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# A Qualitative Investigation of the Use of an Art-Based Technique in Counselor Group Supervision

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A QUALITATIVE INVESTIGATION  
OF THE USE OF AN ART-BASED TECHNIQUE  
IN COUNSELOR GROUP SUPERVISION

by

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Requirements for the Degree of

DOCTOR OF PHILOSOPHY  
COUNSELOR EDUCATION AND SUPERVISION  
OLD DOMINION UNIVERSITY

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## ABSTRACT

A QUALITATIVE INVESTIGATION  
OF THE USE OF AN ART-BASED TECHNIQUE  
IN COUNSELOR GROUP SUPERVISION

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Old Dominion University, 2011  
Dissertation Chair: Dr. Theodore P. Remley, Jr.

While the counseling community embraces the use of creative approaches in counseling and supervision, few researchers have attempted to empirically describe the process of including an art-based technique into counselor group supervision. A grounded theory design guided the exploration of the factors and processes of including one art-based technique into six counselor supervision groups. Six doctoral-level supervisors who were trained in an art-based technique known as the visual case processing method introduced the method to their group supervisees who were completing a semester-long practicum or internship. Data collection methods included individual and focus group interviews, observations of visual case presentations, document reviews of visual case drawings, and journal prompted inquiries. Results indicated that supervisor training in an art-based technique prior to implementing the technique into group supervision practice is a condition for yielding positive outcomes for counselor trainee development, client treatment, and the supervision group process.

## DEDICATION

This dissertation is dedicated to my husband, Jody, and my two children, Campbell and Bailey. Thank you for your love, patience, and teamwork in support of this dream.



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This dissertation was a result of the encouragement and support from family, colleagues, and the Old Dominion University Graduate Counseling Community.

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## CHAPTER ONE

### INTRODUCTION

#### Overview of the Problem

During my master's level training as an art therapist, supervision of my internship experience involved not only the traditional foci of counseling supervision but also an examination of my clinical decisions regarding use of art processes and materials in the assessment and treatment of clients. Now, as an educator and clinical supervisor of art therapy internship students, I design sessions that instigate supervisees' integration of art processes and clinical skills. Recognizing the benefits of including experiential and constructivist approaches in clinical practice and education has led to a natural and logical progression of including arts-based strategies in clinical supervision of art therapy internship students.

As part of my doctoral educational program at Old Dominion University, I was required to provide university clinical supervision for master's level counseling students during their practicum and internship. During this experience, I noticed several trends regarding creativity and supervision. First, during initial sessions when I briefed supervisees about my clinical experience and training, student counselors expressed an interest in learning arts-based techniques to incorporate with their own clients. Further, they demonstrated an eagerness to explore their own counseling skills acquisition, self-awareness, self-care, and countertransference through art-based techniques during supervision sessions. Secondly, during my own supervision training, I noticed a trend of my doctoral peers seeking opportunities for training in incorporating creative strategies,

including art-based techniques, in their own provision of supervision. Additionally, during group supervision-of-supervision sessions, my doctoral supervisor peers, on several occasions, brought in video recordings of art-making or actual artworks created by their supervisees. Lastly, I have noticed the recent surge in books, chapters, articles, and professional presentations on the topic of creativity and supervision.

While I find the prospect of growing interest in combining the powerful effects of creativity with supervision by the counseling community to be both exciting and validating, I am concerned about the training responsibilities, the ethical implications of including arts-based techniques in supervision and proven effectiveness that accompany these approaches. My concern grew from participation in a supervisory training course in which a required reading suggested several creative techniques for supervision practice. However, little instruction regarding the ethical practice with these strategies was presented in this reading. Also, I have observed a doctoral peer, who after attending workshop about creative supervisory techniques and subsequently implementing one art-based technique, fail to protect the confidentiality of her supervisee creator. This failure was not intentional but rather was due to a lack of educational instruction. It is my belief that if supervisors who are interested in incorporating arts-based strategies are adequately trained, they can enhance the professional growth of their supervisees.

Describing my experience as an art therapy clinical supervisor and my role as a university doctoral supervisor to counseling students during their practicum and internship is an attempt to convey how this study was inspired. The remainder of this chapter will include a summary of relevant literature, the rationale for the study, research

questions, definition of terms and an overview of methodology.

### Relevant Literature

Relevant literature regarding supervision and arts-based practice is included to provide sensitizing concepts for this research study. In the grounded theory tradition, unlike in quantitative research approaches, an exhaustive literature review is not warranted. Rather, familiarity with relevant literature is useful for sensitizing the researcher to formulate questions, make concepts known for later comparisons, and develop theoretical frameworks that may guide all phases of inquiry (Corbin & Strauss, 2008). This review evidences the importance of preliminary research into art-based supervision techniques. Salient topics include constructivism, supervision, and artmaking. The first sensitizing concept to be described is constructivism.

#### Constructivism

Constructivism is a theory of knowledge based on the central premise that humans create meaning through active engagement with the world and critical self-reflection on the experience (McAuliffe, 2011, Chapter 1). Knowledge is not a product to be passively received from an instructor but rather evolves from a process of meaning-making and co-construction (Jones & Brader-Araje, 2002; McAuliffe, 2011, Chapter 1). Constructivist-based instructional approaches are congruent with current research on knowledge acquisition and trends in educational reform (Jones & Brader-Araje, 2002). That research indicates the importance of valuing, challenging, and building on to a student's prior knowledge (Jones & Brader-Araje). While constructivism describes broadly how one learns, it does not explain the specific cognitive processes involved in constructing

knowledge that are relevant to this research inquiry: the experiential endeavor of artmaking in the group context. Relevant concepts for exploring the constructivist endeavor of artmaking in the group supervision context include experiential learning, developing complex cognitive skills through group interaction, and metaphorical thinking. Next, supervision will be defined, tenets of group supervision described, and traditional group supervision techniques outlined.

### Supervision

The Council for the Accreditation of Counseling and Related Educational Programs (CACREP, 2009) requires accredited programs to provide supervised practicum and internship opportunities for counselors in training. An evaluative and supportive relationship between a trainee and an experienced supervisor, the goals of supervision include encouraging a supervisee's professional development and monitoring client treatment (Bernard & Goodyear, 2004; Deaver & Shiflett, 2011; Overholser, 2004). The supervisor assists the trainee with developing skills for ethical decision-making, self-awareness, self-assurance, a theoretical orientation, case conceptualization skills, assessment techniques, and treatment planning (Bernard & Goodyear, 2004; Stoltenberg & Delworth, 1987). These objectives are also applicable to group supervision. Next, group supervision, the context relevant for this research study, will be explained.

Group supervision, according to Bernard and Goodyear (2004) is a regular meeting between a group of supervisees and a supervisor with the intention of achieving the previously mentioned goals of supervision with the benefit of feedback and interaction of group members. Group supervision offers the advantages of not only conservation of

time, money, expertise, and feedback from various perspectives, but it is also an opportunity to learn and incorporate techniques and interventions used in supervision, and learn vicariously about a variety of clients with whom they do not directly work (Bernard & Goodyear, 2004; Riva & Cornish, 1995).

In addition to traditional supervision techniques, such as reviewing taped sessions and live supervision (Bernard & Goodyear, 2004), Deaver and Shiflett (2011) note that more expressive methods such as journal writing and art-based techniques are receiving increased attention in education and supervision literature (Bowman, 2003; Calisch, 1994; Griffith & Frieden, 2000, Guiffrida, Jordan, Saiz, & Barnes, 2007; Jackson, Muro, Lee, & DeOrnellas, 2008; Newsome, Henderson, & Veach, 2005; Overholser, 2004). Next, the benefits of art-making in counseling will be described and relevant research will be provided.

### Art-making

In counseling, creativity culminates into a tangible product that can facilitate insight and change (Gladding, 1988). This benefit of creativity is also applicable to supervisees. Previous research, as described by Deaver and Shiflett (2011,) indicates that incorporating creative methods into supervision may promote numerous benefits for supervisees, including improving case conceptualization skills (Amundson, 1988; Ishiyama, 1988; Stone & Amundson, 1989); developing self-awareness (Deaver & McAuliffe, 2009; Guiffrida et al., 2007; Harter, 2007; Jackson et al., 2008; Newsome et al., 2005); facilitating awareness of transference and countertransference (Deaver & McAuliffe, 2009; Fish, 1989, 2008; Kielo, 1991); and reducing stress and promoting

improving wellbeing (Curry & Kasser, 2005; Deaver & McAuliffe, 2009; Ganim & Fox, 1999; Harter, 2007; Jackson et al., 2008; Ziff & Beamish, 2004).

A few research articles have described the inclusion of drawing during case conceptualization in supervision. Amundson (1988) described the cognitive skills necessary for synthesizing case information as the same as creating a metaphoric drawing. Amundson noted that counseling cases can be described with two levels of language, an object level language (basic physical description) and the meta-level of language (metaphor) and suggested that making a metaphoric drawing of a case allows counselors to integrate a lot of information into a simple visual image that becomes a springboard for elucidating further insights in case conceptualization. Purporting to assist counselor to improve case conceptualization skills, Amundson asked counselors (a) to create a drawing or collage that conceptualizes the case, creating a visual map; (b) discuss the problem of the client as represented; (c) shift to discuss the client-counselor relationship; and (e) conceptualize how the drawing may be altered to find a different approach. Reactions elicited from supervisees about the artmaking process included both excitement and fear. Participants expressed feelings of insecurity about their ability to draw and difficulty in visual thinking. The use of case drawing provided a way for concrete expression of client problems, counseling relationships, and conceptualizations and for discussions in the group context. Some counselors shared these drawings with their client and used them for goal-setting and to document progress. Although the process produced benefits for supervisees, the authors stated that further research is necessary to determine what conditions and supervisee characteristics would be advantageous for using this technique.

Ishiyama (1988) better operationalized Amundson's metaphoric drawing, titling it the "visual case processing method" (p. 154). The procedure involves four steps: (a) reflection on a case and responding with words to a series of sentence stems, (b) generating imagery and metaphors, (c) drawing the case, and (d) presenting the case in group supervision. Ishiyama conducted a study of 19 of his undergraduate counseling supervisees' responses to this method. Participants rated 15 areas of effectiveness using a 9-point rating scale. Students using the visual method indicated that the metaphorical drawing activity encouraged deeper client understanding, promoted the client-counselor relationship and counseling goals and ultimately enhancing case conceptualization and case presentation skills. Further, students reported that case drawings were more effective for case conceptualization and presentation.

In the area of creating visual metaphor in supervision, Stone and Amundson (1989) conducted a mixed methods study to explore the efficacy of case drawings for conceptualization. Seven clinical psychology graduate students, randomized into three groups, used verbal processing and case drawings in different sequences over a period of 10 weeks. Participants, on a 39-item questionnaire, rated the effectiveness of the two approaches to case conceptualization on five aspects of crisis intervention counseling sessions: client, counselor, relationship, goals, and debriefing. The case drawing method was determined to be more effective than verbal case processing in increasing graduate students' understanding of aspects of crisis counseling measured.

The act of making art often produces a product that results in creating a visual metaphor. Whether written or visually created, metaphor usage in clinical supervision

offers potential for developing supervisee growth. Guiffrida et al. (2007) acknowledged that research on metaphor development is largely anecdotal and has been fraught with methodological problems: small sample size, unknown interrater reliability, and failure to control confounding variables. Guiffrida et al. (2007) noted that research is needed to broaden the understanding of the potential that metaphor may have on enhancing the process of group supervision, specifically qualitative research, to shed light on the conditions under which metaphors can be successfully offered as a means of facilitating growth and development of the supervisee. Metaphors may be used by supervisors who (a) are comfortable using their own metaphors and metaphoric activities, (b) conduct supervision in naturalistic settings, and (c) seek to understand the perspectives of supervisees regarding the interventions.

While early research indicates that visual techniques, such as drawing, assist in supervisee development of counselor knowledge, awareness, and skills, it is imperative that further research continues to investigate the efficacy of these techniques. Fall and Sutton (2004), in their *Clinical Supervision: A Handbook for Practitioners*, declare that many supervisors can enhance the learning potential of supervisees by the use of unique and creative interventions, including artwork and sandplay. However, the authors offer a few examples of these techniques without describing necessary training or ethical handling of art products. There are inherent dangers of offering supervisors strategies that they may have had little training to provide and techniques that require further validation through research. Research must be conducted to understand the perspectives of both supervisors and supervisees regarding incorporating art-based techniques into their group



supervision experience. It is important to understand how supervisors experience facilitating such a strategy and how supervisees experience engaging in the process. For these reasons, the following study was conducted.

### Conceptual Framework

While the counseling community embraces the use of creative approaches in counseling and supervision, few researchers have attempted to empirically describe the process of including an art-based technique into counselor group supervision. In qualitative investigations, a conceptual framework is developed. A conceptual framework is “an argument that the concepts chosen for investigation or interpretation, and any anticipated relationships among them will be appropriate and useful given the research problem under investigation” (Eisenhart, 1991, p. 209). The conceptual framework identifies and describes key constructs of interest (Miles & Huberman, 1994). The literature review yielded three key constructs of interest for this study. *Constructivism*, *supervision*, and *artmaking*, previously described in the Relevant Literature review, became the primary constructs that led to the development of the research questions and guided data collection and analysis procedures. In order to understand and describe the process of including an art-based technique into counselor group supervision, I argue that specific artmaking techniques possess attributes of constructivist learning and therefore *artmaking* and *constructivism* are necessary to describe. Further, since group supervision is the context in which the inclusion of the artmaking occurs, supervision must be explored. Due to the increased interest in including creative approaches in supervision and counseling, the relationship among *artmaking*, *constructivism*, and *supervision* are

necessary to study.

### Study Rationale

As an educator and clinical supervisor in a graduate art therapy and counseling program and a counseling doctoral student supervisor, I often integrate visual art processes to promote academic content and to support counselor trainee development during supervision. While benefits of these strategies have been reported anecdotally, few studies have systematically explored perceptions by both supervisor and supervisee regarding the process of including art-based techniques in supervision. Earlier research indicates that visual-based techniques, such as drawing, assist in supervisee development of his or her knowledge, awareness, and skills. It is imperative that further research continues to investigate the efficaciousness of these techniques. Little research to date has reported on the supervisor's experience of introducing art-based activities during supervision. Few studies have examined the effect of incorporating drawing strategies into the process of group supervision.

Based on the promise of art-based techniques and the paucity of research on them, the purpose of this research is to explore the factors and processes of including an art-based technique into group supervision by (a) describing counseling trainees' experience of using one art-based technique, a visual case processing method, during group supervision to enhance client case conceptualization; (b) describing group supervisors' experience of facilitating this technique; (c) exploring perceptions about the impact of the visual case processing technique on the group supervision process; and (d) developing research questions for future studies regarding incorporating art based techniques into

group supervision.

### Research Questions

Research questions are necessary to guide the investigation and establish the limits of what will be studied (Corbin & Strauss, 2008). Corbin and Strauss write, “The research question in a qualitative study is a statement that identifies the topic to be studied and tells the reader what there is about this particular topic that is of interest to the researcher” (p. 25). Because all of the concepts related to the process under investigation have not been pre-determined, research questions are broad. Broad questions allow the data generated from participants to inform the investigation rather than preconceiving concepts to be measured.

This qualitative grounded theory study was designed to answer the following question: What theoretical model explains the process of including a novel art-based technique into group supervision? Guiding subquestions included:

Subquestion 1: How does the process unfold?

Subquestion 2: What are the major events in the process?

Subquestion 3: What prompts or hinders the process?

Subquestion 4: How do supervisors participate in the process?

Subquestion 5: How do supervisees participate in the process?

Subquestion 6: What were the outcomes?

### Definitions of Terms

Clinical Supervision:

“An intervention provided by a more senior member of a profession to a more

junior members of that same profession extending over time, and serving to enhance the professional development for the more junior person while monitoring the quality of services provided to the clients being served” (Bernard & Goodyear, 2004, p. 8).

Case-Conceptualization:

A method of summarizing case information containing diagnostic, clinical and treatment formulation (Sperry, 2005).

Metaphor:

An image or idea that represents something else (Campbell, 1988).

Visual Case Processing:

An art-based method designed by Ishiyama (1988) in which trainees are asked to reflect on a case, complete sentence stems, generate metaphors, images, or symbols to describe the case and use art materials to create an image that expresses perceptions of the case.

Reflective Learning:

The process of internally examining and exploring an issue of concern triggered by an experience, which creates and clarifies meaning in terms of self, and which results in a changed conceptual perspective” (Boyd and Fales, 1983, p.99).

Reflective Thinking:

“The active, ongoing examination of the theories, beliefs, and assumptions that contribute to counselor’s understanding of client issues and guide their choices for clinical interventions” and is an “important objective of counselor education programs” (Griffith and Frieden, 2000, p. 82).

## Summary

This chapter provided a description of the research topic of interest, which is introducing an art-based technique into group counseling supervision. The rationale for conducting this inquiry was initiated by my professional observations of the growing interest and practice of including art-based approaches into clinical supervision and my concern about the ethical implications of training and handling the products of art making. There is little information that adequately describes key dimensions of artmaking in supervision, in particular (1) the process of integrating art-based strategies into the group supervision context, (2) supervisors' perceptions of facilitating the technique, (3) supervisees' perceptions of creating the art, and (4) the perceived effects on the actual group supervision process. A qualitative methodology in the tradition of grounded theory was chosen as an appropriate design for addressing the discovery-oriented research questions generated by the conceptual framework.

## CHAPTER TWO

### REVIEW OF THE LITERATURE

This chapter includes concepts related to the dissertation research topic, which is the process of incorporating an art-based technique into counselor group supervision. The literature review begins with a discussion of constructivism, the paradigm guiding both the study's methodological grounded theory design and my position on artmaking as a constructivist educational practice. Since artmaking will occur in the context of group supervision, constructivist principles as they relate to the practice of supervision are explained. Next, the topic of supervision is presented, with emphasis on group supervision and development of case conceptualization skills. Then, art-based strategies used in clinical supervision are described and, finally, literature regarding visual case processing is reviewed.

#### Constructivism

Constructivism is a theory of knowledge based on the central premise that humans create meaning through active engagement with the world and critical self-reflection on the experience (McAuliffe & Eriksen, 2011). Current postmodern, constructivist principles are founded on the theoretical underpinnings of educational, developmental and cognitive learning theories of Piaget, Dewey, Vygotsky, Kohlberg, and Kolb and, while perspectives may vary about the meaning of constructivism (e.g., developmental constructivism as described by Piaget and radical constructivism advocated by von Glaserfeld), the commonality that exists is the idea that knowledge is not a product to be passively received from an instructor but rather evolves from a process of meaning-

making and co-construction (Jones & Brader-Araje, 2002).

Constructivist-based pedagogues value students' prior knowledge and experiences and recognize that for the deep learning to occur that promotes conceptual development, preconceptions must be confronted with a cognitive conflict (Jones & Brader-Araje, 2002). Constructivist-based instructional approaches are congruent with current research on knowledge acquisition and trends in educational reform (Jones & Brader-Araje, 2002). Zhang, Xuan, and Zhang (2007) described constructivist approaches through four empirical cases: group learning; combination of generalization and deduction; conversed heuristic teaching method and mathematic modeling; and enhanced undergraduate knowledge in discrete mathematics. Constructivist based techniques promote processing information by negotiating with peers, building abstract knowledge more quickly and with more interest, developing reasoning processes, and applying academic knowledge to practical problems (Jones & Brader-Araje, 2002). While constructivism describes broadly how one learns, it is important to examine the specific cognitive processes involved in constructing knowledge that are relevant to this research inquiry: the experiential endeavor of artmaking in the group context. Salient concepts to explore include experiential learning, developing complex cognitive skills through group interaction, and metaphorical thinking.

### Experiential Learning

The concepts of experience, reflection, and deep processing are an integral part of Kolb's Experiential Learning Cycle (1984); described as a holistic model of learning that emphasizes the central role of experience in the process of learning (as cited in McAuliffe & Eriksen, 2011; Kolb, Boyatzis, & Maniemelis, 2000). Kolb cautioned that experience is

not enough for learning. Reflection, conceptualization, and experimentation are all necessary conditions for significant learning. The four conditions of learning act in a cycle, but since there is no official start point a learner can step into the cycle under any learning condition. These four learning conditions include (a) *concrete experience*, (b) *reflective observation*, (c) *abstract conceptualization*, and (d) *active experimentation*. The *concrete experience* is the raw experience. *Reflective observation* occurs when students begin to question the meaning of the *raw* experience and consider the importance and implications of how the new experience shapes prior understanding. *Abstract conceptualization* is the condition for learning that accounts for students to begin to develop patterns from experiences and *active experimentation* is the learning condition in which learners begin to test out the abstracted knowledge (as cited in McAuliffe & Eriksen, 2011).

During practicum and internship, student counselors, oftentimes with minimal clinical experience, interface clients with novel concerns, encountering Kolb's learning condition of raw, concrete experiences. Clinical supervision provides the opportunity for students to share these concrete experiences and begin to make sense of them. Constructivist supervisors invite the supervisee to reflect deeply on what transpired during the session. This deep reflection is the learning condition *reflective observation*, the mechanism that requires students to begin the process of making meaning, personalizing, and finding relevancy in the experience. Reflective thinking is an important goal of counselor education programs because it is a skill that allows supervisees to examine their own beliefs and assumptions about their client's issues that are guiding their choices for clinical intervention (Griffith & Frieden, 2000).



During supervision and case presentations, the supervisee offers his or her conceptualization of the client. Group supervision provides the opportunity for generating multiple views concerning how the case has been conceptualized, presenting opportunities for discourse, and negotiation. This group process furthers reflective observation, enhances conceptualization, and results in developing possible strategies for approaching treatment. With this information, the supervisee returns to the clinical site to actively experiment with what has been learned by introducing ideas into the actual counseling session.

Supervisors can gently foster professional development by incorporating experiences that pair active student participation that invite reflective thinking in response to the concrete events experienced at the clinical internship. McAuliffe and Eriksen (2011) described the usefulness and potency of raw sensory experiential methods for learners. Counselor supervisors routinely provide opportunities for students to participate in role-plays, simulations, review video-recordings, and case presentations. This research inquiry purports to explore incorporating art-based techniques into supervision, providing a creative opportunity for pairing experiential activity with reflective thinking in response to clinical work.

The necessity for ethical-decision making in counseling requires supervisees to develop complex cognitive skills. Supervisors can assist supervisees in their developmental process of movement from a simple, rigid, authoritarian-dependent way of knowing to a more cognitively complex, open, self-reliant means of decision-making by inviting opportunities for reflection (McAuliffe & Eriksen, 2011). With the inherent qualities of the group modality, supervisors have additional opportunities for developing

complex cognitive skills. A description of how group supervision process facilitates complex skill acquisition follows.

#### Developing cognitive complexity during group process

When supervision occurs in the group modality, supervisors should focus not only on specific skills but also emphasize the group environment (Hillerbrand, 1989).

According to Vygotsky's (1922) model, cognitive skills are developed through social interaction. Group supervision invites the social interaction quality that promotes complex cognitive skills. According to Hillerbrand, these complex skills are developed by the novice's verbalization of cognitive processes in the presence of other novices. In order to provide feedback, the novice's cognitive strategies must be made overt. Group interaction promotes complex cognitive skill acquisition by "exposing individuals to the cognitive processes of novices at various skill levels" and these processes are made overt in language that novices understand, increases cognitive rehearsal, motivates learning, and promotes perceptions of self-efficacy (Hillerbrand, 1989, p. 295).

Further, the group modality is most effective when novices are encouraged to be teachers and explain their cognitive processes. Supervisors facilitate further skill development through opportunities for peer feedback (Hillerbrand, 1989). To optimize the benefits of the group experience, supervisors should encourage interaction among novices, articulating cognitive processes, provide feedback, and encourage practical application. This study has been designed to capture participants' experiences of including an art-based technique that encourages supervisees to articulate cognitive processes, encourages feedback from group member, and has practical applications to case conceptualization skill. The art-based technique, visual case processing, asks

supervisees to create a metaphor representing their work with a particular client.

Additionally, the act of artmaking is a metaphoric activity. Next, metaphoric thinking as a constructivist activity will be explored.

### Metaphoric Thinking

Constructivist supervisors and educators value narratives, stories, and metaphor in knowledge construction. *Metaphor* derives from the Latin *metaphora* “carrying over” and the Greek (*μεταφορά*) *metaphorá* meaning “transfer” and is an analogy between two objects or ideas. Metaphors have appeared throughout history in parables, folktales, fairytales, myths, and legends as a way to promote growth and change (Campbell, 1988). Metaphor may be viewed as a constructivist method for supervisees to make meaning of their experience and as a cognitive strategy that influences behavior and action, bridging feeling and insight (Robert & Kelly, 2010).

In their case study approach with practicum students, Robert and Kelly (2010) explored the intentional use of metaphors by faculty supervisors, clients, and students, noting that as students become more comfortable with the use of metaphors in supervision, they become more aware of client-generated metaphors. Understanding client’s metaphorical narrative facilitates client case conceptualization, therapeutic relationship and intervention strategies (Robert & Kelly).

Recently, the usefulness of metaphor has extended from clinical practice into clinical supervision (Lyddon, Clay, & Sparks, 2001). Bernard and Goodyear (2004) described the usefulness of metaphor in training and development of supervisees. The authors noted, however, that supervisors often might be unfamiliar with how to facilitate introducing these activities into the supervision session, suggesting that supervisors

embrace the potential of metaphoric activities others have developed.

Several studies have explored the use of metaphor and metaphoric activities in facilitating understanding of the developmental process of becoming a counselor during clinical supervision. Sommer and Cox (2003) used the myth of *Psyche and Eros* as an allusion to counselor student development. Valdez and Garcia (1998) used geologic metaphor to inquire about past evaluative experiences to reduce defensiveness toward feedback so that learning from experiences can occur with less anxiety. Fall and Sutton (2004) used structured metaphoric drawing as a communication tool in which supervisees were asked at the mid-semester point of their field experience to draw pictures to depict student development in becoming a counselor and again 7-weeks later. In using metaphors, supervisors are afforded a better understanding of the supervisee and supervisees are helped to recognize previously unrecognized conflict and to conceptualize their experiences. Fall and Sutton (2004) concluded that the drawing activity was “a valuable use of group supervision time for practicum students” (p. 61). Guiffrida, Jordan, Saiz, and Barnes (2007), in their review of metaphor in supervision, concluded that metaphoric activities promote critical thinking about professional development by connecting past knowledge to current events. However, there is little information about the use of metaphors in counselor supervision and continuing research is needed in the area of creative work and counselor supervision (McCalip, 2000; Young & Borders, 1998).

Effectiveness of using metaphor in supervision is likely dependent upon a supervisee’s ability to think abstractly and creatively, and a supervisor’s level of skill and comfort with developing appropriate ways of incorporating these techniques (Guiffrida,

Jordan, Saiz, & Barnes, 2007). The authors suggested that due to the difficulty of controlling for supervisee and supervisor characteristics that lead to successful use of metaphor in experimental studies, qualitative research is needed “to understand the conditions under which metaphors can be successfully introduced as a means of facilitating supervisee growth and development” and “should (a) include supervisors who are comfortable using metaphoric activities, (b) be conducted in naturalistic settings, and (c) seek to capture the perspectives of the supervisees regarding the interventions” (Guiffrida, Jordan, Saiz, & Barnes, 2007, p. 399).

Guiffrida, Jordan, Saiz, and Barnes (2007) concluded that metaphor usage in clinical supervision offers potential for developing supervisee growth, but acknowledged that research is largely anecdotal and has been fraught with methodological problems including small sample size, unknown interrater reliability, and failure to control confounding variables. Guiffrida et al. (2007) noted that research is needed to broaden the understanding of the potential that metaphor may have on enhancing the process of group supervision. Specifically, qualitative research may be useful in identifying the conditions necessary for successfully incorporating metaphors that facilitating growth and development of the supervisee.

### Supervision

Clinical supervision is an essential component of preparing mental health professionals for competent practice. An evaluative and supportive relationship between a trainee and an experienced supervisor, the goals of supervision include encouraging a supervisee’s professional development and monitoring client treatment (Bernard & Goodyear, 2004; Deaver & Shiflett, 2011; Overholser, 2004). The supervisor assists the

trainee with developing skills for ethical decision-making, self-awareness, self-assurance, a theoretical orientation, case conceptualization skills, assessment techniques, and treatment planning (Bernard & Goodyear, 2004; Stoltenberg & Delworth, 1987). The Council for Accreditation of Counseling and Related Educational Programs (CACREP, 2009) requires accredited programs to provide “professional practice, including practicum and internship, as an opportunity to apply theory and develop counseling skills under supervision” (p. 14). Throughout the counselor trainee’s internship experience, qualified supervisors provide an average of one hour of individual and 1.5 hours per week of group supervision.

#### Constructivist Supervision

A constructivist approach to counselor supervision recognizes and values that supervisees construct greater depth and clarity of learning through their insights based on their own discoveries (McAuliffe & Eriksen, 2011). During practicum and internship, supervisees are continuously presented with the challenges of understanding client concerns and developing ways to address them. From a constructivist perspective, an effective supervisor encourages supervisees to construct their own answers through deconstruction of assumptions and biases and engage in reflective thinking (McAuliffe & Eriksen, 2011). Supervisors facilitate supervisees’ process of exploring assumptions, bias, prejudice and misconception, foster insight, and promote discovery of alternatives to clinical work through non-judgmental observation and reflective questioning (Gray & Smith, 2009; Guiffrida, 2005). Constructive counselor supervision provides a supportive environment for supervisees to transform concrete experiences into meaning and action.

#### Group Supervision

Group supervision, a process “in which supervisors oversee a supervisee’s professional development in a group of peers” (Holloway & Johnson, 1985, p. 133), supports supervisees’ clinical practice and client welfare with the additional benefit of the supervisee receiving feedback and interacting with other group members (Bernard & Goodyear, 2004). Although a paucity of evidence is available to empirically support the use of the group supervision, practitioners frequently cite myriad advantages of this format beyond the positive, supportive impact group members experience through giving and receiving feedback (Bernard & Goodyear, 2004) including vicarious learning experienced through exposure to group members’ conceptualizations, interventions, experiences, and feelings (Hillerbrand, 1989; Riva & Cornish, 1995). Group supervision offers the advantages of not only conservation of time, money, and expertise, but also greater quantities of feedback from diverse perspectives (Bernard & Goodyear, 2004; Hawkins & Shoheit, 1989). Group supervisors can capitalize on the benefits of group process (Yalom, 2005) and include action-oriented interventions that facilitate peer interaction (Hawkins & Shoheit, 1989). Newsome, Henderson, and Veach (2005) suggested that incorporating expressive arts into group supervision fosters cohesion and self-awareness through risk-taking, providing opportunities for feedback and assisting students to integrate information presented (p. 148). Additionally, the group supervision context facilitates the developmental process of advancing complex cognitive skills; skills necessary for counseling expertise in client conceptualization, translation of declarative knowledge into practice, and awareness of interpersonal process (Hillerbrand, 1989).

While frequently used, 65% of predoctoral psychology internship sites reported

using group supervision; (Riva & Cornish, 1995), most supervision theory has not considered advancement of group supervision (Bernard & Goodyear, 2004) and little empirical evidence is available to conclusively support the wide-spread practice (Holloway & Johnston, 1985; Linton & Hedstron, 2006; Prieto, 1996). Researchers agree that additional exploratory studies are required to not only explain the process of group supervision but also how supervisees learn in the context of group supervision (Starling & Baker, 2000; Wilbur, Roberts-Wilbur, Hart, Morris, & Betz, 1994). Prieto (1996) specifically acknowledged the need to investigate ethical and effective supervision activities, including those used in case development.

Using grounded theory procedures, Christensen and Kline (2000) empirically supported many of the proposed benefits of group supervision, including enhanced peer learning, increased opportunities for evaluation, and transferability of learning about group dynamics. However, due to their small participant size and the unique context of group supervision, the researchers concluded that generalizability was impossible and recognized that researchers must continue to explore group supervision in various settings with diverse populations of counselors-in-training and “with supervisors using unique approaches to supervision” (Christenson & Kline, 2000, p. 391-392).

Supervisors keep the group focused and on task by assigning roles and tasks for group members, supporting feedback guidelines, and setting up practice exercises such as role-plays or directed skill practice, summarizing discussion, providing feedback, and identifying themes and patterns (Borders, 1991). For practicum and internship students, supervisors need to take an active and directive approach that includes specific skill-



teaching interventions that address case-oriented information and affective reactions to clients (Borders, 1991).

#### Case conceptualization

Survey participants attending practicum group supervision reported that more than half of group time (56%) was devoted to case presentations, while the remainder of time was spent on clinical topic discussion (15%), trainee professional/personal issues (11%), administrative or site issues (9%), and supervision group dynamics (8%). Case conceptualization and presentation is a significant activity of group supervision (Prieto, 1998).

Sperry (2005) wrote

“A case conceptualization is a method and process of summarizing seemingly diverse case information into a brief, coherent statement or “map” that elucidates the client’s basic pattern of behavior. The purpose effectively treat a client or client-system, namely the couple or a family. In short, a case conceptualization is a clinician’s “theory” of a particular case.” (p. 354).

Due to managed care requirements, case conceptualization and treatment planning skills have become essential for clinical practice, prompting continuing education seminars and graduate program curricular change to make conceptualization a core clinical skill and competency (Ells & Lombart, 2003; Sperry, 2005).

The most recognized approach to understanding case conceptualization skill development has been through cognitive psychology pedagogy (Anderson, 1996; Prieto & Scheel, 2002). Case conceptualization skills require complex cognitive and problem-solving that develop over the course of time through knowledge acquired from course

work and clinical experience. Notably, counselors in training seem to learn by observing the procedures for how to reason through a problem (Prieto & Scheel, 2002), making the group supervision format with multiple observational opportunities the optimal venue for developing case conceptualization skills.

Supervisors can assist in the development of this skill by asking supervisees to explicate their own thinking, that is, describe out loud how they have made connections from discrete facts about their client (Prieto & Scheel, 2002). In this research project, visual case process drawing was introduced into group supervision, a strategy that requires supervisees to depict and verbalize client conceptualization. The visual case drawing method is an experiential learning tool that was selected for use due to the qualities of strengthening cognitive developmental goals.

#### Artmaking in Supervision

In counseling, creativity culminates into a tangible product that can facilitate client insight and provoke change (Gladding, 1988). Previous research, as described by Deaver and Shiflett (2011), indicates that incorporating creative methods into supervision may promote numerous benefits for supervisees, including improving case conceptualization skills (Amundson, 1988; Ishiyama, 1988; Stone & Amundson, 1989); developing self-awareness (Deaver & McAuliffe, 2009; Guiffrida et al., 2007; Harter, 2007; Jackson et al., 2008; Newsome et al., 2005); facilitating awareness of transference and countertransference (Deaver & McAuliffe, 2009; Fish, 1989, 2008; Kielo, 1991); and reducing stress and promoting improving wellbeing (Curry & Kasser, 2005; Deaver & McAuliffe, 2009; Ganim & Fox, 1999; Harter, 2007; Jackson et al., 2008; Ziff &

Beamish, 2004).

McCalip (2000), influenced by the work of Gladding (1998), implemented several creative methods including experiential techniques, visual techniques, bibliotherapy, and metaphors as methods to fulfill the following roles of the counseling supervisor: (a) teaching, (b) consulting, (c) facilitating, and (d) evaluating. McCalip (2000) reported that creative work in supervision has implications for risk taking, reducing anxiety when learning specific skills, increasing self-awareness, and conceptualization of client issues.

In a qualitative multiple case study, Deaver and McAuliffe (2009) explored the use of visual journaling during the 15-week internship of four counseling and four art therapy students. Students included both imagery and responsive writing in their weekly journal entries. Patterns from the transcribed interview data suggested that participants found visual journals to be useful for case conceptualization, addressing countertransference, and stress reduction.

Ireland and Weissman (1999) described the usefulness of drawings during the clinical supervision of a doctoral psychology intern. Using a sketchbook and oil pastels, the intern created an image, allowing the experience of the session to guide color choice and imagery, immediately after each client session. The procedure was used for 10 clients for 9 months. Drawings were brought into supervision with clinical notes. The intern's experience with two clients became the two case studies. Case studies included a vignette of each therapy session and description of the supervision session. The authors concluded that the illustrations contributed to the verbal material brought to supervision and increased the sensitivity to transference and countertransference concerns and recommend that this projective drawing technique could be incorporated into training.

Newome, Henderson, and Veach (2005) wrote that counselor educators and supervisors can enhance group supervision by intentionally incorporating expressive art activities designed to help supervisees develop personal awareness and awareness of others through examples of activities to increase self awareness, group cohesion, and professional development. Activities designed to promote personal growth and enhance group cohesion makes the use of expressive arts purposeful, thoughtful, and useful in promoting student learning. While the authors concluded that the use of expressive arts in supervision fosters self and other awareness, data was anecdotal. The authors noted that a qualitative systematic approach is needed to understand supervisees' experiences with expressive arts.

Wilkins (1995), through case illustrations, described a creative model for group supervision, including artmaking and psychodrama to address three major functions of supervision outlined by Hawkins and Shohet (1989): (a) reflection and exploration of work by supervisees with their clients; (b) supportive/restorative function (i.e., alleviation of emotional stress of working as a therapist); and (c) managerial (i.e., quality control function in work with people). Creative approaches to supervision, noted Wilkins (1995), promotes intuitive faculties of the supervisees, allows spontaneity and conveyance of deeper personal meanings not offered by other approaches. Additionally, Wilkins (1995) posited that creative approaches are particularly beneficial in the group format due to the need to process the material made available.

Bowman (2003), in her doctoral dissertation, acknowledged the lack of empirical evidence of the usefulness of creative supervision interventions. She sought to determine whether visual art interventions enhanced clinical supervision as measured by a likert-

scale questionnaire addressing (1) participant level of enjoyment, (2) participant perceived level of benefit derived from the art task intervention, and (3) how often participants used art tasks in counseling their own clients. Three times over the course of the semester, 26 counseling interns attending group supervision were asked to create a piece of art that “represents how you are experiencing your internship placement at this time” (p. 32). Bowman reported that 89% of participants found the art tasks both enjoyable and beneficial. These positive attributes of the art tasks were associated with the group format where artmaking and group discussions occurred. A significant negative relationship was found between creativity scores on the Barron-Welsh Art Scale and enjoyment of the art task. This finding suggests that participants with lower creativity enjoyed the art experiences more than more creative participants, implying that students who have less experience with artmaking and creative endeavors may find the art-based interventions in supervision more enjoyable.

#### Visual Case Drawing

A few research articles have described the inclusion of drawing during case conceptualization in supervision. Amundson (1988) described the cognitive skills necessary for synthesizing case information as the same as creating a metaphoric drawing. Amundson noted that counseling cases can be described with two levels of language, an object level language (basic physical description) and the meta-level of language (metaphor) and suggested that making a metaphoric drawing of a case allows counselors to integrate a lot of information into a simple visual image that becomes a springboard for elucidating further insights in case conceptualization. Purporting to assist counselor to improve case conceptualization skills, Amundson asked counselors (a) to

create a drawing or collage that conceptualizes the case, creating a visual map; (b) discuss the problem of the client as represented; (c) shift to discuss the client-counselor relationship; and (e) conceptualize how the drawing may be altered to find a different approach. Reactions elicited from supervisees about the artmaking process included both excitement and fear. Participants expressed feelings of insecurity about their ability to draw and difficulty in visual thinking. The use of case drawing provided a way for concrete expression of client problems, counseling relationships, and conceptualizations and for discussions in the group context. Some counselors shared these drawings with their client and used them for goal-setting and to document progress. Although the process produced benefits for supervisees, the authors stated that further research is necessary to determine what conditions and supervisee characteristics would be advantageous for using this technique.

Ishiyama (1988) better operationalized Amundson's metaphoric drawing, titling it the "visual case processing method" (p. 154). The procedure involves four steps: (a) reflection on a case and responding with words to a series of sentence stems, (b) generating imagery and metaphors, (c) drawing the case, and (d) presenting the case in group supervision. Ishiyama conducted a study of 19 of his undergraduate counseling supervisees' responses to this method. Participants rated 15 areas of effectiveness using a 9-point rating scale. Students using the visual method indicated that the metaphorical drawing activity encouraged deeper client understanding, promoted the client-counselor relationship and counseling goals and ultimately enhancing case conceptualization and case presentation skills. Further, students reported that case drawings were more effective for case conceptualization and presentation.

In the area of creating visual metaphor in supervision, Stone and Amundson (1989) conducted a mixed methods study to explore the efficacy of case drawings for conceptualization. Seven clinical psychology graduate students, randomized into three groups, used verbal processing and case drawings in different sequences over a period of 10 weeks. Participants, on a 39-item questionnaire, rated the effectiveness of the two approaches to case conceptualization on five aspects of crisis intervention counseling sessions: client, counselor, relationship, goals, and debriefing. The case drawing method was determined to be more effective than verbal case processing in increasing graduate students' understanding of aspects of crisis counseling measured.

The act of making art often produces a product that results in creating a visual metaphor. Whether written or visually created, metaphor usage in clinical supervision offers potential for developing supervisee growth. Guiffrida et al. (2007) acknowledged that research on metaphor development is largely anecdotal and has been fraught with methodological problems: small sample size, unknown interrater reliability, and failure to control confounding variables. Guiffrida et al. (2007) noted that research is needed to broaden the understanding of the potential that metaphor may have on enhancing the process of group supervision, specifically qualitative research, to shed light on the conditions under which metaphors can be successfully offered as a means of facilitating growth and development of the supervisee. Metaphors may be used by supervisors who (a) are comfortable using their own metaphors and metaphoric activities, (b) conduct supervision in naturalistic settings, and (c) seek to understand the perspectives of supervisees regarding the interventions.

While early research indicates that visual techniques, such as drawing, assist in

supervisee development of counselor knowledge, awareness, and skills, it is imperative that further research be conducted to investigate the efficacy of these techniques. Fall and Sutton (2004), in their book, *Clinical Supervision: A Handbook for Practitioners*, declared that many supervisors enhance the learning potential of supervisees by the use of unique and creative interventions, including artwork and sandplay. While the authors offer a few examples of these techniques, there are inherent dangers of offering supervisors strategies that they may have had little training to provide and techniques that require further validating through research. Research must be conducted to understand the perspectives of both supervisors and supervisees regarding incorporating art-based techniques into their group supervision experience. It is important to understand how supervisors experience facilitating such a strategy and how supervisees experience engaging in the process. Some of the literature has described the importance of the group context in enjoyment of making art and in processing what was created. Learning more about how artmaking might influence supervisee behaviors during group supervision is an important aspect of this research project.



