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REFLECTIVE VISUAL JOURNALING

DURING ART THERAPY AND COUNSELING INTERNSHIPS

by

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A Dissertation Submitted to the Faculty of
Old Dominion University in Partial Fulfillment of the
Requirements for the Degree of

DOCTOR OF PHILOSOPHY

COUNSELOR EDUCATION AND SUPERVISION

OLD DOMINION UNIVERSITY
May 2009

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ABSTRACT

REFLECTIVE VISUAL JOURNALING
DURING ART THERAPY AND COUNSELING INTERNSHIPS

Sarah P. Deaver
Old Dominion University, 2009
Director: Dr. Garrett McAuliffe

Visual journaling is thought to promote students' critical reflection upon their previous learning, their current experiences, and their ongoing professional growth. Research supports the value of written journals as educational tools that encourage reflection, but the potential for visual journaling to facilitate reflection has not been explored through systematic inquiry until now.

This qualitative multiple case study explored four art therapy students' and four counseling students' responses to visual journaling during their internships. They maintained their journals throughout one 15-week academic semester, and were interviewed four times over the course of the study. Data consisted of transcribed interviews and photographs of participants' journal imagery.

Data analysis yielded three overarching patterns: *The Internship Experience Overall, The Visual Journal Experience*, and *Journaling Process*. The first pattern refers to the participants' affective reaction to the challenges of the internship, the foci of their internship work, and the ways they responded to the internship other than through visual journaling. The second pattern refers to the participants' use of the visual journal in response to the internship experience. The third pattern encompasses the participants' approaches to the process of visual journaling, such as media used, and the participants' evaluation of their experience with the visual journal.

The participants' experiences in their internships closely paralleled the characteristics and phases of professional growth described by Ronnestad and Skovholt (2003) and Skovholt and Ronnestad (2003). This sequence has not been documented heretofore in the art therapy literature.

The visual journal facilitated the process of reflection. The participants gained insights into aspects of their experience through the process of making art, combining it with written text, and reflecting upon their journal entries. Additionally, they used their visual journals for case conceptualization, addressing countertransference, and stress reduction. Whereas all of the participants deemed the visual journal valuable, counseling interns had initial difficulty with visual thinking. The participants considered the combination of artmaking and responsive writing to be a particularly effective aspect of their experience.

This dissertation is dedicated to my students.

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Many people have contributed to the successful completion of this dissertation. I wish to first thank my husband David Deaver for his support, and for the countless delicious meals he prepared for us while I attended classes or wrote late into the evening. I thank my colleague and friend Donna Kaiser for her keen interest in the dissertation topic and for her hospitality during my data collection trips to New England. Matthew Bernier has enthusiastically cheered me on, and I am grateful for his expertise on visual journaling and for his contribution to this dissertation as my peer reviewer. I am also extremely grateful to Mary Treynor for her excellent transcriptions of all of the interviews.

During the course of this study, eight individuals entrusted me with their deeply personal and heartfelt responses to my interview questions, and opened their journals so that I could see their artwork and read the words that they wrote. I am honored beyond words by their participation in my study.

I cannot thank my committee members enough for their invaluable contributions to my education and to this dissertation. Dr. Shana Pribesh opened my eyes to the beautiful complexities of qualitative research, and she has guided me through my experiences with it with patience, humor, and wisdom. Dr. Ted Remley's faith in my potential pushed me out of my ambivalence about doctoral work, and inspired my entire academic experience in the doctoral program. Finally, to Dr. Garrett McAuliffe I extend my deepest gratitude: for his scholarship and erudition, for so freely sharing his knowledge with me, for continually challenging me to do better, and for his confidence in my abilities.

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REFLECTIVE VISUAL JOURNALING DURING ART THERAPY AND COUNSELING INTERNSHIPS

CHAPTER I

INTRODUCTION

Educating future counselors and therapists involves more than teaching students basic academic content such as theories of human psychological development, research methods, or group therapy techniques; it involves launching students into the realm of face-to-face interactions with clients at internship sites. However, the complexities inherent in developing therapeutic alliances and working with clients are often daunting to internship students, because this work requires much self-awareness and introspection on the part of the student. Therefore, instilling in students the capacity for self-reflection is both a challenge and a goal for educators of future professionals. This dissertation examined one strategy for developing student reflectivity.

Purpose Statement

As both an art therapy educator and a doctoral student in a counselor education program, my aim in pursuing this dissertation research was to explore a topic that is relevant to both art therapy and counselor education. Studying one art-based educational strategy, reflective visual journaling as a means of enhancing clinical practice, seems to support this aim. The specific purpose of this study was to describe, analyze, and interpret counseling and art therapy students' use of reflective visual journaling during their internship.

Development of the Problem

Student artmaking is an essential and required teaching strategy in art therapy graduate education, due to the assumption among art therapy educators that graduate students' own artmaking has great educational benefit (Allen, 1995; Gerber, 2006; Julliard et al., 2000; Kapitan & Newhouse, 2000). It is thought that the combination of artmaking in the classroom and in the studio and working in visual journals increases students' abilities to integrate diverse concepts, conceptualize clinical work, process and work through the internship experience, and develop professional identity. However, these assumptions have not been investigated through systematic inquiry.

A visual journal is a sketchbook or notebook with unlined pages in which individuals record their experiences using both imagery and written text. My interest in visual journaling began several years ago, when my fourth semester art therapy students were charged with accumulating personal artifacts, memorabilia, and ephemera to be included in a culminating work of art that encompassed and expressed what they had learned about themselves in the last semester of graduate study. In terms of being a catalyst for increasing student self-awareness, the assignment seemed to be so worthwhile, integrative, and meaningful to the students that the faculty placed this exercise in focused self-discovery earlier in the two-year curriculum. Visual journaling is currently introduced at orientation in the first year of study, and this component of the Eastern Virginia Medical School (EVMS) art therapy graduate curriculum has by now become the focus for student self-exploration throughout the two years of study.

To gather some initial information, I conducted a small qualitative study about the usefulness of the kinds of art-based educational strategies used in art therapy graduate

education (Deaver, 2007). In that study, I conducted content analyses of transcriptions of interviews with both an EVMS art therapy educator and a graduate of the art therapy program. I also analyzed the text and imagery in my own visual journal, which I have maintained while a doctoral student. The results of this previous study suggested two advantages of using art-based educational strategies: (a) artmaking in specific contexts, such as in the classroom or in a visual journal, can facilitate the assimilation of diverse academic concepts, and (b) students' purposeful and reflective artmaking, particularly through visual journaling, results in increased self-awareness, psychological-mindedness, and professional maturation. Encouraged by these results, I began to consider how to include students of counseling, who, as opposed to art therapy students, are typically not involved in artmaking, in a study of visual journaling. That was the basis for the current study.

There is a paucity of counseling literature related to both artmaking and written journaling. In the first case, a few studies point to the efficacy of using drawings in case conceptualization during supervision (Guiffrida, Jordan, Saiz, & Barnes, 2007; Ishyama, 1988; Stone & Amundson, 1989) and of engaging in artistic work for counselors' personal well-being (Harter, 2007; Ziff & Beamish, 2004). The literature along these lines has consistently noted that counselors were initially apprehensive about artmaking, most not having used art materials since middle school, or not being so inclined. However, they were able to relax and engage, with apparently beneficial results, after recognizing that the process rather than the end product was of primary importance in these endeavors. This finding suggests that other art-based educational strategies such as visual journals might be effective with counselors.

Although little scholarly literature exists about visual journals, written journals have been used as educational tools to encourage reflection in several disciplines. A written journal is thought to be a tool that "allows students to reflect critically on material, to ground their learning in their lived experience...and to demonstrate their knowledge/understanding in a non-traditional manner" (O'Connell & Dyment, 2006, p. 672). Peterson (1995) asserted that instilling a capacity for reflection in therapists–in-training should be a primary educational goal. Yet, despite the value placed upon reflective thinking in counselor education and other fields, only a small amount of the current literature addresses ways to facilitate this capacity in counselor trainees. Furthermore, very little is written about art therapy graduate education in general, and in particular, there is a dearth of literature that focuses upon the function and meaning of the artmaking that is an integral part of art therapy graduate education.

Summary of Relevant Literature

The literature that underpins this study comes from diverse fields, and is reviewed in depth in the next chapter. The brief review here is included in order to situate the reader in the context of the study. This study was conceived from the constructivist perspective, one that emphasizes individuals actively constructing knowledge, through engaging in their current experiences, reflecting upon them, and comparing current experiences to preexisting assumptions. In contrast to traditional models of received knowing, constructivism holds that individuals are instrumental in their own learning, through thinking about and subsequently integrating their own diverse experiences (Hayes & Oppenheim, 1997). A key implication of this view is that, as opposed to positivist knowledge claims, constructivism holds that there is no discoverable universal

truth; instead, individuals make their own realities. This emphasis on subjectivism has significant implications for counselors, therapists, and counselor educators (Hayes & Oppenheim, 1997; McAuliffe & Lovell, 2000).

Constructivist education is student-centered, and constructivist teachers consider the differing lenses through which individual students approach the learning environment. In a constructivist classroom, learning is to a great extent experiential and involves the whole person (senses, emotions, thoughts). In addition, reflection is prized as the primary attribute that deepens experience (Andresen, Boud, & Cohen, 2000; Kolb, 1984). Journal writing and visual journaling can therefore be considered constructivist educational strategies in that these activities are intrinsically reflective in nature, and provide the journal keeper with a format for thinking through and responding to new experiences and then integrating them into his or her existing knowledge base.

The Importance of Reflection

Reflection, which is highly valued in various professions such as teaching, nursing, and counseling, is a several-staged process. First, a discomforting event, such as a puzzling or upsetting counseling session, triggers the professional's search for understanding of the event or situation. The search involves at least three processes: being open to multiple perspectives, couching insights gained within the professional's past and current experiences, and making decisions in response to new knowledge (Boyd & Fales, 1983; Neufeldt, Karno, & Nelson, 1996).

The capacity for reflection is considered to be the most important attribute contributing to counselors' and therapists' professional growth (Ronnestad & Skovholt, 2003). Thus, instilling this capacity has become an important aim in educating

professionals such as teachers (Reiman, 1999), counselors (Nelson & Neufeldt, 1998), and art therapists (Cahn, 2000). One commonly used method to achieve this aim is directed reflective journal writing (Boud, 2001; Sprinthall & Thies-Sprinthall, 1983).

Reflective journaling is strongly supported in the conceptual and research-based literature as an activity that facilitates students' integration of course content, construction of new knowledge, and application of new knowledge (Dart, Boulton-Lewis, Brownlee, & McCrindle, 1998). However, there is a gap in the literature that provides a rationale for the current study: There is evidently no published research that examines the use of reflective journaling by master's level counseling or art therapy students in the United States.

In addition to reflective journaling, artmaking can be considered a reflective practice (Serig, 2006). It has been used in both counseling and art therapy education and supervision, with the aim of clarifying case conceptualization (Ishiyama, 1988), understanding countertransference (Kielo, 1991), and improving counselor and therapist well being (Harter, 2007). It follows therefore that integrating art practice with reflective journaling can be potentially beneficial to internship students. Art practice and reflective journaling are combined in the practice of visual journaling, which is based on the two premises that imagery reveals inner feelings and that words can be used to make cognitive sense of the images (Ganim & Fox, 1999). Visual journaling is thought to promote students' critical reflection upon their previous learning, their current experiences, and their ongoing professional growth (La Jevic & Springgay, 2008).

Research Approach

This study employed a qualitative multiple case study methodology to examine four counseling students' and four art therapy students' experiences with visual journaling during their internship. When there is little literature or theory to inform inquiry about a topic, a qualitative research approach is appropriate. Qualitative inquiry involves first making person-to-person contact with individuals directly involved in the phenomenon under study. Subsequently the researcher attempts to gain an understanding of a phenomenon through the inductive analysis of the data collected, for example, written documents and in-depth interviews (Patton, 2002). This inductive analysis may lead to the generation of theory.

Some researchers have likened qualitative research to what is involved in creating a work of art. Bresler (2006) considered art practice to be a form of disciplined inquiry involving "habits of mind" (p. 52) similar to those required for qualitative research: deep immersion in the process, intense focus on "the particular," balancing distance from and intimacy with the object of interest, and consideration of the reaction of the audience. Stake (1995) compared the roles of the artist and the researcher by making an analogy to Surrealist Rene Magritte's paintings that include multiple complex depictions of reality. In the following quotation, Stake made two assertions. He stated first that an important function of the artist is to interpret reality, in the form of a work of art, for the audience. Then, in comparing the researcher to the artist, Stake asserted that the researcher is the catalyst that enables individuals to make their own meaning of qualitative research reports:

> The artist is the agent of our knowledge. It is our knowledge, but we cannot avoid the presentation and interpretation of the artist. So too the researcher. The researcher struggles to liberate the reader from simplistic views and illusion. The researcher is the agent of new interpretation, new knowledge, but also new illusion. Sometimes, the researcher points to what to believe, sometimes facilitating reader understandings that exceed the comprehension of the researcher. (p. 99)

Qualitative research approaches are a good fit for me as a researcher. I possess education and practice experience in both art therapy, on the one hand, and counseling, on the other. Qualitative research is philosophically congruent with my worldview as both an educator and a therapist (Junge & Linesch, 1993; Reisetter et al., 2004). This worldview includes the ability to tolerate ambiguity, the notion of honoring multiple individual perspectives rather than seeking universality, and a focus on process and experience rather than on content (Merchant, 1997). These tenets are all embodied in case study research, in which "the interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than confirmation" (Merriam, 1998, p. 19). Case study was the mode of this current research.

Research Questions

This qualitative multiple case study sought to answer the following questions:

1. How do trainees in art therapy and counseling graduate education programs experience visual journaling during their internships?
2. What are the differences, if any, between art therapy and counseling students'

perceptions of the function and benefits of visual journaling during the internship?

Definitions of Terms

Art Practice	The practice of sustained, focused, and mindful artmaking, theorized to be intrinsically reflective and meaning making (Sullivan, 2006).
Internship	For the purposes of this study, an internship is a 15-week clinical, mental health, or agency experience, including supervision by both university and site supervisors, undertaken in partial fulfillment of master's degree requirements in either art therapy or counseling.
Reflection	Reflection means, "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 & Fales, 1983, p. 99).
Visual Journal	A visual journal is a sketchbook or notebook with unlined pages in which individuals record their experiences using both imagery and written text. In academic settings, visual journaling is thought to promote students' critical reflection upon their previous learning, their current experiences, and their ongoing professional growth (La Jevic & Springgay, 2008).

Delimitations and Limitations

Having only eight participants from only two academic settings delimited this study. Furthermore, among the counseling students, only those experiencing agency or

mental health internships were included. Those on school counseling internships were excluded from participation.

Although the perspectives of the participants were described in depth, and reviewed for accuracy by the participants themselves and a peer reviewer, lack of generalizability is inherent in qualitative studies.

Summary

This chapter introduced the topic of inquiry, which was visual journaling as an educational strategy for developing student reflectivity. Visual journaling combines the practice of artmaking with responsive writing. This topic is relevant to both counseling and art therapy, and developed out of my experience as both an art therapy educator and a counseling doctoral student. Relevant literature was briefly summarized, emphasizing visual journaling as a constructivist and experiential endeavor, and therefore likely to facilitate reflection. The research approach, qualitative multiple case study, was introduced, and the similarities between the processes of qualitative research and creating a work of art were briefly discussed. The research questions were presented, and important terms were defined. Finally, delimitations and limitations of the study were briefly discussed.

CHAPTER II

REVIEW OF THE LITERATURE

This chapter presents the foundations for current understandings of visual journaling, which is the focus of this dissertation. First, because the study is at heart one that examines constructivist educational practice, the topic of constructivism, as applied to adult and experiential learning, lays the groundwork for the literature review. Next, reflective thinking and reflective practice, which are central to all professional development, are discussed. Then strategies for instilling these attributes in counseling and art therapy graduate students are highlighted. The topic of artmaking as reflective practice is then presented, followed by a discussion of the use of art-based strategies in both counseling and art therapy clinical supervision. Literature pertaining to reflective journaling, the use of which is widespread in graduate programs that prepare students for professional practice, is then reviewed in depth. These areas, artmaking as reflective practice and reflective journaling, lend crucial support for the use of visual journals during student internships. Finally, the small amount of scholarly literature written about visual journaling is reviewed.

Constructivist Perspectives on Adult Learning

Constructivism

Constructivism is a worldview that has as its core the position that knowledge is created by individuals through comparing their own current experience to their preexisting assumptions and prior experiences (Andresen et al., 2000). Although the principles of constructivism have ancient roots in the philosophies of Aristotle, Locke, and Kant (Andresen et al., 2000; Sexton, 1997), it has been overshadowed since the time

of the Renaissance by the hegemony of empiricism in Western intellectual life, particularly the scientific method (Sexton). Constructivist thinking re-emerged in the early twentieth century, and more recently in the so-called postmodern era, as a counter to logical positivist views that truth was verifiable and universal. Of particular contrast to constructivism was the notion that learning was a reactive rather than a proactive process (Hayes & Oppenheim, 1997). Instead, constructivism holds that "what is known cannot be the result of a passive receiving, but originates as the product of the activity of the knower" (Hayes & Oppenheim, p. 21); that is, we are active in inventing our own reality.

There is a range of expressions of constructivism. Two examples are radical constructivism and social constructionism. Radical constructivists propose that reality is exclusively confined to the individual's experience. Social constructionism emphasizes the construction of reality by the group (Hayes & Oppenheim, 1997). A third example, developmental constructivism, describes how ways of constructing occur in stages, in a pattern in which "disequilibration serves as a stimulus to development, while equilibration is its goal" (Hayes & Oppenheim, p. 24). Despite these variations, the following principles can represent common elements in the general notion of constructivism. These include the notions that (a) as we live our lives, we attempt to both make sense of our experience and adapt to our environment; in other words, we have a hand in our own development, (b) how people know is more important than what they know, (c) language is the mechanism for individuals to express their unique realities, and (d) each person constructs his or her own reality; thus no generalizable truths exist. These principles, currently embraced by a number of thinkers in the social sciences and helping professions, constitute an enormous shift in thinking away from positivist epistemology.

The constructivist mentality that honors the notion of individuals constructing their own knowledge has implications for the helping professions in terms of practice, research, and counselor education (Hayes & Oppenheim; Lovell & McAuliffe, 1997). Regarding constructivist practice, Hayes and Oppenheim have taken a present- and forward-focused perspective. They proposed that constructivist counselors, mindful of clients' efforts to restore equilibrium in their lives, focus on the way clients make meaning from their current experiences, and how that meaning-making would impact the future, rather than emphasizing clients' struggles as products of their personal histories.

Regarding research, in the twentieth and twenty-first centuries, in counseling, psychology, art therapy, and even psychiatry, no universal or verifiable truths have been identified regarding what constitutes the most effective therapeutic relationship, the best treatment approach, or the most useful counseling theory. That uncertainty is the case, no matter how ardently, rigidly, or frequently the scientific method has been applied. A constructivist might have the following understanding of these failures of the positivist approach to explain human behavior: Such an approach (in which data are aggregated under the assumption that most people are alike) seeks to eliminate people's individual differences and ways of knowing the world, rather than acknowledge or embrace them (Sexton, 1997). Thus, the constructivist worldview supports qualitative research approaches, with their emphasis upon understanding the lived experience of individual human beings (Goldman, 1989; Hayes & Oppenheim, 1997; Junge & Linesch, 1993; Merchant, 1997; Paisley & Reeves, 2001).

