engaged) _____
19. Looking back, how do you rate your level of engagement with your ABS supervisor? (1-not engaged at all, 2-somewhat unengaged, 3-neutral, 4-engaged, 5-very engaged) _____
20. Looking back, how do you rate your level of engagement with your work and clients while you worked under ABS? (1-not engaged at all, 2-somewhat unengaged, 3-neutral, 4-engaged, 5-very engaged) _____

APPENDIX E

FOCUS GROUP QUESTIONS

Having experienced Arts Based Supervision (ABS) during your post-master's training and looking back...

1. How did you get into ABS after graduate school?

2. Can you compare your experience in ABS versus other kinds of supervision you have been in?

3. Were culture and issues of diversity as well as intersectionality addressed in ABS? How or how not?

4. Was your identity central to the process of ABS?

5. If you had racial, ethnic, and cultural differences with your supervisor did it impact your learning experience with ABS? Can you give me an example?

6. What was the role of ABS in your path of becoming an ATR as a person of color?

APPENDIX F

ARTIFACTS

Three-dimensional artwork, Reflective writing, and Haiku/Tanka response

Note: the original format of writing was retained for the integrity of their artistic presentations

Participant Alex

Figure 1. Alex's 3D Art

Alex's Witnessing/Reflective Writing

I am a gay, Latino male.

I speak Spanish.

I am an advocate.

I can see the shape of water.

I can feel the temporariness of plaster.

I cannot fill your gaps, your lacking, your "self."

I put the mask on—can you take yours off?

I am an art therapist.

I am human.

Tanka: Researcher's follow-up haiku and a response from Alex

Researcher: Behold the history
etched on the mask permeable yet sealed
An invitation awaits

Alex: *Shimmering through light and dark*
Reflections of his-story.

Participant Bea

Figure 2. Bea's 3D Art

Bea's Witnessing/Reflective Writing

I am a rush of color, and energy, and feelings, placed heavily on to a page. I am lines, shapes, and color. I am cut into pieces, sections of thought. Brown fingers work over me and I feel myself bend and fold into carefully creased shapes. I am birds formed from this energy. I feel studied and watched. Minor or more sections are unbent, adjusted, and refolded. My colors remain prominent, but possess more concrete forms. I am birds, made of color and energy.

Tanka: Researcher's follow-up haiku and a response from Bea

Researcher: A battalion of rainbows

Hark! Brown fingers will not pause

A dignified ascend

Bea: *Perseverance leading free*

The flight of several peoples

Participant Dalise

Figure 3. Dalise's 3D Art

Dalise's Witnessing/Reflective Writing

I couldn't control my environment

I learned to recognize this

I learned to embrace the resistance

Move with it

Don't get knocked down

Haiku: Researcher's follow-up haiku with no response by Dalise

Blue sky and strong wind

Illuminated, (the mommy and baby) kites whip their tails.

Blue sky (the pathway)