## CHAPTER THREE

### METHODOLOGY

#### Introduction

Although the recommendations and benefits of incorporating arts-based techniques into counselor supervision have been addressed in the counseling and psychotherapy literature (Amundson, 1988; Bowman, 2003; Calisch, 1994; Fall & Sutton, 2004; Ireland & Weissman, 1999; Ishiyama, 1988; Jackson, Muro, Lee, & DeOrnellas, 2008; Lett, 1995; Stone & Amundson, 1989), few researchers have systematically investigated the process of introducing an arts-based technique into clinical counselor group supervision. Researchers who have investigated arts-based supervision techniques in clinical counselor group supervision have produced limited information about the supervisee's perceptions of engaging in an art-based technique, and no information about the supervisor's perception of facilitating newly acquired techniques. Few researchers have explored the effects of arts-based techniques on the group process (Newsome, Henderson, & Veach, 2005).

There is a lack of research that attempts to explain (a) the overall process of incorporating visual case processing into group supervision following supervisor training in the technique; (b) the responses of all participants (e.g., supervisor and supervisees) in the supervision process regarding the inclusion of the visual case processing (c) how visual case processing influences specific skill development (e.g., case conceptualization); and (d) how inclusion of the art-based technique influences the group supervision process. With the growing interest in incorporating arts-based techniques into clinical

counselor supervision and the lack of empirical attention to this phenomenon, it was appropriate to conduct a rigorous, exploratory inquiry of art-based group supervision techniques. Consequentially, this qualitative methodology was approached in the tradition of grounded theory in order to generate theoretical constructs related to the process of introducing visual case processing drawings in counselor group supervision. This chapter describes the qualitative methodology, research questions, data sources, analysis procedures, and strategies to establish trustworthiness.

#### Rationale for Using Qualitative Methodology

A qualitative research design is an inductive approach to inquiry that is useful when there is little information available regarding a phenomenon of interest (Creswell, 2007, 2009). A qualitative researcher purports to understand the phenomenon of interest through inquiry of participants about their experience of the event (Creswell, 2007, 2009). Corbin and Strauss (2008) described the qualitative methodologist as one who recognizes and values the complex nature of multiple interacting factors creating possible unanticipated results. Describing and understanding an event requires capturing this complexity within the social, cultural, political framework in which events occur. Understanding the complexity of a phenomenon, especially one that is not well understood, cannot be divorced from context, but requires an in-depth analysis of the actual process and subsequently abstracting concepts that will guide understanding.

There are several advantages of utilizing a qualitative approach, especially when little is known about a topic. First, aspects of the research design may be changed to accommodate what is being learned in the process, as it is a method in which researchers

value on-going discovery as data are collected and more is learned from the participants' perspectives (Creswell, 2009). Additionally, qualitative researchers seek understanding about the meaning participants attribute to a process rather than developing pre-conceived ideas. Also, qualitative research is situated in a natural environment, offering a personal context rather than an artificial, contrived environment (Creswell, 2009).

A qualitative approach is congruent with the counseling profession in that qualitative researchers tend to have a humanistic bent, a desire to learn about people, connect with participants on a human level, and a preference to view the world from participants' perspectives (Corbin & Strauss, 2008). Other counselor qualities compatible with the qualitative researcher include flexibility, creativity, curiosity, tolerance of ambiguity, and ability to trust one's instincts (Corbin & Strauss, 2008).

Bernard and Goodyear (2004) described qualitative research as an approach that is particularly useful in describing the supervision process. Qualitative methods offer a "rich source of information about the subjective experiences of supervisors and supervisees" (p. 294). Prior research in the areas of (a) supervision, (b) group process, and (c) art-making indicates that, due the complex nature and emerging understanding of these three processes, particularly in combination with each other, a qualitative research methodology, specifically rooted in the tradition of grounded theory, will be useful for this inquiry.

### Grounded Theory

Grounded theory emerged from the collaborative work of Barney Glaser and Anselm Strauss (1967), sociologists who developed a systematic method for generating

theory from data rather than testing hypotheses based on pre-existing theories (Charmaz, 2009; Corbin & Strauss 2008). Creswell (2009) described grounded theory as a “strategy of inquiry in which the researcher derives a general, abstract theory of a process, action, or interaction grounded in the views of participants” (Creswell, 2009, p. 13). In qualitative research, the researcher also collects data in multiple stages, develops codes and categories, and describes categorical relationships through constant comparison of data and theoretical sampling (Charmaz, 2006; Corbin & Strauss, 2008). Understanding a process emerges from direct observations of the activities and from interviews with participants in that process. Theories about what is happening in a setting are grounded in and emerge from direct field experience (Patton, 2002). The intent of a grounded theory is to move beyond information-rich description and toward developing a theory that might explain a process or provide structure for further research (Creswell, 2007, p.63). My study was an inquiry into group supervision, which can be considered two interacting processes, supervision and group dynamics, with the addition of integrating the process of artmaking. Although some research has been conducted on combinations of supervision, group dynamics, and creativity, no prior research project has attempted to develop a theoretical model incorporating an art-based strategy, specifically visual case processing, based on the views of all participants engaged in these processes. More than simply describing the experiences of supervisors’ and supervisees’ participation in these processes, I sought to use these perceptions to identify the factors and processes to develop a theoretical conceptual map to display this interaction of processes. A constructivist approach to grounded theory, according to procedural analysis of Corbin

and Strauss (2008), provided the framework for addressing my research problem. The following assumptions were made (a) truth is a consensus construction (ontology), (b) knowledge is a co-created construction by understanding the meaning of a process (epistemology), (c) constructions that coalesce around a consensus are valued (axiology), and (d) quality is a reflection of trustworthiness (Lincoln & Guba, 2005). Corbin wrote, “I agree with constructivist viewpoint that concepts and theories are constructed by researchers out of the stories that are constructed by research participants . . .” (Corbin & Strauss, 2008, p. 10).

### Researchable Problem

Selecting a topic for investigation is the initial step of qualitative research (Corbin & Strauss, 2008). Choosing a researchable problem has been described as one of the most difficult aspects of doing research (Corbin & Strauss). One source for generating a research problem is personal and professional experience (Corbin & Strauss). According to Corbin and Strauss, research problems developed through professional experience may be a more valuable indicator of successful research endeavor than an abstract source. As an educator and clinical supervisor in a graduate art therapy and counseling program and as a counseling doctoral student supervisor in a counseling program, I have observed the benefits of integrating visual art processes to promote academic content and to support trainee development during supervision. Additionally, I have observed several trends during my doctoral training: (a) supervisee requests to learn art-based techniques for use with their own work with clients; (b) doctoral counselor supervisor interest in incorporating art-based techniques into supervision; and (c) a growing number of

professional presentations regarding creativity, counseling, and supervision.

Another source of developing a researchable problem noted Corbin and Strauss (2008) is to draw a topic from problems detected in technical and non-technical literature in the field. While my personal and professional experience was the impetus for the study, the paucity of information regarding art-based techniques used during group supervision augmented the importance of this inquiry. Whereas the benefits of art-based techniques are discussed anecdotally, few studies have systematically addressed the usefulness of art-based techniques in supervision. Since early research indicates that visual techniques, such as drawing, assist in supervisee development of counselor knowledge, awareness, and skills, it is imperative that further research continues to investigate the efficaciousness of these techniques (Deaver & Shiflett, 2011). Little to no literature has accounted for the supervisor's experience of introducing metaphorical, art-based activities during supervision. Furthermore, the effect of visual case drawings into the process of group supervision has not been reported in the literature.

Based on my personal and professional experience and problems noted in literature, my researchable problem was a response to the lack of research and theory about supervisors' and supervisees' experiences with artmaking in the context of group supervision. By studying participants' views of this interactive process, this inquiry purported to develop a theoretical conceptual map to explore the factors and processes of how group supervisors and supervisees experience the inclusion of a visual case process during group supervision. After defining a researchable problem, the next step in qualitative research is to develop research questions (Corbin & Strauss, 2008).

## Research Questions

Research questions are necessary to guide the investigation and establish the limits of what will be studied (Corbin & Strauss, 2008). Corbin and Strauss say, “The research question in a qualitative study is a statement that identifies the topic to be studied and tells the reader what there is about this particular topic that is of interest to the researcher” (Corbin & Strauss, 2008, p. 25). Because all of the concepts related to the process under investigation were not been pre-determined, research questions were broad. Broad questions allowed the data generated from participants to inform the investigation rather than measuring preconceived concepts.

This qualitative grounded theory study was designed to answer the following question: What theoretical model can explain the process of including a novel art-based technique into group supervision? Exploring the following subquestions were useful in addressing the primary research question:

Subquestion 1: How does the process unfold?

Subquestion 2: What are the major events in the process?

Subquestion 3: What promotes or hinders the process?

Subquestion 4: How do supervisors participate in the process?

Subquestion 5: How do supervisees participate in the process?

Subquestion 6: What are the outcomes?

## Role of the Researcher

In qualitative methodology the investigator is the instrument of inquiry, data collection, and data analysis (Patton, 2002). The qualitative researcher is a *key instrument*

who collects multiple sources of data herself through examination of interviews, observation, collection of and review of documents, and organization of data into codes, categories, and themes that encompass all data sources (Creswell, 2007, p. 38).

Ultimately, the quality of the methods is dependent on the skill, competence, and rigor of the researcher (Patton, 2002).

Whereas Patton (2002) wrote that the qualitative researcher must maintain “empathic neutrality” (p. 50), grounded theorist Kathy Charmaz (2009) noted that the qualitative researcher inherently brings personal qualities and characteristics that influence (a) how data is collected, (b) which events are observed and how, (c) when and where they will be noticed, and (d) how data are analyzed. Researchers are then obligated to be reflexive about their own influenced behaviors (Charmaz). Reflexivity, as defined by Patton (2002, p. 64), is the quality “of emphasizing the importance of self-awareness, political/ cultural consciousness, and ownership of one’s perspective . . . which involve self-questioning and self understanding.” In order to begin this reflexive process, I will next explore my own assumptions and biases about this research study.

#### Researcher Assumptions and Biases

My primary assumption that guided this research is that many doctoral counseling supervisors are interested in incorporating art-based techniques into their group supervision and that counseling practicum and internship students are interested in advancing their own professional development by engaging in art-based techniques.

Although counseling texts cite the potential benefits of incorporating creative techniques into supervision, there is little guidance about implementation or about receiving feedback



regarding incorporating such techniques (Fall & Sutton, 2004). Supervisors may potentially be utilizing techniques out of their scope of practice.

As an art therapist and art therapy supervisor, I am convinced of the many benefits of incorporating artmaking into counseling and supervision. Artmaking is not only motivating, but it can offer deeper insights into a person's thoughts and behavior and foster greater self-awareness than do traditional verbal approaches. However, introducing art processes and materials into counseling and supervision requires training in developmental drawing stages, recognizing toxicity of supplies, handling artwork in an ethical manner, and understanding the expressive qualities of the art material (Deaver & Shiflett, 2011). Supervisors without this training may not be implementing these techniques ethically. The untrained may be ill-prepared for dealing with the imagery produced and the unanticipated emotional reactions from supervisees who unintentionally reveal more information than intended.

I am biased that individuals trained as art therapists are more adept at incorporating art-based techniques into counseling and supervision than are those who are not art therapists. However, I believe that counseling supervisors who (a) are provided specific training in a technique, (b) who can understand and then explain the rationale for incorporating the technique, and (c) who are provided with ethical guidelines for handling the artwork will then enhance the supervisory process in a way that is motivating, promotes group cohesiveness, and facilitates deeper insights about clinical work and greater self-awareness.

I believe that group supervisors desire training in creative approaches that might

enhance the supervision process. Also, I think that many supervisees are eager to enhance their skills using art-based techniques. However, I also think that both supervisors and supervisees may experience some apprehensions about explaining and implementing art directives as well as creating and sharing artwork in the group context. Additionally, developing visual metaphors may require skill development and may initially be considered somewhat frustrating. However, I think that supervisors and supervisees will acknowledge the benefits of incorporating this art-based technique into their group supervision. Because I have these preconceived ideas of what I might find, I practiced reflexivity as I gathered and analyzed the data. In order to prevent undue influence, reflexive measures, including using a visual journal, explicating my assumptions and biases, and asking research team members to also record his or her assumptions, were incorporated.

### Researcher Sensitivity

Objectivity refers to a researcher's confidence that his or her findings are a reasonable account of the problem being studied (Strauss & Corbin, 1998). In their most recent edition of *Basics of Qualitative Research* (2008), grounded theorists Corbin and Strauss describe objectivity as a "myth" (p. 32), as researchers bring their own paradigms into the setting. Patton agreed (2002) that pure objectivity is naïve impossibility; however, striving for objectivity is essential for quality research. Patton (202) has stated, "the terms objectivity and subjectivity have become so loaded with negative connotations and subject to acrimonious debate that neither term any longer provides useful guidance" (p. 50). Corbin and Strauss (2008) recommend that, rather than addressing objectivity,

researchers should focus on the concept of *sensitivity*; “the ability to pick up on subtle nuances and cues in the data that infer or point to meaning” (p.19). Rather than addressing *objectivity* and *subjectivity*, I will be using the concept of *sensitivity* to represent the balance between traditional notions of balancing objectivity and subjectivity.

### Methods for Maintaining Sensitivity

One method for enhancing sensitivity is derived from technical literature (Corbin & Strauss, 2008). Based on the suggestions of Corbin and Strauss, I used the literature as a source for making comparisons to my data. Corbin and Strauss recommend that when interacting with the data, *analytic tools* be used. These analytic tools, which are thinking strategies for understanding the data, are useful in sensitive collection and analysis of data in that they create distance from literature and personal paradigms that obscure new information, encourage inductive thinking, allow for participants to make clarifications, create greater depth of questions and richness of information, and promote effective identification of concepts and categories (Corbin & Strauss, 2008). Several of these tools were useful in my research.

The use of *questioning* at every stage of collection and analysis permitted the researcher to begin inquiry. This initially was open-ended in nature, as with the initial individual interviews, and became more focused as research progressed, as with the journal prompts, and spurred the researcher’s probing, developing possible answers, and becoming acquainted with the data (Corbin & Strauss, 2008). Making *constant comparisons* ensured that the researcher was able to create appropriate categories or themes by acknowledging similarities and differences that existed in the data collected

(Corbin & Strauss, 2008). Also, constant comparisons increased the likelihood that the researcher will discover variations and general patterns. In this study, constant comparisons were made as research team members analyzed and developed themes for each individual data source and made comparisons among data type. For example, individual supervisors' perceptions of the process were compared with my own observation of the process as well as the supervisees' perceptions of the process via individual interviews, focus interviews, observations, document reviews, and journal prompts.

To increase researcher sensitivity I utilized three methods of *triangulation*, that is, multiple means for data collection and analysis. Methods of data type triangulation included interviews, document analysis of artwork and journal entries, and field notes from direct observations. Triangulation of sources included three sources: counselor group supervisors, supervisees, and myself as the researcher-observer. Analyst triangulation through the use of multiple analysts provided a more thorough review for analysis (Patton, 2002).

Additionally, to promote sensitivity, I looked for the *negative case*, those cases which did not exemplify the pattern. For example, two participants who agreed to participate in observations and focus group interviews were initially unwilling to submit a visual case process drawing. Their reasons for this reluctance shed light on reasons individuals may not be excited to include artmaking in supervision.

Corbin and Strauss (2008) acknowledged that researcher assumptions and biases are often so deeply rooted that analysts are often unaware of how they are influencing data

collection and analysis. Rather than *bracketing* beliefs, which the theorists note is impossible (p. 85), Corbin and Strauss recommend reflexivity during data collection and analysis and suggest that researchers keep a personal journal to consciously address experiences that may be influencing their research behavior. Recognizing that much human experience exists in deeper levels of consciousness and that using artistic methods can bring forth previously unrecognized thoughts and behaviors, I kept an ongoing visual journal during data collection and analysis. A visual journal is a notebook for recording both imagery and text that is useful to facilitate reflection and may spark insights about the methodological process. The visual journal became a container for insights, questions, and logistical concerns throughout the research process. Also, prior to analysis, I requested that each research team member record his or her personal assumptions and ideas about this research project. Also, throughout data collection, the research team continued the process of writing memos, which were reflections after analyzing each transcription.

### Research Plan

My research plan followed grounded theory methodology, specifically the approach to analysis described by Corbin and Strauss (2008). Although the grounded theorists, notably Corbin, recognize that the researcher is deeply intertwined with the process and that there may be more than one explanation to account for a process, their approach to analysis retains the rigorous, systematic procedures designed to develop theoretical constructs. In order to understand the perceptions of group supervisors and supervisees introducing an art-based technique into the group supervision process, a

grounded theory protocol was followed.

## Context

### Group Supervision Context

The Council for Accreditation of Counseling and Related Educational Programs (CACREP, 2009) has published standards for masters and doctoral level counselor educational programs. CACREP-approved programs require students to complete 100 hours for practicum, including 40 hours of direct service to clients, and 600 hours of service for internship, including 240 hours of direct client contact. Practicum and internship experience provides the opportunity for students to engage in professional activities and to develop audio and video recordings for use in supervision and for evaluation of student counseling performance. In addition to the weekly one-hour of individual supervision they receive, students receive 1.5 hours of weekly group supervision throughout the internship and practicum experience. Doctoral students serving as group practicum and internship supervisors in CACREP-approved programs have a master's degree, have completed or are receiving preparation in counseling supervision, and are supervised by program faculty.

### Sampling Procedures

According to Corbin and Strauss (2008) sampling in the tradition of grounded theory is aimed at theory construction rather than population representation. Unlike other qualitative approaches to sampling, grounded theory requires *theoretical sampling* procedures. *Theoretical sampling* is “a method of data collection based on concepts/themes derived from data” (p. 143) that purports to collect data from people

and events that maximize potential to develop concepts, note variations, and identify conceptual relationships (Corbin & Strauss, 2008). Creswell (2007) described theoretical sampling as “a process of sampling individuals that can contribute to building the opening and axial coding of the theory” (p. 128). Homogeneous samples of individuals, those supervisors and supervisees who agreed to include the visual case drawing during group supervision, were chosen to participate. The methodology of grounded theory posits that analysis begins as early as the first day of data collection. As concepts emerge from the data and questions are generated, more data are collected. Theoretical sampling affords the flexibility to collect data from the most fruitful sources identified based on analysis (Corbin & Strauss, 2008).

#### Specific Participant Selection Procedures

In order to begin theoretical sampling, the researcher must start with the *general target population* (Corbin & Strauss, 2008, p. 145). Because my professional and personal impetus for embarking on this research study was born from my current academic experience, then, logically, I selected participants who were current master’s level counseling practicum and internship students and doctoral level group supervisors in a Mid-Atlantic University. Based on the analysis from data generated, participant data was collected and analyzed until the point of *saturation* or when no new data emerges, when categories have been developed, variation noted, and relationships between concepts established (Corbin & Strauss, 2008).

Demographic data from participants was collected. Participants who were doctoral-level group supervisors were contacted to attend a recruitment workshop via an email

invitation based on a list of supervisors from the university supervisor in charge of internship and supervision.

#### Measures to Ensure Participant Confidentiality and Safety

To ensure confidentiality, participant information was de-identified. Data obtained from audio recordings, transcribed interviews, artwork, documents collected, and journal entries were assigned a participant code and pseudonym. Once video and audio recordings were transcribed, the recordings were destroyed. All data, including consent forms, transcripts, memos, and other data will be stored in a locked cabinet for seven years. After that time, all participant data will be destroyed. Following completion of the study, I made research results available to participants upon request.

#### Gaining Entry

The first stage of fieldwork has been described as *entry*, which involves negotiating with gatekeepers and physically being present in the field setting (Patton, 2009). To gain entry into the group counseling supervision context, I requested and received from the university faculty members who oversee practicum and internship group supervision, an opportunity to present the purpose of my study and recruit participants during orientation meetings of supervisors and supervisees and permission to contact supervisors via email. Potential participants were invited to attend a workshop to learn the details of the research project and consider participation.

#### Workshop Recruitment

At the university, I facilitated a 1.5-hour workshop for four volunteers who were doctoral students providing group supervision for practicum and internship students. See



Appendix A for the workshop itinerary. At the workshop, I introduced potential research participants to the background and purpose of this study, described the visual case process drawing technique, described the procedure for implementing the technique during group supervision, and explained the details of the interviews. See Appendix B for visual case processing procedure. Workshop attendees who agreed to participate were asked to read and sign a consent form. See Appendix C for the consent form that was used for group supervisors. Those who agreed to participate received a sketchbook and basic art supplies to practice the visual case processing technique. Two additional supervisors who could not attend the workshop were met at convenient times. All workshop procedures were followed during those individual meetings.

For group supervisors who agreed to participate, I scheduled and met with them and their supervisees during their group supervision meeting to describe to supervisees the purpose of this study, share details of the focus group interview, journal prompt, and digital artwork data collection methods. Supervisees who volunteered to participate in the study were also asked to read and sign a consent form. See Appendix D for the consent form that was used for supervisees. Supervisees who agreed to participate were provided a sketchpad and basic art supplies. Demographic data for supervisors and supervisees were collected. See Appendices E and F.

#### Discussion of IRB Application and Review

Prior to conducting this research, I sought approval from my dissertation committee. After my research proposal was approved, I submitted appropriate documentation to the Old Dominion University Human Subjects Committee for approval

by the Institutional Review Board (IRB). On December 20, 2011, the research project was deemed exempt.

### Data Collection Procedures

According to grounded theory, data collection should include procedures that reveal rich descriptions of “participants’ views, feelings, intentions, and actions as well as the contexts and structures of their lives” (Charmaz, 2009). For this study, the following data collection procedures were implemented (a) individual interviews with supervisors, (b) focus groups with supervisees, (c) document reviews of artwork and written responses to the visual case process generated by supervisees, (d) personal observations during supervision, (e) journal prompted writing by supervisors and (f) an optional journal prompted writing by supervisees. Multiple data sources were used to increase trustworthiness, as no single data source can fully capture the complexities of the process under investigation (Patton, 2002, p. 306).

#### Individual Interviews

Interviewing is a data collection method that permits the researcher to capture the perspective of participants and allows the researcher to understand the experiences of participants related to an event (Patton, 2002). Because all rich information cannot be observed, interviews are useful for achieving greater depth of understanding and clarification (Charmaz, 2009). Doctoral students providing group supervision who facilitated the art-based technique were interviewed individually face-to-face. Interviews were approximately 45 minutes to one hour in length. Guided by grounded theory, interview questions were initially open-ended, neutral, and progressively became more

structured and focused (Charmaz, 2009). Individual interviews were recorded and transcribed for analysis by this researcher. Analysis began immediately after the first transcription. Interviews were scheduled after group supervisors facilitated teaching the art-based technique. See Appendix G for interview questions. A follow-up interview using a journal prompt was conducted via email toward the end of the semester.

### Focus Group Interview

A focus group interview is conducted with a small group of people on a specific topic for one or two hours, providing for a variety of perspectives and promoting confidence in emergent concepts (Patton, 2002). Since the context of supervision for participants takes place in the group format, a group interview with supervisees who are in their supervision groups was the best approach for capturing data. The focus group interview process paralleled the group supervision process in that both activities capitalize on the interactions between members. Focus group interviews allow members to respond to the ideas and perceptions of others as well as moderate extreme opinions shared by individual members (Patton, 2002). To be effective in the time allowed, focus groups were narrow in topic. Questions designed for focus group interviews elucidated participants' process of participating in the art-based technique during group supervision. See Appendix H for focus group interview questions. Participants in the focus group were informed that confidentiality could not be guaranteed. Focus group interviews were conducted with counselor practicum and internship supervisees, in their supervision groups, at the end of their supervised semester. Focus groups were audio and/or video recorded and transcribed for analysis. Analysis began upon completion of transcription.

### Visual Media

Case drawings created by supervisee participants were digitally photographed and analyzed for significance by a research team.

#### Written Documents

Supervisors and supervisees were provided one journal prompt to complete. See Appendix I and J for the journal prompts. The prompt encouraged reflection about including the art-based visual case drawing into group supervision. Journal entries were analyzed for emerging concepts. Additionally, the written portion of the visual case process method was collected.

#### Personal Observations

Corbin and Strauss (2008) stated, “Observations have a lot to offer the qualitative researcher and should be considered as an option when deciding upon data collection methods” (p. 29). Observation is a data collection method that allows the researcher opportunities to pick up on subtle behaviors and interactions between others. This collection method is particularly salient for the group context in this research, but also serves as verification for what has been articulated during an interview (Corbin & Strauss, 2008). For this study, I became a part-time observer, visiting supervision groups during sessions in which case presentations that included the art-based technique were presented. Field notes were recorded and analyzed.

#### Data Analysis

Qualitative data analysis is the process of transforming massive quantities of data, “reducing the volume of raw information, sifting trivia from significance, identifying significant patterns, and constructing a framework for communicating the essence of what

the data reveal” (Patton, 2002, p. 432). The procedures for analyzing this grounded theory research followed the procedures described by Corbin and Strauss (2008).

Analysis began during data collection and continued until theoretical saturation, that is when no new categories emerged from data collected (Corbin & Strauss, 2009; Patton, 2002).

### Coding Procedures

The first phase of analysis in grounded theory is coding. *Coding* is a process of “categorizing segments of data with a short name that simultaneously summarizes and accounts for each piece of data” (Charmaz, 2009, p. 43). Coding requires that the researcher develop, without preconceived notions, the best terms for conceptualizing what is being conveyed by the data (Corbin & Strauss, 2008). The process should begin after the first data are collected.

### Research Team

A research team comprised of Old Dominion University doctoral students and graduates and professional art therapists were assembled for coding procedures. Prior to initiating coding procedures, research team members openly considered assumptions and biases about the research topic.

Open coding is a “brainstorming approach to analysis” (Corbin & Strauss, 2008, p. 160). Through open coding, the researcher considers possible meanings of the data and assigns a conceptual label that not only begins to reduce the data but also develops a language for communication (Corbin & Strauss, 2008). A *concept* is a term representing the researcher’s interpretation of the information in the data (Corbin & Strauss, 2008).

Beginning coding requires that the researcher thoroughly read the material (e.g., journal entries, transcribed interviews, and field notes), find the natural breaks indicating shifts, and create detailed memos. *Memos* are the rudimentary written record of analyzing material (Corbin & Strauss, 2008). Memo writing is an integral part of grounded theory methods that document the researcher's analytic thought process and advance the researcher's ideas about the data (Charmaz, 2009; Corbin & Strauss, 2008). For each transcription, document description, and field note, a memo was generated as an on-going process of initial analysis. Each memo was dated and attempts were made to develop a conceptual label. Axial coding, a concept of a relationship between two related concepts, co-occurred as these relationships were identified (Corbin & Strauss, 2008). Axial codes were described within the memos.

Diagrams are visual tools useful in exploring conceptual relationships (Corbin & Strauss, 2008). Throughout analysis, as concepts emerged, I, with research team members created diagrams to facilitate understanding of complex relationships and to further analysis.

### Integration

The final stage of analysis is the process of integration. *Integration* is “the process for linking categories around a core category and refining and trimming the resulting theoretical construction” (Corbin & Strauss, 2008, p. 263). After reviewing memos and creating diagrams, the grounded theorist then creates a summative descriptive story that presents a reasonable explanation about the experience of participants, advancing analysis from phenomenological description to analytic conceptualization (Corbin & Strauss,

2008).

### Verification Procedures

Quality research has been described as research that is substantive, sensitive, novel, logical, and creative, and that blends description with conceptualizations and is grounded in data (Corbin & Strauss, 2008). Verification procedures allow assessment of the quality of research.

*Credibility* connotes trustworthiness and believability (Corbin & Strauss, 2008).

Credible research adequately reflects the experience of participants of an event and provides a reasonable explanation derived from data analysis. Credibility requires: (a) rigorous methods for collecting and analyzing data, (b) an experienced and effective researcher, and (c) a deep appreciation for the value of qualitative inquiry (Patton, 2002). One means to promote credibility is through methodological rigor. While there are several variations of grounded theory, core procedures common to all were followed. These included making constant comparison analysis, developing concepts, theoretical sampling, triangulating data sources and analysts, saturation, and theory building (Corbin & Strauss, 2008).

Another strategy for enhancing credibility is to make explicit biases and assumptions (Patton, 2002). Throughout this process, I continued to monitor my assumptions by being reflexive through engaging in continuous visual journaling and discussing them with my research team.

Patton (2002) described triangulation as a means to supersede skepticism. The triangulation methods I utilized included triangulation of data types (interviews,

observations, and documents), triangulation of sources (supervisors and supervisees), and analyst triangulation (research team members).

*Transferability* is the qualitative term useful for describing generalizability, the ability to extrapolate findings to other, similar situations (Patton, 2002). Transferability is dependent upon the congruence between contexts (Patton). This research includes descriptions of participants, context, and process as well as memos that document analysis and coding. Readers and researchers should be able to determine the fit between the context presented in this research and other situations of interest.

*Dependability* refers to repeatability of results. Strategies to enhance dependability include providing descriptions of participants, context, coding procedures, and memos as well as integration procedures (Patton, 2002). The audit trail includes seven binders. Each binder contains individual and focus group transcriptions with research team member analysis, digital reproductions of artwork and visual case process writings and analysis, journal entries and analysis, consent forms, and research team member memos. Another binder contains workshop information, email correspondences, and summary codebook drafts.

*Confirmability* describes the verifiability of the results. Confirmability was enhanced by searching for negative case examples, having an audit review by research team members, and establishing an audit trail (Patton, 2002).

#### Limitations and Delimitations

The limitations of this research include researcher bias and inexperience and characteristics associated with the participants sampled. The skills of the researcher in data collection and analysis are vital to outcome credibility. For example, observations



are subject to human error. Too, it is possible that the researcher's lack of experience in grounded theory methodology may have influenced methodological rigor. Sample characteristics are another potential limitation of the study. It is expected that the sample size and unique characteristics of participants may affect the data collected and consequently, results may not be transferable. Limiting the data collection site to one local university counseling graduate program is a delimitation of this research.

### Summary

A qualitative research methodology in the tradition of grounded theory seemed the best approach to generate a theory regarding the process of including an art-based strategy, specifically visual case processing, in counseling group supervision. The research problem and questions have been provided, the tenets of grounded theory have been explained, and the research plan has been described, including data collection and analysis procedures. Finally, verification procedures that will be useful in enhancing the quality of research have been reviewed.

## CHAPTER FOUR

### FINDINGS AND INTERPRETATIONS

#### Introduction

Chapter four is a presentation of the research findings and interpretations in response to the initial research question: “What theory explains the process of including a novel art-based technique into group supervision?” Sub-questions included: (a) “How does the process unfold?” (b) “What are the major events in the process?” (c) “What promoted or hindered the process?” (d) “How did supervisors participate in the process?” (e) “How did supervisees participate in the process?” and (f) “What were the outcomes?”

The theory presented is based on data collected and analyzed from (a) individual interviews with supervisors, (b) focus group interviews with supervisees, (c) document reviews of artwork and writing from the visual case process generated by supervisees, (d) personal observations of visual case presentations made during supervision, (e) electronic journal entries by supervisors, and (f) electronic journal entries by supervisees.

This chapter is organized into seven sections. The first six sections are presentations of demographics, findings, and interpretations for each of six supervision groups. The seventh section is a summative analysis of all data collected from six supervision groups. Six of the existing seven counseling supervision groups at the university where the study took place agreed to participate in this research. Within each supervision group section, the following will be presented: (a) demographic data, (b) analysis of group supervisor individual interviews, (c) analysis of supervisee artwork and

writing generated by supervisees for the visual case process, (d) analysis of supervisor journal entries, and (e) analysis of supervisee focus group interviews. Due to anonymous submission, analysis of the supervisee journal entries will be presented collectively in the summative analysis. Observations of case presentations will be presented in the summative analysis as well.

#### Overview of Data Collection Procedures

Data collection began with recruitment of doctoral counseling students who were providing semester-long group supervision to master's level practicum and internship students at a Mid-Atlantic University. With permission from the faculty coordinator for practicum and internship placement, I emailed all seven group supervisors who were providing group supervision for the semester to request their attendance at a workshop explaining this study and to request their participation. Five of the seven supervisors responded within the first two email requests. Four supervisors attended the recruitment workshop one week prior to providing supervision services. One supervisor was unable to attend and was provided an individual training session two weeks prior to providing supervision. After one week of providing supervision, a sixth supervisor contacted me about participating in the research. She stated that she had become interested in participating after hearing another participant describe the research. I provided an individual training session for the sixth supervisor. One doctoral group supervisor did not respond to an initial or follow-up email request.

The data for this study were collected over five months, during one 15-week semester. Data consisted of six hours of recorded individual interviews with six group supervisors and six hours of focus group interviews with supervision groups. I

transcribed all of the interviews. I spent approximately 10 hours observing and recording field notes during visual case presentations made during group supervision sessions. Additional data collected included follow-up email journal entries from supervisors and supervisees. Additionally, documents of artwork created as part of the visual case process drawing and the accompanying written piece were collected. Altogether six data sources were acquired.

### Overview of Data Analysis Procedures

My research team, comprised of 13 members, analyzed the data collected. Meeting face to face, all team members heard the purpose and methodology of the study, reviewed their coding procedures, and made explicit their biases and assumptions about the research topic. Following is a review of research team data analysis procedures used for each of the six data sources. First, the research teams who analyzed different data types will be described.

#### Individual Supervisor Interview Research Team

A research team comprised of four doctoral students, one PhD-level practitioner in counseling, and one Master's level counseling student worked in dyads to analyze two of the six individual interviews. Five out of six research team members had doctoral level training and experience in qualitative methods. Research team members began with an open coding process, then negotiated criteria for focused coding, subsequently developed factors, sub-factors, definitions, and finally provided supporting data from the interview. Additionally, each research team member created memos for the interviews. A codebook for group supervisors was created and distributed to research team members for feedback.

#### Focus Group Interview Research Team

Five research team members, consisting of four doctoral students and one PhD in counseling, worked in dyads to analyze two supervisee focus group interviews. As in the data from individual supervisor interviews, research team members began with open coding, negotiated criteria for focused coding, developed factors, sub-factors, definitions, and provided supporting data for factors from the interview. Additionally, each research team member created memos for the interviews for which they coded. A codebook for the focus group interviews was compiled and distributed to research team members for feedback.

#### Visual Case Drawing and Metaphor Writing Research Team

This research team was comprised of six members, all art therapists, three of whom were Licensed Professional Counselors and one who had a PhD. Members analyzed the visual case drawings and writing documents that were completed by supervisees. Working in dyads, each pair coded documents for relevant factors and provided supporting information for each supervision group. A composite codebook for the visual case drawing and metaphor writing documents was compiled and distributed to research team members for feedback.

#### Supervisor Journal Entries Research Team

This researcher alone analyzed and compiled themes and supporting information from written responses to the email journal prompt. Five of the six group supervisors responded to the prompt: “Based on your participation in implementing the Visual Case Process Drawing this semester, please respond to the following:

Describe what factors are necessary for the successful and effective use of an art-based technique in counselor group supervision. Possible considerations include:

characteristics, attitudes and actions of the supervisor and supervisee as well as criteria of the art technique selected.”

One supervisor did not complete the prompted journal entry. I analyzed and compiled factors and supporting information from written responses to the electronic journal prompt. Factors were extrapolated and a research team member audited the process.

#### Supervisee Journal Entries Research Team

This researcher alone analyzed and compiled themes and supporting information from written responses to the email journal prompt. In that vein, supervisees were provided an opportunity to complete a response to the following electronic journal prompt: “Describe your impressions of including the visual case process drawing in your group supervision as both a presenter and as an observer of others sharing their cases.

You may want to consider:

- The challenges and benefits of including artmaking in group supervision
- Any concerns you had using artmaking during supervision
- What counseling group supervisors should know about including artmaking in supervision?”

The prompt was an opportunity for supervisee participants to provide anonymous feedback about their participation to assist in identifying the factors that influence their part of the process of including art making in counselor group supervision. I analyzed and compiled factors and supporting information from written responses to the electronic journal prompt. Factors were extrapolated and an auditor reviewed the process.

#### Observation Analysis

Field notes from nine observations of visual case presentations were recorded. Observations included (a) one visual case process presentation from Practicum Group #2 and Internship Group #1, (b) two visual case process presentations from Practicum Group #1, Internship Group #2, and Internship Group #4, and (c) four visual case process presentations in Internship Group #3. Anecdotal data from field observations is included in the narrative descriptions of the visual case process summative analysis.

#### Analysis by Supervision Groups

##### Data Analysis: Practicum Group #1

##### Group Profile

A demographic overview of participants in Practicum Supervision Group #1 is displayed in Table 4.1. Pseudonyms were assigned to all participants in this study to protect confidentiality. Supervisee participants were practicum students participating in school and mental health specialty tracks. All five were female. Two supervisees were African-American, one European-American, and two did not provide information. One supervisee described herself as “not creative,” two stated that they had “some artistic training,” and one stated that she had “no training but considered herself creative/artistic.” The practicum group supervisor was female, European-American, experienced in leading supervision groups, and described herself as “not being creative.” Initially, Betty and Ellie did not consent to participate in the research. However, both agreed to allow me to observe presentations during their group supervision. After I observed Betty present her visual case process presentation, she granted permission for me to include her artwork in this research. All group members participated in the focus group interview.

Table 4.1

*Demographic Overview of Participants Practicum Group #1*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art- making
Anne	41-50	Female	White/ European American	Three semesters	“do not consider myself artistic/ creative”
Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art- making
Betty	*	Female	*	*	*
Ciara	21-30	Female	African American	School	“some high school art classes” “do not consider myself artistic/ creative”
Debbie	21-30	Female	White/ European American	Community Mental Health	“some high school art classes” “some recreational training”
Ellie	*	Female	*	*	*
Fatima	21-30	Female	African American	Mental Health- Therapeutic Day Treatment in School	“no training but artistic/ creative”

\* did not complete



### Individual Interview: Practicum Group Supervisor #1

The following section includes an analysis of an interview with Anne, practicum group supervisor #1. The interview was conducted after Anne had explained the visual case process method to her supervisee. Prior to the interview, she had facilitated one supervisee's visual case presentation. The profile includes a chart, Table 4.2, that displays the major factors that affected the process of including arts-based techniques in supervision that emerged from the interview. The chart is followed by a description of the factors in narrative form.

#### Table 4.2

*Analysis of Individual Supervisor Interview: Practicum Group #1*

Sub-factors	Definition	Supporting Evidence
Factor 1: Supervisor Characteristics		
Supervisor's Personal Experience with Creative Arts in Counseling	Self identified behaviors, skills, and experience with art.	<ul style="list-style-type: none"> <li>• “I, um, had some concerns initially because I’m not very artistic”</li> <li>• “I’ve not used those kinds of creative techniques in my own work”</li> </ul>
Desirable Supervisor Characteristics	Describes the Characteristics supervisors would optimally possess in order to utilize art in supervision	<ul style="list-style-type: none"> <li>• “familiar with the method or more creative and artistic than myself.”</li> </ul>
Factor 2: Supervisor Reactions to the Process		
Supervisor's Initial Reaction to learning the Visual Case Process Positive	Initial thoughts/feelings about visual case process that promote the process	<ul style="list-style-type: none"> <li>• “creative way for the students to present their cases.”</li> </ul>
Supervisor's Initial Reaction to the Visual Case Process Negative	Initial thoughts/feelings about visual case process that hinder the process	<ul style="list-style-type: none"> <li>• “I think it does take a little more work from my perspective”</li> <li>• “I was also concerned because I was told before the semester started that my group was a bit of a difficult group and so I was concerned about how they might receive it”</li> <li>• “I always worry about asking supervisees to do things that I don't already know how to do.”</li> </ul>

- “I felt prepared enough after you shared the materials with me that you shared um and I hesitate about that only because it’s not something that I’m not practiced at.”
- “I did worry, initially, just because it was new, about whether I would be doing it right. You know what I mean? If it’d be wrong or, um, if I could introduce it to the students properly.”

### Factor 3: Supervisor’s Perceptions about Group Process

Supervisee Characteristics	Noted perceptions of group dynamics	<ul style="list-style-type: none"> <li>• Practicum students are “like robots”</li> <li>• they are “hellions”</li> <li>• “they just love to hate things”</li> <li>• “I was told before the semester started that my group was a bit of a difficult group”</li> </ul>
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### Factor 4: Training in the Art Technique

Supervisor Preparedness	Supervisor’s readiness and comfort with introducing the visual case process to the supervision group	<ul style="list-style-type: none"> <li>• Researcher taught supervisor before teaching to the group</li> <li>• Good modeling from trainer</li> <li>• Supervisor studied procedure before teaching to the group</li> <li>• Supervisor felt prepared</li> <li>• Supervisor wanted researcher to teach the</li> </ul>
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Supervisor Preparedness	Supervisor's readiness and comfort with introducing the visual case process to the supervision group	<ul style="list-style-type: none"> <li>• Researcher taught supervisor before teaching to the group</li> <li>• Good modeling from trainer</li> <li>• Supervisor studied procedure before teaching to the group</li> <li>• Supervisor felt prepared</li> <li>• Supervisor wanted researcher to teach the group.</li> </ul>
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#### Factor 5: Teaching the Art Technique

Instruction	Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group	<ul style="list-style-type: none"> <li>• “I think it might have gone better if you had taught them because you are probably just better. It’s just more natural for you”</li> </ul>
	Preparatory techniques used to improve student receptivity	<ul style="list-style-type: none"> <li>• “It probably would have eased my anxiety had you done the teaching.”</li> </ul>
	Practice techniques used to improve student receptivity	<ul style="list-style-type: none"> <li>• Set ground rules</li> <li>• Make up clients and talk about metaphors</li> <li>• Be low key “I tried to be as low key about it as I could.”</li> </ul>

Reactions to  
learning the visual  
case process

- “I asked them what they thought about it and they were all sort of like ‘it’s ok I guess”
- Nervous about presenting
- Two supervisees did not want to draw
- “So then, interestingly, the other people in the group um immediately started talking about how they can’t draw as well as she can and how they are glad that she went and they’re nervous about going”

#### Factor 7: Presenting the Visual Case

Elements

Reactions, procedures, components of the visual case presentation of the visual case drawing

- Show a tape of the client then discuss the visual case presentation
- Required prompts from supervisor
- Step 1-Discussed Case (general)
- Step 2-Went Through Prompts
- Step 3-Collaborated with Peers
- Mixed up process
- “She skipped the metaphors when she was presenting the case.”
- “I so think she might of skipped it to avoid um scrutiniz scrutiny from me or something from the others”. – “and it also could have

been that we were a little bit pressed for time”

- “careful not to tell her she was doing it wrong”
  - Encourage supervisees to think in metaphors
  - “they’re nervous about going and um then I redirected it to not being about the ability of one person to draw or not draw but that, let’s talk more about the case based on what she presented.”
  - Invited questions
  - Belief that the metaphor and sentence stems are most helpful, not the drawings.
- 

#### Factor 8: Outcomes

Benefits/Strengths	Supervisor’s perceptions of contributions of using the visual case process in group supervision	<ul style="list-style-type: none"> <li>• “everybody agreed it was a great way to get to the core of the client”</li> <li>• “they liked not getting off on tangents about like demographic information”</li> <li>• Method encourages supervisees to consider “the dynamics, the intrapersonal dynamics within the client as well as the interpersonal dynamics between the client and the counselor”</li> <li>• Maturity - “my hope</li> </ul>
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Benefits/Strengths	Supervisor's perceptions of contributions of using the visual case process in group supervision	<ul style="list-style-type: none"> <li>• “everybody agreed it was a great way to get to the core of the client”</li> <li>• “they liked not getting off on tangents about like demographic information”</li> <li>• Method encourages supervisees to consider “the dynamics, the intrapersonal dynamics within the client as well as the interpersonal dynamics between the client and the counselor”</li> <li>• Maturity - “my hope is that as a result of using this technique it they'll be um more mature as clinicians”</li> </ul>
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Eight factors in the process of including art making into supervision emerged from this interview. These included: (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Supervisor's Perceptions about Group Process*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, (6) *Supervisee Receptivity to Learning the Visual Case Process*, (7) *Presenting the Visual Case*, and (8) *Outcomes*.