Regarding education, a constructivist approach emphasizes the differing lenses that all learners, including teachers, bring to schooling. Therefore, constructivist

education values educators' ongoing self-reflection (Kolb, 1984; Schön, 1987), establishment of democratic classrooms and programs (Dewey, 1944), and students being the makers of their own knowledge (McAuliffe, 2000). Because the current study focuses on a particular constructivist-oriented educational method, the remainder of this section of the literature review will discuss constructivist approaches to counselor education, particularly in terms of the concept of experiential learning.

Constructivist Counselor Education

The constructivist model of counselor education will be described below, including examples of constructivist educational methods. Constructivist educators are student-centered teachers who prize the learning process that leads to expanded understanding and ways of knowing (McAuliffe & Lovell, 2000). In contrast to traditional classroom approaches, in a constructivist learning environment, "Students learn not because teachers teach (the 'open head, insert knowledge' assumption), but because they have taken prior knowledge and reworked it in light of new information and experiences" (DeLay, 1996, p. 78). DeLay likened this process to Piaget's notions of assimilation, that is, the process by which new information becomes part of the individual learner's fund of knowledge, and accommodation, wherein that fund of knowledge is essentially altered. Thus, in contrast to "transmission" theories of education (Kohlberg & Mayer, 1972), in which teachers transmit supposedly important truths to students, constructivist educators hold that learners bring a set of assumptions based upon their personal history to any new phenomenon or learning situation, and that learners themselves construct their own meanings of such phenomena (McAuliffe & Lovell). The implications of such a position are that teachers must attend to learners' experience. In a

constructivist-based curriculum, students are engaged in a continuing process of experiencing new material, comparing that material to their own knowledge base, and discovering new personal meanings that are then added to the knowledge base and may change student behavior. In that vein, constructivist counselor educators employ a range of student-centered teaching techniques to facilitate students' constructions of meaning. For example, having students work in collaborative learning groups, providing in-class hands-on experiences, assigning out-of-class learning such as attending an AA meeting or interviewing counselors, and teaching students how to think reflectively about their clinical experience, all represent student-centered teaching techniques (Eriksen & McAuliffe, 2001). More specifically, constructivist principles are translated into experience-based learning, which will be discussed next.

Experience-Based Learning

The model of experience-based, or experiential, learning was developed primarily by David Kolb (1984), and contains assumptions regarding both the process of learning and characteristics of individual learners. This review will be limited to a discussion of Kolb's ideas about how people learn. He stated that learning is "the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience" (Kolb, p. 41). The Experiential Learning Theory (ELT) developed by Kolb includes two ways of grasping experience, called concrete experience (CE) and abstract conceptualization (AC), and two ways of transforming experience, called reflective observation (RO) and active experimentation (AE). Kolb proposed a sequence in these ways of processing experience, beginning with CE (what happens), followed by RO (thinking back upon what happened), followed in

turn by AC, wherein the reflections are collapsed into ideas, and ending with AE, actions taken in response to the ideas generated through AC (Kolb, Boyatzis, & Mainemelis, 2001). The cycle can then begin again around that concept, with AE leading to more CE, RO and AC.

Kolb asserted that there are three essential characteristics of ELT. The first is that learning involves the whole person - senses, cognitions, and emotions. A second essential tenet is that new learning experiences are related to learners' previous experiences. Finally, Kolb proposed that a life-long habit of reflection deepens experience (Andresen et al., 2000). Regarding reflection, Kolb (1984) stated, "The quality of reflective thought brought by the learner is of greater significance to the eventual learning outcomes than the nature of the experience itself" (p. 38). The notion of reflection as a vehicle for deep learning is central to this study, and is reviewed in the next section.

Reflection

Reflection Defined

Applied disciplines such as nursing and teaching have embraced the work of Dewey (1933), Schön (1983, 1987), and Kolb (1984), each of whom emphasized the importance of reflective thinking for problem solving in the workplace. Reflective thinking involves "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 & Fales, 1983, p. 99). For example, in nursing it is thought that reasoning about diagnosis and clinical strategies is enhanced through reflective thinking (Kessler & Lund, 2004).

Schön (1983, 1987) introduced the concepts of "reflection-in-action" and "reflection-on-action," both having to do with professionals' actions in response to their reflective thinking. "Reflection-in-action" refers to reflecting upon an event while it is occurring, and simultaneously changing one's behaviors in response to an event. "Reflection-on-action" refers to reflective thinking after the event has occurred, which frequently leads to a changed perspective of the event, and a new approach to dealing with similar events. Schön stressed the importance of a critical or disturbing event in triggering reflection. Similarly, Boyd and Fales (1983) recognized individuals' "inner discomfort" (p. 106) as the catalyst for the process of reflection. Boyd and Fales, adult educators informed by experiential education theory, conducted a study to understand how learning results from reflection. They analyzed questionnaire responses and interviews with adult education and counseling students and practicing counselors, as well as the authors' own reflective learning experiences, which led to their understanding of reflective learning as a six-stage process. First, there is awareness of initial discomfort within a specific context of an event or experience, followed by identification and clarification of the problem associated with the discomfort. Next comes a stage that is characterized by the individual's "openness to new information from internal and external sources, with the ability to observe and take in from a variety of perspectives" (p. 108). Boyd and Fales' next stage is called "Resolution," when insight is gained and the problem is resolved. The final two stages involve situating the learning within past and current experience, and deciding whether or not to act in response to the new insight.

More recently, Neufeldt et al. (1996) saw a need to assimilate attributes of reflectivity into an integrated theory of the process of reflection, because reflection is a

concept discussed in literature from widely differing professions. To arrive at such a synthesized understanding of reflection, they conducted a qualitative study in which they interviewed five experts, including Donald Schön (preeminent scholar of reflective practice), Thomas Skovholt and Michael Ronnestad (researchers and theorists of counselor and therapist professional development), Willis Copeland (expert on reflective practice in teaching), and Elizabeth Holloway (researcher and theorist of supervision in counseling and psychotherapy). Using grounded theory to analyze the content of the interviews, Neufeldt et al.'s study yielded a working definition of professional reflectivity as a sequential process. The process of reflection involves: (a) a "causal condition" such as a perplexing or challenging clinical situation; (b) "intervening conditions" such as the practitioner's personality and thinking style, or the setting; (c) the "search for understanding of phenomena" including several domains such as focus of attention, mental openness, use of various perspectives to understand phenomena, and depth of the search; and (d) consequences, including perceptual or behavioral change and extended professional growth.

There are commonalities in Boyd and Fales' (1983) and Neufeldt et al.'s (1996) conclusions about the course of the reflection process. Both identified a discomforting event that triggers a search for meaning; the search involves being mentally open to multiple perspectives, couching insights gained within one's past and current experience, and decision making in response to new knowledge.

Reflective Practice

Schön (1983, 1987) believed that effective professionals are characterized by their use of reflection-in-action and reflection-on-action. He theorized that through

engagement in a reflective process in response to complex and challenging work situations, professionals in many fields construct new knowledge that enhances work performance. Through employing reflective practice, successful professionals function as collaborators with clients, and are on-the-spot researchers of jointly agreed-upon solutions to client dilemmas, rather than experts who already know the answers. The power of reflective thinking for counseling practice is emphasized in the literature. As applied to counseling, reflective thinking is defined as "the active, ongoing examination of the theories, beliefs, and assumptions that contribute to counselors' understanding of client issues and guide their choices for clinical interventions" (Griffith & Frieden, 2000, p. 82). Nelson and Neufeldt (1998) noted the centrality of reflective thinking to effective counseling practice, and emphasized the conditions necessary for educating counselors to be reflective practitioners: teaching specific methods to think reflectively, a safe educational environment in which to experiment with reflective thinking, and support from instructors.

Ronnestad and Skovholt (2003), in their in-depth study of 100 counselors and therapists, asserted, "the ability and willingness to continually reflect upon professional experiences in general and difficulties and challenges in particular, are prerequisites for optimal development" (p. 38). In fact, they asserted, "negative development may occur if the counselor/therapist for some reason is not engaging in this reflective process" (p. 38). Morrisette (2001) discussed one way of continuing professional development, self-supervision, defined as "self-monitoring, self-assessment, self-evaluation, self-reporting, self-management" (p. 77), and asserted that reflectivity is the fundamental element of self-supervision. Morrisette described the advantages of reflection as increased counselor

self-awareness, decreased likelihood of harmful unattended countertransferences, and increased ability to approach clinical work from multiple perspectives. In contrast to Ronnestad and Skovholt, who noted that ongoing reflection characterizes effective practice at any stage of professional development, Morrisette wondered if the ability to reflect develops with increased clinical experience. He therefore suggested supervision aimed specifically at increasing counselors' reflective capacity.

The Role of Reflection in Graduate Education

Reflective practice is particularly valued in the field of teacher education, because it is thought that only through continual reflection upon their classroom experiences can teachers improve their professional practices. Susi (1995) described reflective practice in teaching:

> Reflective teachers stand apart from the self to critically examine their own instruction-related practices. This process allows for the development of more consciously driven modes of behavior. Reflective skill results from a combination of practice and repetition and the cultivation of a philosophical orientation strengthened through commitment and self-discipline. (p. 111)

Among the prominent writers in the field of teacher education is Alan Reiman (1999). He asserted that reflective practice is "the central process and benchmark disposition of the teacher as she or he engages in the teaching/learning process" (p. 597). Indeed, it is claimed that without reflection upon their practice, teachers do not grow cognitively or developmentally (Reiman; Sprinthall & Thies-Sprinthall, 1983). Thus, teacher educators have developed a number of strategies to support cognitive development in preservice teachers, with the aim of a life-long habit of reflection on

professional practice. Sprinthall and Thies-Sprinthall (1983) asserted that five conditions must be met to successfully instill within preservice teachers the capacity for reflection. These include (a) role-taking (assuming a new, complicated, and challenging helping experience such as preservice teaching), (b) reflection on experience that is guided by a mentor or teacher, (c) balance between active practice and reflection upon it, supported by weekly supervision, (d) continuity, that is, continued experience for a minimum of one semester, in which to develop the practice/reflection routine, and (e) instruction that contains a mixture of alternating encouragement and exposure to new practice situations. These conditions have been supported through research (Reiman & Thies-Sprinthall, 1993). Compared to the field of teacher education, however, there is little theoretical or research-based literature regarding strategies to teach reflective practice in either counseling or art therapy education. However, Sprinthall and Thies-Sprinthall's conditions for inculcating reflective practice in preservice teachers seem readily adaptable to counseling and art therapy education, which will be discussed next.

Teaching Reflection in Counselor Education

Instilling in students the capacity for reflective thinking is regarded as a primary goal in counselor education (Hubbs & Brand, 2007; Nelson & Neufeldt, 1998). Nelson and Neufeldt, in advocating for constructivist counselor education, noted the importance of teaching counseling students specific and effective ways to think critically about their clinical work. They supported providing students ample opportunity for reflective thinking, that is, "the permission and encouragement to reflect, the knowledge of how to inform one's reflective process, and a safe relational environment in which to consider one's personal and interpersonal experience" (p. 82).

A number of authors have suggested approaches to inculcating reflective practice in students. They include encouraging students to examine their presuppositions through using a teaching approach that facilitates deep, thoughtful questioning and responding on the part of students (Griffith & Friedan, 2000). Strong's (2003) system for engaging counseling students in reflection on the effects of their words upon the counseling process would be an example of such a teaching approach. Each of Strong's students transcribed five minutes from a videotaped counseling session and, using methods derived from conversation analysis and discourse analysis literature, categorized 5-second intervals as to the effect of the words they spoke upon the counseling conversation. Strong concluded, based upon feedback from his students, that this exercise facilitated his students' reflection upon and understanding of the effect of their words on the counseling process and outcome; his students were able to construct this knowledge firsthand, rather than rely on existing counseling theories for an explanation of what occurred.

Another example of a pedagogical approach that engages students' reflections on their clinical work is the supervisory framework described by Ward and House (1998). They asserted that counseling students' capacity for reflective learning depends on the supervisory relationship, which, if effective, is a safe environment in which the supervisee is able to explore in depth disconcerting events experienced with clients during the internship. Ward and House created a framework for counseling supervision designed to encourage supervisee reflection. The framework includes encouraging trainees to visualize disturbing or notable counseling events, explore their affect

associated with such events, and examine their assumptions while entering into the counseling situation.

Each of the aforementioned authors in this section contended that reflection facilitates insights about the counseling process. Guiffrida (2005), on the other hand, suggested an approach in which reflection on the counseling process leads to knowledge about counseling theory. In Guiffrida's scheme, students would begin internship without any preparation in the area of theory, rather than experience only transmission of content about counseling theories in the typical pre-internship course. His Emergence Model capitalizes upon novice internship students' predictable anxiety as a trigger for reflecting upon their predisposed notions about the helping role, forcing risk-taking and innovation. In this approach, through self-observation and support from teachers and peers, students explore theoretical approaches until they find a theory that fits well with their natural style of helping.

Teaching Reflection in Art Therapy Education

Although strategies for effectively teaching art therapy students specific course content have appeared recently in the literature, in fact little has been written about master's level art therapy education. However, a small group of articles, if considered collectively, appear to be the beginnings of a nascent theory of art therapy education. The authors of each of these articles conceptualize reflective, constructivist artmaking as the core of art therapy, and as the basis of differentiating art therapy from other helping professions.

Perhaps the most important of these articles was written by Pat Allen in 1992. Allen identified what she considered to be a toxic situation in the art therapy profession,

in which art therapists, in an effort to be acknowledged as "real" therapists, gradually take on the characteristics of other clinicians like social workers or counselors, while simultaneously abandoning their personal artmaking. Such art therapists then use client artwork in formulaic ways, primarily diagnostically or as an adjunct to verbal therapy. Allen called this the "clinification syndrome," and asserted that it results primarily from art therapists' failure to employ their most valuable asset: firsthand knowledge of the intrinsic value of personal artmaking. Noting that clinification likely is born in graduate school through lack of attention given to students' own artmaking process, she offered some antidotes. Her first suggestion was to expand internship sites to include fewer psychiatric settings and more alternative sites where artmaking could be seen not as an adjunct to verbal modes, but as the primary treatment approach. Second, she suggested that students assume the role of artist-in-residence at their internship sites, providing staff and clients the opportunity to recognize that artmaking is a way to address and transform inner experiences. Finally, Allen advocated for the development of art therapy theory through research; she asserted this would be impossible without placing client and therapist artmaking at the core of art therapy practice. "If little artmaking is taking place, or comes to be considered as second in importance to insights or verbalization, no art therapy research can occur and thus no art-based theory can be derived" (p. 25).

Two authors advocated for studio-based art therapy education. Cahn (2000), an art therapist and architect, discussed Schön's analysis of the studio in architecture education, where teacher and student engage in reflection-in-action and reflection-on-action in mutually solving design dilemmas, and proposed a model in which the studio would be the primary place for art therapy students to learn through their own artmaking

about art therapy practice. Like Allen (1992, 1995), Cahn asserted that only through immersion in and reflection on their own artmaking process can art therapy students and art therapists integrate the didactic and practice aspects of art therapy treatment. In contrast to the other literature reviewed in this section thus far that conceptualized artmaking as a cognitive and reflective process, Wix (1996) couched her views about art therapy education within the Jungian perspective of art giving form to feeling. She asserted that, "the studio component is necessary in art therapy education- to know through one's own experience with making and image, to know through one's own precise communication [of feeling]..." (p. 175). Wix offered a noncredit studio to her internship students, in which they could explore and attend to their own artmaking process. Based on her students' feedback, she concluded that the studio experience enriched their internship work with clients, and that student artmaking is crucial to art therapy education in terms of supporting students' wellness and professional identity.

Art therapy education is terminal at the master's degree; there are to date no institutions that grant a doctorate in art therapy. Because the art therapy profession must move to the next developmental level, and because it is within doctoral level educational settings that theoretical and practical research is conducted, Gerber (2006) conducted a qualitative study aimed at establishing components of proposed art therapy doctoral level education. Gerber triangulated the literature, existing doctoral curricula from related fields, and in-depth interviews of educators in art therapy and related fields. She established that art therapy's epistemology derives from interdisciplinary knowledge from the arts and humanities as well as psychoanalysis and medicine, psychoanalytic theory, and art therapy theory, intersected with "interpersonal exploration and personal

artistic inquiry" (p. 105). Gerber proposed doctoral level education that would include integration of a body of interdisciplinary knowledge with "knowledge, gained by using the self, as a means for personal, interpersonal, and artistic inquiry representing the unique individual experience" (p. 107), within a constructivist educational setting. Implicit within student-directed self-exploration through artistic means lies the process of reflection. She said:

> Artistic and psychological inquiry, which result in knowledge of self and other, as well as the inherent aspects of the art process from which this knowledge emerges, are considered to be ways of knowing essential to all facets of scholarly and clinical education in art therapy. (p. 110)

Artistic inquiry that yields knowledge of the self and other, to which Gerber referred as an essential way of knowing for the art therapist, is discussed next.

Artmaking as Reflective Practice

The literature suggests that art practice, that is, focused and mindful artmaking, is itself a constructivist endeavor (Grushka, 2005; Marshall, 2007; Serig, 2006; Sullivan, 2006; Walker, 2004). Art practice was described by Marshall as "an exercise in knowledge construction: a process of coming to know" (p. 24), and was likened to the circular nature of research in that, during artmaking, ideas lead to the creation of imagery which in turn generates knowledge, more thought, then more imagery, and so on. Thus, in this sort of experiential learning, there is a connection between the physical act of making art and the cognitive act of deriving meaning and insights from the imagery. Marshall asserted that artmaking "allows information to be seen differently, in a fresh, more meaningful, personal, and experiential way (as in art, symbolism, and metaphor).

This transformation of concepts through imaging produces new insights and learning" (p. 23). It seems, however, that artmaking in and of itself may not be sufficient for knowledge construction; the act of critical reflection is necessary in artmaking in order for art practice to be an opportunity for construction of meaning (Sullivan, 2006; Walker, 2004).

The crucial role of reflection in art practice, as described in the art education literature, will be discussed next. Serig (2006) described meaning making in art practice as "complex, cognitive" (p. 233), and dependent upon reflection and metaphoric thinking. Metaphoric thinking involves collapsing diverse concepts into one analogous idea that can be represented in various ways; imagery is one example of a metaphor: something that stands for something else. Thus, artmaking as reflective practice results in an art product that is a metaphor for the ideas and processes entailed in its creation. When describing art practice in research terms, Sullivan (2006) also emphasized the importance of reflection, stating that, "When art practice is theorized as research, it is argued that human understanding arises from a process of inquiry that involves creative action and critical reflection," and that, "the researcher and the researched are both changed by the process because creative and critical inquiry is a reflexive process" (p. 28).