Participant Elena

Figure 4a. Elena's 3D Art

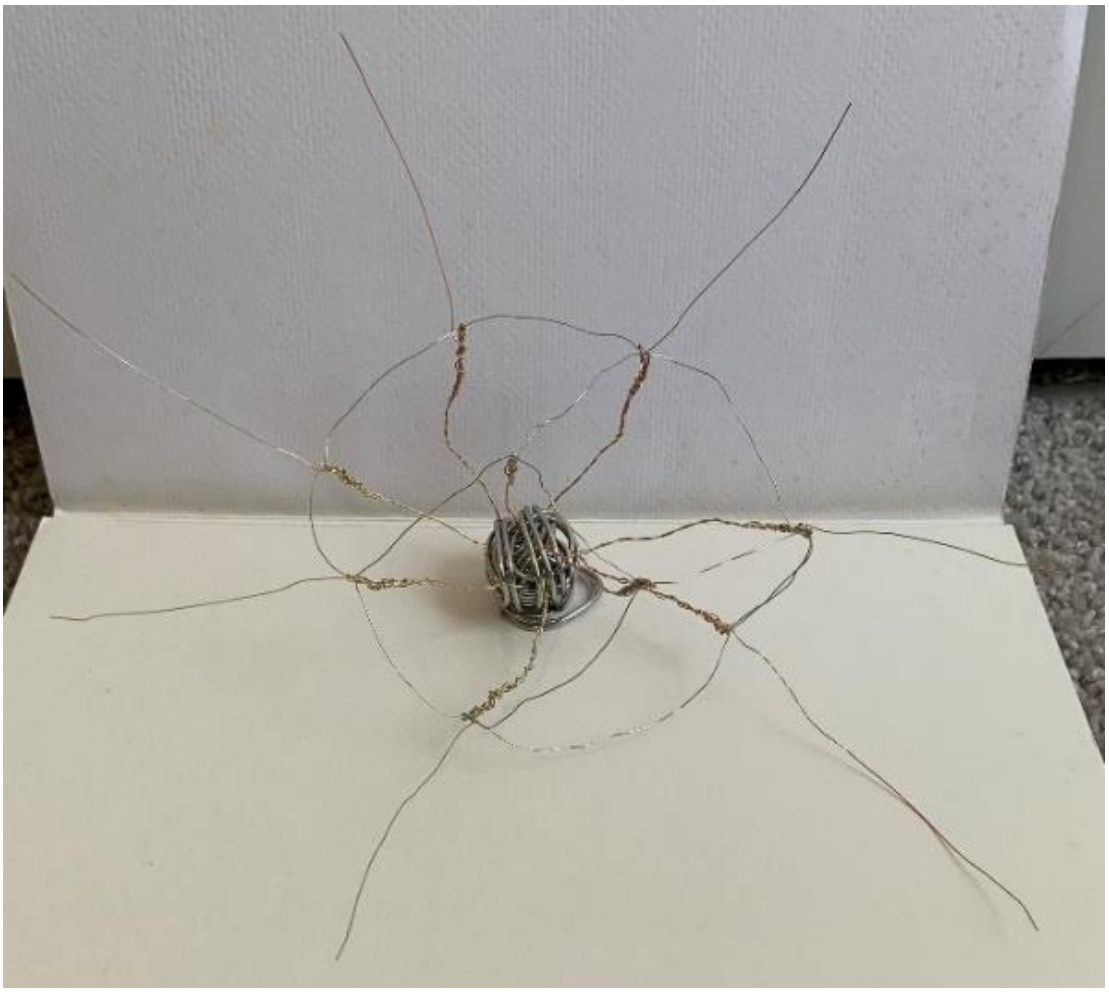
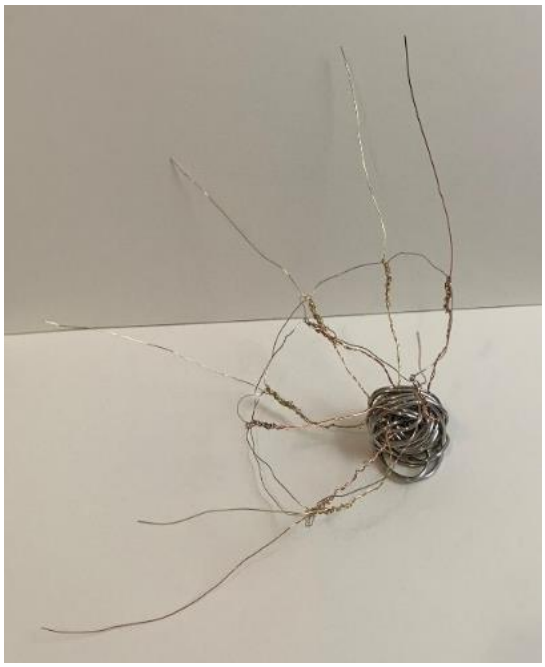


Figure 4b. Elena's 3D Art



Elena's Witnessing/Reflective Writing

I am a ball of uncertainty

And reaching for help.

The help that I got is making sense for me,

But there is still more that I need.

I think that I needed more help…

I am continuously reaching for support,

Yet, I am blossoming.

Haiku: Researcher's follow-up haiku with no response from Elena

Unfolding

Nature's design

Releasing seeds

Participant Fiona

Figure 5. Fiona's 3D Art

Fiona's Witnessing/Reflective writing

I enter as one being

i exit as another.

from the absence of color to more fullness. not quite fullest, but fuller.

i spill forth belatedly with what i learn and am and am becoming.

i am changed, but I'm not sure how exactly.

"it's supposed to be like this."

i listen for a while

and then i decide (or maybe it is decided for me) that i'd like to return to myself.

whatever that means.

i just know it's not there from where i came, but *here*.

i am freer, but not all the way.

maybe I'd like a container, but one in which i feel free

to choose if i want to live there or not.

maybe just a place to sleep and hide

so I can germinate these seeds

so I can sprout.

i am moveable. Fluid. I come from fluidity.

structure was necessary for a while, but I'm ready to return to the sea.

Tanka: Researcher's follow-up haiku and a response from Fiona

Researcher: Inner chambers
An echo of seedling
Babaylan dwells

Fiona: *Fullness rooted deep within*
Spirits stir, and from this, life.

APPENDIX G

DESCRIPTION OF ARTMAKING PROCESS FROM BEA

I took a bunch of temper sticks, did a rework of Edvard Munch's The Scream, because I feel like that was just my experience [of] becoming a competent-ish provider… I felt like I had to overcome a lot of internal and then stuff that was kind of directed at me. And then… I cut up the painting and made a bunch of origami peacocks and I felt like I really reflected on it… I wanted to figure out why it even happened. And I think just like having all those different feelings, collecting different vibes from those supervisors, the supervision, my identity and then using my own process to try to make sense and understand it, until it became something a little more recognizable, was super important to me.

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