The interview analysis revealed that Anne, when initially introduced to the visual case process technique, had numerous concerns for herself and her supervisees, including doubts about her own creativity, implementing a technique without a lot of experience in arts-based strategies, and asking supervisees to engage in an activity with which she was not fully practiced. Anne noted the approach was “creative” and described feeling prepared “enough” to teach the process, but registered additional concerns about the time

involved to incorporate the process, the lack of supervisee receptivity, and her own abilities to teach the process. An external mitigating factor that influenced incorporating the art-based technique was group membership type, practicum rather than internship, and group member characteristics. Anne perceived her practicum group as a “difficult group”, describing them as “robots” and “hellions”.

Although she explained that she felt prepared to teach the process by being trained in the technique, the supervisor experienced “anxiety” and would have preferred that the researcher teach the visual case process instead. She did not use artmaking as an instructional strategy and did not tape her session as she had indicated. Anne noted that her group members ranged from “ambivalent” to “resistant” about utilizing the process. The core of the complaints was about perceptions of drawing abilities as well as presenting the drawings to each other. During the presentations, the supervisor tended to focus on and value the written metaphors and metaphorical development rather than the drawings created. Benefits of using the visual case process included producing deeper, more meaningful case conceptualizations and developing self-awareness. The costs, Anne noted, included supervisee resistance to using the visual case process, the time lost for other activities of supervision, and supervisee ability to use the visual case process tool to effectively conceptualize cases. One research team member recorded in her memo the conceptual label of “torn” which seems to describe the supervisor’s disconnection between assuring her supervisees that they need not be concerned about their drawing abilities and her own anxiety about not having artistic training. A second research team member, in her memo with the conceptual label “validation,” noted that although the supervisor expressed reservations, she seemed to think the technique was worth trying.



## Visual Case Process: Practicum Group #1

The following section includes an analysis of the visual case process, including the drawing and written metaphors. Table 4.3 provides a summary of written completed sentence stem as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. Part I displays completed sentence stems from the non-visual component of the written visual case process. Supervisees were asked to describe (a) “Their client’s main concern,” (b) “The way the client interacted with me,” (c) “What I was trying to do in the session,” (c) “What I felt or thought about myself as a counselor during this session was,” and (d) “What I think the client gained from the session”. Part II displays the metaphors that were developed according to the prompted sentence stems: (a) “The way I perceived he client with his/her concerns may be characterized by a metaphor or image like”, (b) “The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like”, (c) “The way I conducted myself during this session may be characterized by a metaphor or image like”. Part III displays indications of investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.

Table 4.3

*Analysis of Visual Case Process: Practicum Group # 1: Factors, Sub-Factors, and Supporting Information*

Characteristics/ Attributes	Participant Responses
Visual Case Process/Nonvisual Case Description: Part I	
Client's main concern	<ul style="list-style-type: none"> <li>• Effective communication</li> <li>• Lack of assertiveness</li> <li>• Healthy Relationships</li> <li>• Racing Thoughts</li> <li>• None</li> </ul>
The way the client interact with me	<ul style="list-style-type: none"> <li>• Open and cooperative</li> <li>• Disjointed/Rushed</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Assessment</li> <li>• Set goals</li> <li>• Identify strengths</li> <li>• Building a therapeutic rapport</li> <li>• Teach skills</li> <li>• Point out exceptions to unsuccessful communication</li> </ul>
What I felt or thought about myself as a counselor during this session was	<ul style="list-style-type: none"> <li>• Overwhelmed but competent</li> <li>• Making a good connection</li> <li>• Growing professional identity</li> <li>• Following theory</li> <li>• Making progress</li> <li>• Facilitating and directing</li> <li>• Vacillating</li> </ul>
What I think the client gained from the session	<ul style="list-style-type: none"> <li>• Acceptance</li> <li>• Heard</li> <li>• Confidence</li> <li>• Therapeutic alliance/environment</li> <li>• Insight</li> <li>• Identified obstacles</li> <li>• Career alternatives</li> <li>• Hopefulness</li> <li>• Recognized strengths</li> <li>• Taking Responsibility and motivation</li> </ul>

- 
- Validation
  - A perceptual shift
  - Ability to express thoughts and feelings
  - Empowerment
  - A better understanding of counselor/client relationships;
  - Developed skills
- 

### Visual Case Process/Nonvisual Case Description: Part II

The way I perceived the client with his/her concerns may be characterized by a metaphor or image like

- “record going round and round in her ahead, skipping a lot”
- 2 images: “being squashed like a bug” by her father” and “having a conversation with someone who doesn’t speak the same language”
- “shoe is still useful but the knot is frustrating”
- “flower bud”
- “The roadrunner from Looney Tunes”
- “a passing thunderstorm”

The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like

- “an empty container” waiting to be filled
- “emerging from behind all of the boxes of stuff that clutter her life”
- “. . . a clear view”
- “a relief from all the stress”
- “process of photosynthesis”
- “fluffy clouds” and “open book”
- “a child with up stretched arms towards their caretaker”

The way I conducted myself during this session may be characterized by a metaphor or image like

- “an archaeologist uncovering information and sorting through it to find out what was relevant”
  - “unpacking boxes: reveal skills and strengths
  - not a “translator” but providing a dictionary”
  - “everyone knows the ball is coming but net catches before hitting the fans”
  - “sunlight” providing nutrients
-

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The way the session went may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• “calm and consistently focused on the client”</li> <li>• “light at the end of the tunnel by providing insight and support”</li> <li>• “runaway train with no conductor”</li> <li>• uncertain destination</li> <li>• “spring cleaning and inventory”</li> <li>• “a sturdy house in the middle of a tornado”</li> <li>• “the complete process of photosynthesis-transition from bud to flower”</li> <li>• “like a boxing match with the client dominating”</li> <li>• “smooth sailing”</li> </ul>
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### Investment Indicators as Evidenced by Drawing: Part III

#### Use of Media

- |                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Multiple Types of Media</li> <li>• Handling of Materials (Techniques)</li> <li>• Planning</li> <li>• Space used</li> </ul> | <ul style="list-style-type: none"> <li>• Majority more than five colors</li> <li>• Most often use of multiple media</li> <li>• Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,</li> <li>• Sketching first with pencil</li> <li>• Use of straight edge</li> <li>• Erasures</li> <li>• Outlining</li> <li>• Exception: one messy –objects not completely filled in, appears rushed.</li> <li>• Majority of drawings utilized more than 90% of paper space.</li> </ul> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

#### Metaphorical Thinking

- most were well integrated from writing to drawing

#### Completeness of written portion

- One participant did not provide a written portion to the drawing
  - One participant included a non-directed written piece describing the metaphorical drawing
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Submissions	<ul style="list-style-type: none"> <li>• Three participants turned in more than one drawing unsolicited.</li> <li>• One participant did not turn in a Visual Case</li> </ul>
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While supervisee responses to the visual case process in Part I and Part II, explaining client concerns, counseling session processes and metaphorical descriptions, may be of interest in understanding the professional development of the novice counselor, these responses are not relevant to the research question under investigation. Rather, to answer the research question, “What theory explains the process of including a novel art-based technique into group supervision?” it is more important to understand how the supervisee participants engaged with the art-based technique.

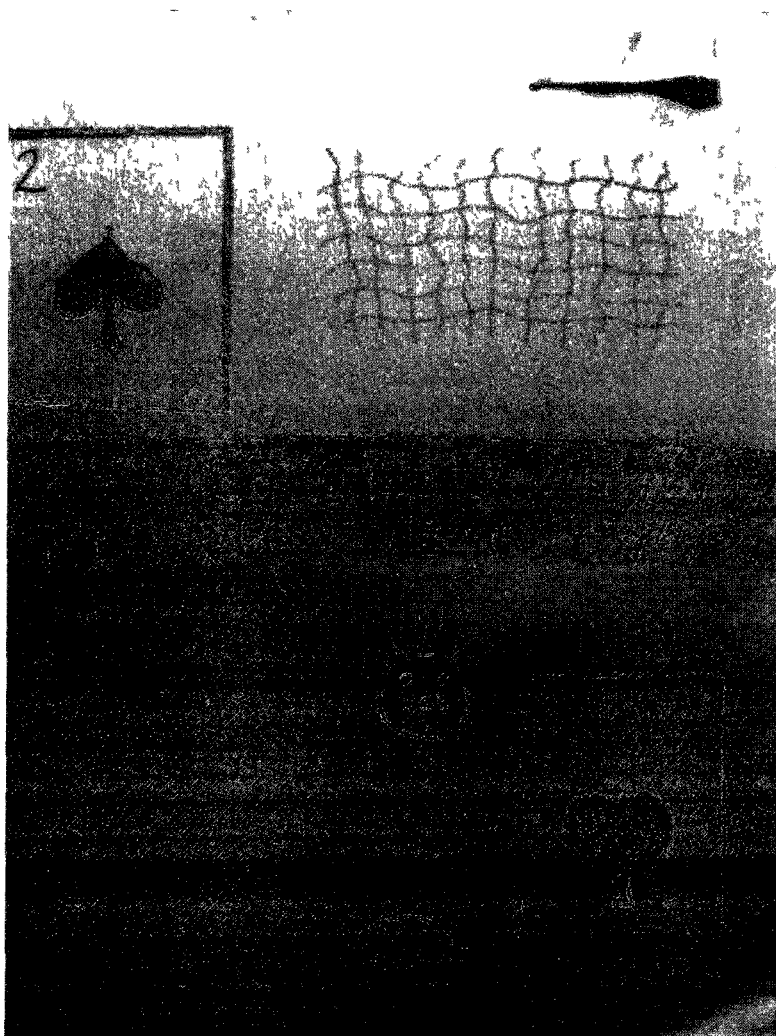
Of the four practicum group supervisees who completed the visual case drawing for this research, three turned in two drawing submissions. Ellie stated that she was uncomfortable with having the researcher and the research team view her drawing and therefore did not participate in this aspect of the research. All of the drawings contained more than five colors, evidenced use of multiple media types and techniques, and covered approximately 90% of the journal page, indicating a high level of investment in the drawing portion of the technique. Most of the drawings indicated an integrated metaphor. For example, Betty (Figure 1) completed a drawing of the photosynthesis process, indicating herself as the “sun” providing and supporting growth and a diagram of the transition of her child client from a “flower bud” to a flower. Additionally represented were the client’s strengths, depicted as a hovering butterfly. In the right corner, depicted as a shrub with an eye, Betty represented the presence of her on-site supervisor who had observed her during the session.

*Figure 1.* Betty's Visual Case Process Drawing evidencing an integrated metaphor including the counselor and client.



Less successfully integrated metaphors include the drawing by Ciara (see Figure 2), whose images were compartmentalized and did not represent her written metaphors.

*Figure 2.* Ciara's Visual Case Drawing depicts a random arrangement of symbols that are not included in the metaphor stem completion.



Half of the participants did not comply with the written directives. Ciara did not supply the written piece for one of her submissions and Fatima omitted Part II. Non-

compliance with the written portion may indicate that participants lacked motivation to complete the written piece or were confused by the directions.

Supervisor Journal Entry: Practicum Group Supervisor #1

The following section includes an analysis of a journal entry to an electronically mailed prompt. Group Supervisors were asked to complete the journal entry during the final week of providing supervision. Table 4.4 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that entry. The chart is followed by a description of the factors in narrative form.

Table 4.4

*Analysis of Supervisor Journal Entry: Practicum Group #1: Factors, Sub-Factors, and Supporting Information*

Factors	Sub-Factors	Supporting Information
Promoting the process of including art-based techniques	<ul style="list-style-type: none"> <li>• Supervisor preparation of supervisees</li> <li>• Supervisor modeling</li> <li>• Required assignment</li> <li>• Supervisor attributes</li> <li>• Supervisor focus</li> </ul>	<ul style="list-style-type: none"> <li>• Prior topic: counselor self and developing client self</li> <li>• Establish ground rules: not a drawing contest, not about the quality of the drawing, more about the metaphor</li> <li>• Should model the technique</li> <li>• Require a few, then optional assignment</li> <li>• Don't be judgmental of metaphors or drawings</li> <li>• Facilitate discussion about what other metaphors could be generated</li> </ul>
Obstacles to the process of including art-based techniques.	<ul style="list-style-type: none"> <li>• Supervisee Resistance</li> </ul>	<ul style="list-style-type: none"> <li>• "not being a good artist"</li> </ul>



Outcomes of including the art-based technique	<ul style="list-style-type: none"> <li>• Cognitive complexity</li> <li>• Depth of conceptualizing the client</li> <li>• Supervisee feeling of safety in the group</li> </ul>	<ul style="list-style-type: none"> <li>• “supervisees seem to be thinking more abstractly and critically about their role in the process of counseling”</li> <li>• Consider possibilities of client’s story</li> <li>• Don’t feel intimidated</li> </ul>
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The analysis of the journal entry revealed three factors in the process of including an art-based strategy into group supervision. These included (1) *Promoting the process of including art-based techniques*, (2) *Obstacles to the process of including art-based techniques*, and (3) *Outcomes of including the art-based technique*.

*Promoting the process of including art-based techniques*

Anne described several factors that would promote the successful inclusion of an art-based technique during group supervision. These recommended factors included setting the stage with the topic of counselor/client development, emphasizing the art process over the created product, and modeling the technique prior to implementation. This supervisor, emphasizing the non-visual metaphor, recommended supervisees develop additional metaphors during the group process.

*Obstacles to the process of including art-based techniques*

While recommending emphasizing the process over product, this supervisor recognized the supervisees’ perception of “not being a good artist” hindered the process. Due to the initial reluctance, the supervisor recommended that the technique be a required assignment initially, and an option for case conceptualization later.

*Outcomes of including the art-based technique*

After completing the visual case process, several benefits of including the art-based technique were noted. The supervisor described development in supervisee abstract and critical thinking, specifically in context of their role in the process of counseling. Additionally, the technique expanded how clients were conceptualized. Interestingly, the supervisor reported that after a semester of including the art-based technique, supervisees felt less threatened than with the traditional format, perceived the technique as “fun”, and credited the process as increasing the level of safety in the group.

*Focus Group Interview: Practicum Group #1*

The following section includes an analysis of a focus group interview of supervisees conducted in the final week of group supervision. Table 4.5 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that entry. The chart is followed by a description of the factors in narrative form.

Table 4.5

*Analysis of Focus Group: Practicum Group #1: Factors, Sub-Factors, Definitions, and Supporting Information*

Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisee Reaction To The Visual Case Process		
Initial reactions that promoted the process	Encompasses positive initial thoughts and feelings about including the visual case process	<ul style="list-style-type: none"> <li>• “I like art too”.</li> </ul>
Initial reactions that hindered the process	Concerns of the supervisee regarding the visual case process	<ul style="list-style-type: none"> <li>• “I’m not a fan of art.”</li> <li>• “Samples were intimidating”</li> <li>• “I don’t want to say discouraged, but I kind of felt like I wasn’t looking forward to coming to our group supervision if that was what the requirement was going to be.”</li> <li>• “I kind of felt like her, but I didn’t, I tried to keep an open mind about it so that I didn’t have a shut down kind of attitude”</li> </ul>

Comparison	Compares the visual Case process with the traditional case method	<ul style="list-style-type: none"> <li>• “but it did make it more interesting than going through the other case concept we would have had to do.”</li> <li>• “especially for people who are visual like I am, you see the whole thing together so when you do the metaphor or image you see the whole picture and all the different aspects of what’s going on with the client in the session I think it helps for the people watching too.”</li> </ul>
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#### Factor 2: Supervisee Perception Of The Visual Case Process Outcomes

Outcomes: Supervision Group	The results of including the visual case process for the supervision group	<ul style="list-style-type: none"> <li>• Efficient use of time</li> <li>• Opportunity to explore feelings</li> <li>• Better conveyed the counselor’s experience to group members</li> <li>• Creates present-centeredness</li> <li>• Facilitates feedback and genuine responsiveness</li> <li>• Emphasizes “group process”</li> </ul>
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- Creates empathy for peers
- Promotes investment
- Promotes cohesiveness

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Factor 3: Supervisees' Perception Of The Supervisor

Preparation from Supervisor	How a supervisor should prepare a group to utilize artmaking during supervision	<ul style="list-style-type: none"> <li>• “Tell them to have fun”</li> <li>• Model the process</li> <li>• “I think it was good that she gave us like the article about how it, where it was based from. Like the research behind it “</li> <li>• “The samples were really useful.”</li> <li>• “They really intimidated me as someone who doesn’t draw very well. I felt like all of my drawing were substandard.”</li> <li>• Supervisees who are more interested should go first to model the process</li> <li>• Aware of resistances-for some only seeing is believing</li> </ul>
Supervisor Impact/influence	The impact/influence the supervisor made on the group	<ul style="list-style-type: none"> <li>• “She [group supervisor] just helped us interact really well which</li> </ul>

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helped other people with other pictures, including looking for other metaphors and listening”

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#### Factor 4: Presentation Of The Case

Steps to Presenting the Case	The steps that were followed during the case presentation	<ul style="list-style-type: none"> <li>• 1<sup>st</sup> step- Background info</li> <li>• 2<sup>nd</sup> step-Video</li> <li>• 3<sup>rd</sup> step-Metaphors</li> <li>• 4<sup>th</sup> Step-Show picture</li> <li>• 5<sup>th</sup> Step-Process</li> <li>• Encouraged group members to generate their own metaphors</li> </ul>
Concern/Challenges	Concerns/Challenges that the supervisees had with the visual case	<ul style="list-style-type: none"> <li>• Thinking of a metaphor</li> <li>• I was worried, and this is probably just me and how I am, but I was worried I wouldn't be able to explain what I was thinking.</li> <li>• “I think one of the challenges though was that when we presented our, cause we would go through our whole process and then ask the group members what other metaphors we could come up with and we'd kind of get stuck</li> </ul>

on that metaphor”

Member Reactions

- Excellent
  - Enjoyable
  - Interesting
  - Informative
  - Must be sensitive to group members feelings about their art
- 

Analysis of the focus group interviews reveals four factors in the process of including an art-based technique in supervision. Factors included (1) *Supervisee Reaction to the Visual Case Process*, (2) *Supervisee Perceptions of the Visual Case Outcome*, (3) *Supervisee Perception of the Supervisor* (4) *Presentation of the Case*.

*Supervisee Reaction to the Visual Case Process*

Supervisees initially had more resistances to including the visual case process than motivation. Group members stated that they did not like art and some described being intimidated by the examples provided during Anne’s instruction of the process. Two supervisees expressed interest in art but still had reservations about the process overall. Once engaged in the process, presenting and observing visual cases, supervisees compared the visual process more favorably than the traditional process, citing the process was more interesting and conveys a better understanding of the clinical case to group members.

*Supervisee Perceptions of the Visual Case Outcome*

Some of the benefits to group supervision cited included promoting: cohesiveness and empathy among members, present-centeredness, genuine responses to each other, and the group process. Recommendations for supervisors who include art-based techniques in supervision were to be aware and responsive to resistances, provide examples and model

the technique, and provide research-based evidence for use. Although this group of practicum students described many resistances to implementing the visual case process as well as fears to presenting the case (i.e., fearing they would be unable to convey metaphorical meaning to group members), all participants agreed that the process was “informative” and “enjoyable” and expressed an interest in using the technique in future supervision groups.

### Data Analysis: Practicum Group #2

#### Group Profile

A demographic overview of participants in Practicum Supervision Group #2 is displayed in Table 4.6. Supervisee participants were practicum students enrolled in college and mental health specialty tracks at a Mid-Atlantic University. Group membership was comprised of one Multi-Ethnic female, one European-American male, and three European-American female supervisees. Four supervisees described themselves as having “some training in art” and one supervisee described herself as not having any training but considered herself “creative/artistic”. The practicum group supervisor, a European-American female who has a graduate certificate in expressive arts therapy, was providing group supervision for the first time. All group members agreed to participate in this research.

Table 4.6

#### *Demographic descriptions of participants of Practicum Supervision Group #2*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art-making
Georgia	51-60	Female	White/	None prior	“major in art



Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art-making
			European American		education” “graduate certificate in expressive arts therapy”
Haley	1-30	Female	White/ European American	Mental Health	“some high school art classes”
Inez	21-30	Female	White/ European American	Mental Health	“some high school art classes”
Janelle	31-40	Female	Biracial/ Multiracial	Mental Health	“no training but artistic/ creative”
Kim	21-30	Female	White/ European American	Mental Health	“some college art classes”
Lance	31-40	Male	White/ European American	College	“some high school art classes” “some recreational art training”

#### Individual Interview: Practicum Group Supervisor #2

The following section includes an analysis of an interview with the supervisor, Georgia, conducted after the supervisor had instructed supervisees of the visual case process and had observed one visual case presentation. Table 4.7 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from the interview. The chart is followed by a description of the factors in narrative form.

Table 4.7

*Analysis of Individual Supervisor Interview: Practicum Group #2: Factors, Sub-Factors, Definitions, and Supporting Evidence*

Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisor Characteristics		
<p>Supervisor's Personal Experience with Creative Arts in Counseling</p> <ol style="list-style-type: none"> <li>1. Training in creative arts</li> <li>2. Perceptions of creativity</li> <li>3. Prior experience with creative techniques</li> <li>4. Openness to experience</li> </ol>	<p>Self identified behaviors, skills, and experience with art.</p>	<ul style="list-style-type: none"> <li>• “the guided visualization and the art . . . I’ve used it in just about every supervision experience I’ve had with my supervisees.”</li> <li>• “It seems to be a part of me.”</li> <li>• “I naturally moved [art] into the counseling with me and used it in individual counseling and classroom guidance”</li> <li>• Personal experience with art (role plays, Gestalt exercises)</li> </ul>
<p>Desirable Supervisor Characteristics</p>	<p>Describes the Characteristics supervisors would optimally possess in order to utilize art in supervision</p>	<ul style="list-style-type: none"> <li>• Being comfortable/confident</li> <li>• History of doing art</li> <li>• Past success with art</li> <li>• Be able to motivate</li> <li>• Not judge art</li> <li>• Must model process</li> </ul>

Supervisor's  
Goals for  
Supervision

Includes supervisor's  
theoretical approach,  
goals, and focus in  
supervision

- Group doesn't focus on skills--- broader topics
  - Build confidence
  - Understand Theories
  - Case concept
  - Managing working and advocating for themselves within institutions
  - Crisis intervention
  - Professional identity
  - Wellness
  - "I want them to build a foundation, a foundation of confidence in themselves and in their skills and in their overall abilities and identities as counselors. So we are focusing on the theories that they use, the kinds of theories that they use; how to manage and maneuver in the institutions where they're in practicum"
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### Factor 2: Supervisor Reactions to the Process

<p>Supervisor's Initial Reaction to learning the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Positive             <ol style="list-style-type: none"> <li>1. excitement/interest</li> </ol> </li> </ul>	<p>Initial thoughts/feelings about visual case process that promote the process</p>	<ul style="list-style-type: none"> <li>• Liked the structure</li> <li>• "I was really excited about it even before you even told me the details. I was so excited to hear the idea of it."</li> <li>• "creative way for the students to present their cases."</li> </ul>
<p>Supervisor's Initial Reaction to the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Negative (Concerns)             <ol style="list-style-type: none"> <li>1. intimidation</li> </ol> </li> </ul>	<p>Initial concerns about visual case process that hinder the process</p>	<ul style="list-style-type: none"> <li>• "Whereas when you showed us the pictures that your art students did, I think that might have been more intimidating."</li> </ul>

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### Factor 3: Training in the Art Technique

<p>Supervisor Preparedness</p>	<p>Supervisor's readiness and comfort with introducing the visual case process to the supervision group</p>	<ul style="list-style-type: none"> <li>• Supervisor comfortable teaching to supervisees once trained</li> <li>• Supervisor felt prepared</li> </ul>
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Factor 4: Teaching the Art Technique

<p>Instruction</p> <p>1. Feelings: anxiety</p> <p>2. Techniques: mock clients, role play, practicing with metaphors, model the technique, reviewed protocol</p> <p>3. Resources: articles, examples Approach: flexible, casual</p>	<p>Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group</p> <p>Preparatory techniques used to improve student receptivity</p> <p>Practice techniques used to improve student receptivity</p>	<ul style="list-style-type: none"> <li>• Conducted mock session with role play acting as a client while supervisees practiced visual case display</li> <li>• Followed handout</li> <li>• Followed guidelines</li> <li>• Showed article (1st step)</li> <li>• Started general (2nd step)</li> <li>• Focused on prompts (3rd step)</li> <li>• Showed photographs (4th step)</li> <li>• Welcomed questions</li> <li>• Answered questions</li> <li>• “We talked about how it was not about artistic ability.”</li> <li>• Modeled process after own training by researcher</li> <li>• Modeled to the group and made 1st comment after presenter was finished (to get the conversation started and after a lull in the conversation).</li> </ul>
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Factor 5: Supervisee Receptivity to Learning the Visual Case Process

Reactions to learning the visual case process	Verbal and non-verbal responses by supervisees after learning the technique	<ul style="list-style-type: none"><li>• Impressed</li><li>• Receptive</li><li>• Enjoyed art materials</li><li>• “I think what really sold them, to tell you the truth, was the art materials.”</li><li>• Excited</li><li>• “they said they really enjoyed doing art”</li></ul>
Desired Characteristics for Optimal Receptivity	Describes the characteristics supervisees would optimally possess in order to utilize art in supervision	<ul style="list-style-type: none"><li>• Excitement</li><li>• Openness to experience</li><li>• Not judge art</li></ul>

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Factor 6: Presenting the Visual Case

Elements	Reactions, procedures, Components of the visual Case presentation of the Visual case drawing	<ul style="list-style-type: none"> <li>• Presented background (1<sup>st</sup> step)</li> <li>• Read prompts-explored client and self (2<sup>nd</sup> step)</li> <li>• Showed drawing-described and explained (3<sup>rd</sup> step)</li> <li>• Asked for questions (4<sup>th</sup> step)</li> <li>• Supervisees commented-hesitant at first</li> <li>• Supervisees processed metaphors</li> <li>• Supervisees processed goals of client</li> <li>• Presenter was nervous</li> <li>• “I think she, you know she said she hadn’t done it before and she’s, I guess she’s a little nervous, maybe a little nervousness. However, I think she, she went right through it. She did not seem nervous to me.”</li> <li>• Presenter was confident</li> <li>• Presenter wanted to explore</li> <li>• “I guess she’s a little nervous, maybe a little</li> </ul>
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nervousness.  
However, I think  
she, she went  
right through it.  
She did not seem  
nervous to me.  
She seemed very  
confident when  
she talked about it  
and presented it.”

- Proud
  - “She had put a lot of work into it and thought and she seemed to want to continue to want to explore it and talk about it.”
-

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Factor 7: Outcomes

<p>Benefits/Strengths</p> <p>1. Client Conceptualization: (develop theoretical approach, process goals of client)</p> <p>2. Therapeutic Relationship (empathy, holistic)</p> <p>3. Group Session: (easier to give feedback, increases interaction)</p> <p>4. Developing Counselor: (cognitive</p>	<p>Supervisor's Perceptions of contributions of using the visual case process in group supervision</p>	<ul style="list-style-type: none"> <li>• Helps to expand case conceptualization</li> <li>• Easier to receive and give feedback</li> <li>• Reduced hierarchy between supervisor and supervisee</li> <li>• "really see the actual client as a person and not as a diagnosis"</li> <li>• May assist supervisee in utilizing a theory</li> <li>• Increases memory of the case</li> <li>• Increases</li> </ul>
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complexity)

5. Interesting

attention to detail

- “I think being able to put things down on paper, a lot of things come out that just don’t come out when we’re just writing or talking.”
- Although the picture is an image in time, the whole scene is fluid and constantly capable of changing – “how he would move through the drawing, how the drawing would change as he was moving to what her goal was for him”
- “this is so much more interesting than having to listen to someone talk about their cases.”
- “they are spending more time thinking about their case doing this”
- “Well, I don’t, I mean I don’t see it as a cost. I see it as a benefit.”

Costs

Supervisor’s Perceptions of hindrances to group supervision

Seven factors in the process of including art making into supervision emerged from this interview. These included (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Training in the Art Technique*, (4) *Teaching the Art Technique*, (5) *Supervisee Receptivity to Learning the Visual Case Process*, (6) *Presenting the Visual Case*, and (7) *Outcomes*.

The supervisor's level of skill, experience, and comfort with artmaking; that she was "confident", "willing to take risks", and that "art is a part of her," seemed to match up with the receptivity of the technique by her supervisees. She possessed the optimal attributes, as Georgia defined them, of a supervisor who incorporates art into practice. These desirable attributes include confidence, comfort, and previous success with artmaking. Her experience included using creative techniques to meet the goals she has developed for supervision (i.e., self-care, case conceptualization, professional identity development). Additionally, her comfort with creativity was evidenced through the use of modeling the technique and facilitating a practice session role-play. Her experience with art-based techniques, along with the noted artistic background of the supervisees likely influenced this high level of receptivity to the technique as well as the first presenter's comfort level.

Perceived benefits to conceptualizing the client in this visual way included; encouraging a holistic approach, enhancing compassion for the client, increasing attention to details of the case, spending more time thinking about the client, and creating a tool that allowed visualizing client progress. The supervisor noted that the visual case process enhanced feedback among group members and promoted novice counselors to

think about their role in the counseling relationship.

### Visual Case Process: Practicum Group #2

The following section includes a group analysis of the visual case process, including the drawing and written metaphors. Table 4.8 displays a summary of written completed sentence stems as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. Part I includes the completed sentence stems from the non-visual component of the written visual case process. Part II displays the metaphors that were developed according to the prompted sentence stems and Part III displays indications of investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.

Table 4.8

#### *Analysis of Visual Case Process: Practicum Group #2*

Characteristics/ Attributes	Participant Responses
Visual Case Process/Nonvisual Case Description: Part I	
Client's main concern	<ul style="list-style-type: none"> <li>• Coping with illness and disability</li> <li>• Anxiety</li> <li>• Agoraphobia</li> <li>• Depressive symptoms (Isolation and Low self-esteem)</li> <li>• Academic Advising</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• Open and cooperative</li> <li>• "A confident collaborator"</li> <li>• Searching for support/validation and resources/skills</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Validate feelings</li> <li>• Explore irrational thoughts</li> <li>• Teach the difference between</li> </ul>

<p>What I felt or thought about myself as a counselor during this session was</p>	<ul style="list-style-type: none"> <li>• assertiveness and aggression</li> <li>• Create insight</li> <li>• Provide resources and information</li> <li>• Building a therapeutic rapport and environment</li> <li>• Allowing client to express pain and loss</li> <li>• An identifier of irrational thoughts</li> <li>• “supportive along with challenging” “empathic”</li> <li>• “very green”</li> <li>• Develop therapeutic alliance</li> <li>• Challenging</li> </ul>
<p>What I think the client gained from the session</p>	<ul style="list-style-type: none"> <li>• Heard</li> <li>• Insight into fear and avoidance behavior</li> <li>• Self awareness</li> <li>• Career alternatives (choosing a major)</li> <li>• Trust in the counselor</li> </ul>

### Visual Case Process/Nonvisual Case Description: Part II

<p>The way I perceived the client with his/her concerns may be characterized by a metaphor or image like</p>	<ul style="list-style-type: none"> <li>• “not driving the car of her own life”</li> <li>• “a dying plant (the client) who is allowing another plant (her thoughts) to feed off of her and immobilize her and her chances to thrive”</li> <li>• “Quicksand” and wants a “journey to freedom”</li> <li>• “marionette”</li> <li>• “like a country boy dropped off in New York City unable to keep up or find direction”</li> </ul>
<p>The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like</p>	<ul style="list-style-type: none"> <li>• “AAA- roadside assistance”</li> <li>• “willing and eager to the reflection of reality”</li> <li>• “reaching out to be rescued”</li> <li>• “bound” by parent expectations</li> <li>• “Please just hear my voice”</li> </ul>
<p>The way I conducted myself during</p>	<ul style="list-style-type: none"> <li>• “a mechanic”</li> </ul>

this session may be characterized by a metaphor or image like

- “willing and eager to see the reflection of reality”
- “a guide. . .giving her direction (compass)”
- “resource tool box”
- “an open ear”
- “the quieter you become, the more you hear”
- “a lighthouse trying to guide my client in the right direction”
- “be like a mirror”
- “a mirror that I didn’t put down”

The way the session went may be characterized by a metaphor or image like

- “a one-way road with stops, potholes and detours”
- “a reflection of reality; she is not a dying but a young sapling and her thoughts can be challenged and put into perspective.”
- “beginning of a journey”
- (no response provided)
- “like a blow horn that very loudly allowed client to verbalize all feelings and thoughts . . .”

### Investment Indicators as Evidenced by Drawing: Part III

#### Use of Media

- Multiple Types of Media
- Handling of Materials (Techniques)
- Planning
- Space used
- One black and white (S10)
- Majority more than five colors
- Most often use of multiple media
- Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,
- Sketching first with pencil
- Use of straight edge
- Erasures
- Outlining
- Majority of drawings utilized more than 75% of paper space.

Metaphorical Thinking	<ul style="list-style-type: none"> <li>• most were well integrated from writing to drawing</li> </ul>
Completeness of written portion	<ul style="list-style-type: none"> <li>• one participant left a written metaphor blank</li> <li>• all five group member turned in completed visual case drawings</li> </ul>

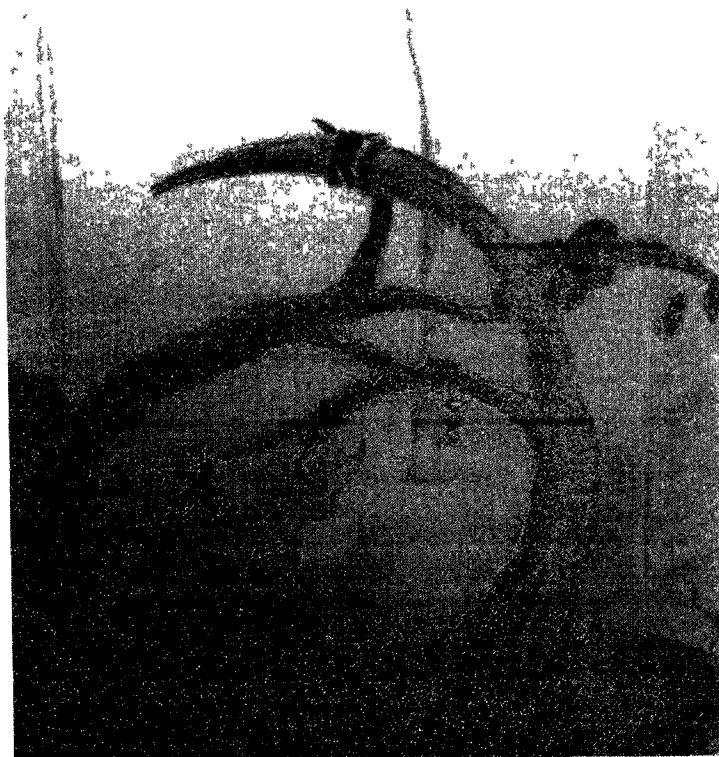
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All five group members submitted the visual case process drawing and written component, although Lance left one metaphor stem unanswered. Four of the supervisees used five or more colors and used a variety of techniques to create depth and perspective. Evidence of investment included; using a straight edge, erasures, drawing with a pencil first, outlining and using more than 75% of the journal page. Lance used pencil and black pen only, however during the focus group interview, he described a second drawing created about the same client created later that included color. The addition of color in a second drawing with a continuing client may indicate the supervisee's increasing comfort with art materials or presenting the drawing or with the growing therapeutic alliance or symbolizing growth of the client. Supervisee metaphor development and visual depiction evidences a high level of participation in the process of including the art-based technique in supervision (Figure 1 and 2).





*Figure 4.* Kim's drawing evidences a highly integrated metaphor - "a dying plant (the client) who is allowing another plant (her thoughts) to feed off of her and immobilize her and her chances to thrive"- as well as investment



#### Supervisor Journal Entry: Practicum Group Supervisor #2

The following section includes an analysis of a journal entry response to prompt. Georgia completed the journal entry during the final week of providing supervision. Table 4.9 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that entry. The chart is followed by a description of the factors in narrative form.

Table 4.9

*Analysis of Supervisor Journal Entry: Practicum Group #2: Factors, Sub-Factors, Supporting Information*

Factors	Sub-Factors	Supporting Information
Promoting the process of including art-based techniques	<ul style="list-style-type: none"> <li>• Interest in using art for case conceptualization</li> <li>• Supervisor preparation of supervisees both visually and verbally</li> <li>• Flexibility of teaching (Differentiated Instruction)</li> </ul>	<ul style="list-style-type: none"> <li>• Supervisee has interest in art making</li> <li>• Explaining the process- by Providing examples</li> <li>• Explain that this does not require artistic training</li> <li>• Explain that evaluation is not based on aesthetic abilities</li> <li>• Explore art materials\ Exploratory exercises</li> <li>• Doing a practice or ‘dry run’- Should model the technique</li> <li>• Choice to Participate</li> <li>• Equitable ability to participate</li> </ul>
Obstacles to the process of including art-based techniques.	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• Attributed to practicing the technique prior to implementation</li> </ul>
Outcomes of including the art-based technique	<ul style="list-style-type: none"> <li>• Tends to learning styles</li> <li>• Effect on Group Dynamics</li> <li>• Reflectivity</li> <li>• Conceptualizing the Client</li> </ul>	<ul style="list-style-type: none"> <li>• “visual with verbal”</li> <li>• Reduced hierarchy of power differential- (supervisor and supervisee) “It reminds me of Parker Palmer’s ‘subject-centered’ teaching and learning style that he described in <i>The</i></li> </ul>

*Courage to Teach.* It gave the students and me equality as we concentrated on what was in the center (the visual of the client's case), interacting with the drawing and with each other”

- Increased interactivity of the group
- Increased interest
- “We had a diagram, a picture, or a symbolic representation to look at and make connections from.”
- “It was easy to imagine moving parts of the picture/diagram around or imagine

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The analysis of the journal entry revealed three factors in the process of including an art-based strategy into group supervision. These included: (1) *Promoting the process of including art-based techniques*, (2) *Obstacles to the process of including art-based techniques*, and (3) *Outcomes of including the art-based technique*. Georgia described several factors that would promote the successful inclusion of an art-based technique during group supervision. While remarking that artistic ability is not a requisite for engaging in art-based techniques, having some interest in making art (i.e., making cards or scrapbooking) does promote the process. Additionally, providing clear instructions with examples, along with practicing the techniques and exploring the materials are important considerations. This supervisor could find no deficits to including the visual

case process in her group. Some of the outcomes noted included increased interest and activity among group members as well as having a product for the group to reflect on and visualize how the case could “move”. Also, the supervisor noted the technique as a constructivist endeavor that reduced the power differential between the supervisor and supervisee. The supervisor wrote, “It reminds me of Parker Palmer’s ‘subject-centered’ teaching and learning style that he described in *The Courage to Teach*. It gave the students and me equality as we concentrated on what was in the center (the visual of the client’s case), interacting with the drawing and with each other.” Using art-techniques may be a powerful way to build the quality of supervisory alliance that is important for novice professionals.

#### Focus Group Interview: Practicum Group #2

The following section includes an analysis of a focus group interview of supervisees from Practicum Group #2 conducted in the final week of group supervision. Table 4.10 displays the major factors perceived that affect the process of including arts-based techniques in supervision that emerged from that interview. The chart is followed by a description of the factors in narrative form.