Based on Schön's work about reflective practitioners, Walker (2004) designed an art education class aimed at facilitating undergraduate and graduate students' understanding of exactly what is involved in the process of artmaking. The students first compiled information about contemporary artists' practices, and arrived at some understandings of how these artists explored what Walker referred to as "big ideas," i.e., concepts or themes that drive the artists' creative process and productivity. Each student

then chose his or her own "big idea" to pursue artistically and metaphorically, and throughout the course maintained a record of the reflections that accompanied the artmaking process. Walker asserted that the significance of the big ideas to the individual students was crucial to the students' understanding of the conceptual process of artmaking, and that, without the recorded reflections, students would not have become as aware as they did of the art process as meaning making.

The literature reviewed thus far in this section has focused on the cognitive processes that occur individually while making art. Another perspective on reflection is Grushka's (2005). She was interested in reflection from a social constructivist perspective. Grushka studied a group of seven women fiber artists and described their artmaking processes as intrinsically reflective and meaning making. In addition, because they were exhibiting artists, Grushka situated the artists' experiences within society and conceptualized their process as socially constructed, i.e. the self creates knowledge within a cultural and societal context. Grushka explained Eisner's (2001) views of how artists socially construct knowledge through reflection: It is the stability of created imagery that promotes reflection and subsequent refinement so that the image can communicate meaning to an audience. Through their exhibits, the artists in Grushka's study communicated to society about society. Her qualitative inquiry resulted in the notion of "artists as reflective self-learners and cultural communicators" (p. 358). Grushka inferred that the external pressures of exhibitions led to rigor in reflection on the part of the artists.

For the artists in Grushka's study, maintaining a purposeful reflective stance during artmaking was crucial to facilitating self-knowledge. This notion of deliberate, directed reflection as a source of meaning making is common to all of the literature

discussed in this section, and to the authors who described uses of artmaking in counseling and psychotherapy education that will be reviewed in the next section.

Artmaking in Counseling and Psychotherapy Supervision

Now that the importance of reflection and the reflective, meaning making properties of artmaking have been described, artmaking as a tool for supervision will be discussed. In the late 1980s, three articles in counseling journals discussed using drawing for case conceptualization in supervision. Amundson (1988) noted that a large amount of information must be synthesized in order to gain a clear understanding a case, and suggested that making a metaphoric drawing of a case entails this same sort of cognitive synthesizing. He developed a structured approach for his supervisees to use in developing metaphoric case drawings; this approach included reflection in response to the images, leading to insights about cases. Amundson asserted that, although some supervisees were apprehensive about drawing, case drawings in group supervision seemed useful in case conceptualization, as noted in supervisees' descriptions of the benefits.

In order to build upon Amundson's initial exploration of the use of case drawings in supervision, Ishiyama (1988) modified Amundson's approach through standardizing the method so that it could be used consistently in supervision and in research. Ishiyama developed a procedure that he called the "visual case processing method" (p. 154). This procedure involves four steps: (a) reflection on a case and responding with words to a series of prompts, (b) generating imagery and metaphors, (c) drawing the case, and (d) presenting the case in group supervision. Directions for the drawing exercise were meant to lessen supervisees' anxieties about the act of drawing, and were standardized.

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

Finally among the literature on case drawings, Stone and Amundson (1989) conducted a mixed methods multiple baseline study of the efficacy of metaphoric case drawings for case conceptualization, that is drawings that represent ideas in images, versus traditional verbal processing in a crisis intervention agency setting. Participants, who served as their own controls in this research design, were seven clinical psychology graduate students. They were randomized into three groups that used verbal processing and case drawings in differing sequences over a period of ten weeks. The authors developed a 39-item questionnaire with which the participants rated the effectiveness of the two approaches to case conceptualization in addressing five aspects of crisis intervention counseling sessions: client, counselor, relationship, goals, and debriefing. A combination of qualitative data, such as case notes, videotaped sessions, and all of the drawings, were also analyzed, although the analysis method and results were not reported. Regarding the questionnaire, analyses of variance revealed that the case drawing method was more effective than verbal case processing in increasing graduate students' understanding of all five aspects of crisis counseling measured ($p < .001$). In light of these findings, Stone and Amundson concluded that the metaphoric case drawings "demonstrated a concise, visual framework which played a pivotal role for integrating trainees' thoughts, feelings, and experience" (p. 369).

Despite the promising results of these three early studies of the use of drawing in counseling supervision, only one other research-based study was found. Three times over the course of one academic semester, Bowman (2003) asked counseling interns (N=26) in supervision groups to create a piece of art that "represents how you are experiencing your internship placement at this time" (p. 32). Bowman studied whether the artmaking experiences were perceived by her participants to be enjoyable and beneficial, and whether exposure to this art directive resulted in greater use of art in working with participants' own clients. In addition, Bowman explored whether there was a correlation between her participants' level of creativity as determined by scores on two standardized instruments, and their perceptions of the enjoyment and benefits of the art experience.

Results suggested that 89% of Bowman's (2003) participants found the art experiences enjoyable or very enjoyable, and the same percentage found the art experience to be beneficial. Both enjoyment and benefit of the art experience seemed to be associated with the internship group format, where discussion of the artmaking experience and of the artworks themselves occurred. There was a very slight, nonsignificant, increase in participants' use of art tasks in counseling their own clients. No correlation was found between creativity and perceived benefit, but interestingly, there was a nonsignificant negative correlation between participants' creativity and their perceptions of enjoyment of the art tasks. The finding that the less creative participants enjoyed the art experiences more than the more creative participants did bodes well for introducing art-based educational strategies to counseling students, who typically have little experience with artmaking beyond middle school.

Other than the four studies reviewed above, no further research appears to have been conducted along these lines. However, two related articles from the 1990s addressed the efficacy of arts-based techniques in eliciting personal insights in supervisees. First, Calisch (1994) discussed the need to address transference and countertransference in supervision of therapists in training, and stated that supervisees' use of art sheds light on these aspects of the therapeutic relationship; however, she did not include any specific guidelines for the use of art in supervision. Second, Wilkins (1995) suggested using creative arts approaches, mainly psychodrama but also drawing, in group supervision of counselors. The art-based method he suggested involved dyads of supervisees, one using art materials to depict the counselor/client relationship, and the other uncritically facilitating the exploration of the relationship through discussion of the artwork. Wilkins asserted that this exercise often results in the unconscious becoming conscious, leading to insights about the counseling relationship and process. He advocated for the use of creative arts approaches in group supervision, stating that they "allow a greater spontaneity and the opportunity to convey deep personal meanings in a way which other approaches may not" (p. 256).

In a more recent article, Guiffrida et al. (2007) discussed various ways to use metaphors, including drawings, in counselor supervision. They asserted that drawing activities in the context of supervision facilitated "supervisee self-understanding and awareness" (p. 393) and were useful in case conceptualization. Similarly, Jackson, Muro, Lee, and DeOrnellas (2008) advocated for using mandalas (drawings within circles, considered to be healing) in counseling supervision as a way to broaden understanding of complicated cases, and to facilitate supervisees' self-awareness. All of the authors

reviewed thus far in this section seemed to identify case drawing as a reflective exercise and suggested that more research on the use of metaphoric drawings in supervision is warranted.

Some literature points to the usefulness of artistic exploration for counselors' and therapists' own personal well-being and psychological health. Ziff and Beamish (2004) described a course to teach the use of arts in counseling. Their class introduced master's degree students to a range of creative arts such as storytelling, movement and music therapy, visual art, and psychodrama. It included reading assignments, classroom experiential learning, individualized exploration of a chosen medium, and writing a research paper. Ziff and Beamish's students indicated that, despite their initial trepidation, they found the course enjoyable and beneficial, and they provided a number of suggestions as well: more time in class for experiential learning and more specific guidelines for clinical application of the arts in counseling sessions. Ziff and Beamish recommended research in this area, especially "exploration of the role of the arts in the lives of practicing counselors as a support for counselor wellness" (p. 157).

Along these lines, Harter (2007), a clinical psychologist, wrote about her own personal reflection and growth through artmaking. Couched in personal construct psychologist George Kelly's (1955/1991) notions of person-as-scientist, Harter's self-exploration through artmaking led to insight about both her personal and professional selves. She recognized that her person-as-scientist and person-as-artist selves were joined through the experience of painting, and she acknowledged the art process as a "deeply personal way of knowing" (p.177).

In terms of the role of the arts in the lives of practicing art therapists (as opposed to counselors or psychologists), the literature strongly supports art therapists' personal artmaking as an avenue toward wellness, self-awareness, and insight (Allen, 1995; McNiff, 1989). However, little is written regarding how to instill the habit of personal artmaking in students.

Artmaking in Art Therapy Supervision

Most of the small amount of art therapy supervision literature that exists suggests that artmaking can be a means of sorting out countertransference reactions. A number of techniques have been described for exploring countertransference, such as the therapist reproducing client artwork in an effort to empathize with the client's experience, making a piece that depicts the client, or drawing responsively during a session (Fish, 1989; Lachman-Chapin, 1987; LaMonica & Robbins, 1980; Malchiodi, 1996; Wadeson, 2003; Wolf, 1985).

Kielo (1991) conducted a qualitative inquiry of art therapists' post-session artmaking to address countertransference. Although this post-session artmaking did not occur within a supervision setting, the art therapists were engaged in a sort of self-supervision through the purposeful artmaking (Morrisette, 2001). Kielo analyzed 11 interviews, from which emerged five themes about the function of post-session artmaking by art therapists: (a) developing empathy with the client, (b) clarifying the therapist's feelings, (c) exploring the preconscious and unconscious, (d) differentiating the therapist's feelings from the client's, and (e) exploring the therapeutic relationship. In light of these themes, it appears that the art therapists in Kielo's study used an approach to post-session artmaking that seems to contain elements of reflective practice: thinking

back on an unsettling or disruptive affective response to the session, making art in response, and constructing knowledge about important aspects of the treatment process.

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

In contrast to authors who advocated artmaking in response to countertransference, Wadeson (2003) asserted that practicing art therapists have much to gain from using their own artmaking reflectively in response to a number of complicated clinical situations- a form of self-supervision (Morrisette, 2001). She listed various techniques and approaches for processing specific clinical challenges, such as spontaneous artmaking in reaction to a session, depicting one's dreams, using art for working through racial prejudice toward clients, and addressing vicarious traumatization. Wadeson advocated for implementing these approaches in supervision of art therapy graduate students, and in fact did so at the now defunct program she headed at the University of Illinois at Chicago.

Finally, Fish (2008), a Chicago area art therapist and art therapy educator who fully integrates artmaking into student supervision classes, conducted a mixed methods study of 19 students' perceptions of art-based supervision that implemented primarily *response art*. Fish defined response art as "art created by an art therapist to contain, explore, and express clinical work. It is the primary tool used in the practice of art-based supervision" (p. 70). In each supervision class, students and Fish made response art or discussed pieces that had been made outside of class. The last day of each semester, students completed a 10 item questionnaire set up with a 5-point Likert Scale and in addition responded with written narrative to a "further comments" item. After three semesters, responses were aggregated and described. Eighty-three percent of the students either agreed or strongly agreed that artmaking and discussion of artwork was a worthwhile use of supervision time; however, about 5% of the respondents wished for more didactic, discussion-based supervision. Some expressed concerns that their artistic responses to their internship work were too personal to share with others, suggesting the importance of trust among students in the supervision class. Considering the preliminary nature of her study, Fish called for more research to evaluate the use of art-based supervision. No other literature than that cited in this section was found that suggests or documents the use of these sorts of art-based reflective exercises in art therapy supervision.

Reflective Journaling

Theoretical Literature

The literature points emphatically to reflective journaling as a constructivist educational method that will enhance students' capacity for reflective thinking. In his

introductory article in a journal series devoted to the use of journals in adult education, Boud (2001) advocated for the use of student journals as self-directed vehicles for personal reflection. Clearly conceived as a constructivist educational adjunct, the reflective journal is defined as:

> ...both the place where the events and experiences are recorded and the forum by which they are processed and re-formed. This working with events is intended as a way to make sense of the experiences that result, recognize the learning that results, and build a foundation for new experiences that will provoke new learning. (Boud, 2001, p. 10-11)

Boud suggested that journal writing facilitates the type of reflection referred to by Schön as "reflection-on-action."

Reflective journaling is seen as useful to students in integrating theory learned in the classroom with practice in the internship. Hettich (1990) asserted that structured journaling exercises facilitated his psychology students' ability to understand and apply Bloom's taxonomy and Perry's model of cognitive development. Hughes, Kooy, and Kanevsky (1997) found that journal writing in response to assigned readings, coupled with small group discussions in class, seemed to deepen their students' understanding of course content. Furthermore, Tsang's (2003) study of education students' journals revealed that as the students progressed through their year of practice teaching, they initially wrote about and relied heavily upon theory they had learned in the classroom, and then gradually over the year integrated theory into their work with students. Thus, reflective journal writing is considered advantageous to students as a vehicle for

integrating course content, constructing new knowledge, and applying that new knowledge (Dart et al., 1998).

Specific Journaling Techniques

Student journal writing is deemed most successful when specific instructions are provided. In addition to including clear directions and expectations for reflective journaling in course syllabi, workshops explaining aspects of reflective thinking, providing specific guidelines, and offering examples of effective journal entries are useful in helping students get launched in the process (Degazon & Lunney, 1995; Kessler & Lund, 2004; Sprinthall & Thies-Sprinthall, 1983; Wallace & Oliver, 2003). Sprinthall and Thies-Sprinthall (1983) developed a system for instructors to provide feedback on their students' written journal entries, including a series of indirect and direct strategies to guide student reflection, which are deliberately matched or mismatched with the students' written reflections to encourage student growth. Wallace and Oliver (2003) provided students with a matrix for guiding their reflections that included course content areas and three response domains (knowledge, affect, and action); the matrix provided structure to the journal entries. Hubbs and Brand (2005) suggested two variations on journal writing: a "dialogue journal" in which teacher and student exchange dialogue on various topics, and "class interactive" journaling in which students share recorded reflections in small group discussions. Kessler and Lund (2004) found that structured online journals were effective with distance learners, and enhanced students' communication with faculty. Finally, Hughes et al. (1997) advocated using a "double entry journal," in which students record important points from assigned reading on the left-hand pages, and on the right-hand pages they respond reflectively and personally to the writings on the left page. The

journals are then discussed in small groups in class. Small group collaboration and objective/subjective pairing of journal entries are designed to make students active learners who construct their own meanings of course content, rather than learners who passively receive information from the teacher.

Evaluation of Student Journals

A number of rating or scoring schemes by which teachers evaluate student journals are found in the literature. However, nearly all of the literature indicates that teacher evaluation of student journals is problematic in that it has the potential to squelch students' genuine personal reflection. Boud (2001) discussed the tension that arises between, on the one hand, the student's desire to be assessed by the teacher as a strong learner who is doing well academically and, on the other hand, the goals of reflection, which include examining one's mistakes, foibles, and lack of understanding. In other words, students' expectation of external evaluation of reflective writing flies in the face of the purpose of journal keeping.

Several guidelines have been suggested to overcome this dilemma. One method is student/teacher collaborative assessment of the student journal, using a rubric that classifies journal entries along continua from superficial to deep, and from content-focused to process-focused (Hubbs & Brand, 2005). Generally, authors agree that the teacher's comments should be supportive rather than judgmental, and that confidentiality should be maintained to establish an atmosphere conducive to truthful and open reflection (Degazon & Lunney, 1995; Hubbs & Brand, 2005; Kessler & Lund, 2004; O'Connell & Dyment, 2006). Boud (2001) supported the idea of students keeping separate reflective writings, one set that would be submitted to the instructor for evaluation, and a separate

set for "learning purposes" (p. 16). Research supporting the advantages of student reflective journaling will be reviewed next.

Empirical Research

No quantitative studies of reflective journaling were found in the literature; however, ten qualitative studies were found. Rather than describing the studies one by one, the ten studies will be discussed in an integrated review. Research approaches and designs, populations studied, measures and data collection procedures, data analyses, and a summary of major results are presented in this section.

Methodological approaches. In terms of qualitative approach, Corcoran, Kruse, and Zarski (2002) described their study as ethnographic, and Kember et al. (1996) used an action research design. Tsang (2003) conducted a case study, and Sutton, Townend, and Wright (2007) employed focus groups. Wright (2005) conducted a phenomenological study and Glaze (2005) conducted a hermeneutic and phenomenological self-study. Four of the studies (Ballantyne & Packer, 1995; Dart et al., 1998; Wallace & Oliver, 2003; Wong, Kember, Chung, & Yan, 1995) would be characterized as basic or generic studies (Paisley & Reeves, 2001).

Populations studied. Regarding populations, nine studies examined undergraduate, master's, post-master's, or doctoral students' use of reflective writing, either in journals or in an assigned paper. The student participants were from the fields of nursing, teaching, allied health professions, and counseling/psychotherapy. One study examined the effectiveness of five different courses that assigned reflective journaling to facilitate adult nursing students' integration of theory and practice. Wong et al.'s (1991) participants were 45 post-graduate nursing students who were taking a 30-hour nursing

education course at Hong Kong Polytechnic University. Glaze (2002) reported on her own use of a reflective diary while a doctoral nursing education student. She described herself as a single parent with three children and a grandchild. Kember et al.'s (1996) study examined five undergraduate and graduate courses in which were enrolled 79 nursing students, six clinical education students, 240 physical therapy students, 100 occupational therapy students, and 59 x-ray technician students. An unknown number of instructors also participated in the study. In the field of teacher education, Wallace and Oliver (2003) selected the journals of eight students for analysis. Dart et al. (1998) studied the journals of 16 females and 11 males, aged 20-41, enrolled in a post-graduate education course at Queensland University of Technology, Australia. Tsang's 2003 study examined the journals of six undergraduate pre-service English as a Second Language teachers, 5 females and 1 male, aged 21-23, in Hong Kong. Finally, Ballantyne and Packer (1995) studied the journals of 13 education doctoral students in a seminar, 7 males and 6 females.

Corcoran et al. (2002) studied an unspecified number of doctoral students' perceptions of the ways in which a graduate school supervision model facilitated reflective thinking. Wright (2005) studied 1 male and 4 female cognitive behavioral therapy master's level students' perceptions of their reflective journals kept during the course of their study at the University of Derby. Nineteen cognitive behavioral therapy master's students at the University of Derby participated in Sutton et al.'s 2007 study.

Measures used. Four of the studies (Corcoran et al., 2002; Glaze, 2002; Kember et al., 1996; Wong et al., 1995) mentioned data sources but included no specific information about measures. Wright (2005) utilized open-ended interview questions that

were not described; however, the research report states that these questions are available from the author.

Dart et al. (1998) included examples from a series of specific questions that were given to students to guide their reflective journaling, although the full list of questions was not included in the research report. Examples included "What did I think or feel about the issue…What did I already know about it? What did I learn?" (p. 299). Sutton et al. (2007) included a complete list of prompts used with their focus groups. Examples are "Is the reflective learning journal perceived as useful? If so –what are the beneficial outcomes? If not –what are the disadvantageous outcomes?" (p. 390). Tsang (2003) included verbatim instructions for student essays, and referred to a source for the list of questions that provided focus for reflective journaling. Ballantyne and Packer (1995) included general instructions to students regarding how to structure their journal entries; entries were to focus on course content, application of content to practice, and congruence of new and previous knowledge.

Of the ten studies reviewed, Wallace and Oliver (2003) described their measures most clearly. They included verbatim instructions for journal writing, taken from their syllabus. In addition, they included both a matrix that included course content areas and three response domains (knowledge, affect, and action) given to students to provide structure to the journal entries, and the scoring rubric used in evaluating them.