Table 4.10

*Analysis of Focus Group Interview: Practicum Group #2: Factors, Sub-Factors, and Supporting Information*

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Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisee Perception Of The Visual Case Process		
Initial reactions that promoted the process	Encompasses positive initial thoughts and feelings about including the visual case process	<ul style="list-style-type: none"> <li>• I really liked it.</li> <li>• Cool</li> <li>• Excited</li> <li>• Love art materials</li> <li>• New and refreshing</li> </ul>
Initial reactions that hindered the process	Concerns of the supervisee regarding the visual case process	<ul style="list-style-type: none"> <li>• Fearful that their art would be judged</li> <li>• Felt nervous at first</li> <li>• But, like I said, I was still kind of nervous.</li> </ul>
Comparison	Compares the visual Case process with the traditional case method	<ul style="list-style-type: none"> <li>• Just being able to describe the session in an alternate way was more enjoy. . . .the process was a lot more more enjoyable. (14-15)</li> <li>• I think, too, it allowed for feedback from my group that I wouldn't have got if</li> <li>• Writing is more difficult</li> <li>• Artmaking takes more time than written case conceptualization</li> <li>• It's such a good change. I feel like I've been doing written case conceptualizations for the past year and it was just spicing it up.</li> </ul>

Factor 2: Supervisee Perception Of The Visual Case Outcome

Outcomes: Client	The results of including the visual case process for understanding the client and the counselor-client relationship	<ul style="list-style-type: none"> <li>• “I have found myself after and before sessions, just going back to my picture and thinking, like am I still in my role, the role I was in in my picture?”</li> <li>• Accelerates</li> </ul>
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Outcome: Counselor Development	The results of including the visual case process for the supervisees' development	<ul style="list-style-type: none"> <li>treatment</li> <li>• Holistic approach</li> <li>• He used metaphors. . . . So, I just drew my picture based on his metaphor.</li> <li>• I think the process made me think about the clients, the issues on a deeper level,</li> <li>• See the counselor's actions, how the client is, client stage of change and how the counselor and client interact</li> <li>• Responsive to visual thinking</li> <li>• Illuminates the subconscious</li> <li>• Reflectivity</li> <li>• Promotes deeper thinking</li> </ul>
Outcomes: Supervision Group	The results of including the visual case process for the supervision group	<ul style="list-style-type: none"> <li>• Increases processing</li> <li>• Increases feedback</li> <li>• Increases structure</li> <li>• Provides Focus</li> <li>• Effective use of time</li> <li>• Conveyance of ideas</li> <li>• Time for theories</li> </ul>
Costs	Deficits created by including the Visual case process	

### Factor 3: Supervisee Perception of the Supervisor

Characteristics of Supervisor	Qualities of the supervisor	<ul style="list-style-type: none"> <li>• It helped that [group supervisor] is artistic to begin with and already incorporated some of that into our group.</li> <li>• Comfortable with artmaking</li> <li>• Skilled with</li> </ul>
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Preparation from Supervisor	How should a supervisor Prepare a group to utilize artmaking during supervision	<ul style="list-style-type: none"> <li>processing drawing</li> <li>• Typically incorporates creative techniques into groupwork</li> <li>• I think she did a good job of letting us know that we weren't going to be judged</li> <li>• She joined us and we all collaborated together as one big group versus the supervisee-supervisor.</li> <li>• Supervisor had already incorporated some art into the group which helped with comfort level</li> <li>• Practice using role play</li> <li>• Reviewed the form</li> <li>• Showed examples</li> </ul>
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#### Factor 4: Supervisees View Of The Supervisor

Steps to Presenting the Case	The steps that were followed during the case presentation	<ul style="list-style-type: none"> <li>• Set up drawing</li> <li>• 1<sup>st</sup> step-Utilized Form</li> <li>• 2<sup>nd</sup> step-Gave Background Info</li> <li>• 3<sup>rd</sup> step- Group asked questions made comments</li> <li>• supervisor addressed all elements in the picture actively, using the drawing as a tool</li> </ul>
Changes	Any suggestions to promote The process of including	<ul style="list-style-type: none"> <li>• Begin the process of artmaking earlier on</li> </ul>



art-based techniques in  
group supervision

- in supervision-to  
track change the  
client is making
- Increase time of sessions
  - Try out during a semester where clients are plentiful
  - Use the word “image” instead of “metaphor”

Analysis of the focus group interviews reveals four factors in the process of including an art-based technique in supervision. Factors included (1) *Supervisee Perception of the Visual Case Process*, (2) *Supervisee Perceptions of the Visual Case Outcome*, (3) *Supervisee Perception of the Supervisor* (4) *Presentation of the Case*.

Although supervisees admit to some apprehensions about including the art-based technique initially, specifically the fear of being judged, most described being interested in artmaking. The supervisees credit their supervisor’s experience and comfort with incorporating artmaking into learning as promoting their own level of engagement. Additionally her teaching methods, including role-play and modeling, encouraged a positive response to the process. Also noted were her skills with processing the drawings during supervisee presentations. Important for the supervisees was the knowledge that they would not be judged. Because of Georgia’s approach, supervisees considered her “a group member.” Developing the quality of a safe, trusting supervisory alliance is imperative for novice professional to expose their vulnerabilities.

Engaging in the visual case process produced benefits to the novices’ professional development, the client-counselor relationship, as well as the group process. Supervisees noted that they were able to conceptualize the client more holistically and thoroughly,

recognizing their own role in how they understand and work with the client. By developing their own metaphors, supervisees began to hear and tend to their client's metaphors. They attributed this new understanding to accelerated treatment progress for their clients. Supervisees noted that if they had access to clients earlier in the semester, allowing for a longer-term relationship, this tool would have been more useful.

During group supervision, they found that the visual case process provided focus and structure to the session, making for an effective use of time and clarity in conveying their ideas to others. Supervisees concluded that the process “promotes deeper thinking” and “reflectivity,” key principles of constructivist learning that promote cognitive complexity.

Supervisees noted the this visual case process had advantages when compared with the traditional case format, including embracing a visual learning style and being more engaging as an observer of the presentation. The time required to develop metaphors and create the drawing was the most notable drawback to the process.

### Data Analysis: Internship Group #1

#### Group Profile

A demographic overview of participants in Internship Supervision Group #1 is displayed in Table 4.11. Supervisee participants were internship students enrolled in college and mental health specialty tracks at a Mid-Atlantic University. All group members agreed to participate in the research. Four females, two European-American, one Asian, one Hispanic, and one male, who did not identify his ethnicity, participated in the research. Four supervisees described having “some artistic training” and one

described herself as not “artistic/creative”. The group supervisor, a European-American male, who had provided group supervision in a previous semester, described himself as having no artistic training but considered himself creative.

Table 4.11

*Demographic Overview of Participants Internship Group One*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art-making
Michael	21-30	Male	White/ European American	One semester	“no training but artistic/ creative”
Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art-making
Nancy	21-30	Female	White/ European American	Mental Health	“do not consider myself artistic/ creative”
Olivia	21-30	Female	Asian	Mental Health	“some high school/ college art classes”
Pilar	21-30	Female	White/ European American	Mental Health	“some high school art classes”
Queenie	21-30	Female	Hispanic	College	“some high school art classes”
Ron	31-40	Male	*	Mental Health	“some high school art classes”

\* did not complete

### Individual Interview: Internship Group Supervisor #1

The following section includes the analysis of an interview with the supervisor, Michael, conducted after the supervisor had instructed supervisees of the visual case process and had observed one visual case presentation. Table 4.12 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from the interview. The chart is followed by a description of the factors in narrative form.

Table 4.12

*Analysis of Individual Supervisor Interview: Internship Group #1*

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Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisor Characteristics		
Supervisor's Personal Experience with Creative Arts in Counseling	Self identified behaviors, Perceptions about Creative abilities and experience of the Supervisor	<ul style="list-style-type: none"> <li data-bbox="1046 368 1358 544">• Like I had said, I incorporated art therapy or art techniques in the past”</li> <li data-bbox="1046 555 1358 876">• “So you seem like you are pretty comfortable if you hear something that might work, you are pretty comfortable implementing it.” “Definitely”</li> <li data-bbox="1046 886 1358 1207">• “And so I guess the quality of just being flexible. Um, I found out about this what a week, a week before class started and I was fine. I was excited to try it.”</li> <li data-bbox="1046 1218 1358 1353">• “I always make an example. And, I’m creative. I would say that’s a quality”</li> <li data-bbox="1046 1363 1358 1649">• “So, I just take what I do with my clients and try to adapt it um to try to model how it might be helpful to supervisees as well”</li> </ul>

Desirable  
Supervisor  
Characteristics

Describes the  
characteristics supervisors  
would optimally possess in  
order to utilize art in  
supervision

- “just creativity I guess in yourself and comfort with the unknown, um, being ok with some of the ambiguity.”
- “the quality of just being flexible”

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Factor 2: Supervisor Reactions to the Process

<p>Supervisor's Initial Reaction to learning the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Positive</li> </ul>	<p>Initial thoughts/feelings about visual case process that promote the process</p>	<ul style="list-style-type: none"> <li>• "I loved it!</li> <li>• "Um, so I was excited. I was very excited to try it."</li> </ul>
<p>Supervisor's Initial Reaction to the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Negative</li> </ul>	<p>Initial concerns about visual case process that hinder the process</p>	<ul style="list-style-type: none"> <li>• "I was concerned that the students wouldn't buy into it cause I'm excited about art therapy techniques. . .not all of them work with children."</li> <li>• "Um, and it's something new. People don't like new things."</li> </ul>

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Factor 3: Group Process

<p>Group Dynamics</p>	<p>Supervisor's perceptions of forces at work among group members</p>	<ul style="list-style-type: none"> <li>• Asked questions of one another</li> <li>• Self-screening of "personal" information</li> <li>• Influenced by cultural differences</li> </ul>
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Factor 4: Training in the Art Technique

<p>Supervisor Preparedness</p> <p>I. comfortable due to training, articles, modeling, examples</p>	<p>Supervisor's readiness and comfort with introducing the visual case process to the supervision group</p>	<ul style="list-style-type: none"> <li>• "I felt pretty prepared. You prepared us quite a bit. And also I thought about it quite a bit about how am I going to answer some of these questions"</li> </ul>
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Factor 5: Teaching the Art Technique

<p>Instruction</p> <p>1. Feelings: anxiety  2. Techniques: mock clients, role play, practicing with metaphors, model the technique, reviewed protocol  3. Resources: articles, examples  Approach: flexible, casual</p>	<p>Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group</p> <p>Preparatory techniques used to improve student receptivity</p> <p>Practice techniques used to improve student receptivity</p>	<ul style="list-style-type: none"> <li>• “Um, I had you come in to first introduce it”</li> <li>• “I modeled it.</li> <li>• “I sent them the articles and we talked about what it is, what it isn’t, the process and how this incorporates into what they are already doing”</li> <li>• “And then um you gave me pictures, colored pictures to pass around and we talked about how these might signify different things”</li> <li>• “having concrete examples and concrete things of what they can do.”</li> <li>• Modeling</li> <li>• “Um, I approached it as well this is just something new we are going to try. I um something different, something new and I explained that I would be doing artistic activities every week, pretty much every week, to kind of prepare them.</li> <li>• “That was something that was missing that maybe I didn’t remember all of the details. Which might have</li> </ul>
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been helpful to them.”

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#### Factor 6: Supervisee Receptivity to Learning the Visual Case Process

Reactions to learning the visual case process	Verbal and non-verbal responses by supervisees after learning the technique	<ul style="list-style-type: none"> <li>• “At first they seemed apprehensive.”</li> <li>• “Um, so they seem open”</li> <li>• “They were just really concerned because this was unexpected. . .fear of the unknown.”</li> </ul>
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#### Factor 7: Presenting the Visual Case

Elements	Reactions, procedures, components of the visual case presentation of the visual case drawing	<ul style="list-style-type: none"> <li>• “We talked about the picture.”</li> <li>• we asked questions</li> <li>• saw the video.</li> <li>• seeing the picture before the video clip was helpful because they got a better idea from the picture.</li> <li>• They got a better idea about some of the dynamics that were going on in the video. Offered constructive criticism</li> <li>• presented the</li> </ul>
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- traditional case
- She did not want to hand out what she wrote
  - Went through the metaphors
  - She really struggled with the metaphors.
  - I wanted the first person to be able to kind of ease in a little bit without feeling pressured.”
  - “They interacted with the picture more. They all looked at it. They passed it around. Um and they seemed to, it seemed to be a good conversation starter toward more relationship-oriented conversation.”
- 

#### Factor 8: Outcomes

##### Benefits/Strengths

Supervisor’s Perceptions of Contributions of using the visual case process in group supervision

- “The picture, they can easily um because just with one look, look at it and they can remember the whole client and the whole presentation a lot better.”
  - “It’s an easy tool. It gets them to start thinking about themselves more”
-

Costs	Supervisor's Perceptions Of hindrances to group supervision	<ul style="list-style-type: none"> <li>• “We had less time to go around and do our typical check-in. Typically, I, um the first thing we do after we do a relaxation technique”</li> <li>• “There’s less check in time, so it’s a loss, especially since I’m doing two a week now starting this week. It’s going to be a loss of some of that time.”</li> </ul>
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Eight factors in the process of including art making into supervision emerged from this interview. These included: (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Supervisor's Perceptions about Group Process*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, (6) *Supervisee Receptivity to Learning the Visual Case Process*, (7) *Presenting the Visual Case*, and (8) *Outcomes*.

Michael, who described himself as “flexible” and “creative”, used those same words to describe the optimal qualities of supervisors who include art in supervision. While the supervisor provided a detailed description of instructional methods (i.e., reviewing articles and examples, modeled the technique) to teach the technique, the receptivity of the students was described as both “open and apprehensive”. The supervisor did not describe any reassurances to group members about remaining non-judgmental or valuing the art process over the product and perhaps the lapse created the

apprehension. Concerning was the supervisor's description of using "art therapy" in his practice as is there are professional considerations for the practice of art therapy. The supervisor noted that the drawing was a useful prompt for supervisees to recall clinical events as well as assisting them with identifying their own role in the counseling relationship.

#### Visual Case Process: Internship Group #1

The following section includes a group analysis of the visual case process for Internship Group #1, including the drawing and written metaphors. Table 4.13 displays a summary of written completed sentence stem as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. Part I includes the completed sentence stems from the non-visual component of the written visual case process. Part II displays the metaphors that were developed according to the prompted sentence stems and Part III displays indications of investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.

Table 4.13

#### *Analysis of Visual Case Process: Internship Group #1*

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Characteristics/  
Attributes

Participant responses

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Visual Case Process/Nonvisual Case Description: Part I

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Client's main concern	<ul style="list-style-type: none"> <li>• Family Illness</li> <li>• Stress/Fatigue</li> <li>• Academic Issues</li> <li>• Bullying</li> <li>• Assertiveness</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• Comfortable and cooperative</li> <li>• Nervous/ Distracted</li> <li>• Defensive</li> <li>• Polite</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Assessment</li> <li>• Identify strengths</li> <li>• Identify coping mechanisms</li> <li>• Empower</li> <li>• Allowing client to vent</li> <li>• Teach difference assertiveness vs aggression</li> </ul>
What I felt or thought about myself as a counselor during this session was	<ul style="list-style-type: none"> <li>• Frustrated</li> <li>• Ineffective, Aware of shortcomings</li> <li>• Present</li> <li>• Surprised by seriousness of the issue</li> <li>• "A bad job"</li> </ul>
What I think the client gained from the session	<ul style="list-style-type: none"> <li>• Heard</li> <li>• Therapeutic alliance/environment</li> <li>• Insight</li> <li>• Validation</li> <li>• Recognizing strengths</li> </ul>

### Visual Case Process/Nonvisual Case Description: Part II

The way I perceived the client with his/her concerns may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• "like a treasure hunter trying to dig out her concerns."</li> <li>• "bouncing bubble"</li> <li>• (did not complete)</li> <li>• frustration and inability to control the situation "chained down in handcuffs" and "a black cloud with rain"</li> <li>• "multiple thoughts. . .at once. . .a giant circle"</li> </ul>
The way the client responded to me	<ul style="list-style-type: none"> <li>• "she was laying down on the couch"</li> </ul>

and felt toward me during this session may be characterized by a metaphor or an image like:

- and talking with a close friend.”
- “the spirit is a solid that binds to a familiar”
- (did not complete)
- openness
- “there to just listen and what I say just bounces off a wall that she has put up.”

The way I conducted myself during this session may be characterized by a metaphor or image like

- “ I was walking on the clouds, and I didn’t feel I was competent.”
- “a conversation is a vehicle that passes though a location of interest”
- calm, trying to hide

The way the session went may be characterized by a metaphor or image like

- “The session was like pouring the water on the ground and it ended up evaporating and becoming nothing”
- A brain is a house full of knowledge
- (did not complete)
- “a big blob” a novice; “like a child . . .who needs to learn”
- “trying to interject information in a flow of dialogue that does not really go anywhere”

### Investment Indicators as Evidenced by Drawing: Part III

#### Use of Media

- Multiple Types of Media
- Handling of Materials (Techniques)
- Planning
- Space used
- More than five colors used
- Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure,
- Sketching first with pencil
- Flesh tone indicating cultural attention
- Majority of drawings utilized more than 80% of paper space.

#### Metaphorical Thinking

- most were well integrated from writing to drawing

#### Completeness of written portion

- A participants did not provide a written portion to the drawing

- A participant included a non-directed written piece describing the metaphorical drawing
  - All five group members turned in a drawing.
- 

All five supervisees completed the visual case drawing for research. Again, drawing indicators of multiple media use, percentage of paper used to complete the drawing and evidence of planning (i.e., using a pencil to sketch prior to drawing) evidence a high degree of investment of engaging in the art-based technique by all group members. One group member, Pilar, did not turn in an accompanying piece, although I had observed her using the written piece during an observation. Even after several attempts to secure the document from Michael, he did not submit the writing. Olivia included a non-directed written piece in which described the symbols in her drawing. See Figure 3 and Figure 4 for examples of the visual case drawings from Internship Group #2.

*Figure 5* Olivia's Visual Case Drawing displaying an integrated metaphor depicting herself and her client





*Figure 6.* Ron's Visual Case Drawing displaying himself with the client, the clients' main concern, bullying, and the skills Ron is using.



Supervisor Journal Entry: Internship Group Supervisor #1

The following section includes an analysis of a journal entry response to a prompt. Michael completed the journal entry during the final week of providing supervision. Table 4. 14 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that entry. The chart is followed by a

description of the factors in narrative form.

Table 4.14

*Analysis of Journal Entry: Internship Group Supervisor One: Factors, Sub-Factors, Supporting Evidence*

Factors	Sub-Factors	Supporting Information
Promoting the process of including art-based techniques	<ul style="list-style-type: none"> <li>• Supervisor preparation of supervisees both visually and verbally</li> <li>• Beliefs about Creativity</li> <li>• Characteristics of the supervisee</li> </ul>	<ul style="list-style-type: none"> <li>• Desensitizing by including several smaller art-based projects in advance of the visual case drawing</li> <li>• create an example in advance in order to create a “buy in” to the experience.</li> <li>• Values and finds efficacy in art-based techniques in supervision</li> <li>• Risk-taking/ Willingness to “leave their comfort zone”</li> </ul>
Obstacles to the process of including art-based techniques.	<ul style="list-style-type: none"> <li>• Supervisee Resistance/fear</li> </ul>	<ul style="list-style-type: none"> <li>• Perception of drawing skills</li> <li>• Peers viewing their artwork</li> </ul>
Outcomes of including the art-based technique	<ul style="list-style-type: none"> <li>• Case Presentation</li> <li>• Therapeutic relationship</li> </ul>	<ul style="list-style-type: none"> <li>• “the group members were able to provide qualitative data to their presentations that is missing from the traditional case presentation format.</li> <li>• “the students seemed to be able to reflect on a deeper level and actually connect with the client instead of just</li> </ul>

writing a synopsis  
and diagnosis of the  
client”

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The analysis of the journal entry revealed three factors in the process of including an art-based strategy into group supervision. These included (1) *Promoting the process of including art-based techniques*, (2) *Obstacles to the process of including art-based techniques*, and (3) *Outcomes of including the art-based technique*. The primary factors identified by Michael that promote the process of incorporating art-based techniques in supervision include characteristics and beliefs of the supervisor, including valuing inclusion of creativity in counseling as well as openness to new experiences. Specific strategies supervisors can include to promote the process include creating an example in advance of instruction and offering a tiered level of including art materials and art-based techniques. According to Michael, the factors that hinder the process included supervisees’ perceptions of drawing abilities and fear of judgment by peers. The outcome factors identified were benefits of using the process. These benefits included a richer, more descriptive and holistic case conceptualization that included an examination of the client-counselor relationship.

#### Focus Group Interview: Internship Group #1

The following section includes an analysis of a focus group interview of supervisees from Internship Group #1 conducted in the final week of group supervision. Table 4.15 displays the major factors perceived that affect the process of including arts-based techniques in supervision that emerged from that interview. The chart is followed by a description of the factors in narrative form.

Table 4.15

*Analysis of Focus Group Interview: Internship Group #1: Factors, Sub-Factors, Supporting Information*

Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisee Reaction To The Visual Case Process		
Initial reactions that promoted the process <ul style="list-style-type: none"> <li>• Engaging</li> </ul>	Encompasses positive thoughts and feelings towards about the process	<ul style="list-style-type: none"> <li>• likes drawing, finds it relaxing</li> <li>• thought it was “cool”</li> <li>• thought it’d make a fun elective</li> <li>• “I like it because I do art all the time because I work with kids.”</li> <li>• uses it with kids.</li> <li>• liked goody bag 1</li> <li>• thought art would be exciting</li> <li>• “It’s just a different way to present. I don’t think it’s in any way harmful.”</li> </ul>
Initial reactions that hindered the process <ul style="list-style-type: none"> <li>• Drawing Ability</li> <li>• Time Consuming</li> <li>• Anxiety about Peer Judgment of Art Skills</li> <li>• Anxiety about interpreting the artwork</li> </ul>	Concerns of the supervisee regarding the visual case process	<ul style="list-style-type: none"> <li>• “I can’t draw”</li> <li>• prefers collages to drawing</li> <li>• “it took a while to get through the questions”</li> <li>• work</li> <li>• extra work</li> <li>• not time consuming</li> </ul>
Factor 2: Presentation Of The Case		
Concern/Challenges	Concerns/Challenges that the supervisees had with the presentation	<ul style="list-style-type: none"> <li>• “I’m just kind of shy about showing my stuff”</li> <li>• “we do get</li> </ul>

- extremely judgmental sometimes”
- “Yes, [group supervisor] was really trying to get me to explain why I wasn’t facing my client and I’m like it’s because I can’t draw it like that. He was trying to like get me to like come up with something and I was like no [emphasis] there is nothing behind it. I don’t know how to do it.”

### Factor 3: Group Dynamics

Group size	Number of supervisees in group supervision	<ul style="list-style-type: none"> <li>• “I think one of our advantages is our group size. Because I heard there are larger group sizes.”</li> <li>• “. . . wouldn’t draw as much in larger groups</li> <li>• “group size doesn’t matter”</li> </ul>
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### Factor 4: Supervisee Perception Of The Visual Case Process Outcomes

Outcomes: Client	The results of including the visual case process for client and the counselor-client	<ul style="list-style-type: none"> <li>• “make it available and see if the client is receptive”</li> <li>• using art with clients</li> </ul>
Outcome: Counselor	The results of including the visual case process for the supervisees’ development	<ul style="list-style-type: none"> <li>• visual learners find art more interesting in supervision</li> <li>• helped identify</li> </ul>

Outcomes: Supervision Group	The results of including the visual case process for the supervision group	deeper feelings
		<ul style="list-style-type: none"> <li>• agree that art is better than simple case presentations</li> </ul>

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Analysis of the focus group interview reveals four factors in the process of including an art-based technique in supervision. Factors included: (1) *Supervisee Reaction to the Visual Case Process*, (2) *Presentation of the Case*, (3) *Group Dynamics*, and (3) *Supervisee Perceptions of the Visual Case Outcome*.

Several supervisees in Internship Group #1 noted previous experience of using art with their child clients. Queenie described using art materials in her academic advising cases if the client mentioned a visual learning style. Prior familiarity and belief in the use of art as a tool is a factor that promotes the use of art-based techniques in supervision. Not all of the supervisees had positive reaction initially to learning the process or presenting their visual case to the group. Factors that hindered the process included perceptions about drawing ability, time and effort required to complete the technique, the fear of judgment from group members, as well as fear of over-interpretation of meaning in the drawing. Nancy noted that she preferred collage to drawing and would have embraced this technique. While collage was described as an option in my instruction of supervisors during the workshop training, as well as in the article explaining the visual case process, this detail was not conveyed to the supervisee. Group membership size was an important external factor found. Supervisees noted that the number of supervisees may have influenced their comfort level with presenting the visual case process. Stating that the “art is better than simple case presentations” a few supervisees noted that it

appealed to their visual learning style, helped them to identify deeper feelings, and encouraged them to consider using art materials with their clients, particularly with children.

### Data Analysis: Internship Group #2

#### Group Profile

A demographic overview of participants in Internship Supervision Group #2 is displayed in Table 4.16. The supervisor for internship group two described herself as a European-American female with experience in providing group supervision and a history of training in art. Group supervisees included four European-American females and one African-American female with specialty tracks of school, mental health, community and college counseling. Two supervisees noted some art training and two noted that they had no formal training but considered themselves “artistic/creative”. One supervisee stated that she did not consider herself “artistic/creative”. While all group members agreed to participate in the focus group interview and allow me to observe presentations in the group, Yolanda did not submit her visual case process documents for research purposes.

Table 4.16

#### *Demographic Overview of Participants in Internship Group #2*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art-making
Sally	21-30	Female	White/ European American	Two semesters prior experience	“some college art classes”
Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art-making

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Tonya	21-30	Female	White/ European American	Mental Health	“some high school/college art classes”
Ursula	21-30	Female	White/ European American	School	“no training but artistic/ creative (music)”
Valerie	21-30	Female	White/ European American	Mental Health	“some high school art classes”
Wanda	21-30	Female	White/ European American	School	“no training but artistic/ creative (a little bit)”
Yolanda	21-30	Female	African American	Community	“do not consider myself artistic/ creative”

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#### Individual Interview: Internship Group Supervisor #2

The following section includes an analysis of an interview with the supervisor, Sally, conducted after she had instructed supervisees of the visual case process. At the time of the interview, no visual case presentations had been made. Table 4.17 displays a chart that describes the major factors that affect the process of including arts-based techniques in supervision that emerged from the interview with Sally. The chart is followed by a description of the factors in narrative form.



Table 4.17 *Analysis of Individual Supervisor Interview: Internship Group #2  
Factors, Sub-factors, Definitions, Supporting Evidence*

Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisor Characteristics		
Supervisor's Personal Experience with Creative Arts in Counseling	Self identified behaviors, Skills and experience with art.	<ul style="list-style-type: none"> <li>• "I was excited. I used to do drawing way back in the day."</li> <li>• Expressed belief in drawing techniques facilitating creativity</li> </ul>
Factor 2: Supervisor Reactions to the Process		
Supervisor's Initial Reaction to learning the Visual Case Process <ul style="list-style-type: none"> <li>• positive</li> </ul>	Initial thoughts/feelings about visual case process that promote the process	<ul style="list-style-type: none"> <li>• "Um cause I haven't found a good way to do it that's partially why I'm so excited to try this new way."</li> <li>• "I was excited. I used to do drawing way back in the day. It seemed like if I could pull it off, it could be very beneficial."</li> <li>• "Um, I took a class in spirituality this summer and I got into looking into alternative techniques, like rituals, and metaphors and using symbols and I think it's a really neat way to get at different aspects and maybe get a little bit more</li> </ul>

Supervisor's Initial  
Reaction to the  
Visual Case Process

- Negative

Initial concerns  
about visual case process  
that hinder the process

- depth. So that part,  
I was very excited  
about.”
- “I’m hoping that  
the counselor is  
going to walk  
away with a deeper  
understanding not  
only of the client,  
but themselves.”
  - “I’m hoping that  
the other students  
will feel  
comfortable asking  
tough questions,  
becoming  
comfortable giving  
negative, or  
constructive  
feedback.”
  - “And, I’m hoping  
that they’ll see  
how powerful  
symbolism,  
metaphors and  
artwork can be in  
the work that we  
do.”
  - Doesn’t consider  
techniques to be a  
main focus for  
supervision
  - Apprehension  
about ability to  
introduce the new  
technique
  - Concern over  
student’s reaction  
to technique.
  - Concern over  
students’ ability to  
be vulnerable and  
open
  - Supervisor’s  
concern about
-

- securing a safe environment for supervisees
- Concern over providing bad data
  - “And, then, I was a little concerned about how students would react because this was something different that I was adding on top of it. And I know students talk, ‘well, I don’t have to do it for this group; or ‘she’s mandating it for this group’ and a little back and forth like that.”
  - “I think I’ll have to monitor how closely we truly get into scrutinizing that drawing and I do want to maintain some level of safety and I think that artwork has a way of going deeper than you anticipate.”
  - “Of course my concern is how the other students are going to facilitate the big piece, them reacting to the drawing and asking those questions.”
  - “I’m not sure how vulnerable the
-

students will be. I only think its really going to work if they'll take a little bit of a risk with the whole thing when a student presents a case."

- "but we may not get to talk about crisis intervention as much."
- "And it could cut into if somebody has a real issue."

### Factor 3: Group Process Factors

Group Supervision Format	Noted potential factors that impacted the perceptions/use/outcome of the art technique	<ul style="list-style-type: none"> <li>• Group size: Five members</li> <li>• Internship</li> <li>• Teaching methods: psychoeducational activities, mandalas, using videotapes</li> </ul>
Group Dynamics	Supervisor's initial Perceptions of forces at work among group members	<ul style="list-style-type: none"> <li>• Group is cohesive</li> <li>• Has taken a few risks</li> <li>• Trust</li> <li>• Perception of group safety</li> <li>• Lack of negative group dynamics</li> <li>• Group has been in a previous class together, pre-existing relationship</li> <li>• Students are open-minded</li> <li>• Students talk to one another about</li> </ul>

## class requirements

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 Factor 4: Training in the Art Technique

Supervisor Preparedness	Supervisor's readiness and Comfort with introducing the Visual case process to the Supervision group	<ul style="list-style-type: none"> <li>• "I think with the materials that you gave me and after I kind of let it soak in and read everything. Um, I think it'll go ok"</li> </ul>
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## Factor 5: Teaching the Art Technique

Instruction	<p>Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group</p> <p>Preparatory techniques used to improve student receptivity</p>	<ul style="list-style-type: none"> <li>• "I've sent them all the documents you gave and had them read the article that we went over in group in the beginning. We've gone over the actual sheet that had the questions. We've talked about what metaphors are. They had questions about that. We came up with some of them. Actually, they keep bringing up metaphors that their clients have said. Um, so we are continuing to chat about the metaphors as they come up."</li> </ul>
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Factor 6: Supervisee Receptivity to Learning the Visual Case Process

Reactions to learning the visual case process

- “They have been very chill about the whole thing.”
  - “Um, they did have questions because I know we talked about them. It was a little
- 

Six factors in the process of including art making into supervision emerged from this interview. These included (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Supervisor’s Perceptions about Group Process*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, and (6) *Supervisee Receptivity to Learning the Visual Case Process*.

Sally, the group supervisor, while trained in art, eager to learn the arts-based technique, and expressing a belief in the potential benefits of including art in supervision, shared many concerns about implementing the visual case process into group supervision. Seemingly in opposition to earlier statements, the supervisor noted that she is “not a technique-y person.” Perhaps the supervisor, while believing in the efficacy of creative techniques in supervision, has not incorporated these strategies due to a lack of specific training and instruction in particular methods. This idea is supported by her concern about her own instructional abilities. Even with self-doubt, the supervisor stated that she felt adequately prepared to teach the technique. She commented that group members seemed to have experienced no strong reactions to learning the process.

In addition to concerns about her own ability to teach the method, the supervisor described many concerns about maintaining a safe supervisory space. Noting the

cohesiveness established early on among group members, the supervisor seemed to worry how incorporating the technique may affect the working group dynamic. She forecasted potential supervisee vulnerabilities of sharing the drawing and unintentional disclosures that might be revealed. The supervisor recognized that the “art has a way of going deeper than you anticipate.”

Although no presentations of the visual case process had occurred at the time of this interview, only instructional procedures, the art-based technique began to produce important outcomes, notably supervisees began recognizing and responding to their client’s metaphors, an important skill to understanding and entering the world of the client.

#### Visual Case Process: Internship Group #2

The following section includes an analysis of the visual case process, including the drawing and written metaphors. Table 4.18 displays a summary of written completed sentence stem as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. Part I are completed sentence stems from the non-visual component of the written visual case process. Part II displays the metaphors that were developed according to the prompted sentence stems and Part III displays indications of investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.



Table 4.18

*Analysis of Visual Case Process: Internship Group Two*

Characteristics/ Attributes	Participant Responses
Visual Case Process/Nonvisual Case Description: Part I	
Client's main concern	<ul style="list-style-type: none"> <li>• Feeling of parental abandonment</li> <li>• Reducing drama and negativity</li> <li>• Anxiety/Depression</li> <li>• Couple Counseling- Relationship</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• Open and cooperative</li> <li>• Defensive</li> <li>• Distraught</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Establish goals</li> <li>• Build rapport</li> <li>• Allow client to be heard, in control, and validate feelings</li> <li>• Explore faulty beliefs</li> </ul>
What I felt or thought about myself as a counselor during this session was	<ul style="list-style-type: none"> <li>• Helping</li> <li>• Ineffective</li> <li>• Developing therapeutic alliance</li> <li>• Hoping for progress</li> </ul>
What I think the client gained from the session	<ul style="list-style-type: none"> <li>• Insight</li> <li>• Support</li> <li>• Responsibility</li> <li>• Motivation</li> </ul>

## Visual Case Process/Nonvisual Case Description: Part II

The way I perceived he client with his/her concerns may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• “the glue that holds his entire family together”</li> <li>• “using a rope to pull herself out of dark or stormy times”</li> <li>• “two-headed woman” representing bipolar mood, “on an island” isolation, “cloud of thoughts”</li> <li>• “they made their bed and now they</li> </ul>
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The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like:

are lying in it”

- “a ray of hope that someone believes him”
- “a safe for storing thoughts”
- “we were on two separate islands”
- “an instigator” “it’s all your fault”

The way I conducted myself during this session may be characterized by a metaphor or image like

- “a sounding board”
- “looking through a peephole”
- “reaching my arms out” , “she wouldn’t join me on my island”
- “a metal detector beeping to say that something is there, you just need to dig deeper”

The way the session went may be characterized by a metaphor or image like

- “a random rain storm” (emotional range)
- “picking up pieces of a puzzle and trying to fit them together, but a lot of the pieces are missing.”
- “attempting to bring the client from a dark place to a sunny (happy) place”
- “I followed them deeper into a dark cave”

### Investment Indicators as Evidenced by Drawing: Part III

#### Use of Media

- Multiple Types of Media
- Handling of Materials (Techniques)
- Planning
- Space used
- Majority more than five colors
- Most often use of multiple media
- Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,
- Sketching first with pencil
- Use of straight edge
- Erasures
- Outlining
- All of the drawings utilized more than 80% of paper space.

#### Metaphorical Thinking

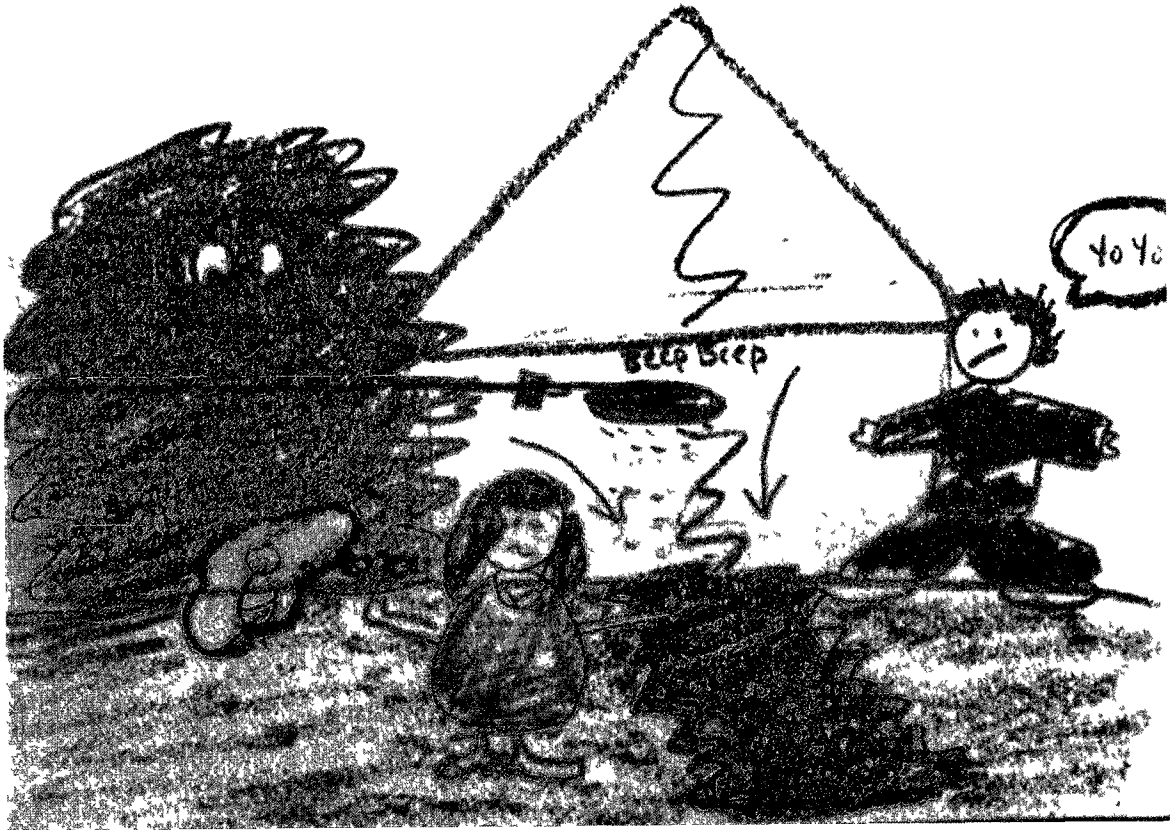
- most were well integrated from writing to

	drawing
Completeness of written portion	• All were complete.
Participation	• Four of five group members submitted visual case drawings.

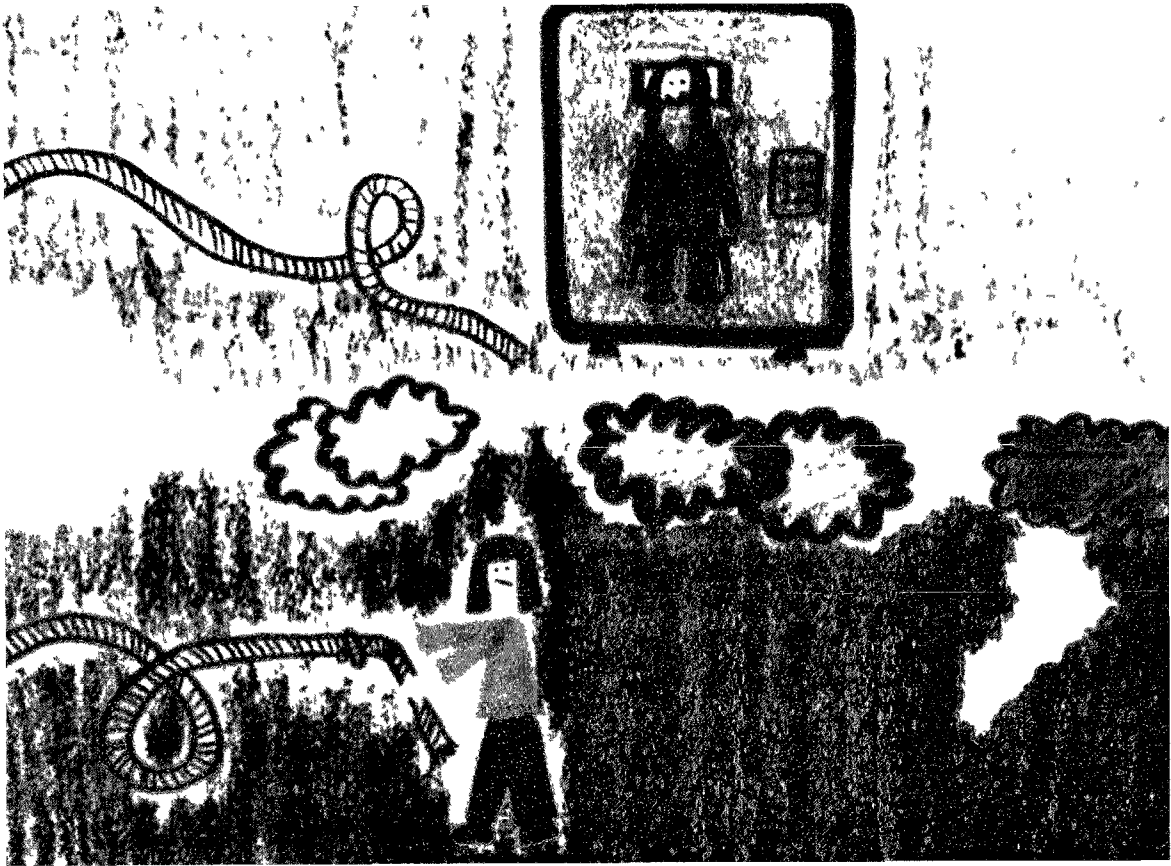
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Four of the five supervisees in Internship Group #2 completed the visual case process for research. Yolanda stated during the focus group interview that she intended to provide the data. I assured her that she should turn the visual case process in only if she felt comfortable. She chose not to submit the data. Supervisees of Internship Group #2, who submitted the visual case process, complied with all of directions of the technique. Most drawings represented a well-integrated metaphor reflective of the written piece. Elements of the drawing indicated a high level of investment, including all drawings using more than 80% of the paper, more than five colors used, and multiple media types and techniques incorporated. Figure 5 and Figure 6 are examples from Internship Group #2.

Figure 7. Tonya's Visual Case Drawing depicting her conceptualization of working with a couple.



*Figure 8.* Wanda's Visual Case Drawing. Her use of multiple media, 100% of the paper and varying pressure are indicators of a high level of investment in the drawing process.



Supervisor Journal Entry: Internship Group Supervisor #2

The supervisor for internship group two did not respond to the journal prompt. She did not respond to a request after two additional contacts.

Focus Group Interview: Internship Group #2

The following section includes an analysis of a focus group interview of supervisees from Internship Group #2 conducted in the final week of group supervision. Table 4.19 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that interview. The chart is followed by a description of the factors in narrative form.

Table 4.19

*Analysis of Focus Group Interview: Internship Group #2*

Characteristics/Attributes	Definitions:	Participant Responses
Factor 1: Supervisee Reaction To The Visual Case Process		
<p>Initial reactions that hindered the process</p> <ul style="list-style-type: none"> <li>• Metaphorical Thinking</li> <li>• Artistic Ability</li> </ul>	<p>Concerns of the supervisee regarding the visual case process</p>	<ul style="list-style-type: none"> <li>• “awful at drawing”</li> <li>• perceptions of creativity</li> <li>• had trouble with metaphors</li> <li>• “I don’t feel like I could properly express it.”</li> <li>• “I had those images those symbols in my head about it but I had a hard time translating that into words or sentences.”</li> <li>• “thought it was too complicated</li> </ul>
<p>Initial reactions that promoted the process</p> <ul style="list-style-type: none"> <li>• Use art with clients</li> <li>• Acceptance of process over product</li> <li>• Listening to client metaphors</li> <li>• Interest/Motivation</li> <li>• Cognitive Complexity</li> </ul>	<p>Encompasses positive initial thoughts and feelings about including the visual case process</p>	<ul style="list-style-type: none"> <li>• Comfortable with art</li> <li>• liked receiving supplies</li> <li>• liked using art from onset</li> <li>• “I think it was good that you just emphasized that it wasn’t like for a grade and your picture didn’t have to be a good artist. I don’t think that can be overemphasized. Especially when people are first to respond, like, oh I don’t have any art skills. So that was all good.”</li> </ul>
Factor 2: Supervisees view of the Supervisor		
<p>Preparation from Supervisor</p>	<p>How should a supervisor Prepare a group to utilize artmaking during supervision</p>	<ul style="list-style-type: none"> <li>• “too many examples”</li> <li>• “liked article”</li> <li>• “And she emailed us the questions beforehand and you had given us the same</li> </ul>

- questions.”
- “Talking about the article was helpful”

### Factor 3: Presentation of the Visual Case

Steps to Presenting the case	The steps that were followed during the case presentation	<ul style="list-style-type: none"> <li>• Demographics/background</li> <li>• Video</li> <li>• Art</li> </ul>
Concerns	Supervisee worries about presenting the visual case	<ul style="list-style-type: none"> <li>• Concerns about overinterpretation</li> </ul>

### Factor 4: Supervisee Perception Of The Visual Case Process Outcomes

Outcomes: Client	The results of including the visual case process for understanding the client and the counselor-client relationship	<ul style="list-style-type: none"> <li>• “being able to draw it out, and ensure that you’re reflecting what the client was actually feeling or thinking was eye-opening.”</li> <li>• It really tuned me in to when I’m with a client, the metaphors they are already using and, to really repeat their metaphor or um use it with them and I always saw a real connection made whenever I repeated their metaphor like they really felt understood and that they could take it a step deeper.”</li> <li>• “was motivated to use [art] it because they learned it in supervision”</li> <li>• “And that was a really good, I think, entryway or gateway for me to use art with my clients</li> </ul>
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because I wouldn't really know what to say or wouldn't want them to think I was trying to interpret them. together while we talked. I've done that a handful of times with the supplies you gave us"

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Analysis of the focus group interview reveals four factors in the process of including an art-based technique in supervision. Factors included (1) *Supervisee Reaction to the Visual Case Process*, (2) *Supervisee View of the Supervisor* (3) *Presentation of the Visual Case*, and (4) *Supervisee View of the Visual Case Outcome*. Supervisees in Internship Group #2 expressed mixed reactions to learning the visual case process. A few were excited and felt comfortable with artmaking while others were reluctant because of their own perceptions about their drawing abilities. An important factor for promoting the process of including art-based techniques seems to be the supervisor's reassurance that the process is not about artistic skills and that there would not be an evaluative component based on aesthetics. Supervisees stated that the journal article supporting the use of the visual case process was helpful, however too many examples of the visual case process were overwhelming for learning.

Internship Group #2 supervisees often included video recorded sessions and the traditional case conceptualization when presenting the visual case process. It is unclear how the multiple instructional strategies were integrated or how multiple approaches promoted or hindered the process of including art. The benefits associated with implementing the visual case process cited included: tuning in and utilizing client metaphors, using art in counseling sessions, and developing empathic understanding.

## Data Analysis: Internship Group #3

## Group Profile

A demographic overview of participants in Internship Supervision Group #3 is displayed in Table 4.20. The internship supervisor is a female, European-American doctoral student at a Mid-Atlantic University with experience providing group supervision. She described herself as “artistic/creative”. The nine supervisees of internship group #3, all female, agreed to participate in this research. One supervisee described her ethnicity as “Black” and eight supervisees were European-American. Specialty tracks included; three school, five mental health, and one community placement. Four of the supervisees described themselves as “not artistic/creative”. Two stated they had some formal artistic training and two described themselves as “artistic/creative”. One supervisee provided a mixed response, stating both “some high school art” and “no training.” All supervisees participated in completing the visual case process and the focus group interview.

Table 4.20

*Demographic Overview of Participants Internship Group #3*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art-making
Adele	31-40	Female	White/ European American	Two semesters experience	“no training but artistic/ creative”
Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art-making
Beulah	51-60	Female	White/	Mental Health	“some high

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			European American		school art” “no training but creative”
Calah	21-30	Female	White/ European American	School	“no training but artistic/ creative”
Donna	21-30	Female	White/ European American	School	“do not consider myself artistic/ creative”
Evelyn	31-40	Female	White/ European American	School	“some high school/college art classes”
Fallon	21-30	Female	White/ European American	Mental Health	“do not consider myself artistic/ creative”
Gina	21-30	Female	Black	Mental Health	“some college art classes”
Holly	21-30	Female	White/ European American	Mental Health	“no training but artistic/ creative
Ingrid	21-30	Female	White/ European American	Community	“do not consider myself artistic/ creative”
Jamie	21-30	Female	White/ European American	Mental Health	“do not consider myself artistic/ creative”

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### Individual Interview: Internship Group Supervisor #3

The following section includes an analysis of an interview with the supervisor,

Adele, conducted after the supervisor had instructed group members of the visual case process and had observed more than one visual case presentation. Additionally, I had observed four visual case presentations in this group prior to the interview. Table 4.21 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from the interview. The chart is followed by a description of the factors in narrative form.

*Analysis of Individual Supervisor Interview: Group Three*

Table 4. 21

*Factors, Sub-Factors, Definitions, Supporting Information*

Characteristics/Attributes	Definitions	Participant Responses
Factor 1: Supervisor Characteristics		
Supervisor's Personal Experience with Creative Arts in Counseling	Self identified behaviors, skills, and experience with art.	<ul style="list-style-type: none"> <li data-bbox="1082 368 1359 803">• “We have used other art-based techniques such as mandalas ..some guided imagery. . . and some, breathing techniques before we showed the tape and that seemed to help them out.”</li> <li data-bbox="1082 814 1286 876">• “I had them journal.”</li> <li data-bbox="1082 886 1359 1580">• “I had read a couple of different activities online that kind of pull out emotions for our student who are very much stuck in a cognitive state. I’ve done those. Um, but, I’d always seen or experienced something similar to it before just trying it out on other people.”</li> <li data-bbox="1082 1591 1359 1873">• “I consider myself to be a creative person even though I don’t have specific art classes in my background.”</li> </ul>

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Desirable Supervisor Characteristics	Describes the characteristics supervisors would optimally possess in order to utilize art in supervision	<ul style="list-style-type: none"> <li>• “Well, being an art process do you think the supervisor or the supervisee needs to have any special characteristics or qualities to implement this process? I really don’t.”</li> </ul>
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#### Factor 2: Supervisor Reactions to the Process

Supervisor’s Initial Reaction to learning the Visual Case Process	Initial thoughts/feelings about visual case process that promote the process	<ul style="list-style-type: none"> <li>• “Um, I thought it was going to be very interesting. I consider myself to be a creative person even though I don’t have specific art classes in my background. So I was excited about it. I thought it would be a great way to kind of open up the students’ perspective and add to the cases. When I was reading the article that you presented and saw some of the examples, I thought it would be great if I could have done that for</li> </ul>
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Supervisor's Initial  
Reaction to learning  
the Visual Case  
Process

- Positive

Initial thoughts/feelings  
about visual case process  
that promote the process

- “Um, I thought it was going to be very interesting. I consider myself to be a creative person even though I don't have specific art classes in my background. So I was excited about it. I thought it would be a great way to kind of open up the students' perspective and add to the cases. When I was reading the article that you presented and saw some of the examples, I thought it would be great if I could have done that for my cases as well.”

Supervisor's Initial  
Reaction to the  
Visual Case Process

- Negative

Initial concerns  
about visual case  
process that hinder the  
process

- “The only concern I had was that a few of the students would be closed off to it, even really before hearing about it. Um, so it wasn't necessarily about the process of using

Supervisor Preparedness	Supervisor's readiness and Comfort with introducing the visual case process to the supervision group	<ul style="list-style-type: none"> <li>• Meeting with researcher</li> <li>• Re-reading research based article about the technique</li> <li>• "Well, I felt prepared just after meeting with you. I did go back and look through the article just in case they did have specific questions"</li> </ul>
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#### Factor 5: Teaching the Art Technique

Instruction	<p>Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group</p> <p>Preparatory techniques used to improve student receptivity</p>	<ul style="list-style-type: none"> <li>• Passed out bags of art materials and exploration</li> <li>• Taught in a casual manner</li> <li>• Open envelopes</li> <li>• Dissertation explanation</li> <li>• Showed the article</li> <li>• Looked at the example in the article</li> <li>• Reviewed the protocol</li> <li>• Described requirement</li> <li>• Practice/Exploring art materials</li> <li>• Practicing with metaphors: Handout of 50 metaphors</li> <li>• Artmaking (mandalas)</li> <li>• Supervisor</li> </ul>
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Adaptation of  
Process

- Media type:  
flexible --  
computer  
generated  
imagery for  
resistant  
supervisee

#### Factor 6: Supervisee Receptivity to Learning the Visual Case Process

Reactions to learning the  
visual case process

- “Pretty much everyone, now I had three members missing that first day, but the members that were there, every single one of them said, ‘great, not problem’, ‘what do we need to do’, ‘who do we turn it in to’, ‘when do we turn it in’ . . . so there weren’t any concerns that were raised about I don’t want to do this” (126-129).
- Now there was one particular member that said to me, um, this was probably three weeks in, and in my opinion probably had little to do with the art project itself. Um, this member is a little

resistant. She mentioned that she does not like art. She doesn't see anything beneficial from art, so on and so forth. She didn't even want to do the mandalas. She thought it was a waste of time. So, I just kind of let her speak and I just said, you are free to produce your picture any way you want to and she actually did it on the computer.”

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Six factors in the process of including art making into supervision emerged from this interview. These included (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Group Process*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, and (6) *Supervisee Receptivity to Learning the Visual Case Process*.

Adele described being open to creative techniques that were modeled or acquired through research. Additionally, the supervisor was practiced with art materials and metaphors prior to implementing the visual case process and had a history of including artmaking in supervision (i.e., mandalas). She described that her group members were initially receptive, however Ingrid showed strong resistances to the process later. By showing support and flexibility, Adele was able to encourage the supervisee to attempt the visual case process. Specifically, Adele adapted the processes and materials, allowing

for computer-generated imagery, making the visual case process more accessible for Ingrid.

### Visual Case Process: Internship Group #3

The following section includes an analysis of the visual case process of Internship Group #3, including the drawing and written metaphors. Table 4.22 displays a summary of written completed sentence stem as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. The chart is followed by a description of the factors in narrative form.

Table 4.22

#### *Analysis of Visual Case Process: Internship Group Three*

Characteristics/ Attributes	Participant Responses
Visual Case Process/Nonvisual Case Description: Part I	
Client's main concern	<ul style="list-style-type: none"> <li>• Stress/Anxiety related to family dynamics</li> <li>• Depressive symptoms</li> <li>• Academic Advising</li> <li>• Bullying</li> <li>• Healthy Relationships</li> <li>• Oppositional Behaviors (Acting out at school)</li> <li>• Identity issues</li> <li>• Peer Conflict</li> <li>• Sexual assault</li> <li>• Developing Relationships</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• Open</li> <li>• Responsive</li> <li>• Direct/candid</li> <li>• Aware of a power differential</li> <li>• Cautious</li> </ul>
What I was trying to do in the	<ul style="list-style-type: none"> <li>• Assessment</li> </ul>

session	<ul style="list-style-type: none"> <li>• Identify strengths</li> <li>• Allow client to be heard, in control, and validate feelings</li> <li>• Provide resources and information</li> <li>• Building a therapeutic rapport and environment</li> <li>• Teach skills (Conflict Resolution)</li> <li>• Explore negative thoughts</li> <li>• Recap progress</li> </ul>
What I felt or thought about myself as a counselor during this session was	<ul style="list-style-type: none"> <li>• Helpful</li> <li>• An ally</li> <li>• Overwhelmed/Ineffective</li> <li>• Making progress</li> <li>• Utilizing skills</li> <li>• Passive</li> <li>• Empathic</li> <li>• Exploring countertransference</li> <li>• Challenging</li> </ul>
What I think the client gained from the session	<ul style="list-style-type: none"> <li>• Acceptance</li> <li>• Heard</li> <li>• Confidence</li> <li>• Therapeutic alliance/environment</li> <li>• Insight</li> <li>• Identified obstacles</li> <li>• Ability to express thoughts and feelings</li> <li>• Empowerment</li> <li>• A better understanding of counselor/client relationships;</li> <li>• Developed skills</li> <li>• Awareness</li> <li>• Hopefulness</li> </ul>

### Visual Case Process/Nonvisual Case Description: Part II

The way I perceived the client with his/her concerns may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• “a pressure cooker with a faulty release”</li> <li>• “burning fire of determination put out by a leaky faucet of problems”</li> <li>• “dark clouds, rainstorm”</li> <li>• “mechanical levers”</li> <li>• “torn between two worlds”</li> </ul>
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The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like

- “racing thoughts”
- “reaching out in a world full of people and even though their hands are very close, they never touch”
- “spinning vortex”
- “a huge mountain that is difficult to climb”

The way I conducted myself during this session may be characterized by a metaphor or image like

- “testing the waters”
- “open and receiving as fire is to wood”
- “safe place to let the wall down”
- “machine or robotic”
- “we bonded like two long lost friends”
- “a spilling water glass”
- “a cloud of smoke blocking her view from the world”
- “ant scurrying around”
- “a brick wall with a few bricks missing”

The way the session went may be characterized by a metaphor or image like

- “a buoy riding the waves”
  - “fuel the fire with strengths”
  - “stable like a tree but flexible like branches”
  - “witness who was present, interactive, and concerned”
  - “sharing tools from a tool box”
  - “the quieter you become, the more you hear”
  - “a lighthouse trying to guide my client in the right direction”
  - “be like a mirror”
  - “a mirror that I didn’t put down”
- 
- “throwing a handful of superballs into a box”
  - “building reserves of wood and fuel”
  - “the dam busted and let everything fall through”
  - “a human presence in a robot who doesn’t know how to express feelings about events”

- “off without a hitch”
- “a glimmer of hope”
- “a drawbridge that is slowly opening up”
- “a sunrise, but there is a storm on the horizon”
- “two squirrels chasing each other around the trunk of a tree”

### Investment Indicators as Evidenced by Drawing: Part III

#### Use of Media

- Multiple Types of Media
  - Experimentation with Media (Materials not provided incorporated)
  - Handling of Materials (Techniques)
  - Planning
  - Space used
- Majority more than five colors
  - Most often use of multiple media
  - Use of collage
  - Use of computer generated imagery -2 pages
  - Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,
  - Sketching first with pencil
  - Erasures
  - Outlining
  - Cutting and reorganizing collage imagery
  - Flesh tone indicating cultural competency
  - one participant from didn't use any of the provided materials, not even the journal—used her own materials instead
  - members had taken liberties with materials
  - Majority of drawings utilized more than 80% of paper space.

#### Metaphorical Thinking

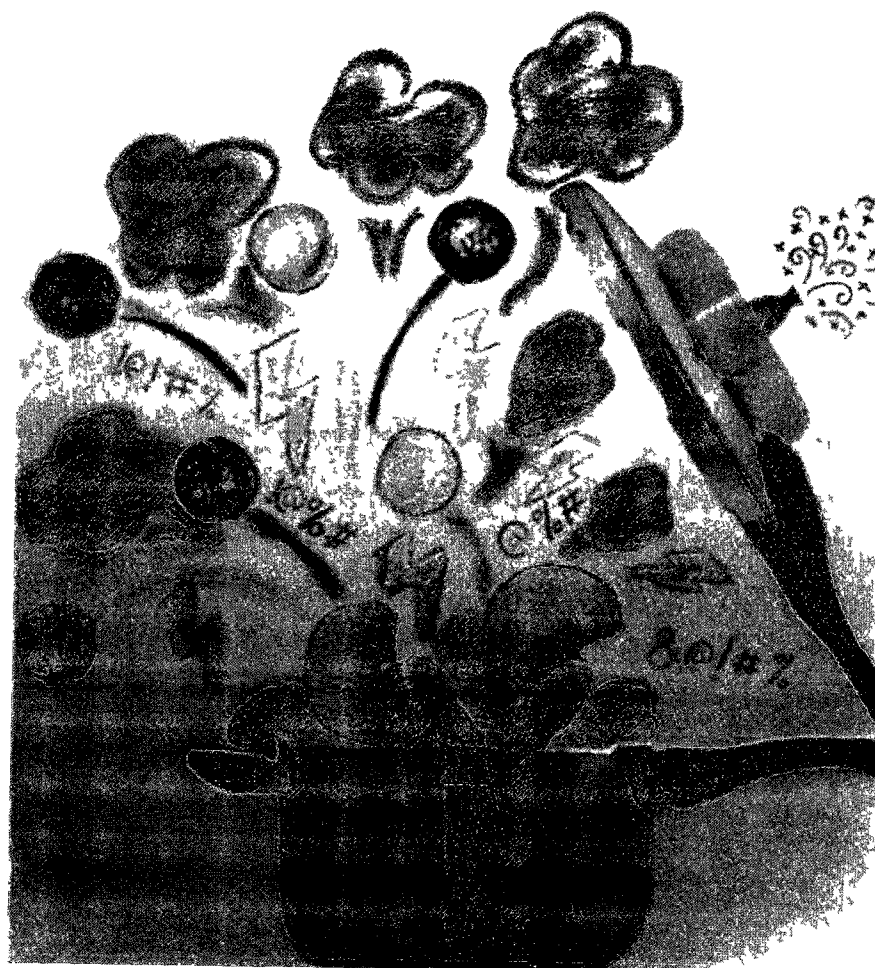
- most were well integrated from writing to drawing
- one was difficult to discern

Completeness of written portion	<ul style="list-style-type: none"><li>• one completed a writing portion describing her drawn imagery</li><li>• All others complete</li></ul>
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All nine supervisees submitted visual case process drawing and writing documents for research. All sentence stems and metaphor stems were completed. Ingrid added an additional written component to describe the imagery in the drawing. This additional writing may indicate confusion about the directives or the supervisee's need to reflect on what she had created. More than any other group, supervisees incorporated a variety of processes, including collage and computer art. Donna, who did not consider herself artistic or creative, incorporated band-aids, magazine images, and computer-generated imagery to complete a highly integrated metaphor (Figure 9). These elements of collage are used in conjunction with drawing and appear to enhance the depiction of the metaphor(s) developed. One supervisee, Ingrid submitted two computer printouts, not using any of the material, including the journal, to complete the visual case process (Figure 10). She may have been uncomfortable with the materials provided or resistant to the process to the point of shunning the materials. While the majority of drawings were developed from the written portion and conveyed metaphorical thinking, Ingrid's images were difficult to understand. Again, this may evidence reluctance to engage in the process.

*Figure 9* Donna's Visual Case Drawing. Incorporating collage, Donna successfully represents her child client as being "a pressure cooker with a faulty release."





*Figure 10.* Ingrid's Visual Case Document contains symbols that are compartmentalized and not included in her written document. The metaphor conceptualization lacks integration.



### Supervisor Journal Entry: Internship Group Supervisor #3

The following section includes an analysis of a journal entry response to an electronic prompt. Adele completed the journal entry during the final week of providing supervision. Table 4.23 displays the major factors that affect the process of including

arts-based techniques in supervision that emerged from that entry. The chart is followed by a description of the factors in narrative form.

Table 4.23

*Analysis of Supervisor Journal Entry: Internship Group #3: Factors, Sub-Factors, Supporting Information*

Factors	Sub-Factors	Supporting Information
Promoting the process of including art-based techniques	<ul style="list-style-type: none"> <li>• Supervisee approach to inclusion of art-based techniques</li> <li>• Supervisee Motivation</li> <li>• Considerations of the art-based technique</li> </ul>	<ul style="list-style-type: none"> <li>• Non-judgmental</li> <li>• Flexible</li> <li>• openness/willingness or at least a “buy-in” or “pay-off”</li> <li>• not too time consuming or difficult</li> <li>• equitable ability to participate</li> </ul>
Encountered Obstacles	<ul style="list-style-type: none"> <li>• Supervisee Resistance</li> </ul>	<ul style="list-style-type: none"> <li>• did not want to draw or use materials</li> <li>• more work- “another assignment”</li> </ul>
Observations of the outcome of including the technique	<ul style="list-style-type: none"> <li>• Perceptual Shift</li> <li>• Therapeutic relationship</li> <li>• Supervisory Practice</li> </ul>	<ul style="list-style-type: none"> <li>• Added to the case conceptualization</li> <li>• Initial supervisee resistance turned into acknowledgement of benefit. “seeing is believing”</li> <li>• “the students seemed to be able to reflect on a deeper level and actually connect with the client instead of just writing a synopsis and diagnosis of the client”</li> <li>• use of visual case process with supervisees in the future.</li> </ul>

The analysis of the journal entry revealed three factors in the process of including an art-based strategy into group supervision. These included (1) *Promoting the Process of including Art-based Techniques*, (2) *Obstacles to the Process of including Art-based Techniques*, and (3) *Outcomes of including the Art-based Technique*.

Adele identified factors that promote the process of including art-based techniques in supervision. These factors included being non-judgmental and flexible. Her flexibility was evident with adapting art materials for supervisees to access the process more readily. Additionally, supervisees must be motivated to participate in the process. Adele suggested that supervisees might need to be motivated by the supervisor by providing an incentive or reward for attempting the process. As for the art-based technique, she recommended that the process not be too time-consuming and that there is equitable ability to participate for all supervisees. This equitability seems to encompass providing supervisees with alternatives to drawing. The supervisor, acknowledging her future use of the technique, found the visual case process encouraged group members to consider their client more holistically, not just as a diagnosis, and to be more reflective of the counselor's relationship with the client. She concluded that for some supervisees, "seeing is believing". The supervisor's willingness to be supportive and flexible to the needs of her supervisees seemed to have encouraged important learning that may not have occurred otherwise.

#### Focus Group Interview: Internship Group #3

The following section includes an analysis of a focus group interview of supervisees from Internship Group #3 conducted in the final week of group supervision. Table 4.24 displays the major factors perceived that affect the process of including arts-

:

based techniques in supervision that emerged from that interview. The chart is followed by a description of the factors in narrative form.

Table 4.24

*Analysis of Focus Group Interview: Internship Group #3*

Sub-Factors	Definitions	Participant Responses
Factor 1: Supervisee Reactions to the Visual Case Process		
Initial reactions that promoted the process	Encompasses positive initial thoughts and feelings about including the visual case process	<ul style="list-style-type: none"> <li>• Liked it</li> <li>• Excited</li> <li>• Like supplies</li> <li>• Expectation that process would be interesting</li> </ul>
Initial reactions that hindered the process	Concerns of the supervisee regarding the visual case process	<ul style="list-style-type: none"> <li>• Groan</li> <li>• Intimidating</li> <li>• More work</li> <li>• Lack creativity concern</li> <li>• Lack art skill concern</li> <li>• Worry about sharing in a group- - fear of judgment</li> <li>• Must be a dork if you like art</li> </ul>
Comparison	Compares the visual Case process with the traditional case method	<ul style="list-style-type: none"> <li>• Visual case operates at a deeper level</li> <li>• More fun</li> <li>• More creative</li> <li>• Not monotonous</li> <li>• Conceptualizing through diagramming</li> <li>• Some don't feel as defensive as traditional regarding feedback with video</li> </ul>

Factor 2: Supervisee Perception Of The Visual Case Process Outcomes

Outcomes: Client	The results of including the visual case process for understanding the client and the counselor-client relationship	<ul style="list-style-type: none"> <li>• Clarifies client problem</li> <li>• Drawing serves as a reflective tool</li> <li>• Greater focus for treatment</li> </ul>
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Outcome: Counselor Development	The results of including the visual case process for the supervisees' development	<ul style="list-style-type: none"> <li>• Personal connection to the case as you put yourself in the drawing.</li> <li>• beneficial for longer client relationships</li> <li>• Artmaking allows you to find out strengths you may not have known</li> <li>• Self-awareness</li> <li>• Insight</li> <li>• Became aware of countertransference</li> </ul>
Outcomes: Supervision Group	The results of including the visual case process for the supervision group	<ul style="list-style-type: none"> <li>• Benefited the group process – imagery was used by members to point out what may have been subconscious to the counselor in training</li> <li>• Build relationship between group members</li> <li>• As an observer: learn and understand more about the client but also the counselor and as a peer</li> </ul>
Costs	Deficits created by including the visual case process	<ul style="list-style-type: none"> <li>• Raises ethical concerns: decision whether to share the drawing with client</li> </ul>

### Factor 3: Attributes Of Participants In The Process

Characteristics of Supervisor	Qualities of the supervisor	<ul style="list-style-type: none"> <li>• Open minded</li> <li>• No particular skills needed</li> </ul>
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Characteristics of supervisee	Attributes of the supervisee	<ul style="list-style-type: none"> <li>• Differentiate between art as a tool and therapy</li> <li>• Allow flexibility of process (more members in this group used multiple processes than others-computer and collage)</li> <li>• open-minded</li> <li>• flexible with self and others</li> <li>• prior relationships with group members</li> </ul>
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Changes	<p>Factor 4: Learning And Presenting The Visual Case</p> <p>Any suggestions to promote The process of including art-based techniques in group supervision</p>	<ul style="list-style-type: none"> <li>• Some preferred only metaphor, some only the drawing</li> <li>• Felt “forced” artificial to match metaphor and drawing</li> <li>• Change in directive-which first drawing or metaphors</li> <li>• If optional - may opt out, may not choose to do it, but glad they did</li> <li>• don’t overwhelm with instructions initially</li> <li>• Clarity in expectations</li> <li>• Examples should be at varying levels of abilities</li> </ul>
Reactions to presentation	Thoughts, feelings, and behaviors associated with the visual case presentations	<ul style="list-style-type: none"> <li>• fun</li> <li>• interesting feedback</li> <li>• feedback at a different level</li> </ul>

Preparation from Supervisor	How should a supervisor Prepare a group to utilize artmaking during supervision	<ul style="list-style-type: none"> <li>• didn't feel judged</li> <li>• felt the questions were genuine</li> <li>• Read instructions</li> <li>• Used other art making strategies (mandalas)</li> </ul>
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Analysis of the focus group interview reveals four factors in the process of including an art-based technique in supervision: (1) *Supervisee Reaction to the Visual Case Process*, (2) *Supervisee View of the Visual Case Process Outcome*, (3) *Attributes of the Participants*, and (4) *Supervisee View of Learning and Presenting of the Visual Case*.

All nine group members attended the focus group. The interview was held in the counseling lab, where supervision typically occurs. Throughout the semester, group members were meeting in two lab rooms due to group size. The majority of supervisees described initial resistance to the process citing lack of creativity and drawing skills, complaining about the work involved, and fearing judgment from their group peers. Ingrid stated that she did not give the process “a chance” and regretted the decision in hindsight of seeing the benefits. Reluctantly, a few supervisees admitted that they were excited by the idea of incorporating artmaking into supervision and were especially pleased with the materials provided. Evelyn described herself as a “dork” for liking art. During the interview, I noticed subgrouping and attempted to direct questions intentionally to allow all voices to be heard.

After engaging in the process, supervisees compared the visual case process favorably to the traditional format, describing it as more “fun” and circumventing defensiveness usually experienced presenting in a group. In response to presentations,



supervisees described them as promoting feedback that was genuine rather than obligatory to the process. The outcome factors of including the visual case process included benefits to the counselor, the client, the working alliance, and the supervision group process. Supervisees noted that the artmaking made them aware of strengths for which they did not know they possessed, produced insights and self-awareness, and revealed countertransference concerns. As for conceptualizing the client, supervisees noted that using the metaphor and drawing clarified client issues and created a focused treatment plan. The technique also assisted supervisees with connecting with the client as they viewed their relationship in the drawing. The drawing was described as a reflective tool to facilitate this understanding. Supervisees also noted that incorporating the art-based technique facilitated cohesiveness among group members as they began to understand each other not only as counselors but the drawings allowed them to see each other on a more personal level. This quality of connection increases group cohesiveness, ultimately improving the quality of interaction and receptivity to critical feedback.

During the interview, group members discussed how this drawing might be used with clients, bringing forth some ethical concerns about the benefits and harms of sharing the drawing with clients. One suggestion was to ask clients to create their own drawing based on the sentence stems and metaphor development.

Supervisees noted that the group supervisor prepared them for the visual case process by including other art-based techniques (i.e., mandalas) and providing instructions. Additionally supervisees recommended the following considerations when implementing art-based strategies into group supervision: providing examples of varying

skill level and being flexible with the directive so that supervisees will be willing to try the technique.

#### Data Analysis: Internship Group #4

##### Group Profile

A demographic overview of participants in Internship Supervision Group #4 is displayed in Table 4.25. The supervisor is a female, Middle Eastern/American who was providing group supervision for the first time. She was a doctoral student at a Mid-Atlantic University. She described having some art training but does not consider herself “artistic/creative.” Internship Group #4 was comprised of four females, one African-American and three European-Americans. Three of the supervisees are on a school specialty track and one is on the mental health track. Three have had some training in art and one considered herself “not artistic/creative.” All four supervisees participated in the research and submitted the visual case process documents. Two participants, Leslie and Nollie, participated in the focus group interview.

Table 4.25

##### *Demographic Overview of Participants Internship Group Four*

Participant: Supervisor	Age	Gender	Race/ Ethnicity	Experience Providing Group Supervision	Experience with Art-making
Karen	31-40	Female	Middle Eastern/Ameri can	First experience	“some college art classes” “do not consider myself artistic/ creative”

Participant: Supervisees	Age	Gender	Race/ Ethnicity	Placement	Experience with Art-making
Leslie	21-30	Female	White/ European American	School	“some high school art classes”
Monica	21-30	Female	African American	School	“do not consider myself artistic/ creative”
Nollie	21-30	Female	White/ European American	School	“some high school art classes”
Opal	31-40	Female	White/ European American	Mental Health	“some college art classes”

#### Individual Interview: Internship Group Supervisor #4

The following section includes an analysis of an interview with the supervisor conducted after she had instructed supervisees of the visual case process and had observed one visual case presentation. The profile includes a chart that describes the major factors that affect the process of including arts-based techniques in supervision that emerged from the interview. The chart is followed by a description of the factors in narrative form.

Analysis of Individual Supervisor Interview: Internship Group Four

Table 4.26

*Factors, Sub-Factors, Definitions, and Supporting Information*

Characteristics/Attributes	Definitions	Participant Responses
Factor 1: Supervisor Characteristics		
Supervisor's Personal Experience with Creative Arts in Counseling	Self identified behaviors, skills, and experience with art.	<ul style="list-style-type: none"> <li>• “Um, I’ve always been interested in art. I find myself around a lot of people who are artistic. I am interested in art in counseling”</li> <li>• “Do you think that if you’d read an article about this technique or other kind of art . . . Would I have implemented it? No. I wouldn’t have because I don’t have enough confidence in myself to do it. Your training me the way you did and gave me examples allowed me to have the confidence to then pass it on to them.”</li> </ul>
Desirable Supervisor Characteristics	Describes the characteristics supervisors would optimally possess in order to utilize art in supervision	<ul style="list-style-type: none"> <li>• Being comfortable/confident</li> <li>• History of doing art</li> <li>• Past success with art</li> <li>• Be able to motivate</li> <li>• Not judge art</li> <li>• Must model process</li> </ul>

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Factor 2: Supervisor Reactions to the Process

<p>Supervisor's Initial Reaction to learning the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Positive</li> </ul>	<p>Initial thoughts/feelings about visual case process that promote the process</p>	<ul style="list-style-type: none"> <li>• Originally did not sign up to participate, but heard a doctoral colleague that it was a positive experience</li> <li>• "I was excited. Um, I've always been interested in art. I find myself around a lot of people who are artistic. I am interested in art in counseling so I looked forward to incorporating it. And I knew I had a really good group cause they're all artistic . . . So, I knew it could be some kind of modeling behavior for them to use, not in supervision, but using art."</li> </ul>
<p>Supervisor's Initial Reaction to the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Negative</li> </ul>	<p>Initial concerns about visual case process that hinder the process</p>	<ul style="list-style-type: none"> <li>• Protect supervisees not wanting to draw</li> <li>• "I did worry, initially, just because it was new, about whether I would be doing it right. . . .or, um, if I could introduce it to the students properly."</li> </ul>

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<p>Supervisor's Initial Reaction to learning the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Positive</li> </ul>	<p>Initial thoughts/feelings about visual case process that promote the process</p>	<ul style="list-style-type: none"> <li>• Originally did not sign up to participate, but heard a doctoral colleague that it was a positive experience</li> <li>• "I was excited. Um, I've always been interested in art. I find myself around a lot of people who are artistic. I am interested in art in counseling so I looked forward to incorporating it. And I knew I had a really good group cause they're all artistic . . . So, I knew it could be some kind of modeling behavior for them to use, not in supervision, but using art."</li> </ul>
<p>Supervisor's Initial Reaction to the Visual Case Process</p> <ul style="list-style-type: none"> <li>• Negative</li> </ul>	<p>Initial concerns about visual case process that hinder the process</p>	<ul style="list-style-type: none"> <li>• Protect supervisees not wanting to draw</li> <li>• "I did worry, initially, just because it was new, about whether I would be doing it right. . . or, um, if I could introduce it to the students properly."</li> <li>• I was concerned they weren't going to buy in."</li> </ul>

Perceived Group dynamics	All of the forces at work in the Group format	<ul style="list-style-type: none"> <li>• “. . .they’re good, close knit group. So, it’s not difficult to engage them at all.”</li> </ul>
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#### Factor 4: Training in the Art Technique

Supervisor Preparedness	Supervisor’s readiness And comfort with introducing the visual case process to the supervision group	<ul style="list-style-type: none"> <li>• Prepared by research meeting, article, examples</li> </ul>
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#### Factor 5: Teaching the Art Technique

Instruction	<p>Encompasses thought and feelings of the supervisor regarding teaching the procedure to the group</p> <p>Preparatory techniques used to improve student receptivity</p>	<ul style="list-style-type: none"> <li>• Taught based on what was modeled</li> <li>• “The article. I shared with them the pictures and went over it.”</li> <li>• Asked supervisees to suggest activities they would like to include</li> </ul>
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#### Factor 6: Supervisee Receptivity to Learning the Visual Case Process

Reactions to learning the visual case process	<ul style="list-style-type: none"> <li>• Open, willing</li> <li>• “they were very excited about those bags . . .those bags of materials. The materials was definitely a selling point. They were</li> </ul>
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excited to go  
home and use  
them . . .”

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Factor 7: Presenting the Visual Case

Elements	Reactions, procedures, Components of the visual Case presentation of the Visual case drawing	<ul style="list-style-type: none"> <li>• “neat” /“fun”</li> <li>• Proud that supervisee didn’t worry about artistic ability.</li> <li>• Client issues presented: suicide, homicide, possible abuse</li> <li>• Facilitating feedback</li> <li>• Reviewed the process</li> <li>• Interventions: displaying the picture.</li> <li>• we do check-ins</li> <li>• breathing, centering, check-in</li> <li>• sometimes a video.</li> <li>• “So when she presented her case, we went over again the instructions, the process of it and went over the feedback that we’ll give and kind of look at the counselor role and help her process the picture. And then she went through and talked about</li> </ul>
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how her . . . She basically read her questions and explained her picture. Then we went through, you know, and gave her our observations and feedback and started processing her role as a counselor.”

- “They seemed pretty comfortable. It seemed like it might be safer talking about the art than talking about the counselor themselves.” (272-273).

#### Factor 8: Outcomes

Benefits/Strengths

Supervisor’s Perceptions of Contributions of using the visual case process in group supervision

- motivation
- Depth of feedback
- “The art can show you things that a person subconsciously isn’t thinking about.
- Explore the client-counselor relationship; “it is important because it’s part of supervision to help the counselor

		<p>understand what their process is and how they are in the relationship”</p> <ul style="list-style-type: none"> <li>• Non-verbal approach</li> <li>• Visualize how the counselor perceives the client</li> <li>• “. . .it promotes more feedback and more processing”</li> <li>• Modeling; Use of art in supervision transfer use of artmaking with clients, especially with school counselors who work with children</li> <li>• Listening to client metaphors; Develop competency</li> <li>• Eliciting insight</li> <li>• Enrich learning</li> </ul>
Costs	Supervisor’s Perceptions of hindrances to group supervision	<ul style="list-style-type: none"> <li>• Time for topics; Takes away from theory (Posits that theory may be incorporated into the process)</li> </ul>

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Eight factors in the process of including art making into supervision emerged from this interview: (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Supervisor’s Perceptions about Group Process*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, (6) *Supervisee Receptivity to Learning the*

*Visual Case Process, (7) Presenting the Visual Case, and (8) Outcomes.* During the interview, Karen's enthusiasm for including the visual case process in supervision was evident, despite her initial reluctance due to several valid concerns. Her initial concerns centered on her ability to teach the technique due to her perceptions of lacking artistic skills, concerns about the efficacy of the art-based technique, the receptivity of her supervisees, and possible negative effects of its implementation on the supervisory process. She described gaining confidence about incorporating the visual case process from learning about the technique from a peer and the training she received from the researcher. Her statements indicated that a relevant factor for successful implementation of art-based techniques is colleague training and support rather than techniques that are learned through literature. The supervisor noted that providing supervisees with art materials was a motivating factor for positive receptivity.

After observing a visual case presentation, Karen noted several positive outcomes, both benefits for the group process and for case conceptualization. The quality of the processing and feedback after the case were notably richer. She noted that rather than "analyzing the client" and "giving advice," group members began to consider and respond to the importance of the therapeutic relationship. For the supervisor, facilitating her supervisee's understanding of their actions when working with a client is an important goal of supervision. Through the artmaking, "a process that can show you things that a person subconsciously isn't thinking about . . . something the person may not verbalize," counselor insight and self-awareness are encouraged. Additionally, the visual case process encouraged the novice counselors to hear and respond to client metaphors and to provide their child client's art materials during counseling sessions.

Karen did note that incorporating the visual case process might have cost her time to teach topics such as theoretical approaches. However, during the interview, the supervisor seemed to be problem-solving this dilemma and began to describe how she would incorporate the topic into the next presentation.

#### Visual Case Process: Internship Group #4

The following section includes a group analysis of the visual case process, including the drawing and written metaphors. Table 4.27 displays a summary of written completed sentence stems as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawing. Part I includes the completed sentence stems from the non-visual component of the written visual case process. Part II displays the metaphors that were developed according to the prompted sentence stems and Part III displays indications of investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.

#### Analysis of Visual Case Process: Internship Group 4

Table 4.27

##### *Themes, Sub-Themes, and Supporting Information*

Characteristics/ Attributes	Participant responses
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 Visual Case Process/Nonvisual Case Description: Part I

Client's main concern	<ul style="list-style-type: none"> <li>• Self-concept</li> <li>• Anxiety</li> <li>• Depressive symptoms</li> <li>• Grief</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• "venting", "storytelling", "complaining"</li> <li>• "looking for positive feedback"</li> <li>• "like a friend"</li> <li>• "a source of positive attention"</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Allow client to be heard, in control, and validate feelings</li> <li>• Empower</li> <li>• Build rapport</li> <li>• "problem solve"</li> </ul>
What I felt or thought about myself as a counselor during this session was	<ul style="list-style-type: none"> <li>• Passive</li> <li>• Unproductive</li> <li>• Forcing progress</li> <li>• Unsure/ lack of confidence</li> </ul>
What I think the client gained from the session	<ul style="list-style-type: none"> <li>• Validation</li> <li>• "Solutions"</li> <li>• Therapeutic alliance</li> <li>• Perceptual shift</li> </ul>

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## Visual Case Process/Nonvisual Case Description: Part II

The way I perceived the client with his/her concerns may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• "a young bird" "who am I?", questioning identity</li> <li>• "an open book"</li> <li>• "a lost puppy"</li> <li>• "a spinning spiral reaching out . . . [for help] to stop the spinning?"</li> </ul>
The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like	<ul style="list-style-type: none"> <li>• "a tape recorder", a listener</li> <li>• "a stage for her to act upon"</li> <li>• "a baby bird flying from the nest"</li> <li>• "a diary"; a container for concerns and problems</li> </ul>

The way I conducted myself during this session may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• “a conductor redirecting a train”</li> <li>• “a listening ear”</li> <li>• “careful with the glass”; cautious</li> <li>• “ears”; active listening</li> </ul>
The way the session went may be characterized by a metaphor or image like	<ul style="list-style-type: none"> <li>• “looking into a mirror”</li> <li>• “which hat is best for the weather”; providing multiple solutions</li> <li>• playing Jenga</li> <li>• “a puzzle” with missing pieces”</li> </ul>

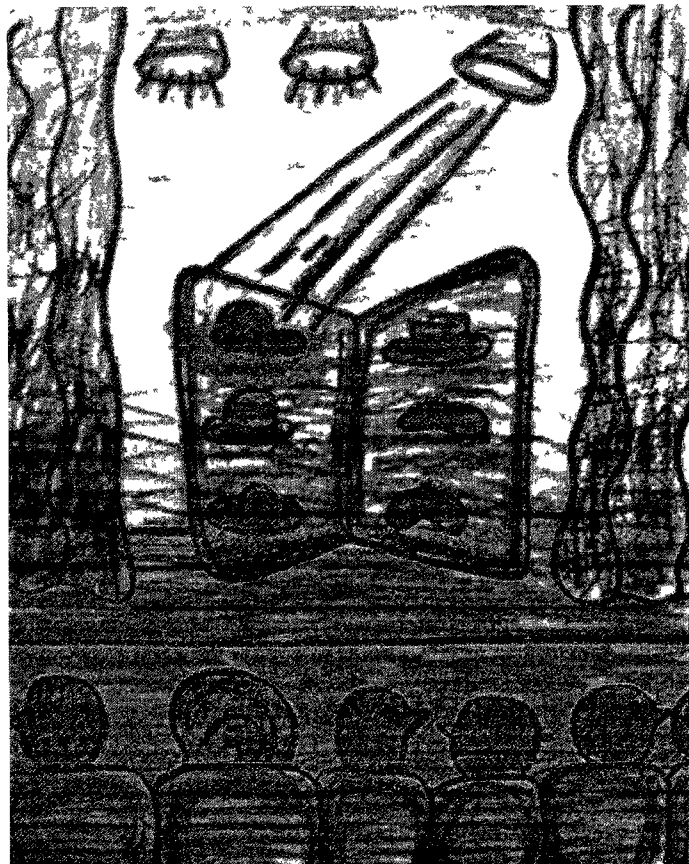
### Investment Indicators as Evidenced by Drawing: Part III

Use of Media	<ul style="list-style-type: none"> <li>• Multiple Types of Media</li> <li>• Handling of Materials (Techniques)</li> <li>• Planning</li> <li>• Space used</li> </ul>	<ul style="list-style-type: none"> <li>• Majority more than five colors</li> <li>• Most often use of multiple media</li> <li>• Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,</li> <li>• Sketching first with pencil</li> <li>• Erasures</li> <li>• Outlining</li> <li>• All of drawings utilized more than 70% of paper space.</li> </ul>
Metaphorical Thinking		<ul style="list-style-type: none"> <li>• most were well integrated from writing to drawing</li> <li>• one participant who submitted a second drawing showed a more cohesive metaphor</li> </ul>
Completeness of written portion Submissions		<ul style="list-style-type: none"> <li>• All portions completed</li> <li>• All group members submitted a visual case drawing</li> <li>• One member S30 submitted two unsolicited</li> </ul>

All four supervisees of Internship Group #4 submitted completed visual case process documents, completed sentence stems, metaphors, and drawings, indicating a

clear understanding of the process. Additionally, elements in the drawing indicated a high level of investment, including amount of space used on the paper, the number of colors used, and multiple media types. Most drawings were representative of the written metaphors, however Nollie (see Figure 11) and Opal (see Figure 12), who described training in art, depicted more integrated metaphors, whereas the drawings by Leslie (see Figure 13) and Monica (see Figure 14) had compartmentalized images that represented separate metaphors. Interestingly, Leslie submitted a second, unsolicited visual case process drawing and written document. Although she described the first submission as her “favorite” and that she had spent more time completing it, the second drawing contained a more integrated metaphor. Practicing the technique seems to have developed her visual and metaphorical thinking.