Data collection. The studies reviewed used a variety of data including transcribed interviews, tape-recorded and transcribed discussions, and, primarily, written journal entries and assigned papers. Data were typically collected over the course of a semester or academic year, in order to study changes in reflective thinking over time.

Development of categories. Three of the studies used pre-existing coding schemes (Tsang, 2003; Wallace & Oliver, 2003; Wong et al., 1995), whereas the others developed codes inductively from the data. Of the 10 studies reviewed, three described their coding procedures clearly. Ballantyne and Packer's (1995) data consisted of 158 journal entries made over an academic semester. Using a small sample of these entries, a system of classifying the entries was developed; the system categorized the entries according to the focus of the writings (lecture, reading, discussion) and the type of response (description, critical analysis, feeling expression). These codes were then applied to all 158 entries. Clear operational definitions and example journal writings illustrating of all of the categories are included. Tsang (2003) analyzed two sets of data consisting of 300 free journal entries and 24 assigned journal entries from six students. Using a predetermined coding scheme from the literature for analysis, Tsang described each student as a case and conducted a cross-case analysis.

Wallace and Oliver's coding system was the most clearly described. Of 24 student journals, 8 were selected for analysis based upon their scores by a grading rubric; these eight represented 4 in the high score range and 4 in the low score range. Fifteen entries (5 each from the beginning, middle, and late phases of the semester) from each of the eight journals were analyzed. They were read three times and then coded using two schemes that emerged from the data, and one that came from the literature.

Data analysis. Although all of the studies employed some version of content analysis, only three identified their specific approach to data analysis; Sutton et al. (2007) and Wright (2005) employed Interpretive Phenomenological Analysis (IPA), and Dart et al. (1998) used an "interpretive-descriptive" (p. 299) approach. Two studies (Kember et

al., 1996; Wright, 2005) used computer software to analyze transcribed interviews; Wright's use of software yielded additional categories to those she had developed and simultaneously served as a check on the authenticity of her original categories. Tsang (2003) and Wallace and Oliver (2003) developed individual profiles of their participants and then compared across cases. Four studies included frequency counts (Ballantyne & Packer, 1995; Dart et al., 1998; Tsang, 2003; Wallace & Oliver, 2003) and two included percentages (Ballantyne & Packer, 1995; Dart et al., 1998). Only Ballantyne and Packer (1995) used statistical analyses to determine significant differences in journal response patterns over time, and per gender.

Limitations of methods. With the exception of Wong et al. (1995), who developed a scheme for assessing levels of reflection in student journals that might be applicable to a variety of disciplines and educational settings, all of the studies reviewed were specific to the participants and educational institutions involved. Therefore, as in all small qualitative studies, although there were many implications for further research that arose from each study, generalization is not possible. In addition, despite the clarity of descriptions of the development of coding schemes, none of the studies had sufficient detail regarding procedures to be replicated.

Summary of major results. Seven of the studies focused specifically upon the use of journals in facilitating students' reflective thinking, and three of the studies focused on either the teaching context as the facilitator of reflective thinking (Corcoran et al., 2002; Kember et al., 1996), or on the development of a tool for measuring level of reflection seen in student journals (Wong et al., 1995). The only conclusion that was common to all of the studies reviewed was that journals used as educational adjuncts were considered to

be effective in facilitating students' reflective thinking. Three studies noted the usefulness of reflective journals for linking theory and practice (Ballantyne & Packer, 1995; Dart et al., 1998; Glaze, 2002). Four studies concluded that reflective journaling increases students' self-awareness (Dart et al., 1998; Sutton et al., 2007; Tsang, 2003; Wright, 2005). Several studies asserted that journals revealed changes in students' level of reflection over time (Ballantyne & Packer, 1995; Tsang, 2003; Wallace & Oliver, 2003; Wright, 2005). In summary, these studies suggest that reflective journaling may facilitate students' ability to integrate theory into practice, increase students' capacity for reflection and self-awareness, and be an effective tool for long term professional growth. However, the studies reviewed were rife with limitations, which will be discussed next.

Limitations. Generally, the studies reviewed often lacked clarity, and used few strategies for increasing credibility of findings. With one exception (Ballantyne & Packer, 1995), the studies failed to triangulate results with existing literature. Only three of the studies piloted their coding schemes before applying them to their larger body of data (Ballantyne & Packer, 1995; Wong et al., 1995; Wright, 2005). Only Wong et al. (1995) used independent raters and calculated interrater reliability. Other methods used to increase studies' credibility included member checking (Sutton et al., 2007; Tsang, 2003; Wright, 2005) and the use of expert auditors (Glaze, 2002; Tsang, 2003).

In addition, two of the studies involving psychotherapy students were conducted at British institutions with British students (Sutton et al., 2007; Wright, 2005); the different educational system in Britain means these studies might have limited applicability to students at American institutions of higher learning. The Corcoran et al. (2002) study, although conducted with American doctoral students, lacked

methodological clarity and was the weakest study reviewed. None of the studies reviewed examined the use of reflective journaling by American master's level counseling or art therapy students.

This gap in the literature, that there is evidently no published research that explored the use of reflective journaling by American master's level counseling and art therapy students, provides a rationale for pursuit of the current study of reflective journaling in the context of counseling and art therapy students' internship. Based upon the review of literature thus far, combining art practice with reflective journaling is logical and potentially beneficial to internship students. Art practice and structured reflection are combined in visual journaling, discussed next.

Visual Journaling

Although several books about art-based journaling exist in the popular, "self-help" media, only two visual journaling articles from peer-reviewed scholarly journals were found through an extensive search. In addition, one unpublished master's thesis described an action research study of art therapy students' visual journaling experience. One of the popular media books, the master's thesis, and the peer-reviewed articles will be discussed below.

Among a plethora of "how to" books about making journals, artists' journals, and creative journaling, one is directly related to the topic of this dissertation. Ganim and Fox's *Visual Journaling: Going Deeper than Words* (1999) contains a wealth of material relevant to the practice of visual journaling, the goal of which, according to Ganim and Fox, is to increase self awareness and decrease conflict and stress. The authors, expressive arts therapists, became convinced of the expressive power of imagery through

their work with clients. They asserted, "Imagery is the body-mind's first or primary means of inner communication. Words are a secondary form of ...communication – a method we have invented to communicate with each other" (p. 2). Thus, in Ganim and Fox's estimation, imagery is of primary importance, and text is secondary in the journaling process.

Based on the premise that imagery reveals inner feelings and words can be used to make cognitive sense of the images, Ganim and Fox developed a six-week series of topics and exercises designed to launch readers on a regular visual journaling practice. Their notion of practice involves four basic steps to be taken during each journaling session: (a) setting an intention (such as "I intend to clarify my feelings about the conflict at work"), (b) disconnection from thoughts through concentrating on the breath (as in mindfulness meditation), (c) imagining what one's feeling state might look like, and (d) drawing that inner image. Following these steps, using a series of questions designed as guides when exploring one's journal imagery, the journal keeper writes responsively. In addition, Ganim and Fox developed techniques for transforming negative, stress-related imagery into more positive form. This process seems akin to reflection-on-action (Schön, 1983, 1987) in that the journal keeper, having accessed some negative feeling or tension associated with his or her intention and created an image of it, reflects upon the journal entry and subsequently responds by transforming it into a different image. Moreover, this process is clearly akin to the constructivist nature of focused and mindful artmaking, as discussed above in the section on artmaking as reflective practice.

Visual journaling is introduced to the first year art therapy master's degree students at Eastern Virginia Medical School at their orientation, and the students maintain

their journals for the entire two-year graduate school experience. Although not overtly conceived as a tool for reflection, the journals seem to become most meaningful to the students when they are experiencing their internship; the journal becomes a container for sorting through their first interactions with clients (Deaver, 2007). Kathryn Dunn (2004), a student at EVMS, studied the visual journaling component of the art therapy program. Using an action research methodology, she interviewed students and faculty during two cycles of inquiry. In the first cycle, she gained student and faculty perspectives of the lived experience of the visual journaling component of the curriculum. Suggestions for change that emanated from the first cycle were approved by the program director and implemented. Changes included institution of student self-evaluation of journals rather than continued faculty evaluation, and a system for students to flag journal entries for review during supervision.

After several months, Dunn again interviewed students and faculty, in order to gauge responses to the changes. Although the changes that allowed for greater student privacy were viewed as positive, and although both students and faculty recognized the value of visual journaling, particularly during internship, there was continued concern regarding faculty evaluation of student journals. Some students maintained separate journals, one for use in supervision with faculty, and one for personal use; this approach is supported in the literature (Boud, 2001). In addition, students requested that faculty supervisors provide specific directives that would focus their journaling experience; this directive approach is also supported in the literature (Hubbs & Brand, 2005; Wallace & Oliver, 2003). Finally, the student participants in Dunn's study suggested that second year students be allowed to petition the faculty to pursue alternatives to the journal, such

as personal psychotherapy, sand tray work, or meditation. Although these alternative approaches may be effective in increasing student self-awareness, they may not be as effective in developing student capacity for reflection.

Two articles in peer-reviewed journals refer, with varying depth, to visual journaling. Art educators Grauer and Naths (1998) offered this definition of the visual journal:

> The Visual Journal is similar to, yet different from, a sketchbook. It is kept as a type of journal, the content showing visual thinking in a variety of forms: drawings, sketches, collages, photographs, graphics and personally meaningful symbols. Words invariably become an important part of the Visual Journal, as they describe and support depictions, become graphic devices and aid reflection on personal themes and metaphors. (p.14)

These authors, who advocated strongly for the use of visual journaling in art classrooms, described the student visual journal as a record of thought, a device for development of ideas and imagery for use in the classroom, and a catalyst for reflection. Furthermore, they asserted that art teachers (who are themselves artists) must engage in the practice of visual journaling in order to fully understand through their own experience what their students, in turn, are experiencing. Grauer and Naths called for research that would explore the function of the visual journal as a personal "artifact" that embodies the student's experience within the context of student-centered, process-oriented art education that values "authenticity in learning" (p. 18).

Finally, La Jevic and Springgay (2008) discussed their preservice elementary education undergraduate students' use of visual journaling, within the theoretical context

of a/r/tography. A/r/tography is defined as "an arts-based research methodology that inquires into educational phenomenon [sic] through artistic and aesthetic means" (p. 67). The word "a/r/tography" embodies all aspects of its meaning; "a" stands for art, "r" for research, and "t" for teaching; a/r/tography is "more than a mode of scholarly inquiry or a method of representing research through artistic means, it is an embodied query into the interstitial spaces between art making, researching, and teaching" (p. 67).

La Jevic and Springgay situated their use of visual journals in an ethical framework that values the relational nature of knowledge construction; they asserted that only through the process of mutual, non-hierarchical, encounters can understanding of individuals' lived experiences be discovered. This constant process of discovery characterizes a/r/tography: "As an aesthetic inquiry, a/r/tography is an embodied living exchange between image and text and in between the roles of artist, researcher, teacher" (La Jevic & Springgay, p. 71). Thus, when the authors introduced visual journaling to undergraduate non-art elementary education students, it was within the egalitarian context of a/r/tography; students' journals were open to their peers and their instructors, and ongoing discourse in response to journal imagery and text occurred throughout the semesters of study.

The students, who were enrolled in a class called "Art in Elementary Schools," were encouraged to use visual journaling practice to explore ideas and beliefs, to reflect upon implications of their experience for classroom practice, and for engagement in artistic problem solving and decision making. La Jevic and Springgay understood the student journal entries to be manifestations of their knowledge construction. Moreover, they conceived of the journaling process as qualitative research on the part of the

students, which promoted students' critical reflection upon their previous learning, their current experiences, and their professional identity as teachers.

Summary

In this chapter, literature from six broad topics has been reviewed: constructivist perspectives of adult learning; reflection; the role of reflection in graduate education, particularly in counseling and art therapy education and supervision; artmaking as reflective practice; reflective journaling; and visual journaling. Each of these topics contributes to understanding the process and value of visual journaling, and supports the current study.

CHAPTER III

METHODOLOGY

Introduction

Based on theories of experiential learning and principles of reflective practice, this study investigated counseling and art therapy students' experiences with visual journaling in conjunction with their internship, and their perceptions of the journaling experience. This chapter describes the research design, the role of the researcher, the research plan, participants and their educational context, ethical considerations, and strategies to increase the credibility of the study.

Qualitative Research

The two main paradigms of social science research differ in philosophy, purpose, and methodology. Armed with a thorough theory-based knowledge of the topic of study, the quantitative researcher sets out to disprove a null hypothesis through manipulating and controlling variables, transforming data into numbers, analyzing results statistically, and generalizing results to all members of the population studied. In contrast, the qualitative researcher uses inductive approaches to gain insight into and understanding of research participants' views of their own lived experience. Furthermore, the qualitative researcher analyzes data as they emerge throughout a study rather than just at its conclusion. Rather than being hypothesis-proving, qualitative research may be hypothesis-seeking and theory-building. The end result of a qualitative study is a research report rich in information that comprehensively describes the research participants' views of their experiences.

The qualitative researcher views reality as multi-faceted, continually changing, and subjectively constructed by individuals based upon individuals' lived experiences within their own social contexts. Qualitative researchers employ a variety of approaches to understand the meaning research participants have made of specific dimensions of their lives. However, all qualitative research is conducted in a natural rather than a laboratory setting. It is also characterized by the researchers themselves being the instrument of both data collection and data analysis (Creswell, 2003; Merriam, 1998). Thus qualitative researchers go to their participants and engage in sustained face-to-face interaction with them in order to learn about their experiences from the participants' perspectives.

Researcher Assumptions and Biases

Since in qualitative research the researchers themselves function as the *instrument,* it is important at the onset for me to expose my assumptions and biases that might affect my ability to collect and analyze data with the appropriate balance of objectivity and subjectivity.

I am a hybrid; I have both art therapy and counseling graduate degrees, and have long engaged in an effort to integrate the diverse perspectives of the two fields into a singular professional identity. Indeed, this dissertation can be considered a culmination of that effort. As an art therapy educator for more than 25 years, I have routinely employed art-based educational strategies in my classes, and have witnessed students seemingly using these strategies to gain self-awareness, to integrate the didactic and the experiential, and to sort through interactions with clients in internship. In my own clinical practice, I have attempted to understand what mental processes are involved in the minds of my

clients as they engage in artmaking that leads to insight and change. And yet it is the counseling literature that gives a name to the process I think I have seen in my students and clients: reflection. I assume it is the artmaking process, which involves intense engagement with media coupled with meaning making through cognitive processing, that facilitates this reflection.

Throughout this research, it has been my aim to understand visual journaling as it applies to both art therapy and counselor education. This aim is grounded in my belief that given a basic mastery of certain techniques, artmaking can be a satisfying and useful avenue for expression for everyone, not just for the talented or those trained academically in fine arts. However, because of the strengths of my convictions, I am vulnerable to losing objectivity during this study. Consequently, throughout the study I will consult with counseling and art therapy colleagues as well as my counseling professors, to assist me in disciplining my thinking so that I can accurately assess and report the participants' experiences of visual journaling during the internship.

Case Study Research

According to Merriam (1998), of the many strategies available, qualitative case study research is particularly appropriate for studying education practices and processes. She stated that "research focused on discovery, insight, and understanding from the perspectives of those being studied offers the greatest promise of making significant contributions to the knowledge base and practice of education" (p.1). Thus the current study of art therapy and counseling students' use of visual journaling during their internships employed a qualitative case study strategy, and may contribute to both counseling and art therapy education theory and practice.

Various authors have organized lists of the numerous strategies of inquiry used in qualitative research. For example, Patton (2002) listed 16 "theoretical traditions" of qualitative research (pp. 132-133), Creswell (1998) listed five traditions of qualitative research, Junge and Linesch (1993) listed various types of inquiry appropriate for art therapy research, and Paisley and Reeves (2001) listed five types of qualitative research that are appropriate for counseling research. In this study, I employed a case study method.

Qualitative case study researchers seek in-depth knowledge of research participants' lived experience within a specific, clearly defined context. This context within which participants share a common phenomenon or experience constitutes the "case." Stake (1995) referred to a case as an "integrated system" (p.2), Merriam (1998) referred to a case as "a thing, a single entity, a unit around which there are boundaries" (p. 27), and Miles and Huberman (1994) described a case as "a phenomenon of some sort occurring in a bounded context" (p. 25).

Stake (1995) further defined case study research by differentiating between intrinsic case study and instrumental case study. He defined an intrinsic case study as investigation of a particular and specific case with a goal of understanding solely that case, whereas the instrumental case study is undertaken to gain understanding that might be applicable to other similar cases.

Multiple case studies employ more than one case. The current study of eight internship students' experiences of visual journaling was an instrumental multiple case study, bounded by the students' context of their internship during a 15-week semester. The students' responses to visual journaling were described in depth and interpreted in

terms of the students' perspectives about visual journaling in conjunction with the internship experience in both counseling and art therapy education.

The questions that guided this study are:

1. How do trainees in art therapy and counseling graduate education programs experience visual journaling during the internship?
2. What are the differences, if any, between art therapy and counseling students' perceptions of the function and benefits of visual journaling during the internship?

Context

Internship Context

The Council for Accreditation of Counseling and Related Educational Programs (CACREP) establishes standards for masters and doctoral level educational programs for counselors, and oversees programs' compliance with these standards (Remley & Herlihy, 2007). The internship in CACREP-approved counseling programs involves a total of 600 hours of service at mental health inpatient or outpatient facilities, agencies, or other settings, usually accrued at 20 hours per week, over two semesters. The internship includes 240 hours of direct client contact and 360 hours of indirect client contact. Clients in these settings are children, adolescents, and adults with a range of diagnosed mental disorders or significant life stressors that interfere with optimal functioning. Direct client contact means face-to-face assessment or delivery of individual, group, or family counseling. Indirect client contact hours include documentation of assessments and client sessions, team meetings with other professionals, weekly supervision with university or site supervisors, in-service training, and other related experiences. All

internship students are assigned individual and group university supervisors, with whom they meet weekly to review tapes of their counseling sessions and to discuss their progress.

Similarly, students in programs approved by the American Art Therapy Association Educational Programs Approval Board (EPAB) must complete 600 hours of internship, but these may be experienced slightly differently, e.g., over three academic semesters. Art therapy students typically divide their internships into half direct client contact, and half indirect client contact hours. Art therapy students also meet weekly with both individual and group supervisors, although the emphasis in these supervisory experiences is upon understanding the clients through their artwork produced during sessions (rather than through viewing tapes), and upon the students understanding their roles and activities in therapeutic relationships with clients.

In this study, the experiences of internship students in two different academic settings were studied for one 15-week semester. The academic settings are described next, using pseudonyms for both institutions.

Academic Contexts

New England Private College. New England Private College is a small, private, liberal arts college in a large metropolitan area in southeastern New England. All aspects of the college philosophy and programs encourage close faculty-student relationships and individualized study. The art therapy program, in addition to meeting EPAB art therapy curriculum requirements, is congruent with CACREP counseling curricula requirements, thus preparing its graduates for eligibility for licensure as professional counselors.

Eastern Seaport University. Eastern Seaport University is a large, public university in a metropolitan area of about 1.5 million in a mid-Atlantic state. The CACREP-approved Master of Science in counseling program, housed in the university's college of education, has a 48-credit option and a 60-credit option. Students involved in this study were in either the Community (48 credits) or Mental Health (60 credits) program.