*Figure 11.* Nollie’s Visual Case Drawing represents the session as “a stage” and herself as the “listening ear”.

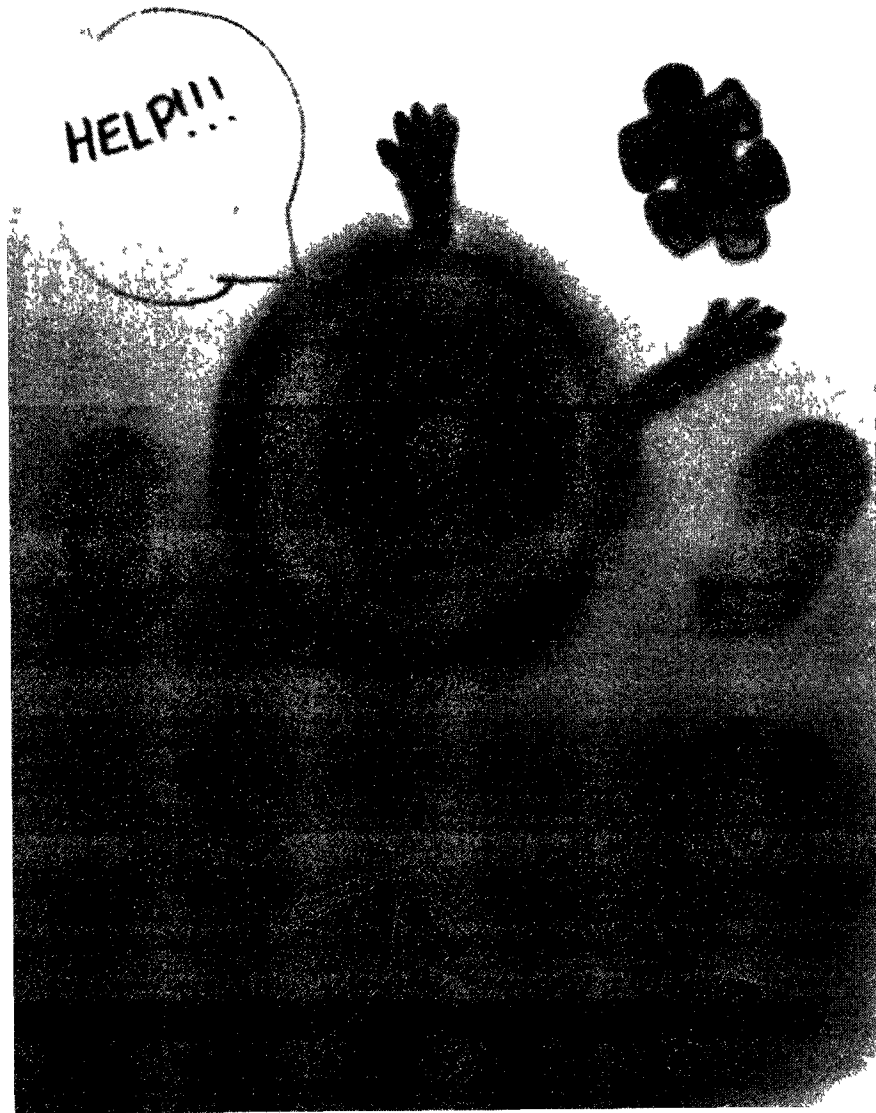




*Figure 12.* Opal's Visual Case Drawing depicting herself as the train conductor and the need for her to be more directive in the session.



*Figure 13.* Leslie's Visual Case Drawing. All of the metaphors from the writing are represented but lack integration.



*Figure 14.* Monica's Visual Case Drawing. All of the metaphors from the writing are represented but lack integration.



### Supervisor Journal Entry: Internship Group Supervisor #4

The following section includes an analysis of a journal entry response to an electronic prompt. Karen completed the journal entry during the final week of providing supervision. Table 4.28 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from that entry. The chart is followed by a description of the factors in narrative form.

Table 4.28

#### *Analysis of Supervisor Journal Entry: Internship Group #4: Factors, Sub-Factors, Supporting Evidence*

Factors	Sub-Factors	Supporting Information
Promoting the process of including art-based techniques	<ul style="list-style-type: none"> <li>• Supervisor Interest</li> <li>• Supervisee Willingness</li> </ul>	<ul style="list-style-type: none"> <li>• Try out the process and discuss metaphorical/creative content</li> <li>• To participate in the creative process as a way to enhance their professional</li> </ul>
Encountered Obstacles	<ul style="list-style-type: none"> <li>• None perceived</li> <li>• Supervisor Resistance/Fear</li> </ul>	<ul style="list-style-type: none"> <li>• Supervisees were open and willing attributed to clearly understanding the process</li> <li>• About using art based techniques due to unfamiliarity with the process nervous</li> </ul>
Observations of the outcome of including the technique	<ul style="list-style-type: none"> <li>• Therapeutic relationship</li> <li>• Effect on Group Dynamics</li> <li>• Supervisee Enjoyment</li> </ul>	<ul style="list-style-type: none"> <li>• Expands topic discussions: countertransference</li> <li>• counselor blocks to emotions</li> <li>• counselor</li> </ul>

- 
- perceptions of roles  
relationship between  
counselor and clients
- 

The analysis of the journal entry revealed three factors in the process of including an art-based strategy into group supervision: (1) *Promoting the process of including art-based techniques*, (2) *Obstacles to the process of including art-based techniques*, and (3) *Outcomes of including the art-based techniques*.

The supervisor identified factors that promoted the process of including art-based techniques in supervision. These factors included the supervisor interest in not only including the technique, but also a willingness to discuss the product of that technique. Additionally, a receptive supervisee is important as well. An important factor that inhibits the process is the reluctance and fear by the supervisees. The supervisor attributed these feelings to the uncertainty of using a new process with unfamiliar materials. She stated this uncertainty could be minimized by clarity of instructions and guidance in the process. The outcome of using the visual case process included an expansion of topics discussed, including countertransference and other facets of the counselor-client relationship.

#### Focus Group Interview: Internship Group #4

The following section includes an analysis of a focus group interview of supervisees from Internship Group #4 conducted in the final week of group supervision. Two of the four supervisees, Leslie and Nollie, were present for the interview. Table 4.29 displays the major factors perceived that affect the process of including arts-based techniques in supervision that emerged from that interview. The chart is followed by a description of the factors in narrative form.

Table 4.29  
*Analysis of Focus Group Interview: Internship Group #4*

Sub-Factors	Definitions:	Participant Responses
<b>Factor 1: Supervisee Reaction To The Visual Case Process</b>		
Initial reactions that promoted the process	Encompasses positive initial thoughts and feelings towards the process	<ul style="list-style-type: none"> <li>• Enjoyed, fun</li> </ul>
Initial reactions that hindered the process	Concerns of the supervisor regarding the drawing procedure	<ul style="list-style-type: none"> <li>• another assignment</li> <li>• can't draw</li> <li>• extra assignment (time)</li> </ul>
Comparison	Compares the visual case process with the traditional case method	<ul style="list-style-type: none"> <li>• goes deeper (not a step-by-step approach)</li> <li>• more information to discuss</li> <li>• topics explored</li> <li>• (relationship with client and what the counselor is doing)</li> <li>• group participation is more active and engaged</li> </ul>
<b>Factor 2: Supervisee Perception Of The Visual Case Process Outcomes</b>		
Impact on the Client	What impact does artmaking in supervision have on the client	<ul style="list-style-type: none"> <li>• it's also changed the way I do groups, the way I do counseling. Because I bring those materials with me cause I have them now the kids get so excited about it.</li> </ul>
Impact on the Counselor	What impact does artmaking in supervision have on the counselor	<ul style="list-style-type: none"> <li>• "Sometimes I use it for self-care purposes. Like, I'll just sit in my guest room and pick up my sketch pad and draw"</li> </ul>

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- neutralized strong feelings about the client
  - facilitated deeper thinking- encourages building connections,
  - consider transference
  - closer examination of the counselors role
- 

### Factor 3: Supervisees' view of the Supervisor

Preparation from Supervisor	How should a supervisor prepare a group to utilize artmaking during supervision	<ul style="list-style-type: none"> <li>• not about the quality of the art, its about the processing</li> <li>• give basic examples-not intimidating artistic renderings.</li> <li>• Provide rationale</li> <li>• Provide materials</li> <li>• Incorporate other artmaking into supervision</li> </ul>
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### Factor 4: Presentation of the Case Drawing

Steps to Presenting the Case	The steps that were followed during the case presentation	<ul style="list-style-type: none"> <li>• read concept</li> <li>• show picture</li> <li>• begin a conversation</li> <li>• supervisor asked question</li> <li>• some interpretation- asking about the content and symbols of what was said and in the drawing</li> </ul>
Concern/Challenges	Concerns/Challenges that the supervisees had with the presentation	<ul style="list-style-type: none"> <li>• learning curve with multiple drawings</li> <li>• preference of either drawing or metaphor- felt forced to do both</li> </ul>

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### Factor #5: Supervisee Characteristics

Attributes of the	Skills, beliefs, experiences	<ul style="list-style-type: none"> <li>• open, not defensive</li> </ul>
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supervisee that promote the process	that promote the use of art-based techniques in supervision
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Analysis of the focus group interview reveals four factors in the process of including an art-based technique in supervision: (1) *Supervisee Reaction to the Visual Case Process*, (2) *Supervisee Perceptions of the Visual Case Process Outcome*, (3) *Supervisee's View of the Supervisor*, and (4) *Supervisee View of Presenting the Case Drawing*, and (5) *Supervisee Characteristics*.

An important factor of successfully implementing an art-based technique is the reaction by the user. Supervisees in Internship Group #4 noted their concerns about the extra time and effort necessary for completing the technique and perceptions about their drawing ability, however they thought it would be “fun”. After trying out the technique, the supervisees noted that, compared with the traditional approach, the visual case encouraged a discussion about the counselor-client relationship. The supervisees described important outcomes for using the technique, both personally and professionally. Leslie, who was preparing to be a school counselor stated, “It’s also changed the way I do groups, the way I do counseling. Because I bring those materials with me cause I have them now the kids get so excited about it.” Prior, she was not using art materials with her child clients. Additionally, Leslie stated that she began using the materials for journaling and self-care. Other benefits of processing the visual case during the group included illuminating countertransference and neutralizing “strong feelings about the client.”

The supervisees attributed the success of including the technique to the preparation by their supervisor. By reassuring the group that there was no judgment about



their drawing, emphasizing the process, providing examples, describing the rationale for including the technique, supplying the art materials, and incorporating other artmaking, implementing the technique was better received. After introducing the technique, the supervisor prompted group members to consider what other art activities they might like to include during supervision. A group member suggested creating a drawing about termination from one school placement to the other. Including this exercise seems to evidence a growth in comfort for the supervisor and supervisee with including creativity in supervision.

Supervisees recognized the importance of their own receptivity to the technique as an important factor for implementation. They described that supervisees need to be “open” to the process. Some of the challenges of the visual case process included a preference for writing metaphors or doing the drawing.

### Summative Analysis

The following section is summative analysis of the data compiled from the two practicum and four internship groups to determine the factors that promote the successful inclusion of art-based techniques into group supervision. Presented are data from (a) six supervisor interviews, (b) submissions of 31 visual case process documents, (c) six focus group interviews, (d) five supervisor journal entries, (e) nine supervisee journal entries, and (f) 12 observations of visual case presentations. A synthesis of combined data will be presented producing a theoretical model describing the optimal conditions for incorporating art-based techniques in supervision. The data will be used to answer the central research question and sub-questions.

#### Summative Analysis of Individual Supervisor Interviews

Table 4.30 displays factors that promote the successful inclusion of art-based techniques into group supervision derived from interviews with internship and practicum supervisors. A narrative description follows.

Table 4.30

*Summative Analysis of Individual Supervisor Interviews: Factors, Sub-Factors, Definitions, Suggested Criteria*

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Factors	Sub-Factors	Supporting Information
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Factor 1: Supervisor Characteristics

Desirable Supervisor Characteristics	Describes the desirable characteristics supervisors would optimally possess in order to utilize art Based techniques in supervision	<ol style="list-style-type: none"> <li>1. Training in creative arts</li> <li>2. Positive perceptions of creativity</li> <li>3. Prior successful experience with creative techniques</li> <li>4. Openness to experience</li> <li>5. Belief in the efficacy of creative approaches</li> <li>6. Familiarity in technique implemented</li> <li>7. Non-judgmental</li> <li>8. Willing to model the process</li> <li>9. Comfortable/confident with using and teaching the technique</li> <li>10. Ability to motivate</li> </ol>
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Factor 2: Supervisor Positive Reactions to the Process

Supervisor Perceptions of the art-based technique	Specific thoughts and Feeling about the art-based technique that promotes the process	<ol style="list-style-type: none"> <li>1. Worth the time</li> <li>2. Perceptions of positive supervisee receptivity</li> <li>3. Perception of ability to teach the technique</li> <li>4. Technique with structure</li> <li>5. Matches the supervisor's desire for a creative approach</li> <li>6. Technique is interesting and motivating</li> <li>7. Comfortable teaching the process</li> <li>8. Belief that the process will not cause harm</li> <li>9. Recognizing that art making and group processing may "go deeper than anticipated"</li> <li>10. Be able to facilitate and tend to unintended revelations</li> <li>11. Does not prevent tending to other goals of supervision</li> <li>12. Belief that supervisees will benefit from the process</li> </ol>
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13. Process has evidence-based support of efficacy

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Factor 3: Group Factors

Group Supervision Format	Noted potential factors Of group logistics that had an impact on the perceptions/use/outcome of the art technique	<ol style="list-style-type: none"> <li>1. Group size</li> <li>2. Tending to multiple specialty tracks</li> <li>3. Practicum vs. Internship</li> </ol>
Group Dynamics	Interactions between group members that promoted the process	<ol style="list-style-type: none"> <li>1. Cohesiveness</li> </ol>

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Factor 4: Training in the Art Technique

Supervisor Preparedness	Supervisor's optimal Training  For successful inclusion of art-based technique in group supervision	<ol style="list-style-type: none"> <li>1. Personal, face to face training using modeling</li> <li>2. Providing research support for technique</li> <li>3. Provided examples</li> </ol>
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Factor 5: Teaching the Art Technique

Instruction	Best practices for teaching the art-based technique to supervisees	<ol style="list-style-type: none"> <li>1. Tend to supervisee anxiety</li> <li>2. Practice the technique with mock clients and role play</li> <li>3. practicing with metaphors</li> <li>4. model the technique,</li> <li>5. review protocol</li> <li>6. provide resources: articles, examples</li> <li>7. be flexible and willing to adapt the technique</li> </ol>
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Factor 6: Supervisor Responsiveness to Supervisee Reluctance/Fear of Engaging and Presenting the Art-Based Technique

Supervisor	Supervisor interventions	<ol style="list-style-type: none"> <li>1. Emphasize art process over</li> </ol>
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Interventions	That promote optimal Responsiveness to Including art based technique	product 2. Adapt directions according to supervisee need 3. Monitor and facilitate group responses to presentations 4. Clarify directions
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#### Factor 7: Outcomes

Benefits/ Strengths	Supervisor's Perceptions of Contributions of using the visual case process in group supervision	<ol style="list-style-type: none"> <li>1. Client Conceptualization: <ul style="list-style-type: none"> <li>• accessing core client issue</li> <li>• deeper understanding client</li> <li>• listening and understanding client metaphors</li> <li>• attention to greater detail and memory of case</li> <li>• drawing creates a permanent record for reflection</li> <li>• promotes visualization of assisting client change</li> </ul> </li> <li>2. Therapeutic Relationship, empathic understanding, holistic approach to understanding <ul style="list-style-type: none"> <li>• understand interpersonal dynamics</li> <li>• holistic approach</li> <li>• empathic understanding</li> </ul> </li> <li>3. Group Session: staying focused, quantity and quality of feedback, understanding counselor and the case presented)) <ul style="list-style-type: none"> <li>• staying focused</li> <li>• quality and quantity of feedback</li> <li>• understanding counselor</li> <li>• clearer understanding of the case by observers</li> <li>• interest</li> </ul> </li> <li>4. Developing Counselor <ul style="list-style-type: none"> <li>• maturity</li> <li>• cognitive complexity</li> <li>• metaphorical thinking</li> </ul> </li> </ol>
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Benefits/  
Strengths

Supervisor's Perceptions  
of Contributions of  
using the visual case  
process in group  
supervision

1. Client Conceptualization:
    - accessing core client issue
    - deeper understanding client
    - listening and understanding client metaphors
    - attention to greater detail and memory of case
    - drawing creates a permanent
-

According to the six counseling group supervisors interviewed, there are six main factors in the process of promoting art-based techniques into supervision: (1) *Supervisor Characteristics*, (2) *Supervisor Reactions to the Process*, (3) *Group Factors*, (4) *Training in the Art Technique*, (5) *Teaching the Art Technique*, and (6) *Supervisor Responsiveness to Supervisee Reluctance/Fear of Engaging* and (7) *Presenting the Art-Based Technique*.

*Factor 1: Supervisor Characteristics.* This factor was defined as “the desirable characteristics of the supervisor to optimally promote the process of including art-based techniques into supervision”. Supervisors noted previous training in artmaking, positive perceptions of their own creativity, having prior successful experiences with creative techniques, and belief in the efficacy of creative techniques as important in initiating the process. Noted were the benefits of already having some familiarity with the specific technique implemented. When teaching the technique, supervisors must exude a sense of comfort and confidence and willingness to model the technique. More general beneficial characteristics noted by supervisors include being open to new experiences, having the ability to motivate others, and possessing a non-judgmental attitude.

*Factor 2: Supervisor Reactions to the Process.* This factor was defined as “the specific thoughts and feelings about the art-based technique that promote the process of including it into group supervision.” These reactions include the beliefs that the technique is not only beneficial to the supervisees, worth the time and effort, but will cause no harm to group members. About their own abilities, supervisors should possess the ability to teach the technique, have the skills to recognize that artmaking may foster the supervisee to “go deeper than anticipated,” and be prepared to manage unintentional and uncomfortable revelations. Additional optimal reactions to the actual art-based process include that the



technique will be interesting, motivating and positively received by the supervisee.

Supervisors noted that art-based techniques that have structure and have research-based evidence of efficacy are important sub-factors for promoting the process.

*Factor 3: Group Factors.* Group factors include the following sub-factors: *Group*

*Supervision Format* and *Group Dynamics*. *Group Supervision Format* was defined as

“the noted potential factors of the logistics of the group supervision format that had an impact on the perceptions/use/outcome of incorporating the art technique.” These factors,

including number of group members, practicum or internship level, and specialty

tracking, were outside of the control of the supervisors but no doubt affected the

inclusion process. Although these factors have been identified as affecting the process,

how they promote or hinder the process can not be determined by the interview responses

given. *Group dynamics* was defined as “the interactions between group members that

promoted the process.” Supervisors who identified their groups as “cohesive” felt they

would be more receptive to the art-based technique.

*Factor 4: Training in the Art Technique.* This factor was defined as the “supervisor’s

optimal training conditions for successful inclusion of art-based techniques in group

supervision.” Best instructional practices for learning included personal, face-to-face

instruction using modeling and examples. Supervisors also wanted materials that

supported evidence for the efficacy of the technique.

*Factor 5: Teaching the Art Technique.* This factor was defined as “best practices for

teaching an art-based technique.” First, supervisors promote the process by

acknowledging and tending to supervisee anxiety. Specific strategies to alleviate anxiety

include reviewing the protocol, providing resources such as articles and examples,

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modeling the technique, and providing a practice opportunity and embracing a willingness to adapt the technique to student needs.

*Factor 6: Supervisor Responsiveness to Supervisee Reluctance/Fear of Engaging and Presenting the Art-Based Technique.* This factor was defined as “supervisor interventions that promote optimal presentation of the art based technique during group supervision”. Important sub-factors for optimal engagement and promotion of the process included the supervisor emphasizing the process over the product, clarifying the directive, adapting directions according to supervisee needs, and monitoring and facilitating group responses to the presentation.

*Factor 7: Outcomes.* This factor in the process of including an art-based technique into group supervision includes two sub-factors. *Benefits/Strengths* was defined as “the supervisor’s perceptions of the contribution of using the visual case process to supervision.” Benefits to client conceptualization, the therapeutic relationship, group supervision process, and counselor development were noted. *Costs* was defined as “supervisor’s perceptions of hindrances to group supervision due to including an art-based technique into group supervision.” These costs included limiting time for check-ins and time for topics.

Summative Analysis of Individual Supervisor Journal Entries:

Table 4.31 displays factors that promote the successful inclusion of art-based techniques into group supervision derived from journal entries from three internship and two practicum supervisors. One supervisor did not submit a response. A narrative description follows.

Table 4.31

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*Summative Analysis of Journal Entries of Group Supervisors: Factors, Sub-Factors, and Supporting Information*

Factors	Sub-Factors	Supporting Information
Supervisor promotion of the process of including art-based techniques	<ol style="list-style-type: none"> <li>1. Supervisor preparation of supervisees both verbally and visually (clarity of instructions, modeling, examples)</li> <li>2. Consider appropriateness of the art-based technique</li> <li>3. Positive perceptions of creativity</li> <li>4. Supervisor Embraces Constructivist Principles:               <ul style="list-style-type: none"> <li>• Flexibility</li> <li>• Negotiation</li> <li>• Support</li> <li>• Understanding</li> </ul>               Characteristics of the supervisee             </li> </ol>	<p>Establish ground rules (“not a drawing contest”, not about the quality of the drawing, more about the metaphor and though going into the conceptualization of the case, the client, the process and the self of the counselor</p> <p>Explaining the process- by Providing examples</p> <p>Explain that this does not require artistic training</p> <p>Explain that evaluation is not based on aesthetic abilities</p> <p>Explore art materials</p> <p>Desensitizing by including several smaller art-based projects in advance of the visual case drawing</p> <p>Supervisor modeling Doing a practice or ‘dry run’- “This served to make them less nervous, and more comfortable with doing their actual cases”</p> <p>Requirement vs Choice to participate or not- Require a few, then optional for supervisees</p> <p>Don’t be judgmental of</p>

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		metaphors or drawings
		Tend to the hierarchy of responsiveness by supervisees (excited, open, reluctant, refusal)
		Visual with the verbal—learning style
		Providing art materials
		Art technique not too time consuming or difficult
		Provide equitable ability to participate
		Belief in the value of art-based techniques
		Openness/Willingness-
		Some interest in artmaking
Obstacles to the process of including art-based techniques.	<ul style="list-style-type: none"> <li>• Supervisee Resistance</li> <li>• Supervisor Resistance/Fear</li> </ul>	<p>“not being a good artist”</p> <p>Peers viewing artwork</p> <p>Perceptions of drawing ability</p> <p>more work “another assignment”</p> <p>did not want to draw or use materials</p> <p>unfamiliarity with the process</p>

Outcomes of including  
the art-based technique

- Develop Cognitive complexity
- Increase Depth of conceptualizing the client
- Better understanding of therapeutic relationship
- Positive Effect on Group Dynamic
- Personal Growth
- Acquired a tool for future use

“we had a diagram, a picture, or a symbolic representation to look at and make connections”

“it was easy to imagine moving parts of the picture/diagram around or imagine directions where they could go”

“supervisees seem to be thinking more abstractly and critically about their role in the process of counseling”

“Consider possibilities of client’s story”

“the students seemed to be able to reflect on a deeper level and actually connect with the client instead of just writing a synopsis and diagnosis of the client”

Interesting/fun (less threatening)

Increased interactivity of group

“the group members were able to provide qualitative data to their presentations that is missing from the traditional case presentation format”

Reduced hierarchy of power differential- (supervisor and supervisee) It reminds me of Parker Palmer’s ‘subject-centered’ teaching and learning style that he

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described in *The Courage to Teach*. It gave the students and me equality as we concentrated on what was in the center (the visual of the client's case), interacting with the drawing and with each other

Feedback—"through looking at their drawings, the students were able to gain a better insight into how they viewed their role/relationship with the client."

Encouraged variety of topic discussions-

- countertransference
- counselor blocks to emotions
- counselor perceptions of roles
- relationship between counselor and clients

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#### Promoting Self-Awareness

Three factors in the process of including art-based techniques into supervision were identified from the five journal entries submitted.

*Factor 1: Supervisor promotion of the process of including art-based techniques.* The sub-factors of the supervisors' promotion of the process included preparing the supervisees visually and verbally through clear instructions, examples and models, purposefully selecting the art-based technique, having positive perceptions of their own creativity, and embracing constructivist teaching principles, including understanding characteristics of the learner and being open to negotiated criteria.

*Factor 2: Obstacles to the process of including art-based techniques.* The two major impediments to the process included the sub-factors of *supervisee resistance/fear* and *supervisor resistance/fear*. Resistance and fear for supervisor and supervisee centered on perceptions of abilities with artistic abilities. Supervisees also feared judgment from their peer and supervisors were reluctant to include techniques with which they were unfamiliar.

*Factor 3: Outcomes of including the art-based technique.* The outcome factor of the process included numerous sub-factor benefits. These benefits included *Developing Cognitive Complexity, Increasing the Depth of Conceptualizing the Client, Creating a Better Understanding of the Therapeutic Relationship, Producing a Positive Effect on Group Dynamic, Promoting Personal Growth, Acquiring a tool for future use.* These outcomes are beneficial to the novice counselor's professional development, personal development and ultimately benefit the clients with whom they will be working.

#### Summative Analysis of the Visual Case Process

The following section includes a group analysis of the visual case process documents for two practicum and four internship groups submitted by 31 supervisees. All supervisees from Practicum Group #2, Internship Groups #1, #3, #4 and #5 submitted visual case process documents. Two supervisees did not participate in this facet of the research. Table 4.32 includes a summary of written completed sentence stems as well as indicators of supervisee motivation and investment in the visual case process assessed by analyzing the drawings. Part I includes the completed sentence stems from the non-visual component of the written visual case process. Part II displays the metaphors that were developed according to the prompted sentence stems and Part III displays indications of

investment in the process, including qualitative assessment of media, metaphorical thinking, participation, and completeness of assignment. The chart is followed by a description of the factors in narrative form.



Table 4.32

*Analysis of the Visual Case Process: Visual Case Process/Nonvisual Case Description:  
Part I*

Characteristics/ Attributes	Participant responses
Client's main concern	<ul style="list-style-type: none"> <li>• Effective communication</li> <li>• Coping with illness and disability</li> <li>• Stress/Anxiety</li> <li>• Agoraphobia</li> <li>• Depressive symptoms</li> <li>• Academic Advising</li> <li>• Bullying</li> <li>• Healthy Relationships</li> <li>• Grief</li> <li>• Oppositional Behaviors</li> <li>• Identity issues</li> <li>• Peer Conflict</li> <li>• Sexual assault</li> <li>• Healthy Relationships</li> </ul>
The way the client interacted with me	<ul style="list-style-type: none"> <li>• Open and cooperative</li> <li>• "A confident collaborator"</li> <li>• Nervous/ Distracted</li> <li>• Defensive</li> <li>• Distraught</li> <li>• Distant/Guarded</li> <li>• Reflective</li> <li>• "venting", storytelling, complaining</li> <li>• "looking for positive feedback"</li> <li>• Direct/candid</li> <li>• Aware of a power differential</li> </ul>
What I was trying to do in the session	<ul style="list-style-type: none"> <li>• Assessment</li> <li>• Explore and set goals</li> <li>• Identify strengths</li> <li>• Allow client to be heard, in control, and validate feelings</li> <li>• Explore irrational thoughts</li> <li>• Create insight</li> <li>• Provide resources and information</li> <li>• Building a therapeutic rapport and environment</li> <li>• Teach skills</li> <li>• Empower</li> </ul>

What I felt or thought about myself as a counselor during this session was

- “Problem-solve”
- “Be client-centered”
- Recap progress
- Overwhelmed but competent
- Making a good connection
- Growing professional identity
- Following theory
- Making progress
- Facilitating and directing
- Vacillating
- Allowing client to express pain and loss
- An identifier of irrational thoughts
- “supportive along with challenging” “empathic”
- “very green”
- Frustrated
- Leading a “chat session”
- Connected with awareness of shortcomings
- Incompetent
- Present
- Surprised by seriousness of issue
- Helping process emotions
- Ineffective
- begin develop therapeutic alliance, hope for progress
- Difficulty building rapport
- confused
- Passive
- Unproductive
- Forcing progress
- Unsure/ lack of confidence,”
- Overwhelmed
- On track
- Utilizing skills
- Noting subconscious issues
- Passionate and good use of skills
- Empathic
- Recognizing countertransference
- Capitalizing on client strengths and energy
- Challenging

What I think the client gained

- Acceptance

from the session

- Heard
- Confidence
- Therapeutic alliance/environment
- Insight
- Identified obstacles
- Career alternatives
- Hopefulness
- Recognized strengths
- Taking Responsibility and motivation
- Validation”
- A perceptual shift
- Ability to express thoughts and feelings
- Empowerment
- A better understanding of counselor/client relationships;
- Developed skills

#### Visual Case Process/Nonvisual Case Description: Part II

The way I perceived the client with his/her concerns may be characterized by a metaphor or image like

- “record going round and round in her head, skipping a lot”
- 2 images: “being squashed like a bug” by her father” and “having a conversation with someone who doesn’t speak the same language”
- “shoe is still useful but the knot is frustrating”
- “flower bud”
- “The roadrunner from Looney Tunes”
- “a passing thunderstorm”
- “not driving the car of her own life”
- “a dying plant (the client) who is allowing another plant (her thoughts) to feed off of her and immobilize her and her chances to thrive”
- “Quicksand” and wants a “journey to freedom”
- “marionette”
- “like a country boy dropped off in New York City unable to keep up or find direction”
- “like a treasure hunter trying to dig out her concerns.”

- “bouncing bubble”
- (did not complete)
- frustration and inability to control the situation “chained down in handcuffs” and “ a black cloud with rain”
- “multiple thoughts. . .at once. . .a giant circle”
- “the glue that holds his entire family together”
- “using a rope to pull herself out of dark or stormy times”
- “two-headed woman” representing bipolar mood, “on an island” isolation, “cloud of thoughts”
- “they made their bed and now they are lying in it”
- “a young bird” “who am I?”, questioning identity
- “an open book”
- “a lost puppy”
- “a spinning spiral reaching out . . .[for help] to stop the spinning?”
- “a pressure cooker with a faulty release”
- “burning fire of determination put out by a leaky faucet of problems”
- “dark clouds, rainstorm”
- “mechanical levers”
- “torn between two worlds”
- “racing thoughts”
- “reaching out in a world full of people and even though their hands are very close, they never touch”
- “spinning vortex”
- “a huge mountain that is difficult to climb”
- “an empty container” waiting to be filled
- “emerging from behind all of the boxes of stuff that clutter her life”
- “. . .a clear view”
- “a relief from all the stress”
- “process of photosynthesis”
- “fluffy clouds” and “open book”
- “a child with up stretched arms towards the caretaker”
- “AAA- roadside assistance”
- “willing and eager to the reflection of reality”

The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like:

- “reaching out to be rescued”
  - “bound” by parent expectations
  - “Please just hear my voice”
  - “she was laying down on the couch and talking with a close friend.”
  - “the spirit is a solid that binds to a familiar”
  - (did not complete)
  - openness
  - “there to just listen and what I say just bounces off a wall that she has put up.”
  - “a ray of hope that someone believes him”
  - “a safe for storing thoughts”
  - “we were on two separate islands” (sic)
  - “an instigator” “it’s all your fault”
  - “a tape recorder”, a listener
  - “a stage for her to act upon”
  - “a baby bird flying from the nest”
  - “a diary”; a container for concerns and problems
  - “testing the waters”
  - “open and receiving as fire is to wood”
  - “safe place to let the wall down”
  - “machine or robotic”
  - “we bonded like two long lost friends”
  - “a spilling water glass”
  - “a cloud of smoke blocking her view from the world”
  - “ant scurrying around”
  - “a brick wall with a few bricks missing”
- 
- “an archaeologist uncovering information and sorting through it to find out what was relevant”
  - “unpacking boxes: reveal skills and strengths
  - not a “translator” but providing a dictionary”
  - “everyone knows the ball is coming but net catches before hitting the fans”
  - “sunlight” providing nutrients
  - “calm and consistently focused on the client”
  - “light at the end of the tunnel by providing insight and support”
  - “a mechanic”

The way I conducted myself during this session may be characterized by a metaphor or image like

- “willing and eager to see the reflection of reality”
  - “a guide. . .giving her direction (compass)”
  - “resource tool box”
  - “an open ear”
  - “I was walking on the clouds, and I didn’t feel I was competent.”
  - “a conversation is a vehicle that passes through a location of interest”
  - (did not complete)
  - calm, trying to hide
  - “a sounding board”
  - “looking through a peephole”
  - “reaching my arms out” , “she wouldn’t join me on my island”
  - “a metal detector beeping to say that something is there, you just need to dig deeper”
  - “a conductor redirecting a train”
  - “a listening ear”
  - “careful with the glass”; cautious
  - “ears”; active listening
  - “a buoy riding the waves”
  - “fuel the fire with strengths”
  - “stable like a tree but flexible like branches”
  - “witness who was present, interactive and concerned”
  - “sharing tools from a tool box”
  - “the quieter you become, the more you hear”
  - “a lighthouse trying to guide my client in the right direction”
  - “be like a mirror”
  - “a mirror that I didn’t put down”
- 
- “runaway train with no conductor”
  - uncertain destination
  - “spring cleaning and inventory”
  - “a sturdy house in the middle of a tornado”
  - “the complete process of photosynthesis-transition from bud to flower”
  - “like a boxing match with the client dominating”

The way the session went may be characterized by a metaphor or image like

- “smooth sailing”
- “a one-way road with stops, potholes, and detours”
- “a reflection of reality; she is not a dying but a young sapling and her thoughts can be challenged and put into perspective.”
- “beginning of a journey”
- (no response provided)
- “like a blow horn that very loudly allowed client to verbalize all feelings and thoughts . . . “
- “The session was like pouring the water on the ground and it ended up evaporating and becoming nothing”
- A brain is a house full of knowledge
- (did not complete)
- “a big blob” a novice; “like a child . . . who needs to learn”
- “trying to interject information in a flow of dialogue that does not really go anywhere”
- “a random rain storm” (emotional range)
- “picking up pieces of a puzzle and trying to fit them together, but a lot of the pieces are missing.”
- “attempting to bring the client from a dark place to a sunny (happy) place”
- “I followed them deeper into a dark cave”
- “looking into a mirror”
- “which hat is best for the weather”; providing multiple solutions
- playing Jenga
- “a puzzle” with missing pieces”
- “throwing a handful of superballs into a box”
- “building reserves of wood and fuel”
- “the dam busted and let everything fall through”
- “a human presence in a robot who doesn’t know how to express feelings about events”
- “off without a hitch”
- “a glimmer of hope”
- “a drawbridge that is slowly opening up”
- “a sunrise, but there is a storm on the horizon”

- “two squirrels chasing each other around the trunk of a tree”

### Investment Indicators as Evidenced by Drawing: Part III

<p>Use of Media</p> <ul style="list-style-type: none"> <li>• Multiple Types of Media</li> <li>• Experimentation with Media (Materials not provided incorporated)</li> <li>• Handling of Materials (Techniques)</li> <li>• Planning</li> <li>• Space used</li> </ul>	<ul style="list-style-type: none"> <li>• Only two black and white</li> <li>• Majority more than five colors</li> <li>• Most often use of multiple media</li> <li>• Use of collage</li> <li>• Use of computer generated imagery</li> <li>• Variety of techniques (shading, blending, smudging, writing/labeling, depth, perspective, creating texture, action lines, variety of pressure, artistic background evident with several,</li> <li>• Sketching first with pencil</li> <li>• Use of straight edge</li> <li>• Erasures</li> <li>• Outlining</li> <li>• Exception (PG1) messy –objects not completely filled in.</li> <li>• Cutting and reorganizing collage imagery</li> <li>• Flesh tone indicating cultural competency</li> <li>• one participant from IG3 didn’t use any of the provided materials, not even the journal—used her own materials instead</li> <li>• members of IG3 had taken liberties with materials</li> <li>• Majority of drawings utilized more than 75% of paper space.</li> </ul>
<p>Metaphorical Thinking</p>	<ul style="list-style-type: none"> <li>• most were well integrated from writing to drawing</li> <li>• one participant who submitted a second drawing showed a more cohesive metaphor</li> </ul>
<p>Completeness of written portion</p>	<ul style="list-style-type: none"> <li>• 2 participants did not provide a written portion to the drawing</li> <li>• one participant left a written metaphor blank</li> </ul>



- two participants included a non-directed written piece describing the metaphorical drawing
  - 29 participants turned in completed visual case drawings
- 

Supervisees demonstrated the ability to generate metaphors for their clinical work with a variety of populations (i.e., children, adolescents, and adults) seen in numerous settings (i.e., community mental health centers, academic advising offices, and schools) with a range of presenting concerns (i.e., depression, bullying, and relationship issues). The visual case process technique appeared to be an accessible case conceptualization tool for all practicum and internship students. In previous sections of this chapter, I have described indicators of investment and understanding by supervision group. Here, I will describe some comparisons among groups to illuminate some of the factors in the process of successfully incorporating art-based techniques into group supervision. Commentary will also include information from observations of case presentations.

*Practicum Group 1.* Three of five supervisees initially agreed to submit visual case process documents. One supervisee consented later. Of the four supervisees who turned in documents, three submitted an additional case, which was unsolicited. These practicum students seem to be motivated to engage in the visual case process. However, Fatima did not comply with the directive, indicating possible lack of clarity in instruction or understanding and Ciara did not submit an accompanying written piece for one of her submissions, which may have been a lack of organization between the supervisee and the supervisor. Documents that were submitted to me by the group supervisor were not placed in the provided envelopes to secure privacy. Perhaps the supervisor's unfamiliarity

with creative methods, her concern about her own artistic ability, her desire for me to teach the technique to the group, combined with the resistances of group members that were vocalized, influenced the number of submissions and the compliance with the directive.

In Practicum Group 1, I observed case presentations by Betty and Ciara. Anne facilitated 15-20 minute case presentations. While supervisees did explain the content of the drawing, most of the group discussion was prompted by Anne's directive for group members to generate their own metaphors based on the case presented. This exercise appeared to be engaging to the group process and encouraged connecting to the case by observers. This strategy may have been implemented due to Anne's own acknowledgement of her discomfort with artmaking and a desire to stick with verbal content.

*Practicum Group 2.* The artistic experience and creative identity of the supervisor combined with supervisees, all of whom who had some training in art or considered themselves "creative", may have been important factors in the participation of all Practicum Group # 2 supervisees in the visual case process. One supervisee failed to complete one metaphor stem. All others complied with the directive.

I observed Janelle's visual case presentation. The visual case presentation was the focus of the group session and members spent approximately 30 minutes discussing the case. Janelle appeared comfortable and confident presenting both the metaphors and drawing. Her metaphor was one she picked up from her client, "feeling like a country boy dropped off in the city." Using his metaphor, she produced the drawing. Active interest and participation in feedback occurred among group members. Only after supervisees

provided feedback, did the supervisor begin making commentary. Group members explored what skills the counselor could use to promote client progress. Additionally, they spent time visualizing the movement of the client to reach his goals. Unlike Anne, Georgia spent more time looking at the imagery, using the drawing as an important tool in facilitating feedback.

*Internship Group 1.* Michael's comfort with including art techniques may have prompted participation in producing the visual cases. I did not receive the written document accompanying Pilar's drawing. Stating that she turned it in to Michael, he did not provide it. I observed Pilar's visual case presentation and noticed that she had completed the document. Michael spent less than 10-minutes facilitating the visual case presentation. Supervisees seemed to be minimally interested and made no inquiries about the metaphors or drawing. Michael said the drawing was "cool", made a few comments about the representations in the drawing, but seem to be unable to facilitate group interactions. The visual case process did not appear to be a successful tool in this group.

*Internship Group 2.* Four of five supervisees submitted visual case process documents. I observed case presentations by Tonya and Wanda. The visual case presentation was a focus of the session and each presentation lasted about 35-minutes. Group members seemed to listen attentively and actively participated in providing feedback, using imagery to ask questions about information from the case. For example, one group member asked how the visual placement of the counselor and client might represent the distance in the counselor-client relationship. During Tonya's presentation, a group member asked about the visual placement of the counselor in relation to the individual members of the couple she was counseling. Tonya recognized that she felt greater loyalty

to one person because she had provided individual counseling to her first. Group member feedback initiated counselor insight and self-awareness that may have positively influenced their understanding of their work with clients.

*Internship Group 3.* All nine supervisees submitted complete visual case documents. Adele's comfort and interest in creative techniques and her flexibility with directives seems to have promoted a clear understanding of requirements. Adele had assigned five visual case presentations for my observation date. Four were presented. With the large number of supervisees, time for presentations was severely limited. While group members appeared interested in hearing the case and seeing the drawing, there was little time afforded for feedback. Most of the feedback remained superficial, involving comments about liking the drawing or liking the metaphor. Time constraints seemed to severely limit the usefulness of the visual case process as a tool.

One example of how the visual case process can lead to insights or possible unintended disclosures was evident from Fallon's presentation. Throughout the discussion of her drawing, which included elements of collage, she continually used the pronoun "we" to describe actions and image selection (i.e., "we" selected the image of the running shoes because "we" are running away). Adele asked Fallon about her word choice. The supervisee was unaware that she had spoken in this way, revealing her possible overidentification with the client.

*Internship Group 4.* All supervisees in Internship Group #4 provided completed visual case documents. Although Karen was initially reluctant to participate, her confidence and enthusiasm seems to have positively affected supervisee responsiveness. All drawings had indicators of investment and understanding. I observed Leslie and Opal present their

cases. Presentations were a focus of the group session. Group members were actively engaged in participating in feedback. Opal, in completing the visual case process realized that she needed to be more directive in her counseling session and less of a passive “tape recorder” that just receives information. Leslie, while completing the visual case, realized the strong countertransference she was experiencing with her adolescent client and that her own disclosures about her adolescence fulfilled her own needs.

#### Summative Analysis: Focus Group Interviews

The following is a summative analysis of six focus group interviews. Table 4.33 displays the factors that affect the process of including art-based technique into group supervision revealed from those interviews.

Table 4.33

*Summative Analysis: Focus Group Interviews: Factors, Sub-Factors, and Supporting Evidence*

Sub-Factors	Definitions	Participant Response
<b>Factor #1: Supervisees Perceptions Of The Supervisor</b>		
Preparation from Supervisor	How should a supervisor prepare a group to utilize artmaking during supervision	<ul style="list-style-type: none"> <li>• Model</li> <li>• Provide research support</li> <li>• Provide rationale</li> <li>• Provide examples of varying ability/skill level</li> <li>• Provide a Practice Session</li> <li>• Emphasize process over products</li> <li>• Be Clear with directions/expectations</li> </ul>
Supervisor Promotion of the Process During Presentation	The interventions the supervisor made that promoted the process.	<ul style="list-style-type: none"> <li>• Facilitate Interactions Among Group Members</li> </ul>
Characteristics of Supervisor	Qualities of the  That promote the	<ul style="list-style-type: none"> <li>• Artistic</li> <li>• Comfortable</li> <li>• Typically includes art (not a new experience)</li> <li>• Differentiate Art as a tool and art as therapy</li> <li>• Flexibility in the process</li> <li>• Consider technique preferences</li> </ul>

**Factor #2: Presenting The Case**

Steps to Presenting the Case	The steps that were followed during the case presentation	<ul style="list-style-type: none"> <li>• Varied depending on group</li> <li>• May incorporate just the Visual Case Process or added tools of IPR and University Case</li> </ul>
Concern/Challenges	Hindrances to presenting the case	<ul style="list-style-type: none"> <li>• Anxiety/Fear</li> <li>• Ability to Convey meaning</li> <li>• Judgment</li> <li>• Interpretations of Art</li> </ul>

Member Reactions	Supervisee statements about observing the visual case process	<ul style="list-style-type: none"> <li>• Excellent</li> <li>• Enjoyable</li> <li>• Interesting</li> <li>• Informative</li> <li>• Must be sensitive to group members feelings about their art</li> </ul>
Changes to promote the process	Any changes that should be made to the process	<ul style="list-style-type: none"> <li>• Early integration</li> <li>• Client accessibility</li> <li>• Use <i>image</i> rather than <i>metaphor</i></li> <li>• Clarity of direction</li> <li>• Optional</li> </ul>

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### Factor #3: Supervisee Perceptions Of The Visual Case Process

Positive Reactions	Encompasses positive Initial thoughts and Feelings about implementing the process	<ul style="list-style-type: none"> <li>• Interest/Motivation (art supplies)</li> <li>• Comfortable/familiar with art</li> </ul>
Negative	Immediate concerns of the supervisee regarding the visual case process	<ul style="list-style-type: none"> <li>• Lack of Interest</li> <li>• Intimidating Examples</li> <li>• Time Consuming</li> <li>• Additional Assignment</li> </ul>
Comparison	Compares the visual case process with the traditional format	<ul style="list-style-type: none"> <li>• more enjoyable</li> <li>• tends to visual learning style</li> <li>• Group members are more responsive/ more feedback</li> <li>• Art takes more time</li> <li>• Provides more information</li> <li>• Produces a tool for continual reflection on a case</li> </ul>
Impact on the Client	What impact does artmaking in supervision have on the client	<ul style="list-style-type: none"> <li>• Conceptualization</li> <li>• Listening to client metaphor</li> <li>• Accelerates treatment</li> <li>• Use of art-based techniques with clients</li> </ul>
Benefits/Outcomes for supervisee	Supervisee identified positive outcomes of using the visual case	<ul style="list-style-type: none"> <li>• Interesting/Motivating</li> <li>• Creates Perceptual Shift</li> <li>• Improved Case Conceptualization Skills</li> <li>• Holistic</li> </ul>

		<ul style="list-style-type: none"> <li>• Self-Care (reducing stress and anxiety)</li> <li>• Develop Cognitive Complexity</li> <li>• Learning Styles</li> <li>• Professional Development</li> <li>• Art as a tool for counseling</li> <li>• Therapeutic Relationship</li> <li>• Hear the client metaphor</li> <li>• Reflective Practitioner</li> </ul>
Costs/Outcomes	How the visual case process negatively affects the group supervision process	<ul style="list-style-type: none"> <li>• Not enough time for exploring other topics: theories</li> </ul>
Benefits/Outcomes to the Group Process		<ul style="list-style-type: none"> <li>• Group Dynamics <ul style="list-style-type: none"> <li>○ Cohesiveness</li> <li>○ Feedback</li> <li>○ Empathy</li> </ul> </li> </ul>

#### Factor #4: Supervisee Characteristics

Characteristics of supervisee	Attributes of the Supervisee that are important to promote the process	<ul style="list-style-type: none"> <li>• open-minded</li> <li>• flexible with self and others</li> <li>• prior relationships with group members</li> </ul>
Characteristics of the group	Attributes of supervisees in group supervision	<ul style="list-style-type: none"> <li>• open, not defensive</li> <li>• Number of participants</li> </ul>

Analysis of the Focus Group Interviews revealed four factors affecting the process of including an art-based technique during group supervision. These factors are *Supervisees' Perception of the Supervisor*, *Presenting the Case*, and *Supervisee Perceptions of the Visual Case*, and *Supervisee Characteristics*.

Factor #1: *Supervisees' Perception of the Supervisor* includes perceptions about preparation from the supervisor, how the supervisor promoted the process and characteristics of the supervisor. Optimal preparation by a supervisor should include



modeling, providing research based support and a rationale for the technique implemented, provide examples from varying abilities, emphasize the process over the product and being clear with directions and expectations. Additionally, the supervisor should be active in facilitating interactions among group members. Characteristics of the supervisor that promote the process include being artistic and comfortable with artmaking, having prior experience incorporating these techniques, differentiating art as a tool and art as therapy, and demonstrating flexibility in considering technique preferences.

Factor #2: *Presenting the Case* includes steps to presenting the case, concerns and challenges of presenting, member reactions and recommended changes that would promote the process. Groups varied in the steps to presenting and incorporated other tools under the discretion of the supervisor. The major concern of group members regarding presenting the case included anxiety and fear about the inability to convey meaning using the process, judgment about artistic ability, and interpretations and analysis of artwork.

Factor #3: *Supervisee Perceptions of the Visual Case* included reactions to implementing the process, comparisons to the traditional case conceptualizations, and outcomes of using the process. Supervisees were excited and motivated by the art materials supplied. Although some supervisees noted their comfort with artmaking, most supervisees were intimidated and were concerned about the time and effort involved in the process. After engaging in the process, supervisees found the visual case process to be more enjoyable and informative than the traditional approach. The novel approach tended to visual learning styles, promoted more feedback and produced a tool useful for continual reflection on the case. Supervisees noted the process of metaphor development and

producing the drawing was more time consuming than the traditional approach. The visual case process increased case conceptualization skills, encouraged attending to client metaphors, accelerated treatment, and promoted the use of art-based approaches with clients. Additional benefits to the supervisee included, self care, developing cognitive complexity, and becoming a more reflective counselor. The visual case process produced benefits for the group process as well. These benefits included, promoting cohesiveness, generating feedback, and promoting empathic understanding of other group members. Inclusion of the visual case process may have prevented discussion of additional topics.

Factor #4: *Supervisee Characteristics* that promote the process includes being open-minded and flexible with yourself and others. Group membership size and prior relationships were also thought to have affected the process.

#### Summative Analysis of Journal Entries: Supervisees

All participating supervisees were provided an opportunity to complete a response to an electronic journal prompt, “Describe your impressions of including the visual case process drawing into your group supervision as both a presenter and as an observer of others sharing their cases.” Nine supervisees completed the journal prompt. Table 4.34 displays the major factors that affect the process of including arts-based techniques in supervision that emerged from those entries. The chart is followed by a description of the factors in narrative form.

Table 4.34

*Summative Analysis: Supervisee Journal Entries: Factors, Sub-Factors, Supporting Evidence*

Factors	Sub-Factors	Supporting Information
Necessary Factors for Successful Inclusion of Art-Based Technique	Safe and supportive group dynamic	“my group was very supportive”
	non-judgmental /supportive supervisor	“My group supervisor did a wonderful job at making sure we didn’t feel judge(d) [sic] based on our artistic ability”
	Supervisor’s Clarity of Directive	
	Supervisor Emphasis of process over product	“ . . . we had a small group that was very open and accepting so I felt comfortable opening up and presenting . . .because the focus was on the process not the product.”
	Supervisor Flexible Thinking	
	Supervisor Preparing Supervisees	“define what mediums are allowed”
		“I really think it would be beneficial for the group supervisors to know how to answer more questions if we do have them.”
		“I think it is important for supervisors to remind supervisees that it doesn’t matter whether they are good artists or not - a main part of the activity is the process.”
		“ . . .because the focus was on the process not the product.”
		“I also think it is important

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		<p>to prepare the group and discuss the important [sic] of process vs. product. The visual case is not about the quality of your artwork, it is about what the process of deeper level thinking and representing the process through a different medium.”</p>
		<p>“ . . .not every supervisee will feel comfortable with this process – it doesn’t have to be a one size fits all.”</p>
		<p>Acknowledging that “it may sound ‘silly’ or elementary to the group at first, but the result is a deeper level of processing and exploration that just through a typical structured case presentation so stressing the resulting experience is important.”</p>
<p>Obstacles to the process of including art-based techniques</p>	<p>Metaphorical Thinking Time Requirement Perceptions of Creativity Group Member Interpretation of Artwork</p>	<p>“Sometimes I had difficulty coming up with metaphors because I am so used to looking at client issues and sessions so literally. I also had a difficulty connecting all my metaphors to create what I felt was a cohesive picture.”</p>
		<p>“I was worried about coming up with a metaphor that would really illustrate my client’s case, but once I did think of one it was great!”</p>
		<p>“ . . .it was a challenge for me to think of metaphors to</p>

describe the various elements of my counseling sessions.”

“Initially it was just another ‘thing’ to add to my list of assignments for the semester. It sounded interesting but I wasn’t sure I wanted to take the time to do it.”

“ . . .although it indeed took a long time to get through those questions.”

“I do not see myself as a creative type”

“I did not look forward to completing my case conceptualization.”

“additional pressure”

“Although I knew that the artwork wasn’t being judged, it was still difficult to present a drawing that I was not confident about.”

“I’m not very artistic and it scared me at first to have to draw out my case”

“ . . .when it came to actually drawing I was a little frustrated because of my lacking artistic ability.”

“My only concern was about my elementary artistic abilities in comparison to the other extremely talented people in the group.”

Outcomes of including the art-based technique	Enjoyment/Interest	“Often, group members would point out things about my picture and interpret them as unconscious signs coming out in my artwork, when it was unrelated to what I was thinking and/or feeling in reference to the client and session.” “less boring”
	Conceptualizing Client	“I love to draw and color so I very much enjoyed the artmaking process”
	Presenting the case to the group	“It was a f(u)n [sic] way to really take a look at who I was to the client, who the client was to me and how our relationship progressed.”
	Connecting to client Metaphors	“added energy to group supervision”
	Developing Cognitive Complexity and Metaphorical Thinking	“It was also interesting to observe my peers presenting their cases.”
		“I enjoyed utilizing the visual case process drawing into our group supervision throughout the semester.”
		“see my client in a different way”
		“get a better understanding of my client’s case and her struggles”
		“more holistic framework”
		“Once I started thinking

about completing the picture I immediately had an image in my head for the client.”

“The visual case processing was beneficial for me to see myself and the client in a clearer picture.”

“pretty beneficial in allowing others to see exactly what my client was going through since they were not in session”

“I enjoyed the feedback from the group members.”

“ the visual case process allowed me to relay more information about the client in ways that help my peers to better understand the relationship between the client and myself.”

“ . . . the artwork made the discussion and processing more fruitful and we were able to explore more at a deeper level.”

“I found that it offered a way to connect my client’s own metaphors from the session”

“Utilizing a visual case conceptualization challenged me as a supervisee to think “outside the box”

“it was a great benefit to stretch the mind to assess

Recommended factors for Successful Inclusion of art-based technique inclusion	Group Strategies: Metaphor development and personalization  Flexibility of Directive	<p>how we viewed ourselves as counselors and how we are helping the clients.”“ . . . all the questions on the list, which I had not ever thought of before</p> <p>“ I also think that when using this process, supervisors should encourage supervisees to comment on and think of additional metaphors the person doing the case conceptualization could have used.”</p> <p>“allow the expression to transcend traditional materials”</p>
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Three factors in the process of including art-based techniques during group supervision were identified from supervisees' journal entries. The overall factors identified were *Necessary Factors for Successful Inclusion of Art-Based Technique*, *Obstacles to the process of including art-based techniques*, *Outcomes of including the art-based technique* and *Recommended factors for Successful Inclusion of art-based technique inclusion*. Following is an examination of sub-factors in the process of successfully including the visual case process into group supervision. A narrative description follows.

Factor #1: The *Necessary Factors for Successful Inclusion of Art-Based Technique* included the perceptions of a safe and supportive group dynamic. Creating and sharing artwork can produce anxiety and feelings of vulnerability. Support from peers, as well as from the supervisor, is vital. Supervisees also need the supervisor to prepare them for understanding the directions and assisting them with feeling comfortable with creating



and sharing the drawing. Supervisees need clarity in direction with some considerations by the supervisor to adapt the process. Supervisees noted that supervisors need to emphasize the importance of the process and that artistic ability is not important.

Factor #2: Supervisees' noted *Obstacles to the process of including art-based techniques* included the challenge of metaphorical thinking, the time required to develop metaphors and create the drawing, negative perceptions of their creative abilities and the fear that group members will attempt to analyze based on the drawing.

Factor #3: *Outcomes of including the art-based technique* included supervisee enjoyment, developing cognitive complexity and metaphorical thinking, which were initially seen as challenges), fuller client conceptualization, and connecting to client metaphors.

Factor #4: *Recommended factors for Successful Inclusion of art-based technique inclusion* noted by supervisees included promoting additional metaphor development during the group process and encouraging supervisors to be flexible with technique directives to accommodate needs.

### Grounded Theory

#### Central Research Question

This Grounded Theory research was initiated to answer the question: "What theory explains the process of including a novel art-based technique into group supervision?" The analysis of six groups engaged in this process has led to the construction of a theoretical model that describes the factors that promote the successful integration of art-based techniques into supervision. This model is best explained by first answering the research sub-questions.

Sub-question: "How did supervisors participate in the process?"

In order to include art-based techniques, supervisors must be (a) trained in the technique, (b) teach the technique to supervisee, (c) provide opportunities for case presentations, and (d) facilitate feedback.

Sub-question: “How did supervisees participate in the process?”

Supervisees (a) learned the technique from the supervisor, (b) completed the visual case process directives, (c) presented the visual case, and (d) initiated and responded to group feedback.

Sub-question: “What are the major events in the process?”

After supervisors have received (a) *training in the technique*, they must (b) *teach the technique* to the supervisees. Supervisees then (c) *learn the technique and engage in the technique* by following the directive (i.e., completing the sentence stems, develop and write metaphors, and complete the drawing), and then (d) *present the visual case* during group supervision. Supervisors assist supervisees with determining a focus for the group discussion based on the case and (e) *facilitate group member interaction and feedback*.

Based on the group session, the presenter is better prepared to work with the client.

Research Sub-question: “How does the process unfold?”

How do group supervisors begin to include art-based techniques into supervision?

For the participating supervisors, engaging in the process was initiated by a personal invitation to participate in this research. Six of seven supervisees contacted expressed a desire to learn the visual case process. Prior to this, research, Anne had not implemented art-based techniques in any of her supervisory practices, neither had Karen. Anne did not feel comfortable asking her supervisees to participate in activities that she had not

experienced herself. Karen said that she would not be comfortable or “confident” enough to introduce an arts-based exercise that she had simply read about. With the support of personal training in the technique, Karen had the confidence to introduce the visual case process to the group. Adele, Georgia, Michael, and Sally had varying degrees of experience and training with including creative approaches in supervision. Sally and Adele have provided mandalas to supervisees, a technique learned in their academic training. Sally, although possessing some art training, interested in alternative-based counseling practices, did not consider herself a “technique-y” person, unlikely to seek out training in arts-based techniques. Adele, described using techniques that she had learned through her professional training and would be willing to try a creative approach that she read about, but only if it was something similar to a strategy she had tried herself. Michael was willing to try techniques he had learned from colleagues and books. Georgia, having had extensive training in creative approaches may be receptive to trying out techniques learned from a variety of sources based on her rich understanding of art materials and processes and how to facilitate a discussion about the artwork created. Based on the supervisors’ interviews, the most successful way to initiate the process is by hands-on training by a professional colleague.

Sub-question: “What promoted or hindered the process?”

Supervisor *training in the technique* was promoted by face-to-face education by a peer who provided detailed instruction on how to use the technique as well as tangible instructional materials (i.e., supporting literature, examples, and art materials) that could be shared while teaching. Aspects of the art-based technique that promoted the process

included research-based support for its use, usefulness of the technique to reach a pre-determined goal of supervision, and a clear rationale for its use. These factors parlayed into the supervisors' belief that the technique would benefit their supervisees.

Encouragement, support, and modeling by the trainer were also promoting factors.

Hindrances to *training in the technique* included, supervisors' perception of lacking creativity/artistic ability, fear of supervisee receptivity, fear of inability to teach the process, uncertainty of negative effects on group process, and time and effort involved in implementing the technique.

Factors that promoted the process of *teaching the technique* to supervisees included a sense of preparedness and belief in the efficacy of the technique. Self-doubt about teaching and artistic abilities continued to be hindrances during this process. Supervisees then *learned the technique*. Hindrances to supervisees' *learning the process* included perceptions about a lack of artistic skills and the time/effort required to complete the technique. Supervisor instructional strategies promoted the process of supervisees' receptivity of learning the technique. These techniques included clarity of instruction, providing examples displaying a variety of artistic abilities, modeling the technique, exploring art materials, introducing other art-based techniques, providing a practice session with the technique, explaining the rationale for incorporating the technique, and providing evidenced-based support for effectiveness. Providing the art materials for use was a strong motivator for supervisee receptivity to the process. Additionally encouraging to the receptivity of learning the process was supervisor emphasis of process

over product, reassurances that aesthetics would not be evaluated, and flexibility in the directive (i.e., allowing computer generated imagery).

Factors that promoted the process *presenting the case* include reassurances of non-judgmental stance. Hindrances to the process included supervisee fear of peer judgment of artistic abilities, difficulty with generating metaphors, concern they could not convey their case material through the metaphors and drawing, and supervisor/supervisee over-analysis of the artwork presented.

Hindrances to *facilitating feedback* were most notable through observing case presentations. Supervisor discomfort with using the drawing as a tool for feedback evidenced by failing to spend time looking at the drawing with supervisees, or attempting to “analyze” the drawings stunted the process. *Facilitating feedback* was promoted by spending time looking at the drawing, asking the presenter what his or her needs were, allowing time for supervisees to begin the discussion, following-up with unnoticed details or further exploring supervisee comments, being prepared for unintentional disclosures and ready to attend to them, and asking supervisees how the feedback had informed them for their next session.

Sub-question: “What were the outcomes?”

Benefits to the counselor, group supervision process, and the counselor’s professional work with the client were attributed to incorporating the art-based technique into supervision. Some of the benefits to the counselor included (a) using artmaking for self-care, (b) developing cognitive complexity through metaphorical thinking, and (c) being engaged through a visual learning style. The supervision group process experienced

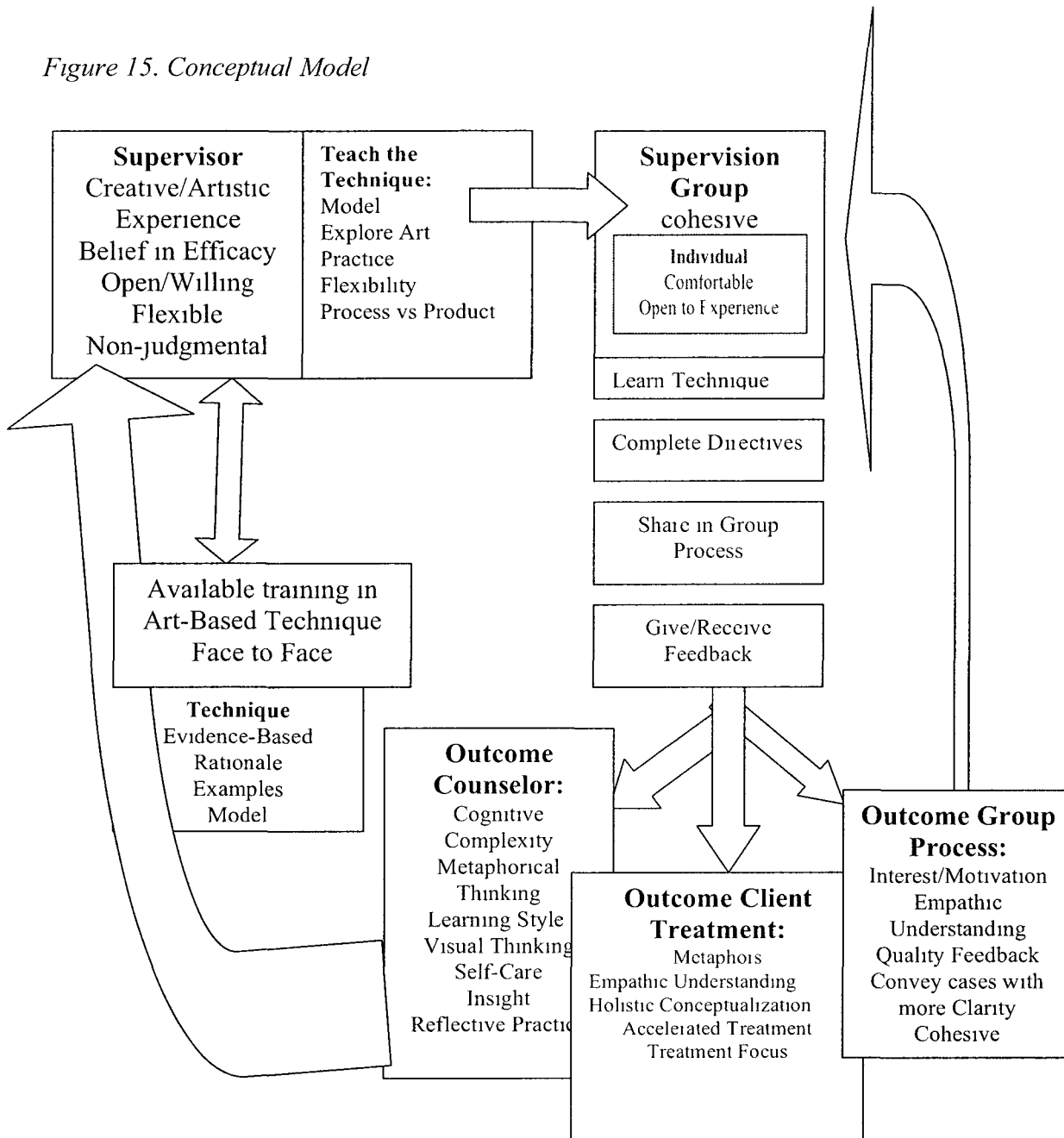
positive outcomes attributable to including the visual case process, including (a) being interesting and fun, (b) providing structure to case presentations, (c) promoting a higher quality and quantity of feedback, (d) providing observing members with a clearer understanding of the case and the client-counselor relationship, (e) empathic understanding among group members, and (f) cohesiveness. Noted outcomes for the client attributable to the inclusion of the art-based technique included (a) hearing and responding to client metaphors, (b) developing a more holistic approach to case conceptualization, (c) cultivating empathic understanding for the client, (d) understanding the counselor's role in the client-counselor relationship, (e) tending to countertransference and transference, (f) becoming a more reflective in practice and (f) providing art materials to clients.

The most notable cost to including the art-based technique was time for including topic discussions during supervision. Supervisors described incorporating those topics, such as theories, into the visual case presentation.

### Conceptual Model

Figure 4.15 displays a conceptual map based on answers to the research questions derived from data analysis from six data sources. The model is a visual representation of the successful integration of an art-based strategy into group supervision. The model is based on factors identified by supervisor and supervisees who participated in six separate supervision processes.

Figure 15. Conceptual Model



## CHAPTER FIVE

### DISCUSSION

#### Introduction

The discussion section, chapter five, provides a brief review of the purpose and methodology of this research project, a summary of findings as they relate to the existing professional literature, limitations and delimitations of the study, implications for including art-based techniques in group supervision, and suggestions for future research.

#### Review of the Purpose and Methodology of the Study

Although the recommendations and benefits of incorporating arts-based techniques into counselor supervision have been addressed in the counseling and psychotherapy literature (Amundson, 1988; Bowman, 2003; Calisch, 1994; Fall & Sutton, 2004; Ireland & Weissman, 1999; Ishiyama, 1988; Jackson, Muro, Lee, & DeOrnellas, 2008; Lett, 1995; Stone & Amundson, 1989), the practice of integrating such techniques into supervision has not been adequately researched. Researchers who have investigated arts-based supervision techniques in clinical counselor group supervision have produced limited information about supervisees' perceptions of engaging in an art-based technique, provided no information about the supervisors' perceptions of facilitating newly acquired techniques, and revealed little about the effects of arts-based techniques on the group process. In the latter case, understanding the process of integrating art-based techniques into this format was especially important due to the frequent use of group supervision in professional training (Riva & Cornish, 1995). Overall, with the growing interest in incorporating creative techniques into clinical counselor supervision and the lack of



empirical attention to this phenomenon, it had become essential to conduct a rigorous, exploratory inquiry into the process of including art-based approaches in clinical group supervision.

This qualitative grounded theory study was designed to answer the following question: What theory explains the process of including a novel art-based technique into group supervision?

Sub-questions useful in answering this overarching question included:

Subquestion 1: How does the process unfold?

Subquestion 2: What are the major events in the process?

Subquestion 3: What promotes or hinders the process?

Subquestion 4: How do supervisors participate in the process?

Subquestion 5: How do supervisees participate in the process?

Subquestion 6: What are the outcomes?

Data collected over one 15-week semester of practicum and internship group supervision was used to answer these questions. Data consisted of six individual interviews with doctoral-level group supervisors, six focus group interviews with master's-level trainees, twelve observations of *the visual case processing* method during group supervision, visual media and documents resulting from the visual case processing method collected from 31 participants, five supervisor journal entries, and nine supervisee journal entries.

#### Comparison of Findings to Existing Literature

The following section is a summary of the findings. In this section, results will be compared to existing literature on constructivism, supervision, and art-based strategies used in clinical supervision.

#### Central Research Question

This Grounded Theory research project was initiated to answer the question: “What theory explains the process of including a novel art-based technique into group supervision?” The analysis of six groups engaged in this process led to the construction of a theoretical model that describes the factors that promote the successful integration of art-based techniques into supervision. The development of this model, presented in Chapter Four, was based on responses from research sub-questions. These responses will be presented and compared to existing literature.

#### Research Sub-question #1: “How did supervisors participate in the process?”

In order to include art-based techniques, supervisors were (a) trained in the technique, (b) taught the technique to supervisees, (c) provided opportunities for case presentations, and (d) facilitated feedback.

#### Research Sub-question #2: “How did supervisees participate in the process?”

Supervisees (a) learned the technique from the supervisor, (b) completed the visual case process directives, (c) presented the visual case, and (d) initiated and responded to group feedback.

#### Research Sub-question #3: “What were the major events in the process?”

After supervisors received (a) *training in the technique*, they (b) *taught the technique* to the supervisees. Supervisees then (c) *learned the technique and engaged in*

*the technique* by following the directive (i.e., completing the sentence stems, develop and write metaphors, and complete the drawing) and then (d) *presented the visual case* during group supervision. Supervisors assisted supervisees with determining a focus for the group discussion based on the case and (e) *facilitated group member interaction and feedback*. Based on the engaging in the technique, presenting the case, and receiving feedback, (f) *outcomes* for the supervisee, supervision group, and client were reported.

Research Sub-questions #1, #2, and #3 can be understood in the context of constructivism, that is, a theory of knowledge based on the central premise that humans create meaning through active engagement with the world and critical self-reflection on the experience (McAuliffe, 2011, Chapter 1). The *visual case processing method* prompted metaphor development and subsequent artmaking. Metaphorical thinking and artmaking can be considered constructivist practices (Marshall, 2005; Robert & Kelly, 2010). Both methods echo constructivism in that they require reflection and an active reorganization of an experience that activates a deeper, more personal understanding about that experience. The major events in the process of including an art-based strategy into supervision align with Kolb's Experiential Learning Cycle (1984). Supervisors asked group members to select one case (the *concrete experience*) to reflect on using the constructivist methods of metaphorical thinking and artmaking. Engagement in these endeavors prompted deep reflection, and aligns with Kolb's learning condition *reflective observation*, the mechanism that requires students to begin the process of making meaning, personalizing, and finding relevancy in the experience. *Reflective observation*, or reflective thinking, is an important goal of counselor education programs because it is

a skill that allows supervisees to examine their own beliefs and assumptions about their client's issues that are guiding their choices for clinical intervention (Griffith & Frieden, 2000).

After supervisors instructed supervisees in the technique, they provided opportunities for case presentations and facilitated feedback. During group supervision and case presentations, the supervisee offered his or her conceptualization of the client using verbal and visual metaphor. Group supervision provided the opportunity for generating multiple views concerning how the case was conceptualized, presenting opportunities for discourse, and negotiation. This group process furthered *reflective observation*, enhanced conceptualization, and resulted in developing possible strategies for approaching treatment. According to Vygotsky's (1922) model, cognitive skills are developed through social interaction. Group supervision invites the social interaction quality that promotes complex cognitive skills. The group modality is most effective when novices are encouraged to be teachers and explain their cognitive processes. Supervisors facilitate further skill development through opportunities for peer feedback (Hillerbrand, 1989). To optimize the benefits of the group experience, supervisors should encourage interaction among novices, articulate cognitive processes, provide feedback, and encourage practical application. In this research, supervisors were trained to encourage supervisees to articulate cognitive processes during their presentations and encouraged feedback among group members.

It was through the supervisor's initiation of this experiential task, one that was shared during an interactive process, that supervisees began *abstract conceptualization*

and *active experimentation*. These two learning conditions are evidenced by the outcomes produced. These outcomes will be described in response to Research Sub-question #6.

Research Sub-question #4: “How did the process unfold?”

How did group supervisors begin to include art-based techniques into supervision? For the participating supervisors, engaging in the process was initiated by a personal invitation to participate in this research. Six of seven supervisees contacted expressed a desire to learn the visual case process. Based on the supervisors’ interviews, the most successful way to initiate the process is by offering personalized, hands-on training by a professional colleague. Little to no information has been reported regarding how supervisors select and learn the art-based techniques they implement.

Research Sub-question #5: “What promoted or hindered the process?”

Supervisor *training in the technique* was promoted by face-to-face education. I provided detailed instruction on how to use the technique as well as tangible instructional materials (i.e., supporting literature, examples, and art materials) that could be shared while teaching. Aspects of the art-based technique that promoted the process included research-based support for its use, usefulness of the technique to reach a pre-determined goal of supervision, and a clear rationale for its use. These factors parlayed into the supervisors’ belief that the technique would benefit their supervisees. Encouragement, support, and modeling by the trainer were also promoting factors.

While there is some recorded support for using art-based strategies (i.e., metaphoric case drawings, sandplay, and visual journaling) in assisting supervisee development (case conceptualization, wellness, and tending to countertransference), there

is little known about: (a) how many supervisors are implementing art-based techniques into their practice, (b) how supervisors are learning these techniques they are choosing to implement, (c) what their rationale is for making these choices, and (d) what steps they are taking to introduce these techniques to their supervisees.

Professionals who want to routinely include art-based techniques in supervision are ethically bound to pursue ongoing training. Only through training from a professional with experience in at least one art modality, can supervisors allay supervisee fear and use these art-based techniques effectively (Ziff & Beamish, 2004). Art therapists are increasingly being asked to teach such art-based techniques to non-art therapists (Kalmanowitz & Potash, 2009). One of the main hindrances to *training in the technique* was supervisors' perception of lacking creativity/artistic ability. Other hindrances included fear of supervisee receptivity, fear of inability to teach the process, uncertainty of negative effects on group process, and time and effort involved in implementing the technique.

Factors that promoted the process of effective *teaching the technique* to supervisees included a sense of preparedness and belief in the efficacy of the technique. Self-doubt about teaching and artistic abilities continued to be hindrances during this process. Supervisees then *learned the technique*. Hindrances to supervisees' *learning the process* included perceptions about a lack of artistic skills, challenges of metaphorical thinking, and the time/effort required to complete the technique. Supervisor instructional strategies promoted the process of supervisees' receptivity of learning the technique. These techniques included clarity of instruction, providing examples displaying a variety

of artistic abilities, modeling the technique, exploring art materials, introducing other art-based techniques, providing a practice session with the technique, explaining the rationale for incorporating the technique, and providing evidenced-based support for effectiveness. Constructivist teaching principles of understanding the characteristics of the learner and negotiated criteria also promoted the process. Providing the art materials for use was a strong motivator for supervisee receptivity to the process. Additionally encouraging the receptivity of *learning the process* was supervisor emphasis of process over product, reassurances that aesthetics would not be evaluated, and flexibility in the directive (i.e., allowing computer generated imagery). Supervisees acknowledged their need for supervisors to assist them with feeling comfortable with the process.

The factors related to the sub-process of *learning the process* supports Morrisette and Gadbois' (2006) recommendations for protecting student wellbeing in the educational context. Supervisors should inform supervisees of the rationale for including an art-based technique, including the goal and purpose, and inform supervisees of the potential for unintentional self-disclosure and emotional responses. It is the supervisor's responsibility to monitor emotional distress, solicit feedback about participation in art-based techniques, and be prepared to provide a referral for counseling or therapy should it be needed (Griffith & Frieden, 2000).

Factors that promoted the process of *presenting the case* included the *supervisors' responsiveness to supervisee reluctance and fear of engaging and presenting the technique*. Responsive behaviors included clarifying directions, adapting the process to accommodate supervisee needs, facilitating interactions among group members and

reassurances of a non-judgmental stance from peers as well as from the supervisor. Hindrances to the process of *engaging in the technique* included difficulty with metaphorical thinking and the time required to complete the process. Hindrances to *presenting the technique* included supervisee fear of inability to convey intended meaning, judgment about artistic ability, and fear of analysis of their artwork.

Similarly, literature supports the feelings of vulnerability participants may experience in the group context. Griffith and Frieden (2000) wrote that supervisees may feel self-critical of their artistic abilities and fear judgment from peers and the supervisor. They recommended that, since supervision is an evaluative process with an inherent power differential, supervisors should carefully consider how participation level in art-based techniques might influence evaluation. Further, supervisors should consider offering supervisees the right to decline participation in art-based exercises. Additionally, the limits of confidentiality due to the group context should be explained.

Hindrances to *facilitating feedback* were most notable through observing case presentations. Supervisor discomfort with using the drawing as a tool for feedback, evidenced by failing to spend time looking at the drawing with supervisees, or attempting to *analyze* the drawings stunted the process. *Facilitating feedback* was promoted by spending time looking at the drawing, asking the presenter what his or her needs are, allowing time for supervisees to begin the discussion, follow-up with unnoticed details or further exploration of supervisee comments, being prepared for unintentional disclosures and ready to attend to them, and asking supervisees how the feedback has informed them for their next session.



*Group* factors were important in promoting the process. These group factors included perceptions of a safe, supportive group dynamic. Supervisees acknowledged that creating and sharing artwork produced feeling of anxiety and vulnerability. Additional factors that affected the process included group size and prior relationships.

*Characteristics of the Supervisor* that promoted the process included (a) being artistic, having positive perceptions of creativity, or expressing comfort with artmaking, (b) prior experience with incorporating art-based techniques, (c) differentiating art as a tool and art as therapy, and (d) flexibility with negotiating criteria.

*Characteristics of the Supervisee* that promoted the process included (a) being open-minded and (b) flexible.

*Characteristics of the art-based technique* that promoted the process included (a) an effective strategy and (b) no iatrogenic effects, meaning that the art-based method created no unintended, harmful effects for the supervisor or supervisee.

Research Sub-question #6: “What were the outcomes?”

The outcomes of benefits to the counselor, to the group supervision process, and to the counselor’s professional work with the client were attributed to incorporating the art-based technique into supervision.

Some of the benefits to the counselor included (a) using artmaking for self-care, (b) developing cognitive complexity through metaphorical thinking, and (c) being engaged through a visual learning style, and (d) developing insight and self-awareness.

The supervision group process experienced positive outcomes attributable to including the visual case process, including (a) being interesting and fun, (b) providing

structure to case presentations, (c) promoting a higher quality and quantity of feedback, (d) providing observing members with a clearer understanding of the case and the client-counselor relationship, (e) empathic understanding among group members, and (f) cohesiveness.

Noted outcomes for the client attributed to the inclusion of the art-based technique were (a) hearing and responding to client metaphors, (b) developing a holistic approach to case conceptualization, (c) cultivating empathic understanding for the client, (d) understanding the counselor's role in the client-counselor relationship, (e) tending to countertransference and transference, (f) becoming more reflective in practice, (g) providing art materials to clients, and (h) accelerating treatment.

Most of the results are congruent with existing literature regarding infusing art-based strategies into supervision. Research supports that these techniques have influenced supervisee personal and professional development as well as how these novice counselors understand and tend to the client. Additionally, artmaking was found to enhance the group supervision process, making it more enjoyable and promoting meaningful discussion (Bowman, 2003; Wilkins 1995), self- and other- awareness and fostering cohesion (Newsome, Henderson, & Veach, 2005).

Including art-based strategies in supervision became a gateway for supervisees to use art materials with their clients. This practice raises concern. When orienting new supervisees, supervisors should disclose their background, training, and qualifications. This disclosure should include describing experience with art-based techniques. Supervisors may want to delineate differences between professionals who use art

adjunctively and those with specific certifications and licensures in the creative arts (Deaver & Shiflett, 2011).

Although supervisees described how the art-based technique promoted their work with their client, even noting that it accelerated treatment, there is no research that directly relates an art-based supervision strategy to indices of client progress. Through the practice of developing their own metaphors for the visual case processing method, supervisees began to listen to their clients' metaphors. Lyddon, Clay, and Sparks (2001) suggested that tending to clients' language, narratives, and stories may facilitate five developmental processes in counseling: relationship building, accessing client emotions, uncovering and challenging tacit assumptions, working with client resistance, and introducing new frames of reference. While the selected art-based technique aimed to promote case conceptualization skills, a side benefit was the transfer of learning and import placed on metaphorical language. One supervisee from Internship Group #4 stated during the focus group interview:

It really tuned me in to when I'm with a client, the metaphors they are already using and instead of like creating my own metaphor with them, to really repeat their metaphor or um use it with them and I always saw a real connection made whenever I repeated their metaphor like they really felt understood and that they could take it a step deeper.

The most notable cost to including the art-based technique was time for including topic discussions during supervision. Supervisors described incorporating those topics, such as theories, into the visual case presentation.

Based on the answers to the research questions, a conceptual map was created. The model is a visual representation of the successful integration of an art-based strategy into group supervision.

### Limitations and Delimitations

The limitations of this research included researcher biases and assumptions and inexperience as well as characteristics associated with the participants sampled. My attempts to minimize the effect of bias and assumptions on research results included explicating my own biases in writing prior to conducting the research, discussing these with research team members, asking research team members to describe their own biases and assumptions prior to their involvement, and monitoring my reactions throughout the investigation through the reflective practice of visual journaling. Additionally, throughout analysis, research team members recorded memos of insights, comparisons, and reactions. Incorporating a qualified research team in analysis balanced my own biases, reducing my influence on results. Despite safeguards being incorporated, researcher bias and assumptions may have precluded me from recognizing important factors and sub-processes.

My own inexperience in grounded theory methodology (e.g., coding procedures, constant comparisons, and theory construction) and data collection methods (e.g., interviewing and observation skills) may have influenced methodological rigor. Strategies to reinforce methodological rigor included triangulation of data sources and types, establishing an audit trail, and using multiple analysts.

Sample characteristics were another potential limitation of the study. Limiting the data collection site to one local university counseling graduate program may reduce the

generalizability of results. However, according to Corbin and Strauss (2008), sampling in the tradition of grounded theory is aimed at theory construction rather than population representation. Theoretical sampling procedures were followed.

This study may have been delimited by the researcher's selection of the visual case processing method and theoretical sampling procedures. Selecting the visual case processing method as the art-based technique incorporated may have affected the way supervisors and supervisees participated in the process that are not entirely understood. While this technique was selected because it (a) purports to facilitate case conceptualization, a primary activity of group supervision, and (b) outlines a step-by-step approach that gradually encourages supervisees to move from concrete, verbal thinking to metaphorical, visual thinking, another art-based technique may have yielded different results.

The number of participants may be considered another delimitation. Thirty-nine participants contributed to the data collected. Although saturation determines the completion of the research, Creswell (1998) wrote that between 20 and 30 participants are sufficient. The replication of factors and sub-processes among the six supervision groups studied indicate saturation. However, one supervision group that did not participate in the research may have contributed additional information that could have changed the resulting theoretical model. Conducting the investigation at another university may have influenced the findings as well.

### Implications

Research findings presented have important implications for counselor education

and supervision, specifically when creative approaches are being considered as instructional strategies. Counselors, counselor educators, and counselor supervisors are presented with a growing number of opportunities to learn creative techniques to include in their practice. The creation of the Association for Creativity in Counseling (ACC), a division of the American Counseling Association, in 2004 evidences this growing interest (Duffey & Kerl-McClain, 2007/2007). However, incorporating art-based techniques comes with the responsibility of receiving training in use of the arts before implementing them in professional practice (Ziff and Beamish, 2004). Professionals who want to routinely include art-based techniques in supervision are ethically bound to pursue ongoing training to practice within their scope of competence (American Counseling Association, 2005).