Table 3.1 illustrates the differences and similarities between the academic settings from which the participants were recruited.

Table 3.1. Academic settings of study participants.

	New England Private College	Eastern Seaport University
Degree Program	MAAT (Art Therapy)	MS Ed. (Counseling)
Number of Credits	60	48 or 60
Hours of Internship Required	625	600
Public or Private	Private	Public
Geographic Location	Northeast US	Southeast US
Population of Metropolitan Area	600,000	1.5 Million
Size of Student Body	2,400	21,000+

Participants

Sampling

Purposeful, maximum variation sampling was employed to recruit information-rich cases. Maximum variation sampling means recruiting from the study population participants who are as different from each other as possible. Patton (2002) noted that this

sampling strategy "aims at capturing and describing the central themes that cut across a great deal of variation" (pp. 234-235). Patton asserted that although a small number of heterogeneous cases may appear to be problematic, maximum variation sampling may actually be a strength in studies in which there are a small number of participants because "any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared dimensions of a setting or phenomenon" (Patton, p. 235). Because it has been my intent to apply the findings of the study to both counseling and art therapy education, I sought variation in participants' undergraduate degrees, their gender and age, and their prior experiences with artmaking. For this study, the selection criteria were:

1. Participants will be counseling or art therapy students in their internship.
2. Participants will be between 23 and 60 years old.
3. Half of the participants will be art therapy students, and half will be counseling students.
4. At least one of the participants will be male.
5. At least three of the counseling students will have no experience with artmaking other than elementary and middle school art classes or adult engagement in crafts as a hobby.

Recruitment at Workshops

At each academic setting, I facilitated a three-hour workshop for students who volunteered to attend, in order to introduce potential research participants to concepts related to visual journaling, including the goals, purposes, and techniques of visual journaling. An outline of workshop content is found in Appendix A. I demonstrated

various techniques and provided a handout (Appendix B) for use as a reference during the internship. Attendees were also provided a matrix (see Appendix B), developed for this study and modeled after the work of Ishiyama (1988) and Wallace and Oliver (2003), to use as a guide for their reflections. This matrix was field-tested by my own Eastern Virginia Medical School art therapy students and modified in response to their assessment of its usefulness in facilitating focused reflection. The matrix includes aspects of the internship experience, specifically treatment planning, interactions with clients, transference and countertransference, evaluation of sessions, and professional identity. These aspects are crossed with three categories for reflection: application of readings, assignments, and theory; affective responses; and proposed actions. Participants were instructed as to the use of this matrix. During the workshop, attendees experimented with the techniques and media provided, discussed their responses to the artmaking experiences in dyads and small groups, and received feedback and clarification from me.

At the end of each workshop, I explained the study in detail to attendees who were interested in participating. At both academic settings, volunteers were assessed as to whether they met the sampling criteria. Those who met the criteria and consented to participate signed consent forms (Appendix C), and were issued journals and a few basic materials such as oil pastels, markers, and colored pencils. Participants were asked to make a journal entry including both image and text a minimum of two times each week during their internship. Details regarding scheduling subsequent interviews were discussed.

Description of Participants

Participants were eight masters level graduate students, four in the counseling program at Eastern Seaport University, and four in the art therapy program at New England Private College. At the time of the study, all participants were involved in a 15-week internship, although their sequence of study differed slightly. In particular, the four counseling students were in either their second or third year of study. Three of the counseling students were in internship sites that were new to them, and one was at the same site where she completed her practicum. By contrast, two of the art therapy students were in their first semester of internship at the same site at which they had their practicum; the other two were at internship sites that served client populations very different than those at their practicum sites. The participants chose their own pseudonyms for my use in this dissertation.

Table 3.2 summarizes various participant demographics.

Table 3.2 Participant demographics

Name	Age/Sex	Ethnicity	Program	Undergrad Major	Additional Masters	Previous Art Experience
Sallie	26, F	Caucasian American	Counseling	Psychology	No	None
April	29, F	Caucasian American	Counseling	Special Education	No	None
Madigan	52, M	Caucasian American	Counseling	History	No	1 Design class
Beatrice	53, F	African American	Counseling	Political Science	No	Poetry Workshops
Monet	48, F	Caucasian American	Art Therapy	Fine Arts – Textiles	Clinical Psychology	Professional Artist
Rachel	25, F	Caucasian American	Art Therapy	Psychology	No	Extensive
Sonya	30, F	Caucasian American	Art Therapy	Creative Arts Therapy	No	Extensive
Karen	31, F	Asian	Art Therapy	Fine Arts	MFA Painting	Extensive

A brief description of the participants is provided next, including their motivations and inspirations for entering their graduate programs, what they consider to be personal assets and hindrances, and the location of their internships.

Sallie. Sallie's parents' divorce when she was 18 years old resulted in a serious depressive episode that was significantly improved through her involvement in individual and group counseling. Out of this positive experience grew her motivation to go into a human services profession. She graduated from Atlantic Seaport University with a bachelor's degree in psychology and a minor in human services. When she realized that she would not be able to practice with only a master's degree in psychology, she applied for and was accepted into the counseling master's degree program. She has enjoyed her graduate school experience, but is not convinced that she wants to do outpatient counseling fulltime in the future. She is very invested in her own spiritual growth, as well as in alternative, non-traditional counseling strategies. She considers herself to be a caring person, and although eager for the onset of her internship, she worried that she might over-identify with her clients. She was also concerned about the demands she faced: coursework at the university, the new internship, a part time job, and the challenges of maintaining a somewhat fragile relationship with her fiancé. Her internship was at a large hospital system's employee assistance program, where she did short term individual and couples counseling.

April. April's special education degree from a large university led to several years of teaching in various school systems. At each of these sites, she recognized that her students' underlying dire personal and family problems prevented them from fully accessing the special education services that she was providing. Frustrated with "the

system" and with her ignorance as to how to help, she applied to several counseling programs and opted for Atlantic Seaport University, located near her hometown. An excellent student as well as an empathic and caring individual, she was motivated to enter counseling by her sincere desire to help, and her curiosity as to "why people do what they do." However, upon embarking on her internship, she recalled her previous teaching experience, and was fully aware of her tendency toward burnout and frustration resulting from too much work and lack of self-care. April's internship was with a public school program for high-risk students where she counseled adolescents.

Madigan. Madigan's path toward the counseling profession was long and circuitous; counseling is his third field. His first two fields, which were entirely unrelated to counseling, were compromised by his lifelong struggle with substance abuse. Since a critical incident about six years previous to the time of this study, Madigan has remained sober. A successful course of therapy with a clinical psychologist and the support of his family have been crucial to his success since his crisis. He considered various career options for the rest of his life, and after some research, he hit upon counseling. Realizing that his own life experiences would be an advantage in this field, he will eventually seek credentialing in substance abuse counseling. He brings maturity, empathy, curiosity about people, and an altruistic mindset to the field, but at the beginning of his internship he recognized his own struggle with efforts to be objective and to not give advice to clients. In addition, he recognized that his struggles to acknowledge and explore his own emotional life might interfere with his efforts to understand others' feelings. Madigan interned a few hours each week at the university health center, but the bulk of his internship was at a women's emergency rape crisis center.

Beatrice. Fifty-three year old Beatrice has lived in the same house her entire life, going to public schools and college in the same town as Atlantic Seaport University. She obtained her undergraduate degree while working full time in the criminal justice field. During her nearly 30-year career, she witnessed some harsh and insensitive treatment by police officers toward citizens in trouble and pain; these observations led her to her resolve to do something different, to "go from a cop putting out crises to figuring out why people do what they do." She was further motivated by her personal experience as a client in an ineffective course of counseling that occurred while she was in law enforcement. An open minded, self-aware, caring, empathic, and intuitive individual, she struggled as an intern with a tendency toward lack of impartiality and with her desire to step in and give advice to her counselees. At the onset of her internship at a large healthcare system's employee assistance program, she stated a goal of being less "feeling" and more cognitive in her work with clients.

Monet. Monet's awareness of art therapy began as an undergraduate, when she saw a business card on a bulletin board in an art supply store; although she made an effort to contact the art therapist who had posted the card, they did not meet. After graduating from art school in the Midwest, Monet moved with classmates to New York, where she pursued her painting career and worked at several galleries for some years. Responding to her interest in psychology, and after a course of personal psychotherapy, she moved at age 30 to the West Coast and obtained a master's degree and license to practice as a marriage and family therapist. Although she was aware of the profession of art therapy, and even practiced as a therapist not far from an art therapy graduate program, that interest remained dormant. While a marriage and family therapist, she returned with

greater focus to her personal artmaking. However, it was not until she moved with her husband to the city where New England Private College is located did her combined love of art and psychology eventually flourish in the form of graduate studies in art therapy. Her lifelong love of art and the conviction that art is a powerful form of communication, coupled with her belief in the life-changing power of therapy, are assets as she enters the profession. At the beginning of her internship at a Veterans Affairs Medical Center, she was concerned about her lack of knowledge about which art therapy processes and materials to apply with her clients, who were veterans with varying degrees of disability due to schizophrenia, posttraumatic stress disorder, and related disorders.

Rachel. Raised in an artistic environment and supported throughout her childhood in her artistic endeavors, as a high school student Rachel developed an interest in psychology. However, during her difficult adolescence, she found that "in the more stressful times, through my childhood and up through my late adolescence … for me my emotional outlet and my sort of organizing space was on a canvas." Studying psychology in undergraduate school, she struggled with "pursuing one passion as a profession and sort of leaving the other on the side." By chance, she met an art therapist, which led her to what she considers her ideal career. She entered her graduate studies with a firm conviction based upon her personal experience that self understanding and symbolic communication can occur through art in a way that they cannot occur through words. She is thus empathic toward others' art process, and believes she has "an ability to listen with both my ears and my eyes." She is aware of her tendency toward being single-minded and inflexible in her thinking, and is continually working on improving her ability to tolerate ambiguity. Entering her internship at the Veterans Affairs Medical Center, she

worried about how her political beliefs ("I am not especially pro-military") might impact her work with her clients.

Sonya. Sonya's childhood home provided role models of strong, altruistic women for work in the helping professions. Her high school art teacher alerted Sonya to the profession of art therapy. She was excited about the field because it combined her loves of psychology and art. After obtaining an associates degree in fine arts, she entered a 4-year college where she majored in creative arts therapy, which included study of various media-based therapies such as art, dance, drama, and music therapies. After working several years with adults with mental retardation and autism, she entered graduate school in art therapy. To the challenge of her internship at a private outpatient practice, Sonya brought empathy and compassion, as well as knowledge of art media and processes and of the expressive power of art. She also brought her experience in her undergraduate practicum and her skill as a good listener. Nevertheless, she was concerned about her difficulty in being assertive in a professional setting, preferring to avoid confrontation and disagreement. In addition, she was anxious about her lack of experience with children and adolescents. Furthermore, she was burdened with the stress of being a single parent of a small child, living a considerable distance from New England Private College, and taking several courses. Time management was daunting.

Karen. A citizen of an Asian country, Karen had been in the United States for several years at the time of the study. She lived with two of her sisters, who were also in graduate school, and were a constant support to her. She initially came to the US to study English language; when those studies were completed, she entered a prestigious art school and obtained an MFA. She learned about art therapy through reading a journal

article about art therapy in medical settings. Because of her own experience with the psychological qualities of artmaking that can lead to personal insights and self-expression, art therapy seemed an ideal career goal. Karen has been the one to whom her friends have turned with their problems. She is a careful listener. In addition, traumatic events in her own life developed her capacity for empathy with others. Embarking upon her internship at the Veterans Affairs Medical Center, she was concerned about her tendency to encourage dependency in clients, which she had experienced in her practicum. Furthermore, her difficulties with both writing and speaking in English were problematic.

Procedures

Data Sources

Data consisted of transcribed audiotapes of in-depth interviews with participants, which were conducted once at the onset of the internship, twice during the internship, and once a few weeks after its conclusion. Additional data consisted of digital photographs of participants' journal imagery.

Interviews. The purpose of qualitative research interviewing is for the researcher to enter into participants' worldviews and to understand unobservable phenomena from participants' perspectives. In case study research, interviews are a primary source of discovering the differing realities of a few purposefully chosen people (Merriam, 1998; Stake, 1995). Because qualitative researchers expect that each individual will have unique responses, a semi-structured interview is most appropriate. Using a semi-structured interview, the researcher employs a combination of predetermined open-ended questions along with prompts to solicit greater depth, as well as a list of other topics to be

explored. This approach permits the researcher to both gather the information she thinks is necessary to answer her research questions, and to allow the participants the freedom to discuss additional topics of concern or interest to them (Patton, 2002).

The interview questions in this study were based on the visual journaling, counselor supervision, and reflective practice literature, and on responses gained through an initial small qualitative study of art-based educational strategies in art therapy graduate education (Deaver, 2007). The goal of the initial interview was to gain a sense of what drew participants to their field of graduate study, their capacity for reflection and their level of self-awareness, and their thoughts and feelings about embarking upon the internship. The second and third interviews were designed to elicit information about participants' level of reflection regarding interactions with clients at the internship setting, their general responses to their experience at internship, and their use of the visual journal in the context of the internship. The final interview focused on participants' reflections on their internship experience and the function of the journal within the internship context. Interview questions may be seen in Appendix D.

The interviews occurred at approximately weeks 1, 7, and 13 of the semester, and about one month after the semester ended. Of the interviews with art therapy interns, three initial interviews took place over the telephone. Two subsequent interviews with one art therapy intern occurred over the telephone; for these two interviews, the participant emailed me digital images of her journal entries for the purpose of our discussion. All of the other interviews with counseling and art therapy interns took place face to face. All interviews were tape recorded and transcribed.

Journal entries. In addition to interviews, personal documents, such as diaries, are another frequently used source of qualitative data. Merriam (1998) noted that, although such documents cannot be relied upon to accurately describe actual events because they are subjective and personal, they are ideal for gaining understanding of participants' perspectives on what is important. Thus, the visual journals in this study were rich data sources of participants' experiences at their internships. Participants were requested to make at least two journal entries consisting of both imagery and narrative text each week of the internship. Of these, two entries chosen by the participants were discussed during each art therapy students' second, third, and final interviews. Because the counseling students did not continue journaling after their semester ended, and therefore produced no new entries, discussion of their journal entries was limited to the second and third interviews. Journal entries were photographed for possible inclusion in Chapter V of this dissertation.

Ethical Considerations

Regarding protection of participants, the research review committees at both academic institutions from which participants were recruited approved the study. The consent form that participants signed explained that participation would not result in any special or favored treatment by academic institution personnel including faculty, and that declining participation would not result in any negative consequences or restriction of any privileges normally enjoyed by students.

The nature of qualitative research presents specific ethical considerations. For example, both Merriam (1998) and Patton (2002) cautioned that interviewing might evoke emotionally loaded responses; in responding to questions designed to open them

up, research participants may reveal material of a highly sensitive nature. Thus it is important for the researcher to be prepared to address or manage such situations. However, "the purpose of a research interview is first and foremost to gather data, not to change people" (Patton, p. 405) and thus the researcher cannot take on the role of rescuer or counselor in highly charged situations. Therefore, the researcher's ethical concerns were discussed with program directors at both academic settings, and a plan was developed to address any situations in which matters of clinical concern might have arisen either through the interviews or in the observation of journal imagery and text. Fortunately, no such matters arose.

English (2001) discussed the ethical concerns arising from evaluation of student journals, and suggested several guidelines for faculty assessing students' journals. In addition to principles typically included in ethical standards such as respect, justice, and beneficence, she added two guidelines particularly applicable to working with counseling and art therapy students: self-awareness and caring. English asserted that educators, if they expect their students to maintain reflective journals to increase self-awareness, must have the integrity to do so themselves. In addition, she suggested that faculty demonstrate their care and concern for their students by clearly delineating and defining purposes and expectations for student journaling, including clarity regarding what journal entries will be read.

In congruence with these suggestions, I continued to maintain my own visual journal throughout the study, explained the study in depth at the time of recruitment and provided each participant a copy of the signed consent form, and left the choice of journal entries to be used in the study up to the participants.

Data Analysis

Stake (1995) referred to two approaches to data analysis in case study: "direct interpretation of the individual instance and ...aggregation of instances until something can be said about them as a class" (p.74). He described this dual process of individual analysis followed by aggregation as "trying to pull [the case] apart and put it back together again more meaningfully" (p. 75). Thus the transcribed interviews were analyzed for each participant or "case," and then across cases in order to understand the response to visual journaling experienced by all of the participants.

Because one participant missed one of the four scheduled interviews, there were a total of 31 transcribed interviews. Working case by case, I read and reread the transcribed interviews several times, and I made notes on the pages of the transcripts of words, phrases, and thematic content that appeared repeatedly. The interview data were further analyzed for trends that emerged sequentially, over the course of the internship. The words, phrases, and thematic content that appeared repeatedly was clustered into patterns for each case, and then checked against the interview transcripts for accuracy of fit. Subsequently, a cross-case analysis was conducted in which the eight separate cases were compared for common themes across the four interviews.

Results of the analyses of interviews are discussed in the next chapter, and verbatim quotes are utilized to illustrate patterns.

Journal imagery is described in Chapter V to exemplify themes that emerged from the data analysis, and displayed in Figures 1 through 6.

Strategies to Increase Credibility of Findings

In qualitative research, validity, sometimes referred to as "trustworthiness" or "authenticity," refers to whether the research report makes sense and is accurate according to not only the researcher but to the participants and report readers as well (Creswell, 2003). Toward that end, Creswell listed a number of methods that I used in this study to increase the credibility of the findings. Among these are, first, that data were analyzed to the point of redundancy. Second, data sources, i.e. interviews and journal imagery, were triangulated; my use of these data sources is described in the data analysis section of this chapter and in Chapter V. Furthermore, results were triangulated with the existing literature, as seen in Chapter V.

I have described my personal biases and assumptions, and monitored my responses to the research process by maintaining my journal throughout the study, and by discussing my work with my dissertation chair and my art therapy colleagues. A further check on the authenticity of my approaches to the interviews and interpretations of data was the use of a peer reviewer, a colleague familiar with visual journaling. This peer review process occurred on March 6, 2009. The reviewer examined all of the transcriptions and compared them to the themes I had identified. He assisted me in clarifying my ideas about the participants' approaches to journaling, and concurred with my understanding of the main themes and subthemes related to the content of participants' journaling.

In addition, I gave the transcribed interviews to participants to check for accuracy, and I made changes in response to their feedback. Furthermore, participants were sent a near-final draft of Chapter IV, and their feedback was integrated into the final version of

the dissertation. I attempted to describe with depth and eloquence the participants and their experiences, so that readers might fully grasp these students' responses to and opinions about visual journaling during their internships.

Summary

This chapter described the qualitative case study methodology employed to conduct the study, which was supported as particularly appropriate for educational research. The academic contexts of the participating counseling and art therapy interns were briefly described, as were the recruitment procedures. Brief biographies of the eight participants, including their motivations for entering their chosen profession, were included in the chapter. In addition, data sources (interviews and journal entries) and the method of data analysis were described. Data analysis consisted of content analysis of transcribed interviews, including individual and cross-case analysis. Ethical considerations were presented, including consenting procedures and cautions regarding evaluation of students' personal journals. Finally, strategies to increase the credibility of the study's findings were described. These included triangulation of interview data with journal data, member checking, and the use of a peer reviewer.

CHAPTER IV

RESULTS

Introduction

In this chapter, the results of the study are presented. The data analysis resulted in three overarching patterns: *The Internship Experience Overall*, *The Visual Journal Experience*, and *Journaling Process*. To illustrate the first pattern, a description of the participants' internship experience is presented, in order to ground the reader in the challenges inherent in the internship and the way in which the participants experienced the internship over time. Then, to illustrate the second overarching pattern, the results of the analysis of the participants' use of visual journaling are presented, including themes and subthemes that emerged from the transcribed interviews. Finally, a description of participants' responses to the process of visual journaling is presented. Throughout the chapter, participants' verbatim quotes are used to illustrate the results. Appendix E contains a comprehensive list of the patterns, themes, and subthemes that emerged during data analysis.

The Internship Experience Overall

This overarching pattern relates to the way in which the participants experienced the internship in terms of their emotional reactions and specific ways in which they responded to the challenges of the internship *other than visual journaling*. Tables 4.1 through 4.8 contain a breakdown of general affect, internship focus, and responses to their experience for each of the eight participants. What follows after the tables is a narrative distillation of the material contained in the tables. Although there were slight variations among the participants, all of them went through similar emotional reactions to

the internship experience at roughly the same time intervals throughout the semester. However, their ways of responding to internship challenges varied.

Table 4.1 Internship Experience - Sallie

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Scared Excited Stress related to job, classes, internship Anxious Exhaustion Lack of confidence		Traumatized by negative supervision experience during practicum Anticipates more positive supervision this semester Feels prepared by these classes: Skills Family/Couples DSM
October	Afraid of harming clients Sense of ungroundedness, instability, insecurity Excited to see change in clients Anxiety re evaluation by supervisor	Significant identification with clients' problems (countertransference), resulting in emotional disruption within her and upset stomach Emerging sense of discovering her counseling "style"	Seeks resources (online, articles, etc.) to inform her about client problems Unable to explain how client change occurs Increasingly introspective
Early December	Relief Growing confidence Less confusion Anxiety regarding time management Anxiety re evaluation by supervisor	Developing sense of professional identity, including recognition of dimensions of role as intern Increased effective use of counseling skills Continuing effort to separate out her own issues from those of her clients	Continued use of external resources Inadequate individual supervision at university Use of group supervisor and professionals at site to get multiple perspectives
January	Increasing confidence Decreased anxiety	Continuing effort to separate her own issues from those of her clients Continuing development of unique professional identity, including being more present as herself, less reliance on rote "skills"	Introducing intuitive development and healing techniques Appreciation of supervision group

Table 4.2 Internship Experience – April

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Excited Hopeful Anxious		Feels prepared by these courses: Human psychological development DSM Family Multicultural
October	Overwhelmed by clients' extensive, serious, and traumatic histories Fear of vicarious traumatization Lack of confidence Guilt re exploiting clients to reach her internship goals Frustration with "the system"	Struggle over depth of clients' problems vs. her novice status, short amount of time, client absenteeism, "the system" Struggle to identify her role in the setting Eventual shift of focus in sessions to more time-limited approach	Believes master's degree coursework was inadequate preparation for her site Inexperienced university supervisor Appreciates support of fellow interns Seeks resources (online, articles, etc.) to inform her about client problems
Early December	Anxiety re much more to do, but little time Increased confidence Relief	Termination Reframing her role at the site to that of guide rather than rescuer Developing sense of professional identity	Continued use of external resources and trainings Developing a job for herself at the site
January	Confident Calm Excited about new job	Pleased with her ability to have shifted her counseling approach in light of her lack of experience and the limited time New approach resulted in sense of accomplishment for both her and her clients	Problems with having university supervisors who were as inexperienced as she Appreciation for on-site supervision from veteran counselors External resources and trainings were essential

Table 4.3 Internship Experience – Madigan

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Fear Anxiety re working with first clients Worried about being so cognitive that he will not be able to recognize others' feelings		Feels prepared by these classes: Skills Theories Multicultural
October	Overwhelmed by numerous client problems and traumas Anxious about novice status Insecurity re his counseling abilities	Struggle re how to get organized or begin with clients with multiple problems in time-limited setting Use of case notes to organize his thinking Meets with success with several clients Integration of various perspectives from his 4 different supervisors	Seeks external resources (online, articles, etc.) to supplement his classroom learning Unclear how client change has occurred Deep appreciation for site supervision
Early December	Frustration with cancellations and with "the system" Increasing confidence through successes with extremely complex cases	Identification with clients' frustrations Impact of being a white male in a rape crisis center, with mostly African American females traumatized by men He lets go of his own expectations for clients and allows the counseling to be "about them," not about him	Continued use of external resources Continued deep appreciation for expert site supervision Ambivalence re his role as evaluator in a counseling class
January	Fulfillment through the internship Sense of accomplishment Increased confidence	Ongoing work on "the feeling part": recognizing his own inner emotional world and developing empathy for others' emotions Developing sense of professional identity	Continued appreciation for site supervisor Appreciation for supervision group Maintains ability to tolerate ambiguity and then integrate perspectives of various supervisors

Table 4.4 Internship Experience – Beatrice

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Anxious, unprepared Frustrated with ambiguity; wants concrete answers Exploitative (re intern status working with real clients with real problems)		Feels university supervision thus far has been inadequate Feels prepared by: Group DSM Multicultural Desire to think more and feel less
October	Inadequate Confusion resulting from varied feedback from supervisors Irritated, anxious re ambiguity Stress re client load and time management	Struggles with her lack of objectivity and desire to give advice, i.e., how much support vs. therapeutic distance Countertransference and retraumatization triggered through work with one client Cultural aspects of identification with particular client	Seeks external resources (online, articles, etc.) to inform her about client problems and solutions
Early December	Increased confidence through learning on the job Acknowledgement of novice status Decreased anxiety	Developing personal counseling style Learning from successful work with clients Abandons her agenda for clients; begins to trust clients more with their own lives	Appreciation for group supervision and support of peers Appreciation for site supervision Continued reliance on external resources
January	Relieved Proud of challenging herself every semester, from practicum through internship Excited about new job	Increased ability to tolerate ambiguity Professional identity development Development of ability to recognize and deal with countertransference, to work with appropriate therapeutic distance and also be accessible Shift from rescuer to trusting in her clients	Appreciation for group supervision: opportunity for "internal processing," support from peers Increased understanding of the impact of her past upon her current functioning, and effect of that upon counseling work

Table 4.5 Internship Experience – Monet

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Nervousness re marginal applicability of MFT experience to art therapy intern role Anxious re shift from deep psychotherapy to ego-building work with schizophrenic veterans Anxious about art techniques		Feels prepared by these classes: Internship class Individual supervision Group tx
October	Anxiety re group leadership responsibilities Anxiety re learning by doing (with no preparation) Anxiety and extreme upset associated with sense of responsibility for protection of vet from his suicidal ideation	Difficulty engaging veterans with negative schizophrenia symptoms in artwork and discussion in the group setting Veteran's suicide attempt and her direct involvement with this particular vet	Empathy for vet with hearing loss Pre-group task analysis of art processes and materials Consultation with other interns on site re group planning
Early December	Pain re vet's suicide attempt Relief and lighter mood resulting from successful processing of suicide attempt situation Sense of loss regarding termination	Termination with group members and from site Increased group leadership skills including setting firm limits on one acting out and disruptive vet Her ongoing sense of responsibility	Preoccupation with suicide attempt led to being less "present" in group Appreciation for peer support in internship class Intense involvement in visual journal for working through internship foci
January	Bright Relieved Calm	Pleased with gains made in relating to and engaging with seriously mentally ill veterans Adept at use of art thx processes and materials in group setting Effective, well thought out termination process	Importance of case process notes, reviewing patient artwork, sharing experiences in internship class

Table 4.6 Internship Experience – Rachel

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Excited, scared, apprehensive Anxious re lack of experience Anxious re difference in role between practicum and internship		Feels prepared by theses classes: Group Tx Techniques Foundations
October	Stress of primary clinical responsibility in internship vs. practicum Anxious about heavy course load Anxious/tension re how to meet all the vets' needs Anxiety re being evaluated by supervisor Sense of self as "jumbled up"/disorganized	Acclimation to increased clinical responsibility of treatment planning and group leadership Curiosity re vets' thought disorders and increased understanding of the debilitating nature of schizophrenia Increased understanding of function of artmaking for vets + their need for external structure Identification with and empathy for one vet through shared themes in artwork	Read a novel that increased her empathy for the vets Appreciation for support of fellow interns
Early December	NO INTERVIEW	NO INTERVIEW	NO INTERVIEW
January	Guilt and stress re not particularly liking her work with veterans Stress re time management: school, work, internship Confidence with group leadership skills	Struggle with acknowledgement of lack of fit with internship population Realistic appraisal of professional strengths and weaknesses Difficulties with working with veterans with negative symptoms of schizophrenia	Minimal investment in journal due to life stressors

Table 4.7 Internship Experience – Sonya

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	Excited, anxious Worried re kids' high energy level Anxious re potential for countertransference (due to her son) Fearful of adolescents		Feels prepared by these classes: Family Tx Group Tx Multicultural Child Art Tx
October	Frustrated re case management, no shows, low hours Stressed, pressured re expectations for group Demoralized by relationship with supervisor Pleased with some client successes	Great conflict with site supervisor. Supervisor criticizes her appearance and work habits Difficulties associated with developing outpatient groups	Solidly grounded in appropriate use of art processes and materials with clients
Early December	Frustration re case management and marketing responsibilities Fewer anxieties about hours Disappointment with no shows and no long-term work Increased confidence due to success with group art therapy	Desire for safe place for her clients (and also for her own son)/ Rescue fantasies Some resolution of conflict with site supervisor Emotional intensity of working with very damaged and traumatized children; impact of work experience upon relationship with her son Re-evaluating her role and the extent of the impact she can make in a short time	Identification with patient's single mother Engages in Buddhist practice of Lojong for stress relief Didactic internship seminar means no opportunity to compare notes with fellow interns Appreciates opportunity for exchanges with peers in group therapy class
January	Increased assertiveness More comfortable with increased clinical responsibilities	Dissolution of girls' group Successful boys' group Resolution of conflict with supervisor	Lojong continues Appreciates group tx class

Table 4.8 Internship Experience - Karen

	General Affect	Internship Focus	Responses to Experience
Onset of Internship	"Really nervous" about mostly men at setting, communication problems, cross cultural aspects of setting		Feels prepared by these classes: Multicultural Substance Abuse Fieldwork Seminar
October	Anxiety re transition to new placement + confusion re differences between two populations Anxiety re lack of group experience Disrupted and ambivalent re cultural dynamics at site, esp. re suicide attempt Decreased self confidence when compares self to other interns	Dynamics resulting from veterans' curiosity about her, history of US troops in her country and effect upon her self concept as therapist Vet's suicide attempt and cultural dimensions of that	Theoretically grounded regarding use of art therapy for veterans' personal expressions Appreciation for site supervisor
Early December	Guilt for discouraging the client by her drawing skills Stress re life, internship, classes, etc. Confidence in increased group skills Discouraged by individual relationships with vets	Effect upon pt/therapist relationship of her superior drawing skill Dynamics of case presentation request/trust and mistrust in therapeutic relationship Role confusion in relationship to vets vs. relationship with folks at previous placement	Continued appreciation for support from supervisor Appreciation for internship class and opportunity to exchange ideas with peers
January	Brighter, encouraged re her improved group skills Offended that vets sexualize their behavior around her Increased confidence in understanding pt artwork Growing confidence in internship role	Increased empathy for vets Increased ability to set boundaries with patients She fails to enter her notes in the computer on time because supervisor is not prioritizing overseeing her handwritten notes	Appreciation of support from peers in internship group

General Affect - Onset of Internship through October

In this section, the participants' feelings and emotions experienced during the internship, from the point of onset through about seven weeks, will be described. All participants anticipated their internships with a mixture of excitement and anxiety. They experienced anxiety despite the fact that all of them reported feeling well prepared by specific courses. In terms of commonalities, six participants mentioned multicultural competence coursework as particularly helpful, and four cited group therapy or group counseling coursework as important.

By seven weeks into the semester, every participant was struggling with stress from external sources in addition to stress associated with the internship experience. They were all concerned about time management and the challenge of balancing coursework, home life, and internship responsibilities, despite the extreme variations in internship sites, populations served, and number of hours each intern was at the site each week. In addition, by this same time interval of about seven weeks into the semester, all of the participants had expressed significant anxiety associated with their novice status. Monet explained her early experiences facilitating a group:

...I was very anxious. This was early in the group and this group, it felt like this group the first two weeks of meeting felt really quite chaotic...Because, the way it works there is you just kind of jump in. And there is not a lot of introductory or history given to you, you just kind of jump in...I mean, that was just kind of fly by the seat of the pants...

Initially, Beatrice often felt inadequate to meet the needs of her clients. After referring out a case that required more sessions than allowed at her internship site, she said:

...It's true that I didn't know what to do...I think that's what they needed. Rather than a novice like me, [who was] trying to figure out what to do for each session.

In fact, three participants, Sallie, Beatrice, and April, felt somewhat guilty or exploitative regarding the impact of their lack of experience vs. the magnitude of their clients' problems. They felt they were taking advantage of clients in order to accrue required hours of face-to-face counseling. Sallie worried about actually harming her clients. As April stated:

I guess I feel some kind of guilt associated with this, like, Oh, I have been given these patients to see and this is my little experiment for me to hone, work my skills. But how much are they really getting out of it? I'm getting a lot out of it, but as far as things getting accomplished for them, I'm not so sure.

Sallie's comments echoed those of April:

Instead of learning, I am having to do, and it is a really big shift...you know it is not like being a doctor where you work on cadavers first. [Doctors] have to learn the process before [they] go in and do it. And it's like, with these clients, what if I'm really messing them up?

When the interns did recognize client progress, most were unable to explain their part in that progress.

Several participants lost sight of or minimized what they had learned in graduate school, deeming their preparation for internship inadequate. For example, Beatrice said:

About the only thing I got from here [graduate school] that I need is, "How did that make you feel?" ...So when a couple or person comes in with a problem, I have to play catch-up. I have to, okay, they got a problem, I've got to figure it out, because I don't know what to tell them.

Sonya was overwhelmed by the expectation that, without any experience in community outreach and practice management, she be required to organize, publicize, recruit for, and launch an outpatient group. Monet and Karen worried about their lack of group leadership skills. Karen, Sallie, and Rachel were stressed by the transition from one site to another, along with the increases in clinical responsibility inherent in that transition. Rachel expressed this clearly:

[I was] feeling very stressed, because I was feeling very comfortable at the end of fieldwork, and then it was sort of like suddenly I was the responsible person in the room.

Karen's comment echoes Rachel's:

I was so nervous and upset because, you know, this place is totally different from my previous place...and I have a lack of experience to lead [the group] alone.

April and Madigan, in particular, were daunted by their clients' extensive, serious, and traumatic histories. Madigan clearly expressed his sense of being overwhelmed:

In intake session, where we have to do paperwork, often at that time I found out so much about their lives, and it was kind of dizzying for me, kind of a cloud over the brain. Oh my gosh, they have 6, 8, 10, 12 different issues...so trying to work within this to see what they thought was most important and try to organize it and get some structure to all that stuff, and then having often to do some research so I had a better understanding and idea of things I might do to help them. And that happens often. There is just so much stuff.

Sallie, Sonya, and Rachel worried about being evaluated negatively by their supervisors. As Sallie said:

I feel worried to bring it up to them because they are grading me. And so, I want to talk about it but at the same time, I don't want them to say, "You flunked," or "You're not doing up to par."

Two participants, Monet and Karen, interned at the same program at a Veterans Affairs Medical Center. They both were significantly emotionally disrupted for several weeks by one veteran's suicide attempt. Monet was burdened with a sense of responsibility and concern that she might have missed veiled messages from the veteran, having interacted with him on the very day of his attempt. For Karen, the cultural aspects of the suicide attempt were shocking. In her culture, such personal events are considered very private and sensitive matters, so Karen was stunned by this same veteran's casual mention – almost an aside – that he had attempted to kill himself.

General Affect – December

This section describes participants' general feeling states at around thirteen weeks into the semester. By that time, in varying degrees all of the interns were less anxious and more confident. Although the stress of balancing home, internship, work, and classes was still present for most, all had been able to witness positive client change and were encouraged by their successes. Most of the interns had reevaluated their role at the internship site; they had relinquished their rescue fantasies and personal agendas for their clients and developed a more realistic, appropriate, and time-limited approach to treatment. Madigan made such a shift and described it:

A particular client, she wasn't really moving according to what I thought should happen, and so it was a little frustrating for me. So through my site supervisor, and I don't know if I can phrase it quite how she did, but she said, "The clients are kind of like a river; they will flow of their own accord. You don't need to try and push them". I thought, Oh...It was so simple, but it awakened me. You know, this is about them; it's not about what I want to do.

During the third interview, April seemed pleased with having made a shift in her approach to counseling at her site:

So, I'm feeling good, and I'm not struggling as much as I thought I was. I mean, I was thinking about termination with some of them even in the very first few sessions, like, "I need to have them for a really long time, I need to see them all year somehow, I need to work this out." And now I'm not really stressing about that...I think I became okay with the idea of planting the seeds, and that's been done with all of them, at least, hopefully.

This stance now allowed for a sense of accomplishment in both the interns and their clients. The successes experienced by all of the participants seemed to nurture a growing sense of professional identity.

General Affect – January, After the Semester

April and Beatrice graduated in December and each secured a job. Thus at the time of the final interviews, they were looking back at the semester from the position of

being newly employed counselors. After completing her internship, Monet took a leave of absence from her program, and anticipated a final internship at a different site in the future. By January, April, Beatrice, and Monet were calm and relieved, and each had made significant gains in professional identity development, in confidence built through success and achievement in the internship, and in understanding important aspects of their experience that contributed to their growth. For these three participants, their perspectives of the experience were colored by termination with their clients, and with a stronger sense of closure than the other five participants experienced.

The five participants who would be continuing at their same internship sites in the spring semester had also made significant gains. They, too, were more confident through having had successes with clients and through valuable supervision experiences. Karen expressed her relief that she had finally mastered a particular challenge at her site:

So actually all of the interns and supervisors were around me [and saw my intervention with the veteran], and when we had our supervision time, they all praised me. "Karen, you are really [doing a] good job. I saw you and I am really impressed by your reaction."...Finally! So, finally actually a kind of turning point at my internship site.

In thinking about the previous semester, Rachel expressed her sense of accomplishment:

I really have had a lot of learning opportunities with this experience, especially learning about how to really run a group, because my supervisor's strategy for having me learn is really by doing...I'm in charge...It's been challenging, but it has been good for me.

Sonya, who had struggled most of the semester with a dysfunctional and upsetting relationship with her site supervisor, discussed the gains she had made:

I guess [the internship was] challenging but transformative. It changed a lot from beginning to end...like my comfort level and especially like my relationship with my supervisor. I guess just it kind of, I got more comfortable as the semester went on and took more responsibility. I had to kind of assert myself more, so I grew in that way, like learning how to, like assert myself more, basically.