In this research, the majority of supervisors noted that they would not have implemented an art-based technique that they had learned about from reading. Personalized training or experience in the technique was a prerequisite. In that vein, supervisors received in-depth instruction from this researcher, who is an art therapist with specific training and knowledge of including art processes and materials in education and supervision practices. Supervisors noted their perceived increase in comfort with teaching the technique to supervisees after they had been trained. Prior to this, research, Anne had not implemented art-based techniques in any of her supervisory practices, neither had Karen. Anne did not feel comfortable asking her supervisees to participate in activities that she had not experienced herself. Karen said that she would not be comfortable or *confident* enough to introduce an arts-based exercise that she had simply read about

exclusively. With the support of personal training in the technique, Karen had the confidence to introduce the visual case process to the group. While literature might support the use of art-based techniques in supervision, it seems that personalized training of supervisors by professionals who are themselves trained in the arts is the most effect and ethical way to begin implementing these techniques.

In addition to training in specific art-based techniques, recommendations for educating supervisors who want to include art-based techniques include: describing the ethical handling of art products created during supervision (Hammond and Gantt, 1998), discussing issues of art ownership, especially when the work is co-created within group supervision, and instructing supervisors on the power of art materials and processes to provoke strong emotional responses. Additionally, supervisors need to provide supervisees with the rationale for including an art-based technique, including the goal and purpose, and inform supervisees of the potential for unintentional self-disclosures and emotional responses. In this study, supervisees noted the importance of evidence-based support for the technique and understanding the supervisor's reason for selecting the particular strategy. It is the supervisor's responsibility to monitor for emotional distress, solicit feedback about participation in art-based techniques, and be prepared to provide a referral for counseling or therapy should it be needed (Griffith & Frieden, 2000).

These recommendations are especially salient when art is introduced during group supervision of trainees, when participants may be especially vulnerable. Supervisees may feel self-critical of their artistic abilities and fear judgment from peers and the supervisor. Perceptions of lacking creativity and artistic skills were a hindrance to the process of including artmaking into supervision both on the part of the supervisor and supervisee.

Since supervision is an evaluative process with an inherent power differential, supervisors should carefully consider how participation levels in art-based techniques might influence evaluation. Additionally, the limits of confidentiality due to the group context should be explained (Griffith & Frieden, 2000).

Clinical supervisors need to be competent in the strategies they implement. When orienting new supervisees, supervisors disclose their background, training, and qualifications. This disclosure should include describing experience with art-based techniques. Since supervisees may adopt the interventions and techniques modeled by their supervisor, such disclosures are important to share. For further clarity on the ethical issue of practicing within the scope of training, supervisors may want to delineate differences between professionals who use art adjunctively and those with specific certifications and licensures in the creative arts. One important outcome for supervisees' clients was that use of artmaking in supervision became a gateway for using art in professional counseling.

The most important implication of this research is the necessity for training by supervisors who want to include art-based strategies in supervision. Training in the ethical use of creative approaches in supervision begins in educational institutions that adhere to the standards of the Council for the Accreditation of Counseling and Related Educational Programs (CACREP, 2009). Training in art-based techniques may become part of continuing educational received at professional conferences. Workshop leaders should be professionals who are knowledgeable about both supervision and art-based learning techniques. An important resource for education in the counseling community is the ACC.



### Suggestions for Future Research

Results from this study indicate that incorporating the visual case processing method into group supervision creates important outcomes for supervisee personal and professional growth, the group process, and client treatment. Quantitative methodologies can investigate whether there are measurable differences in supervisee growth between those who utilized art-based approaches and those who do not. Specifically, the visual case processing method serves as a case conceptualization and presentation tool. Quality of conceptualization skills between supervisees who use art-based and non-visual approaches may have important implications for professional practice, supervision, and education.

Participants associated the art-based technique, which encourages metaphorical thinking, with thinking, in their words, “visually,” “outside the box,” and “at a deeper level.” These statements suggest developing cognitive complexity. Additionally, research has indicated that the group process promotes cognitive complexity due to explicating thoughts and member interaction. To discern the effects of the art-based technique, comparisons should be made between its use in the individual and group supervision format.

While the visual case processing method was implemented, other purposeful art experiences relevant to supervisee training should be investigated, for reasons explained earlier. Making comparisons between techniques may assist supervisors with finding the most effective pedagogical tools for advancing novice training.

Further, participants recognized that using art-based technique affected the way

they understood and treated their clients. Client treatment outcomes are an important area for future investigation. Indices of client care and wellness as an outcome of incorporating art-based strategies are worthwhile for study.

Also in the area of future research, the scope of creative supervisory interventions needs to be understood. Demographic data regarding which clinicians are using these techniques, why they are using them, and how they learned these strategies would reveal the prevalence of the practice.

Finally, the drawing and written documents produced from the visual case processing method yielded rich data worthy of further exploration. Using this art-based technique, supervisees reported not only their clients' concerns, but also their own thoughts, feelings, and behaviors during the counseling session. Further investigation of supervisees' descriptions of their skills used, countertransference concerns, and goals for treatment could promote understanding the professional development of the novice counselor. Further, researchers may distinguish differences reported according to professional developmental level (e.g., practicum or internship) and may have implications for counselor education or focus for supervision.

CHAPTER SIX  
MANUSCRIPT SUBMISSION

Incorporating an Art-Based Technique in Counselor Group Supervision:

A Grounded Theory Study

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### Abstract

While the counseling community embraces the use of creative approaches in counseling and supervision, few researchers have attempted to empirically describe the process of including an art-based technique into counselor group supervision. A grounded theory design guided the exploration of the factors and processes of including one art-based technique into six counselor supervision groups. Six doctoral-level supervisors who were trained in an art-based technique known as the visual case processing method introduced the method to their group supervisees who were completing a semester-long practicum or internship. Data collection methods included individual and focus group interviews, observations of visual case presentations, document reviews of visual case drawings, and journal prompted inquiries. Results indicated that supervisor training in an art-based technique prior to implementing the technique into group supervision practice is a condition for yielding positive outcomes for counselor trainee development, client treatment, and the supervision group process.

Keywords: grounded theory, art-based techniques, group supervision, creative supervision, case conceptualization, visual case process

## Background

According to the literature, creative approaches to supervision are a novel, engaging way to promote supervisee development of counselor knowledge, awareness, and skills. Gladding (1988) noted that in counseling, client creativity culminates into a product that can facilitate insight and promote change. Early research in art-based approaches in supervision indicates similar benefits for supervisees. Deaver and Shiflett (2011) reviewed the literature regarding benefits of art-based supervisory techniques. These include developing self-awareness (Deaver & McAuliffe, 2009; Guiffrida et al., 2007; Harter, 2007; Jackson et al., 2008; Newsome et al., 2005); recognizing transference and countertransference (Deaver & McAuliffe, 2009; Fish, 1989, 2008; Ireland & Weissman, 1999; Kielo, 1991); reducing anxiety and promoting wellbeing (Curry & Kasser, 2005; Deaver & McAuliffe, 2009; Ganim & Fox, 1999; Harter, 2007; Jackson et al., 2008; Ziff & Beamish, 2004); and improving case conceptualization skills (Amundson, 1988; Ishiyama, 1988; McCalip, 2000; Stone & Amundson, 1989). Additionally, artmaking was found to enhance the group supervision process, making it more enjoyable and promoting meaningful discussion (Bowman, 2003; Wilkins 1995). However, the practice of integrating such techniques into supervision has not been adequately researched. In particular, due to the frequent use of group supervision in professional training, understanding the process of integrating art-based techniques into this format is especially important to consider (Riva & Cornish, 1995).

Researchers who have investigated arts-based supervision techniques in clinical counselor group supervision have produced limited information about the supervisee's

perceptions of engaging in an art-based technique, provided no information about the supervisor's perception of facilitating newly acquired techniques, and revealed little about the effects of arts-based techniques on the group process. With the growing interest in incorporating arts-based techniques into clinical counselor supervision and the lack of empirical attention to this phenomenon, the time has come to conduct a rigorous, exploratory inquiry into the process of including art-based approaches in clinical group supervision. For the purposes of this study, the art-based technique selected was the *visual case processing method* (Ishiyama, 1988).

#### Visual Case Processing and Case Conceptualization

The *visual case processing method*, developed by Ishiyama (1988) and based on the metaphoric drawing technique of Amundson (1988), asks supervisees to (a) reflect on a clinical case and respond with words to a series of sentence stems; (b) generate imagery and metaphors; (c) draw the case; and (d) present the case in group supervision. Ishiyama conducted a study that included 19 of his undergraduate counseling supervisees' responses to this method. Participants rated 15 areas of effectiveness using a 9-point rating scale. Students using the visual method indicated the metaphorical drawing activity encouraged deeper client understanding, promoted the client-counselor relationship and counseling goals and ultimately enhancing case conceptualization and case presentation skills. He stated that his students found case drawings "more effective in conceptualizing and presenting cases, and personally more satisfying than the non-visual method" (p. 158). This visual case drawing technique was the art-based approach selected because it (a) purports to facilitate case conceptualization, a primary activity of group supervision,

and (b) outlines a step-by-step approach that gradually encourages supervisees to move from concrete, verbal thinking to metaphorical, visual thinking.

Grounded theory is a qualitative research approach to inquiry that is useful when there is little information available regarding a phenomenon of interest (Creswell, 2007, 2009). Grounded theory researchers attempt to move beyond information-rich description and toward developing a theory that might explain a process or provide structure for further research (Creswell, 2007, p.63). This research was an inquiry into the process of integrating artmaking into group supervision.

## Method

### Participants and Setting

Participants were six counseling supervision groups: six doctoral-level supervisors and 33 masters-level supervisees who were completing a semester-long practicum or internship at a Mid-Atlantic university. Supervisors attended a 60-minute workshop designed to instruct them in how to implement the visual case processing method according to Ishiyama's (1988) procedures into their group supervision. Supervisors were provided research-based support for the technique, examples of the process, a rationale for enhancing case conceptualization, and art materials, including a spiral-bound journal, for themselves and all participating supervisees. Supervisors, during their group supervision, instructed supervisees in the visual case processing method. Supervisees who agreed to participate in this research were asked to complete one visual case drawing and writing protocol and to present their case during group supervision. Participation was voluntary.

## Data Collection

According to grounded theory, data collection should include procedures that reveal rich descriptions of “participants’ views, feelings, intentions, and actions as well as the contexts and structures of their lives” (Charmaz, 2009). In qualitative research, the researcher also collects data in multiple stages, develops codes and categories, and describes categorical relationships through constant comparison of data and theoretical sampling (Charmaz, 2006; Corbin & Strauss, 2008). For this study, the following data collection procedures were implemented (a) individual interviews with supervisors, (b) focus groups with supervisees, (c) document reviews of artwork and reflective writing generated by supervisees, (d) personal observations during supervision, (e) journal prompted writing by supervisors and (f) an optional journal prompted writing by supervisees. Multiple data sources were used to increase trustworthiness, as no single data source can fully capture the complexities of the process under investigation (Patton, 2002, p. 306).

## Data Analysis

The research team, comprised of 13 counseling master-level and doctoral-level students and professional art therapists, analyzed the data collected according to grounded theory procedures.

### Research Team: Individual Supervisor Interviews

Research team members worked in dyads to analyze individual interviews. During initial open coding, dyads developed factors, sub-factors, definitions, and provided supporting data from the interview. Additionally, each research team member



created memos for the interviews. During axial coding, factors were examined across participants. A codebook for group supervisors was created and distributed to research team members for feedback.

#### Research Team: Focus Group Interviews

Research team members worked in dyads to analyze focus group interviews. Research team members began with open coding process, negotiated criteria for focused coding, developed factors, sub-factors, definitions, and provided supporting data for factors from the interview. Additionally, research team members created memos for the interviews for which they coded. Through axial coding, a codebook for the focus group interviews was compiled and distributed to research team members for feedback.

#### Research Team: Visual Case Drawing and Metaphor Writing

Research team members analyzed the visual case drawings and writing documents that were completed by supervisees. Working in dyads, each pair coded documents for relevant factors and provided supporting information for each supervision group. Axial coding procedures led to a composite codebook for the visual case drawing and metaphor writing documents was compiled and distributed to research team members for feedback.

#### Research Team: Journal Entries-Supervisors

The lead researcher analyzed and compiled factors and supporting information from written responses to an email journal prompt. Factors were extrapolated and a consensus was reached with a research team member.

#### Research Team: Journal Entries-Supervisees

The lead researcher analyzed and compiled factors and supporting information from written responses to the electronic journal prompt. Factors were extrapolated and a consensus was reached with a research team member.

#### Observation Analysis

Field notes from nine observations of visual case presentations were recorded. Anecdotal data from field observations is included in the narrative descriptions of the visual case process summative analysis.

#### Verification Procedures

Qualitative research has been described as research that is substantive, sensitive, novel, logical, and creative, and that blends description with conceptualizations and is grounded in data (Corbin & Strauss, 2008). Methods for enhancing credibility in this study included the following: making constant comparison analysis, developing concepts, theoretical sampling, triangulating data sources and analysts, saturation, and theory building (Corbin & Strauss, 2008). Additionally, researcher assumptions and biases were considered throughout the research process. I monitored my assumptions through the reflexive practice of visual journaling.

#### Results

This Grounded Theory research project was an inquiry into the process of integrating artmaking into group supervision, specifically designed to understand (a) “How does the process unfold?” (b) “What are the major events in the process?” (c) “What promotes or hinders the process?” (d) “How do supervisors participate in the process?” (e) “How do supervisees participate in the process?” and (f) “What are the

outcomes?”

Research Sub-question #1: “How did supervisors participate in the process?”

In order to include art-based techniques, supervisors were (a) trained in the technique, (b) taught the technique to supervisees, (c) provided opportunities for case presentations, and (d) facilitated feedback.

Research Sub-question #2: “How did supervisees participate in the process?”

Supervisees (a) learned the technique from the supervisor, (b) completed the visual case process directives, (c) presented the visual case, and (d) initiated and responded to group feedback.

Research Sub-question #3: “What are the major events in the process?”

After supervisors received (a) *training in the technique*, they (b) *taught the technique* to the supervisees. Supervisees then (c) *learned the technique and engaged in the technique* by following the directive (i.e., completing the sentence stems, developing and writing metaphors, and completing the drawing) and then (d) *presented the visual case* during group supervision. Supervisors assisted supervisees with determining a focus for the group discussion based on the case and (e) *facilitated group member interaction and feedback*. Based on the engaging in the technique, presenting the case, and receiving feedback, (f) *outcomes* for the supervisee, supervision group, and client were reported.

Research Sub-questions #1, #2, and #3 align with Kolb’s Experiential Learning Cycle (1984); described as a holistic model of learning that emphasizes the central role of experience in the process of learning (as cited in McAuliffe & Eriksen, 2011; Kolb, Boyatzis, & Maniemelis, 2000). Supervisors asked group members to select one case (the

*concrete experience*) to reflect on using the constructivist methods of metaphorical thinking and artmaking. Engagement in these endeavors prompted deep reflection, and aligns with Kolb's learning condition *reflective observation*, the mechanism that requires students to begin the process of making meaning, personalizing, and finding relevancy in the experience. *Reflective observation*, or reflective thinking, is an important goal of counselor education programs because it is a skill that allows supervisees to examine their own beliefs and assumptions about their client's issues that are guiding their choices for clinical intervention (Griffith & Frieden, 2000).

After supervisors instructed supervisees in the technique, they provided opportunities for case presentations and facilitated feedback. During group supervision and case presentations, the supervisee offered his or her conceptualization of the client using verbal and visual metaphor. Group supervision provided the opportunity for generating multiple views concerning how the case was conceptualized, presenting opportunities for discourse, and negotiation. This group process furthered *reflective observation*, enhanced conceptualization, and resulted in developing possible strategies for approaching treatment. According to Vygotsky's (1922) model, cognitive skills are developed through social interaction. Group supervision invites the social interaction quality that promotes complex cognitive skills. The group modality is most effective when novices are encouraged to be teachers and explain their cognitive processes. Supervisors facilitate further skill development through opportunities for peer feedback (Hillerbrand, 1989). To optimize the benefits of the group experience, supervisors should encourage interaction among novices, articulating cognitive processes, provide feedback, and encourage practical application. In this research, supervisors were trained to

encourage supervisees to articulate cognitive processes during their presentations and encouraged feedback among group members.

It was through the supervisor's initiation of this experiential task that was shared during an interactive process, that supervisees began *abstract conceptualization* and *active experimentation*. These two learning conditions are evidenced by the outcomes produced. These outcomes will be described in response to Research Sub-question #6.

Research Sub-question #4: "How did the process unfold?"

How did group supervisors begin to include art-based techniques into supervision? For the participating supervisors, engaging in the process was initiated by a personal invitation to participate in this research. Six of seven supervisees contacted expressed a desire to learn the visual case process. Based on the supervisors' interviews, the most successful way to initiate the process is by offering personalized, hands-on training by a professional colleague. Little to no information has been reported in the literature regarding how supervisors select, learn, and teach art-based techniques.

Research Sub-question #5: "What promoted or hindered the process?"

Supervisor *training in the technique* was promoted by face-to-face education by this researcher, a peer, who provided detailed instruction on how to use the technique as well as tangible instructional materials (i.e., supporting literature, examples, and art materials) that could be shared while teaching. Aspects of the art-based technique that promoted the process included: research-based support for its use, usefulness of the technique to reach a pre-determined goal of supervision, and a clear rationale for its use. These factors parlayed into the supervisors' belief that the technique would benefit their

supervisees. Encouragement, support, and modeling by the trainer were also promoting factors.

While there is some recorded support for using art-based strategies (i.e., metaphoric case drawings, sandplay, and visual journaling) in assisting supervisee development (case conceptualization, wellness, and tending to countertransference), there is little known about (a) how many supervisors are implementing art-based techniques into their practice, (b) how supervisors are learning these techniques they are choosing to implement, (c) what is their rationale for making these choices, and (d) what steps are they taking to introduce these techniques to their supervisees.

One of the main hindrances to *training in the technique* included supervisors' perception of lacking creativity/artistic ability. Other hindrances included fear of supervisee receptivity, fear of inability to teach the process, uncertainty of negative effects on group process, and time and effort involved in implementing the technique.

Factors that promoted the process of effective *teaching the technique* to supervisees included a sense of preparedness and belief in the efficacy of the technique. Self-doubt about teaching and artistic abilities continued to be hindrances during this process. Supervisees then *learned the technique*. Hindrances to supervisees' *learning the process* included perceptions about a lack of artistic skills, challenges of metaphorical thinking, and the time/effort required to complete the technique. Supervisor instructional strategies promoted the process of supervisees' receptivity of learning the technique. These techniques included clarity of instruction, providing examples displaying a variety of artistic abilities, modeling the technique, exploring art materials, introducing other art-

based techniques, providing a practice session with the technique, explaining the rationale for incorporating the technique, and providing evidenced-based support for effectiveness. Constructivist teaching principles of understanding the characteristics of the learner and negotiated criteria also promoted the process. Providing the art materials for use was a strong motivator for supervisee receptivity to the process. Additionally encouraging the receptivity of *learning the process* was supervisor emphasis of process over product, reassurances that aesthetics would not be evaluated, and flexibility in the directive (i.e., allowing computer generated imagery). Supervisees acknowledged their need for supervisors to assist them with feeling comfortable with the process.

The factors related to the sub-process of *learning the process* supports Morrissette and Gadbois' (2006) recommendations for protecting student wellbeing in the educational context. Supervisors should inform supervisees of the rationale for including an art-based techniques, including the goal and purpose, and inform supervisees of the potential for unintentional self-disclosures and emotional responses. It is the supervisor's responsibility to monitor for emotional distress, solicit feedback about participation in art-based techniques, and be prepared to provide a referral for counseling or therapy should it be needed (Griffith & Frieden, 2000).

Factors that promoted the process of *presenting the case* included the *supervisors' responsiveness to supervisee reluctance and fear of engaging and presenting the technique*. Responsive behaviors included clarifying directions, adapting the process to accommodate supervisee needs, facilitating interactions among group members and reassurances of a non-judgmental stance from peers as well as from the supervisor.

Hindrances to the process of *engaging in the technique* included difficulty with metaphorical thinking and the time required to complete the process. Hindrances to *presenting the technique* included supervisee fear of inability to convey intended meaning, judgment about artistic ability, and fear of analysis of their artwork.

Similarly, literature supports the feelings of vulnerability participants may experience in the group context. Griffith and Frieden (2000) wrote that supervisees may feel self-critical of their artistic abilities and fear judgment from peers and the supervisor and recommended, that since supervision is an evaluative process with an inherent power differential, supervisors should carefully consider how participation level in art-based techniques might influence evaluation and provide the right to decline the technique. Additionally, the limits of confidentiality due to the group context should be explained.

Hindrances to *facilitating feedback* were most notable through observing case presentations. Supervisor discomfort with using the drawing as a tool for feedback, evidenced by failing to spend time looking at the drawing with supervisees, or attempting to *analyze* the drawings stunted the process. *Facilitating feedback* was promoted by spending time looking at the drawing, asking the presenter what his or her needs are, allowing time for supervisees to begin the discussion, following-up with unnoticed details or further exploration of supervisee comments, being prepared for unintentional disclosures and ready to attend to them, and asking supervisees how the feedback had informed them for their next session.

*Group* factors were important in promoting the process. These group factors included perceptions of a safe, supportive group dynamic. Supervisees acknowledged that



creating and sharing artwork produced feeling of anxiety and vulnerability. Additional factors that affected the process included group size and prior relationships.

*Characteristics of the Supervisor* that promoted the process included (a) being artistic, having positive perceptions of creativity, or expressing comfort with artmaking, (b) prior experience with incorporating art-based techniques, (c) differentiating art as a tool and art as therapy, and (d) flexibility with negotiating criteria.

*Characteristics of the Supervisee* that promoted the process included (a) being open-minded and (b) flexible.

*Characteristics of the art-based technique* that promoted the process included (a) belief that it is an effective strategy and (b) no iatrogenic effects.

Research Sub-question #6: “What were the outcomes?”

Benefits to the counselor, group supervision process, and the counselor’s professional work with the client were attributed to incorporating the art-based technique into supervision. Some of the benefits to the counselor included (a) using artmaking for self-care, (b) developing cognitive complexity through metaphorical thinking, and (c) being engaged through a visual learning style, and (d) developing insight and self-awareness.

The supervision group process experienced positive outcomes attributable to including the visual case process, including (a) being interesting and fun, (b) providing structure to case presentations, (c) promoting a higher quality and quantity of feedback, (d) providing observing members with a clearer understanding of the case and the client-counselor relationship, (e) promoting empathic understanding among group members, and (f) creating cohesiveness.

Noted outcomes for the client attributed to the inclusion of the art-based technique were (a) hearing and responding to client metaphors, (b) developing a holistic approach to case conceptualization, (c) cultivating empathic understanding for the client, (d) understanding the counselor's role in the client-counselor relationship, (e) tending to countertransference and transference, (f) becoming more reflective in practice, (g) providing art materials to clients, and (h) accelerating treatment.

Most of the results are congruent with existing literature regarding including art based-strategies into supervision. Research supports that these techniques have benefited supervisee personal and professional development as well as how they understand and tend to the client. Additionally, including art-based strategies into supervision became a gateway for supervisees to use art materials with their clients. This practice raises concern. When orienting new supervisees, supervisors should disclose their background, training, and qualifications. This disclosure should include describing experience with art-based techniques. Supervisors may want to delineate differences between professionals who use art adjunctively and those with specific certifications and licensures in the creative arts (Deaver & Shiflett, 2011).

Although supervisees described how the art-based technique promoted their work with their client, even noting that it accelerated treatment, there is no research that directly relates an art-based supervision strategy to indices of client progress. Through the practice of developing their own metaphors for the visual case processing method, supervisees began to listen to their clients' metaphors. Lyddon, Clay, and Sparks (2001) suggested that tending to clients' language, narratives, and stories may facilitate five developmental processes in counseling: relationship building, accessing client emotions,

uncovering and challenging tacit assumptions, working with client resistance, and introducing new frames of reference. While the selected art-based technique aimed to promote case conceptualization skills, a side benefit was the transfer of learning and import placed on metaphorical language. One supervisee from Internship Group #4 stated during the focus group interview:

It really tuned me in to when I'm with a client, the metaphors they are already using and instead of like creating my own metaphor with them, to really repeat their metaphor or um use it with them and I always saw a real connection made whenever I repeated their metaphor like they really felt understood and that they could take it a step deeper.

#### Limitations and Delimitations

The limitations of this research included researcher biases and assumptions and inexperience as well as characteristics associated with the participants sampled. My attempts to minimize the effect of bias and assumptions on research results included explicating my own biases in writing prior to conducting the research, discussing these with research team members, asking research team members to describe their own biases and assumptions prior to their involvement, and monitoring my reactions throughout the investigation through the reflective practice of visual journaling. Additionally, throughout analysis, research team members recorded memos of insights, comparisons, and reactions. Incorporating a qualified research team in analysis balanced my own biases, reducing my influence on results. Despite safeguards being incorporated, researcher bias and assumptions may have precluded me from recognizing important factors and sub-processes.

Sample characteristics were another potential limitation of the study. Limiting the

data collection site to one local university counseling graduate program may reduce the generalizability of results. However, according to Corbin and Strauss (2008), sampling in the tradition of grounded theory is aimed at theory construction rather than population representation. Theoretical sampling procedures were followed.

The number of participants may be considered another delimitation. Thirty-nine participants contributed to the data collected. Although saturation determines the completion of the research, Creswell (2007) wrote that between 20 and 30 participants are sufficient. The replication of factors and sub-processes among the six supervision groups studied indicate saturation. However, one supervision group that did not participate in the research may have contributed additional information that could have changed the resulting theoretical model. Conducting the investigation at another university may have influenced the findings as well.

### Implications

Research findings presented have important implications for counselor education and supervision, specifically when creative approaches are being considered as instructional strategies. Counselors, counselor educators, and counselor supervisors are presented with a growing number of opportunities to learn creative techniques to include in their practice. Development of The Association for Creativity in Counseling (ACC), a division of the American Counseling Association, in 2004 evidences this growing interest (Duffey & Kerl-McClain, 2006/2007). However, professional counselors who routinely include art-based techniques into supervision are charged with the responsibility to seek training (American Counseling Association, 2005; Ziff and Beamish, 2004).

### Suggestions for Future Research

Results from this study indicate that incorporating the visual case processing method into group supervision creates important outcomes for supervisee personal and professional growth, the group process, and client treatment. Quantitative methodologies can investigate whether there are measurable differences in supervisee growth between those who utilized art-based approaches and those who do not. Specifically, the visual case processing method serves as a case conceptualization and presentation tool. Quality of conceptualization skills between supervisees who use art-based and non-visual approaches may have important implications for professional practice, supervision, and education.

Participants associated the art-based technique, which encourages metaphorical thinking, with thinking *visually*, *outside the box*, and *at a deeper level*. These statements suggest developing cognitive complexity. Additionally, research has indicated that the group process promotes cognitive complexity due to explicating thoughts and member interaction. To discern the effects of the art-based technique, comparisons should be made between its use in the individual and group supervision format.

While the visual case processing method was implemented, for reasons explained earlier, other purposeful art experiences relevant to supervisee training should be investigated. Making comparisons between techniques may assist supervisors with finding the most effective pedagogical tools for advancing novice training.

Participants recognized that the using art-based technique affected the way they understood and treated their clients. Client treatment outcomes are an important area of

investigation. Indices of client care and wellness as an outcome are worthwhile for study.

Also, the scope of creative supervisory interventions needs to be understood.

Demographic data regarding which clinicians are using these techniques, why they are using them, and how they learned these strategies would reveal the prevalence of the practice.

Finally, the drawing and written documents produced from the visual case processing method yielded rich data worthy of further exploration. Using this art-based technique, supervisees reported not only on their clients' concern, but also about their own thoughts, feelings, and behaviors during the counseling session. Further investigation of supervisees' descriptions of their skills used, countertransference concerns, and goals for treatment could promote understanding the professional development of the novice counselor. Further, researchers may distinguish differences reported according to professional developmental level (e.g., practicum or internship) and may have implications for counselor education or focus for supervision.

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## APPENDIX A

VISUAL CASE PROCESSING: INTRODUCING AN ART-BASED TECHNIQUE  
 INTO COUNSELING GROUP SUPERVISION  
 WORKSHOP OUTLINE FOR GROUP SUPERVISORS

- I. Introduction: Purpose and Rationale of Dissertation Research
- II. Visual Case Processing Technique (Ishiyama, 1988)
  - a. Describe procedure (Handout)
  - b. Provide example
  - c. Small group practice
  - d. Answer questions
- III. Procedure for Incorporating Visual Case Processing into Case Conceptualization Presentation.
  - a. During early group supervision meeting, group supervisors present the Ishiyama (1988) article.
  - b. Review the drawing procedure.
  - c. Distribute drawing materials to consented participants
  - d. Explain that for case presentation/conceptualizations dates, supervisees should complete the sentence stems, generate metaphors, and complete the metaphoric drawing (following the protocol outlined).
  - e. During student case presentation, supervisees will share and explain their writing and drawing.
  - f. Group supervisor then offers other group members to reflect on the imagery and encourage the presenter to explore and process their cases and their subjective perceptions further to expand awareness and insight. Group members may ask question, express empathic understanding of the counselor and/or the client, share personal reactions and impressions of the drawing or extend the metaphor.
  - g. The presenter may alter the drawing as he or she receives this feedback and processes the case at a deeper level and from different perspectives.
  - h. Supervisor clarifies the presenter's perceptions and encourages exploration and invites group member interaction with the presenter.
  - i. The case conceptualization, non-visual and visual description as well as the drawing will be collected by the group supervisor and turned in to this investigator for data collection procedures.
  - j. All materials will be returned to the rightful owner, the supervisee.
- IV. Describe Participation Agreement to:

- a. Facilitate teaching the visual case processing technique during group supervision
  - b. Allow entry into group supervision to recruit supervisee participation.
  - c. Attend an individual interview.
  - d. Solicit case drawing discussion from supervisee participants during case presentations
  - e. Complete a journal entry.
  - f. Respond to emailed interview questions.
- V. Provide Informed Consent for Voluntary Participation and Collect Contact Information

## APPENDIX B

VISUAL CASE PROCESSING: INTRODUCING AN ART-BASED TECHNIQUE  
INTO COUNSELING GROUP SUPERVISION  
WORKSHOP HANDOUT FOR GROUP SUPERVISORS  
VISUAL CASE PROCESSING (from Ishiyama, 1988)

## Part I. Non-Visual Case Description.

Respond to the following sentence stems:

What I see as the client's main concern is:

The way the client interacted with me is:

What I was trying to do in this session was:

What I felt or thought about myself as a counselor during this session was:

What I think the client gained from this session was:

## Part II. Visual Case Description.

Generation of imagery and metaphors, images, or symbols to describe the case using the following sentence stems:

The way I perceive the client with his or her concern may be characterized by a metaphor or an image like:

The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like:

The way I conducted myself during this session may be characterized by a metaphor or image like:

The way this session went may be characterized by a metaphor or an image like:

Express your perceptions of the case by drawing these metaphors, images and symbols, and add descriptive words. Make sure you include the following features in the case drawing:

(a) yourself as counselor and as a person, (b) the client and his or her concerns, (c) your relationship with the client (i.e., how you and the client related to each other), (d) how the session went, and (e) where the case is going.

Materials: paper, markers, crayons, color pencil, oil pastels

APPENDIX C  
INFORMED CONSENT DOCUMENT  
OLD DOMINION UNIVERSITY

**Group Supervisor Version**

**Project Title:** Visual Case Processing: Introducing an Art-Based Technique into Counseling Group Supervision

**Introduction:** The purposes of this form are to give you information that may affect your decision whether to say YES or NO to participation in this research, and to record the consent of those who say YES. If you are interested in participating in the research project, your signature on this form will serve as a record of your consent.

**Researchers:** The Responsible Principal Investigator of this study is Theodore Remley, Jr., J.D., Ph.D. Professor and Batten Endowed Chair, Department of Counseling and Human Services, Old Dominion University, Norfolk, Virginia.

The primary investigator is Cheryl Shiflett, M.S., doctoral candidate in the counseling program in the Department of Counseling and Human Services, Darden College of Education, Old Dominion University, Norfolk, Virginia.

**Description of Study:** There is a growing interest in incorporating art-based techniques into clinical and supervisory practices. While supervisory texts cite methods and value of including these techniques, little guidance, opportunities for feedback or ethical guidelines are provided. While there is literature to suggest that art-based techniques are useful in supervision, there is little research available exploring the perceptions of supervisors facilitating a visual case processing technique and the experience of supervisees utilizing the technique.

The main purpose of this research study is to describe and explain the experience of including an art-based technique during group counseling supervision.

Data collection and analysis will occur between January and May 2011 .

If you decide to participate you will be asked to (a) Facilitate the Visual Case Processing technique during your group supervision of practicum and internship students, (b) Agree to be recorded during one interview and (c) Participate in one follow-up interview.

**Student Disclaimer:** Participating in this study will not result in any special or favored treatment by the investigators or your teachers or supervisors, nor will declining to participate result in any negative consequences or restriction of privileges normally enjoyed by students.

**Risks:** There are no known risks associated with participating in the study. There may be risks that have not yet been identified.

**Costs and Payments:** You will not be charged a fee for participating in this research, nor will you be paid any money for participating. However, you will be provided with basic supplies for creating the case-conceptualization drawing.

**Confidentiality:** All information obtained about you in this study will be kept strictly confidential unless disclosure is required by law. After the audiotaped interviews are transcribed, the tapes will be destroyed. Any personally identifying information, such as names or photographs, will be omitted, disguised, or digitally altered in the final report of this research. The results of this study may be used in reports, presentations, and publications, but in none of these will you be personally identified.

**Withdrawal Privilege:** It is OK for you to say NO. Even if you say YES now, you are free to say NO later, and walk away or withdraw from the study at any time.

**Compensation for Illness and Injury:** If you say YES, then your consent in this document does not waive any of your legal rights. Although no harm is expected to come to you as a result of participation in this study, in the event of harm arising from this study, neither Old Dominion University nor the researchers are able to give you any money, insurance coverage, free medical care, or any other compensation for such harm or injury. In the event that you feel you have suffered harm or injury as a result of participating in this research project, you may contact the Responsible Principal Investigator, Dr. Theodore Remley, Jr., J.D., Ph.D. and the primary investigator, Cheryl Shiflett, M.S., at (757) 683-3326 who will review the matter with you.

**Voluntary Consent:** By signing this form, you are saying several things. You are saying that you have read this form or have had it read to you, that you are satisfied that you understand this form, the research study, and its risks. The researchers should have answered any questions you may have had about the research. If you have any questions later on, the researchers should be able to answer them:

By signing below, you are telling the researcher YES, that you agree to participate in this study. You will be provided a copy of this signed form for your records.

---

**Participant's Printed Name and Signature**

**Date**

**Investigator's Statement:** I certify that I have explained to this subject the nature and purpose of this research, including benefits, risks, costs, and any experimental procedures. I have described the rights and protections afforded to human subjects and have done nothing to pressure, coerce, or falsely entice this subject into participating. I am aware of my obligations under state and federal laws, and promise compliance. I have answered the subject's questions and have encouraged him/her to ask additional questions at any time during the course of this study. I have witnessed the above signature(s) on this consent form.

---

**Investigator's Printed Name and Signature**

**Date**



## APPENDIX D

INFORMED CONSENT DOCUMENT  
OLD DOMINION UNIVERSITY  
Practicum and Internship Student Version

**Project Title:** Visual Case Processing: Introducing an Art-Based Technique into Counseling Group Supervision

**Introduction:** The purposes of this form are to give you information that may affect your decision whether to say YES or NO to participation in this research, and to record the consent of those who say YES. If you are interested in participating in the research project, your signature on this form will serve as a record of your consent.

**Researchers:** The Responsible Principal Investigator of this study is Theodore Remley, Jr., J.D., Ph.D. University Professor, Department of Counseling and Human Services, Old Dominion University, Norfolk, Virginia.

The primary investigator is Cheryl Shiflett, M.S., doctoral candidate in the counseling program in the Department of Counseling and Human Services, Darden College of Education, Old Dominion University, Norfolk, Virginia.

**Description of Study:** There is a growing interest in incorporating art-based techniques into clinical and supervisory practices. While supervisory texts cite methods and value of including these techniques, little guidance, opportunities for feedback or ethical guidelines are provided. While there is literature to suggest that art-based techniques are useful in supervision, there is little research available exploring the perceptions of supervisors facilitating a visual case processing technique and the experience of supervisees utilizing the technique.

The main purpose of this research study is to describe and explain the experience of including an art-based technique during group counseling supervision.

Data collection and analysis will occur between January and May 2011.

If you decide to participate you will be asked to (a) Complete one drawing using the visual case processing technique, (b) Share and discuss your drawing during group supervision when describing a case conceptualization, (c) Participate in one focus group facilitated by the researcher, Cheryl Shiflett and (d) Allow digital photographs to be taken of the visual case processing drawing.

**Student Disclaimer:** Participating in this study will not result in any special or favored treatment by the investigators or your teachers or supervisors, nor will declining to participate result in any negative consequences or restriction of privileges normally enjoyed by students.

**Risks:** There are no known risks associated with participating in the study. There may be risks that have not yet been identified.

**Costs and Payments:** You will not be charged a fee for participating in this research, nor will you be paid any money for participating. However, you will be provided with basic supplies for creating the case-conceptualization drawing.

**Confidentiality:** All information obtained about you in this study will be kept strictly confidential unless disclosure is required by law. After the audiotaped interviews are transcribed, the tapes will be destroyed. Any personally identifying information, such as names or photographs, will be omitted, disguised, or digitally altered in the final report of this research. The results of this study may be used in reports, presentations, and publications, but in none of these will you be personally identified.

**Withdrawal Privilege:** It is OK for you to say NO. Even if you say YES now, you are free to say NO later, and walk away or withdraw from the study at any time.

**Compensation for Illness and Injury:** If you say YES, then your consent in this document does not waive any of your legal rights. Although no harm is expected to come to you as a result of participation in this study, in the event of harm arising from this study, neither Old Dominion University nor the researchers are able to give you any money, insurance coverage, free medical care, or any other compensation for such harm or injury. In the event that you feel you have suffered harm or injury as a result of participating in this research project, you may contact the Responsible Principal Investigator Dr. Theodore Remley, Jr., J.D., Ph.D. and the primary investigator, Cheryl Shiflett, M.S., at (757) 683-3326 who will review the matter with you.

**Voluntary Consent:** By signing this form, you are saying several things. You are saying that you have read this form or have had it read to you, that you are satisfied that you understand this form, the research study, and its risks. The researchers should have answered any questions you may have had about the research. If you have any questions later on, the researchers should be able to answer them:

By signing below, you are telling the researcher YES, that you agree to participate in this study. You will be provided a copy of this signed form for your records.

---

**Participant's Printed Name and Signature**

**Date**

**Investigator's Statement:** I certify that I have explained to this subject the nature and purpose of this research, including benefits, risks, costs, and any experimental procedures. I have described the rights and protections afforded to human subjects and have done nothing to pressure, coerce, or falsely entice this subject into participating. I am aware of my obligations under state and federal laws, and promise compliance. I have answered the subject's questions and have encouraged him/her to ask additional questions at any time during the course of this study. I have witnessed the above signature(s) on this consent form.

---

**Investigator's Printed Name and Signature**

**Date**



APPENDIX F  
DEMOGRAPHIC QUESTIONNAIRE  
Doctoral Group Supervisor Version

Please take a few minutes to answer the following questions. This information will be treated confidentially. Again, thank you for agreeing to participate in this study.

Place a check mark next to your answer for each of the following questions about yourself.

1. Age:         21-30 years old     31-40 years old     41-50 years old  
                   51-60 years old     61-70 years old     71+
  
2. Gender:     Female             Male
  
3. Race/ Ethnicity:     African American                     Asian American  
                                   Hispanic                                     Native American  
                                   White/European American     Biracial/Multiracial  
                  Other: \_\_\_\_\_
  
4. Is this your first time providing group supervision as a doctoral student?  
                   yes             no
  
5. If No, How Many Semesters Have You Previously Provided Group Supervision As A Doctoral Student?  
                   1     2     3     4     5     6 or more
  
6. Which Statement Best Describes Your Experience with Art-Making:  
      Some High School Art Classes     Some Recreational Art Training   
      Some College Art Classes     No Training but Artistic/ Creative   
      Major or Minor in Art   
      Do Not Consider Myself Artistic/Creative

APPENDIX G  
INDIVIDUAL INTERVIEW QUESTIONS FOR GROUP SUPERVISORS  
OPENING QUESTION

How was the process of facilitating the visual case processing technique?

APPENDIX H  
FOCUS GROUP QUESTIONS FOR GROUP SUPERVISEES  
SAMPLE QUESTIONS

1. How did the process of artmaking in group supervision unfold?
2. What were the major events in the process of including visual case processing in group supervision?
3. What promoted or hindered the process?
4. How did the group supervisor participate in the process?
5. How did you, the supervisees, participate in the process?
6. What were the outcomes of including visual case processing in group supervision?

APPENDIX I  
JOURNAL PROMPT: GROUP SUPERVISORS

“Based on your participation in implementing the Visual Case Process Drawing this semester, please respond to the following:

Describe what factors are necessary for the successful and effective use of an art-based technique in counselor group supervision. Possible considerations include: characteristics, attitudes and actions of the supervisor and supervisee as well as criteria of the art technique selected.”

APPENDIX J  
JOURNAL PROMPT: GROUP SUPERVISEES

“Describe your impressions of including the visual case process drawing into your group supervision as both a presenter and as an observer of others sharing their cases.

You may want to consider:

- The challenges and benefits of including artmaking in group supervision
- Any concerns you had using artmaking during supervision
- What counseling group supervisors should know about including artmaking in supervision?”



## VITAE

Cheryl L. Shiflett earned a Bachelor and Master of Science degrees in Psychology from Old Dominion University in 1990 and 1994 respectively. Additionally, she earned a Master of Science degree in Art Therapy from Eastern Virginia Medical School in 2001. She is a licensed professional counselor, a board certified art therapist, and certified art teacher.

Cheryl has worked as an art therapist in a shelter for women and children who have witnessed or experienced domestic violence and as an adaptive art specialist in the Virginia Beach City Public Schools. She is also an adjunct instructor at Eastern Virginia Medical School.

She is a member of several national professional organizations including the Association for Counselor Education and Supervision (ACES), the American Counseling Association (ACA), Chi Sigma Iota (CSI), the American Art Therapy Association (AATA), the Mid-Atlantic Group Psychotherapy Association (MAGPS), and the Association for Creativity in Counseling (ACC). She has presented at national, regional, and state conferences on topics of autism, art therapy, domestic violence, and counselor education and supervision.