Sallie had gained a lot since the beginning of the semester. She summarized her experience this way:

Well, for me it was a growth process, because it is hard to be new, and so I felt like as a beginner I was really skittish and shy about using the skills, or you know, about implementing much of what I had learned, and would just really listen to the clients, and through becoming more comfortable with the clients and myself, I was able to really pull out more of the skills...But I have kind of come into my own. I still think that I'm growing and learning and figuring things out and I felt like toward the end of the semester I had really strengthened, strengthened my counseling muscle, I guess you would say...

Although the stresses associated with finding a balance between classes, personal life, and internship still existed, it appeared that all of these participants had gained strategies for succeeding in the internship. These strategies included better time management, continuing to take advantage of the important learning opportunity afforded through the cohort of internship students in the supervision classes, accessing excellent individual supervision, and stress reduction techniques such as Buddhist practice.

Responses to Internship Experience

In this section, the participants' responses to their internship experience, other than through visual journaling, are described. When faced with the panic associated with their novice status, all four of the counseling interns, Sallie, April, Madigan, and Beatrice, went immediately to the Internet and library for references and resources that would inform them about clients' presenting problems and typical treatment approaches. By contrast, art therapy intern Rachel read Vonnegut's *Slaughterhouse-Five* (1969/2005) in an effort to develop empathy for her clients with Posttraumatic Stress Disorder.

Seven of the participants relied heavily on supervision, primarily the internship group or internship "class," where they gained confidence and skill through the leadership of their teachers and the support of their fellow interns. Sonya was an

exception; she had an ongoing conflict with her neophyte individual supervisor, and her internship class was largely didactic. Instead, she took advantage of her group therapy class to exchange ideas with classmates about internship experiences and dilemmas, engaged in regular Buddhist relaxation practice, and invested heavily in the visual journal. Three of the counseling interns experienced their individual university supervision as inadequate; they compensated for that dilemma by seeking and receiving excellent supervision from their site supervisors.

The Visual Journal Experience

Four major themes related to the use of the journals during internship emerged. These are related to both the function of the journal, such as stress reduction, and the focus of journal entries, such as countertransference. The four themes are: *Insight through Visual Journaling, Case Conceptualization, Countertransference, and Stress Reduction. Insight through Visual Journaling* contained the subtheme of *Surprises*. The theme of *Case Conceptualization* contained a subtheme of *Replicating Client Artwork*, and the theme of *Countertransference* contained two subthemes: *Identification with Clients*, and *Identifying and Processing Personal Thoughts and Feelings*. Below, the themes and subthemes that emerged are illustrated using verbatim quotes from the interviews.

Insight through Visual Journaling

Insight means discernment of the underlying meaning of a situation, emotion, or behavior. All eight of the participants experienced this phenomenon; they gained clarity about aspects of their experience through the process of making art, combining it with written text, and reflecting upon their journal entries. The art therapy interns gained

particular insights through the imagery in their journal entries. For example, when sharing a journal entry with me that seemed to capture the life dilemma of a particular Vietnam veteran with schizophrenia, Rachel revealed that she had gained insight not only about how the veteran was responding to group art therapy, but how his behavior in the group reflected his adjustment in life in general:

This is how I think of this veteran experiencing the group, but also experiencing kind of the process of going through life...it takes me a while to realize there are many ways in which he is so disconnected. It [this entry] gives me a little bit more understanding... that his primary need in being in the group is to become connected.

A second example of insight through visual journaling is one of Karen's experiences. She interned at the same Veterans Administration Hospital as Rachel did, and was offended by the veterans' often sexualized advances toward her. She struggled to establish therapeutic boundaries with the veterans. To address this concern, she made a journal image that replicated one such veteran's drawing of a landscape, and through reflecting upon it gained this insight about her client:

Before the incident that happened, I just thought, "This is just a landscape." [But] it is not containing anything, nothing [is] in it. So then I realized he is essentially feeling, you know, he is lonely and he is so much depressed, like he didn't [have contact with] family and friends, no contact with any community.

A third example of insight through visual journaling lies in Monet's creation of imagery that depicted her feelings about a group session in which one of the veterans became somewhat belligerent and challenging to another group member. Reflecting on her journal entry, Monet pondered her role in the incident:

And I think I was, yeah, I felt myself kind of self-conscious; it was mixed. I felt self-conscious about it: one, was I too harsh with him? Because I didn't kind of filter myself, I just really reacted. And I felt I was kind of trying to protect [another veteran] and keep order in the group, and yet then I felt like, oh, God, did I just take this intern's place and it was not my place to do it...But in another way, well, maybe sometimes this kind of firmness is needed.

By contrast to the specificity of the insights of the art therapy interns, the counseling interns seemed to have more general insights gained through the visual journaling experience. Madigan noted:

It does help me in the processing when I am thinking through some things. I have some revelations occasionally...I'm not sure why but doing it was reflective to some degree...I took an additional amount of time in, I looked at it in a different way when I tried to think if the art part of that, and sometimes it helped to think differently about what had transpired or why I was thinking the way I was thinking.

April found that the visual journaling experience generally led to new solutions to clinical problems:

I have this process [visual journaling] that I can use when I have some kind of frustration or some kind of problem and I go through this process and at the end I come out with something, a solution, a way of looking at the situation that is helpful and makes it better...Each time, for that moment I did in a sense come out with an answer.

Surprises. Although all of the participants gained insights through the reflective journaling process, for four of them, the imagery they had created revealed meanings in a surprising way. As Sallie stated:

I would draw first and then I would write and I would see things in my drawings that I didn't quite pick up on [before] that I was experiencing.

Monet thoroughly enjoyed the surprises inherent in her journaling process:

...It wasn't until I stepped back and looked at it that I realized that it was very much, it was a projection, it symbolized the table at the VA and the people. That was a surprise. That was, I mean I was very surprised by having that discovery through the art...I guess overall that one of the joys of the work, from my point of view, is the surprise.

Case Conceptualization

A second theme in the overarching pattern of *The Visual Journal Experience* is *Case Conceptualization*. All of the participants used the visual journaling process for case conceptualization. Case conceptualization refers to the counselor or therapist's

understanding of specific aspects of clinical work with an individual, couple, or group. It includes consideration of the therapeutic relationship dynamics, and of clients' presenting problems, histories, ways of coping, and overall responses to treatment. Some study participants used Ishiyama's (1988) visual processing method to develop metaphors to express their ideas about individuals and groups with whom they were working. For example, April addressed her work with a teenage girl who had a history of trauma and multiple additional life problems. Using Ishiyama's method, April conceptualized her client as a lion cub and herself as a lioness. As a result of this journal entry, April was able to let go of her rescue fantasies and the burden of responsibility she felt toward this client, and redefine her role at her internship site:

...She was abandoned, beaten, starved, and ...I was just this trustworthy, willing, healthy lioness that comes to find her, and [the lioness] is pushing her slowly, gently, without intimidation, open to her needs and survival, even accepting the cub as [her] own, protector and provider...It felt like I was drawing a haven for her, where there is nourishment. There is nourishment through the greenery, and the water, and the sun, yet it is kind of protected. All these things are in this place, but yet it is a shelter, and that is when I realized, I am, like, you know, she doesn't need me. I am like, it is all there, she just needs, I just need to lead her. I don't have to provide it for her. It already exists. It probably exists within her, but she needs to get to a place where she can get it and let it do its work...So that was, that was me and her. But, so, like she just needs someone who knows how to, again, just literally lead or guide her to this place and she will thrive.

Although she did not use Ishiyama's method, Monet created an abstract image in her journal that she recognized a few days later as representing her work at the Veterans Administration Medical Center:

That represents the guys I work with, the table where we meet every week and these are the veterans and the configuration represents the work at the VA, the group members. The blue represents calm, and gentle, softly thread drapes over the piece and holds the [tissue paper] circles down. The tissue paper is slightly transparent like the troubled veterans, their troubles, their symptoms that are impossible to hide or cover up; they show through their surfaces. Maybe the thread is the web or the weave of containment that the art therapy interns and the art therapists are trying to provide.

Replicating client artwork. One method that five of the participants used to gain understanding of their clients and clarify case conceptualization was to replicate a piece of art that a client had made. Specific examples of these five follow. In creating a drawing like those that were made repeatedly by one of her clients, Karen discovered the depth of this Vietnam veteran's loneliness and depression. Beatrice was puzzled over her hunch that one of her child clients had been sexually molested, and gained insight about the case by replicating a family drawing the client had made. Rachel re-created one of her client's customary artworks, and thereby gained insight about his personality and level of functioning. As a way of gaining understanding of the termination process and of her group therapy experience with veterans with schizophrenia, Monet created a collage in her journal that replicated the quilt that her group had created on her last day of internship. Finally, as a method of stress reduction, April frequently offered patterned mandalas to her adolescent clients for them to color in; she completed some of these in her journal in order to experience for herself the likely effect of this exercise upon her teen clients.

Countertransference

During internship the participants had strong and sometimes disturbing reactions to their clients. These were recognized as aspects of countertransference, which is that phenomenon that "encompasses the therapist's emotional reactions and conscious or unconscious responses" to the client (Kielo, 1991, p. 14). Participants used the visual journal to address two aspects of countertransference: identification with their clients, and the impact of their own psychological issues upon their internship work.

Identification with clients. Five interns recognized their own struggles in the struggles their clients were experiencing. For example, Beatrice saw herself ("It was like looking in a mirror") in a young Black client who wished she were White. Beatrice created a collage about her work with the client, which also addressed the memory of her own childhood desire to be White.

Sallie worked with a man whose marital dysfunction triggered memories of traumatic conflict that she had experienced in a previous relationship. Her reaction after the session was physical (upset stomach, shaking) as well as emotional. She identified with her client and believed he represented "the reflection of what I [myself] need to heal." In her visual journal, Sallie depicted the counseling session that had been so upsetting. In discussing her journal entry, she said:

I was able to disconnect the impact of the details on me personally and sort of focus on him and what he was saying, and some of the underlying themes of the session, but afterwards there were a couple of things that really hit me...and after the session when everything hit me, I went to see one of the LPCs in my office and was physically shaking...it reminded me of my experience that I had had earlier.

By contrast, Monet was struck by a Vietnam veteran's sudden hearing loss, and deeply saddened by the lack of surgical care available to him. Through her visual journal, she explored her emotional response to him by attempting to identify with him. She created a journal entry with the intention of "thinking about [the vet's] internal world and finding expression of my impression of it through using my nondominant hand." In sharing this journal entry with me, Monet said:

So it was just thinking about kind of what does it sound like in his head almost. This is what I was thinking about when I was drawing. Kind of like picturing it inside, like an echo chamber, and you know, the threads of voices floating around...When I thought about it, I thought maybe it is kind of like, it is almost like blood, but it is not red, but like eardrum, like a punctured ear drum, wax, something leaking...And just the word "Help",

thinking about he must want help or I would want help if I were him, and he is not the kind of person who asks for help easily.

Identifying and processing personal thoughts and feelings. The participants became discouraged, angry, exhausted, and frustrated at times during the semester. Some longed to rescue their clients, to give them advice, to provide them with homes. For others, the stress of personal relationships threatened to interfere with their being fully present in sessions with clients. The cultural dimensions of their work with clients shocked some. Some personal thoughts and feelings threatened to compromise the quality of their work with clients. All of the participants used the visual journal to sort through the feelings that arose in the internship setting.

For example, Sallie was disrupted at the beginning of her internship by clients' traumatic histories, with which she identified. Her work in her visual journal cued her to be alert to this difficulty with future clients, and to work directly on her personal issues so that they would not interfere with her ability to clearly grasp her clients' problems. In discussing a series of journal entries, Sallie said:

And I think that's really helped me because I've needed that, because I've needed to separate myself from the client. And that's where I think that this has helped me, because otherwise I would have kept in my head about it...and there have been several [clients] that have been on a similar story line in their relationships. And so it's like, okay, well you know, getting out of my own head and going, "That's them, it's not me." I'm doing better about it. I still need work. I still need to work on it.

Sonya struggled with the closeness in age of her young son to that of her boy clients, and she worried about allowing her internship work to interfere with her time at home with her son. She was deeply affected by a difficult session in which a 4-year-old client revealed having been sexually abused. One way she addressed her tumult of feelings was to make a journal entry. In discussing the imagery, she said:

I don't really think about it when I am in session, but afterwards, I do, because I'm like wow, like my son is a lot more grown up the way he presents than this boy, but probably with good reason, so yeah, it is interesting having to balance that kind of like I want to make sure I get out what I need to get out and then I can go home and enjoy my time with my son, but not have it affect our relationship as much. I definitely think it makes me value him more, like cherish him...It makes me think about how tender being that young is, but I don't want to bring any of my [stuff home].

A final example of using the visual journal to identify and process personal thoughts and feelings is Monet's work in her journal about terminating with her clients and at the site as she prepared to take a leave of absence from her program. In sharing her collage with me, she said:

In the last week, I think there was a lot of emotion about leaving that had been building up, and so I made a couple drawings about, you know, thinking about that and using this journal to kind of get that out, different aspects of the leaving. The thing that really stood out for me was again, kind of, in a way, well, for me kind of unconscious, what feels like unconscious, maybe chaotic, I don't know if that's the right word, feelings that are involved with leaving, with terminating, and what that taps into...So I think this was my attempt to just put, kind of process some of the different aspects.

Stress Reduction

The fourth theme in the overarching pattern of *The Visual Journal Experience* is the use of the journal for stress reduction. As noted above, the first several weeks of the internship (and for some participants all of the weeks of the internship) were characterized by marked stress emanating from limited time, inexperience, coursework, jobs, and anxiety about internship responsibilities and evaluation by supervisors. In an effort to reduce it, six participants made journal entries that expressed their stress.

Sonya used a rubber stamp of a flying fish in a multi-media journal entry about the stress she experienced at the beginning of her internship related to her responsibility to create an outpatient group. She referred to this responsibility as "another pressure" in

addition to problems with time management, lack of client contact hours, and a long commute. Sharing the journal entry with me, she explained:

So...kind of all these flying fish are representing the boys that I am trying to get in the social skills group, and then, and it is supposed to be adolescent boys age 11 to 13, so the idea of doing this group is anxiety-producing in the first place. But then what this piece is about is the frustration of the case management and like trying to get it together, and all the other outside caseworkers and parents, different people I have to communicate with to get them there, stuff like that.

As April neared the end of her internship, she was overwhelmed with anxiety about what the future held for her. She worked in her journal using a specific stress reduction technique (Ganim & Fox, 1999); she created two images that are related to each other, one depicting her stress and a second after she had imagined her stress in a different form. In discussing her journal entry, she said:

I just really started to worry about what am I going to do when I graduate and I'm moving...it's just a bunch of lines all tangled up, and so I did this to kind of calm myself. I'm like, you know, it's like a necklace that's tangled or something else, it can be smoothed out, and you can take it [the tangles] out. And what I realized, all these things that can be separated, they have a beginning, they have an end. I can separate them out and realizing I need to just tackle one thing at a time and get it separated out and organized instead of worrying about it all at once...I can't do that but I can do one thing kind of at a time and tease them out and deal [with them separately]. So that was what came from that, and it worked.

Journaling Process

This section describes the third overarching pattern, which consists of a summary of participants' responses to the process of working with the visual journal. The first theme in this pattern, *Approaches to Process*, encompasses the details of participants' approaches to journaling, including locations where journal entries were made, the participants' use of art techniques and approach to writing vs. image making, and their use of the workshop handout and matrix. The second theme in this pattern, *Assessment of Process*, consists of four subthemes: *Problems with Visual Thinking, Combination of*

Writing and Artmaking, Problems with Finding Time for Journaling, and *A Positive Experience Overall.*

Approaches to Process

Only one of the participants had enough time to work on the journal at the internship site. All of the others made their journal entries at home, and one of those was also able to work on the bus on her way home from internship. The participants used a variety of approaches to working in the journal; some first made art followed by responsive writing, and others wrote first followed by artmaking. Many used a number of techniques, and included poetry, prose, and quotations from books. They used a variety of media, including colored pencils, felt tipped marker, graphite pencils, oil pastels, collage materials, various paints, stamps, and artists' ink. Finally, although several participants used journaling techniques that they had learned at the recruitment workshops and techniques that were described in the handout, none of the participants ever referred to the matrix that was in the workshop handout.

Assessment of Process

In the final interview, each participant was asked to provide an overall description of his or her experience with the visual journal, including positives and negatives associated with the experience. Three participants were especially challenged by thinking visually. Six participants thought that the combination of artmaking and writing was particularly useful. All of the participants had a problem with fitting it into their already packed schedules, yet all enjoyed the experience of visual journaling.

Problems with visual thinking. Whereas all of the art therapy interns and one counseling intern were entirely at ease with the artmaking process, three of the four

counseling interns, April, Beatrice, and Madigan, struggled with visual thinking. It was very difficult for them to imagine their thoughts and feelings as images, as Madigan explained:

I have a very difficult time with visualization. Again, that may be because I'm so cognitive. I can think about it, but getting a picture in my brain, it's just very hard and it doesn't come to me often.

However, each developed a method for coming up with imagery for their journal entries. For example, as April said:

I wouldn't let myself go straight to the words, like journaling, because you know, I knew how to do that, and knew I could do that, so what I would do was tend to make myself sit there and just kind of focus more on the feeling that I was having, just kind of the emotion and close my eyes and just try to collect whatever images came into my head, however that translated itself for me in my head, and then I would go to the paper and put on the paper whatever kinds of images I would see.

Beatrice found that collage work using photographs from magazines and advertising fliers was an ideal solution:

Then I thought, OK, so how am I going to do this, because I don't draw any. You know, I just couldn't tap into my creative thought. I don't do crafts. So the positive thing was it just came to me that when I got mail, like magazines and all, and it was like, it occurred to me that whatever I got in a magazine or junk mail or advertisements, there was something in there that depicted for me perfectly my client or what I did that week with a client. The words, the pictures, it was perfect.

Combination of writing and artmaking. Three counseling interns and three art therapy interns noted that the combination of image making and writing was particularly useful and effective for them. For example, Sallie said:

I'm not really one to sit down and [write in a] journal, but I really looked forward to doing the art, and so that kind of brought in the journaling [writing] piece. So it was interesting because it wasn't a burden to do the journal. It was an excitement to do the art and then see what came out through the journaling [writing], and the journaling really became an outlet for me.

Sonya, who regularly works in a sketchbook, found the visual journaling process to be different not only in its focus on the internship experience, but because of the introduction of writing:

Yeah, it was like...okay, I've got a sketchbook, but I think in combination, you know, the real focus on being kind of processing internship and countertransference and stuff was nice...I think the writing helped clarify what I was feeling, and like, you know, name some of the, identify some of the emotions attached to the countertransference.

Karen agreed that the combination was valuable, saying,

I used to do just the visual journal or just the writing journal, but this combination between two things, it is really facilitating, it organized...[it] organized my thoughts.

Problems finding time for journaling. All of the participants said that difficulty finding time for the journal was not an intrinsically negative aspect of their experience, but rather a product of their extremely demanding schedules. Some had to make themselves do it. Sometimes participants skipped a week, and then got caught up on the weekends. Sallie described the dilemma:

The only thing was trying to find the time to do it and making sure I did two per week. And oftentimes when I did two per week, I would do it back-to-back, because it would be finding time to do it. So that was probably just the hardest part of it. Other than that, I mean, emotionally or anything like that, I really didn't find anything negative about it...

Monet expressed the problem well:

...The negative might be, but that's my own negative, would be that there is a sense of fighting it sometimes, like, I've got to do this, I've got to find time to do this, I don't want to do this...It's kind of like [making yourself] exercise. I always was very appreciative, I mean with this [the journal], it's like once I get going, it's good, this feels good, and also it seems just really kind of obvious for this kind of work.

A positive experience overall. The participants reported various positive experiences with visual journaling. These included ease of expression, gaining clarity about clients, release of emotions, learning a new way of thinking, and self-exploration. Some of these are exemplified below.

Beatrice described how the visual journaling process was positive for her in that it enabled her to understand her clients and was a vehicle for emotional release:

And when I did the work in the art book...I'd think, okay, I don't understand that, what are they trying to tell me? But when I did it in the book [journal], it was like, I know what they were telling me because it just came naturally. I put the pictures in there and they all fell in line. And I looked at it and I said, yeah, that's exactly what they were doing, what they were telling me about their problems or concerns...so I would find myself intellectualizing the whole process or trying to be that way in the session, but once I started to do the pictures it was more emotionally involved, and things came up for me like anger...I was able to have relief sometimes with the emotional aspect of it. That was surprising.

Madigan appreciated the opportunity to work in a way that was new to him, using visual thinking. In the final interview, he had described his difficulty forming images for journal entries. When I asked him if he thought there was benefit to thinking of things in visual terms, he responded:

Yes. I think, again, I am strongly left brain, so the right brain, the feeling part is not something that I have developed. So things that would help me or force me, whichever the case, to try and use that part is good. Because in the counseling field and being able to identify the feelings and be empathic and so forth, that has been a struggle and a learning thing that I am still working on.

Finally, Sonya summarized the positive value of her visual journaling experience:

Every time I made time for it, I found it helpful...It was like that space, it became like a therapeutic space for me that I knew I had to go to, like a container...If something really were going on in my mind and I was upset about it or felt the need to process, I was like, okay, I can do that in my journal.

Summary

In this chapter, the results of the data analysis were presented. The data yielded three patterns. *The Internship Experience Overall* describes the way the participants progressed through the internship, including their emotional reactions, foci of their work, and responses to the challenges of the internship other than through visual journaling. *The Visual Journal Experience* relates to the participants' use of their visual journals

throughout the semester in response to their internship experience. This pattern is comprised of four themes that relate to the function and focus of journal entries. These themes are: (a) *Insight through Visual Journaling*, including the subtheme of *Surprises*, (b) *Case Conceptualization*, including the subtheme of *Replicating Client Artwork*, (c) *Countertransference*, including the subthemes of *Identification with Clients* and *Processing Personal Thoughts and Feelings*, and (d) *Stress Reduction.* Finally, the third pattern, *Journaling Process*, consists of a summary of participants' responses to the process of working with the visual journal. This pattern consists of two themes. These are (a) *Approaches to Process* and (b) *Assessment of Process,* which includes four subthemes: *Problems with Visual Thinking, Combination of Writing and Artmaking, Problems with Finding Time for Journaling*, and *A Positive Experience Overall.* Throughout the chapter, the patterns, themes, and subthemes were illustrated through participants' verbatim quotes.

CHAPTER V

DISCUSSION

Introduction

In this chapter, the study's purpose, methodology, and research questions are reiterated to remind the reader of the overall focus of the dissertation. The results of the study are discussed in the context of the existing literature, and are illustrated with examples of participants' imagery from their visual journals. A theoretical explanation of the findings is offered, and implications for art therapy and counseling education and supervision are discussed. Finally, limitations and delimitations of the current study are described, and suggestions for future research are made.

The Purpose and Methodology of the Study

As an art therapy educator who is also educated and credentialed as a counselor, I pursued a dissertation topic that would be relevant to both art therapy and counselor education and supervision. For many years it has been obvious that my art therapy students particularly valued working in their visual journals during their internships. Considering their positive responses to journaling that was relatively open-ended, I wondered, "How would students react to a visual journaling experience that was more focused on reflection?" and "How would counseling interns, who do not typically use art as a way to communicate, respond to visual journaling?" On that basis, in this study, I explored art therapy and counseling interns' use of visual journaling to understand their experience, specifically in terms of visual journaling's potential for engaging study participants in the process of reflection.

Because I found no published research on the topic of reflective visual journaling as an educational strategy, I took a discovery-oriented research approach in the form of a qualitative multiple case study methodology. In this study, I described, analyzed, and interpreted eight participants' experiences of visual journaling during their internships. These are the two research questions that guided the study:

1. How do trainees in graduate art therapy and counseling education programs experience visual journaling during their internships?
2. What are the differences, if any, between art therapy and counseling students' perceptions of the function and benefits of visual journaling during the internship?

Data consisted of interviews that were conducted throughout one academic semester, and photographs of participants' journal entries.

Both research questions were answered through the study, and are discussed below.

Comparison of Study Results to the Literature

In this section, the results of the study are compared to the existing literature about professional development, art therapy and counseling supervision, and diverse topics that are related to visual journaling. The results are congruent with the literature in all cases. Through analysis of the data, three broad patterns emerged: *The Internship Experience Overall*, *The Visual Journal Experience*, and *Journaling Process.* These patterns will now be discussed in relation to the literature.

The Internship Experience Overall

The participants' internship experiences were congruent with those described by Skovholt and Ronnestad (2003) and by Ronnestad and Skovholt (2003). Skovholt and Ronnestad identified seven struggles that are common to beginning counselors and therapists. These include fear and anxiety about clinical work, worry about evaluation by supervisors, problems with regulating emotions experienced in sessions, fragile and vulnerable emerging professional identity, stress resulting from not knowing what to do in sessions, high expectations for helping others vs. the reality of clinical work, and the strong need for helpful mentors. As described in Chapter IV of this dissertation, each of the participants in this study experienced all of these struggles identified by Skovholt and Ronnestad.

Furthermore, in general, the counseling and art therapy interns responded similarly to each other in these struggles, with one exception. That exception lay in the differential response to the first struggle, that is, fear and anxiety about clinical work and stress over not knowing what to do in sessions. All of the counseling interns went immediately to the Internet and library to seek resources and information about client problems and counseling strategies to address them. In contrast, none of the art therapy interns took this approach, instead relying on supervision and information exchange among peers to address their concerns. This difference in response may be due to the art therapy interns' conviction that thoughtfully facilitated art processes would suffice as the therapeutic and healing factor in their work with clients.

In addition to their naming the seven struggles previously mentioned, Ronnestad and Skovholt (2003) formulated a sequential, six-phase model of counselor and therapist

professional development. Their descriptions of the first three phases echoed the characteristics and experiences of the participants in this study. Some of the characteristics overlapped these first three phases. For example, the first phase, *Lay Helper*, describes the helping experience many future counselors and therapists have before entering graduate school. Ronnestad and Skovholt stated, "Over-involvement and strong identification [with those seeking help] may fuel an inclination to give specific and strong advice." (p. 11). Despite their supposedly being in a later phase of counselor development, several of the participants struggled with strong identification with clients, and with their desire to give advice. They likely had been taught that such advice is contrary to sound practice. Although the notion of giving advice lessened as the internship progressed, for some participants, over-identification with clients remained a focus of reflection and journal work throughout the semester.

Ronnestad and Skovholt's (2003) second phase, which they call *The Beginning Student*, is typical of students' thoughts and behaviors as they move out of the Lay Helper phase into an emergent professional role that seems ill-defined to them. This phase is marked by students' significant and confidence-lowering anxiety, particularly when they begin working with clients. They worry both about the particular details of conducting sessions and about their fears of failure.

Help for the doubt that is characteristic of this phase comes in the form of positive feedback from professors and supervisors. In addition, students experience some relief from anxiety if they gain basic knowledge and mastery of simple counseling and psychotherapy skills and models; these are learned in basic helping skills classes and through identifying and imitating role models. All of the participants in this study were

debilitated by their anxiety from time to time during the internship. However, by contrast, their anxiety decreased and confidence increased for all of them by the end of the semester. Participants' positive behaviors mitigated the anxiety. Just as Ronnestad and Skovholt described, the participants thrived by engaging in four behaviors. They reported seeking out good supervision, locating external resources to help them understand their clients, relying on skills learned in classes, and emulating seasoned counselors or therapists.

Besides helpful feedback from professors and supervisors, Ronnestad and Skovholt (2003) found that one specific characteristic is essential for success at this Beginning Student phase. They asserted, "An attitude of openness to new learning is imperative to enhance professional competence. Openness to learning and an ability and willingness to recognize the complexities of professional work is crucial for growth" (p. 13). All of the participants in this study struggled with the ambiguity inherent in working with clients, but, by remaining open to learning, they were able to grow. For example, at the beginning of the internship, Beatrice was frustrated by getting varying perspectives from her different supervisors and the professional counselors at her site. She stated that she wanted *answers*. Gradually, though, she became much more open to learning, and far more tolerant of the abstract and intricate nature of the work. This progress occurred through both her own experience with clients and, especially, through lively exchange of ideas with her peers in internship class.

The third phase, *Advanced Student*, is typical of interns, according to Ronnestad and Skovholt (2003). During this phase, interns are driven by perfectionism and idealism, and are wary of making mistakes. In Ronnestad and Skovholt's words, they have

"internalized high standards for professional functioning [which] contribute to the tendency towards excessive and misunderstood responsibility" (p. 15). Most participants struggled with such feelings of primary responsibility for clients, and with a related sense of having too many client needs to address, without having sufficient time. Each intern gradually reconsidered and redefined the role of intern in a way that was less idealized and more realistic, leading to a more balanced approach to client work.

Skovholt and Ronnestad emphasized the importance of good supervision experiences at this phase. They stated that negative supervision experiences could be particularly deleterious. Although most participants in this study benefited from their supervision, particularly group supervision, some initially did not, due to the inexperience of their individual supervisors. However, in these cases, participants were able to either resolve conflicted supervision relationships, or to locate strong complementary on-site supervision. These positive supervision experiences were valuable, as they helped the participants gradually shift from focusing solely on client problems to focusing on their internal experiences as neophyte clinicians, leading to greater self-awareness and strengthening professional identity (Ronnestad & Skovholt).

Finally, the conditions set forth by Sprinthall and Thies-Sprinthall (1983) to successfully instill the capacity for reflection within preservice teachers were met for both the counseling and art therapy interns who participated in this study. In congruence with Sprinthall and Thies-Sprinthall's conditions, the participants each assumed the new, complicated, and challenging role of intern, and they continued their combination of practice and reflection at internship sites for at least one semester. They reflected on their experiences while being guided by their teachers and supervisors. They worked toward a

balance between active practice and reflection upon it, supported by weekly individual supervision. Furthermore, in their supervision groups they received instruction that contained a mixture of encouragement, exchange of ideas with peers about their internship experiences, and learning about new practice situations. These conditions having been successfully met, the participants were able to make maximum use of their visual journals.

The Visual Journal Experience

Analysis of the data yielded this broad pattern, which I have called *The Visual Journal Experience.* This pattern consists of four themes and four subthemes that relate to both the function of the visual journal and the focus of journal entries. These are discussed below in the context of the counseling, art therapy, reflective journaling, and art education literature.

Theme 1: Insight through visual journaling. Insight is discernment of the underlying meaning of a situation, emotion, or behavior. All eight of the participants experienced this phenomenon; they gained clarity about aspects of their internship experience through the process of making art, combining it with written text, and reflecting upon their journal entries. For all of the participants in this study, the visual journal process was meaning-making. They not only deepened their understanding of their work with clients but also increased self-knowledge through the journal process. The art therapy interns seemed to gain specific insights through reflecting on the imagery in their journal entries, whereas the counseling interns gained insight through the overall process of visual journaling.

These results are congruent with both conceptual and research-based literature about the intrinsic characteristics of artmaking, and about reflective journaling's capacity for facilitating personal insights. For example, Marshall (2007) noted that the "transformation of concepts through imaging produces new insights and learning." Allen (1995) asserted that personal artmaking facilitates self-awareness and insight, and Guiffrida et al. (2007) noted interns' growth in self-understanding through the use of drawings in supervision. In addition, four qualitative studies of graduate and undergraduate students' use of reflective journaling yielded the same result: reflective journaling deepens students' learning experience, leading to insights about themselves and their work (Dart et al., 1998; Sutton et al., 2007; Tsang, 2003; Wright, 2005).

For half of the participants, such insights were revealed through the journal in a surprising way: While they reflected upon journal entries, new meaning emerged. For example, Monet realized only after several days that an image she had created represented the working relationship between the clients and art therapists at her internship site. Madigan's journal images were richly layered with symbols and puns, but it was only through discussing them with me that he recognized some of these characteristics of his journal entries.

This aspect of imagery revealing heretofore unknown meanings is an important underpinning of art therapy practice. It relates to psychoanalytic theories of latent and manifest content in both dreams and artwork. These theories propose that in dreams and art, two layers of meaning exist. First is the overt, conscious, manifest content that we remember having seen in our dreams and that we actually see when we behold a work of art. Underneath lies the submerged, unconscious, latent layer. The meaning of the latent

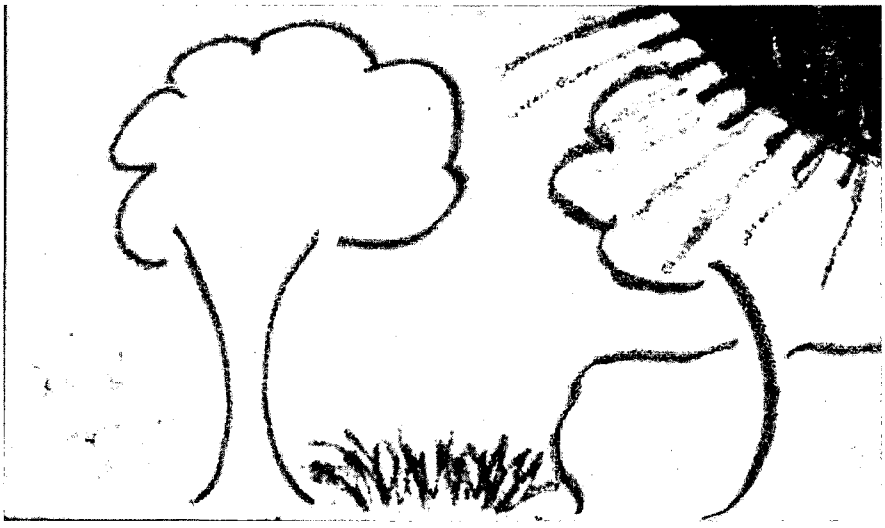
content of dreams or art can only become known to us through an effort of will (as in psychoanalysis of dreams) or through the meaning bubbling up into consciousness as a result of internal psychological processes at work (Brenner, 1974; Kris, 1974; Wadeson, 1987; Waelder, 1965). The surprising insights that study participants gained through the visual journal appear to be examples of this phenomenon of latent meaning rising into conscious awareness.

Theme 2: Case conceptualization. Case conceptualization refers to the counselor or therapist's understanding of specific aspects of clinical work with an individual, couple, or group. It includes consideration of the therapeutic relationship dynamics, and of clients' presenting problems, histories, ways of coping, and overall responses to treatment. The results of this study support much previous counseling and art therapy literature that attests to the usefulness of art-based approaches for case conceptualization. For example, Stone and Amundson (1989) concluded from their successful use of metaphoric case drawings in supervision groups that the drawings facilitated integration of students' emotions and cognitions associated with their clinical experiences. This seemed to be the case with the participants in this study. Other authors such as Kielo (1991), Wilkins (1995), and Fish (2008) described the usefulness of case drawings for illuminating important aspects of the therapeutic relationship.

One participant, April, made a journal entry (Figure 1) that exemplified the two themes of case conceptualization and insight through visual journaling. This image developed in response to April's tensions and concerns about her client's tragic history, the counseling relationship, and the content of the counseling sessions. She approached this journal entry by visualizing her difficult adolescent client as a lion cub, a creature

both cuddly and fierce, and herself as the mother lioness whose responsibility was to nurture and protect her cub. While drawing the picture and simultaneously reflecting upon it, April was struck with the insight that she merely needed to guide her client to sources of nurturance and support, rather than provide that motherly succor herself. This journal experience proved pivotal to April's internship experience overall, because it was the catalyst leading to redefining her role as intern and embracing a more appropriate and successful approach to counseling at her site.

Figure 1. April's drawing, an example of case conceptualization and insight through visual journaling.



Five of the study participants increased empathy for clients through replicating client artwork, thus increasing their understanding of the complexities of the individuals with whom they were working. For example, Karen worked with a veteran who repeatedly drew stylized landscapes. This particular veteran and his sexualized comments to her troubled Karen, so in an effort to sort out her feelings about him, she produced a drawing of a landscape that emulated his artwork (Figure 2). Through this journaling experience she simultaneously gained insight about his loneliness and depression, and

was able to feel increased empathy for this individual. The technique of reproducing client artwork to gain empathy is described in the art therapy literature (Fish, 1989; Fish, 2008; Wadeson, Marano-Geiser, & Ramseyer, 1990), and seemed to be an effective and useful technique for the participants in this study.

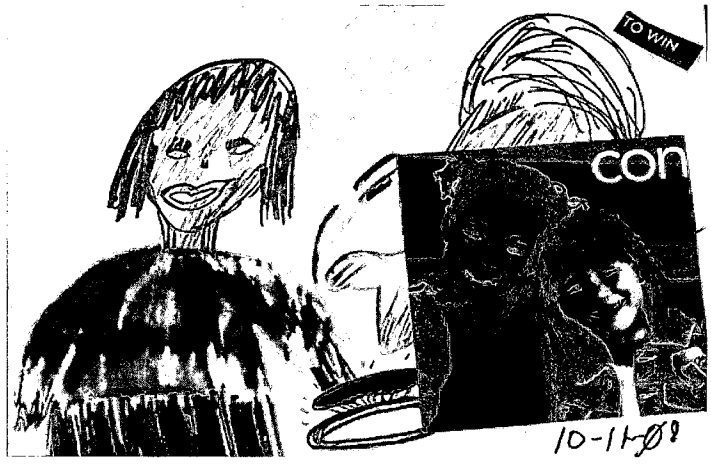
Figure 2. Karen's mixed media drawing, an example of deepening understanding of a case through replicating client artwork.

Theme 3: Countertransference. Addressing countertransference through artwork is a focus of art therapy supervision (Fish, 1989, 2008; Lachman-Chapin, 1987; LaMonica & Robbins, 1980; Malchiodi, 1996; Wadeson, 2003; Wolf, 1985), and is also addressed in some counseling supervision literature (Calisch, 1994; Wilkins, 1995). It was seen in this study. The participants responded to countertransference in two ways.

First, they focused their journal entries on their feelings of identification with clients. Second, they used the journal as a "container" or space in which to sort through personal feelings and thoughts that threatened to interfere with their work with clients. The participants in the current study used their visual journals in ways that are congruent with Kielo's (1991) results. Her study of art therapists' post-session artwork related to countertransference revealed that the artmaking focused on clarifying the therapist's feelings, differentiating the therapist's feelings from those of the client, and exploring the therapeutic relationship.

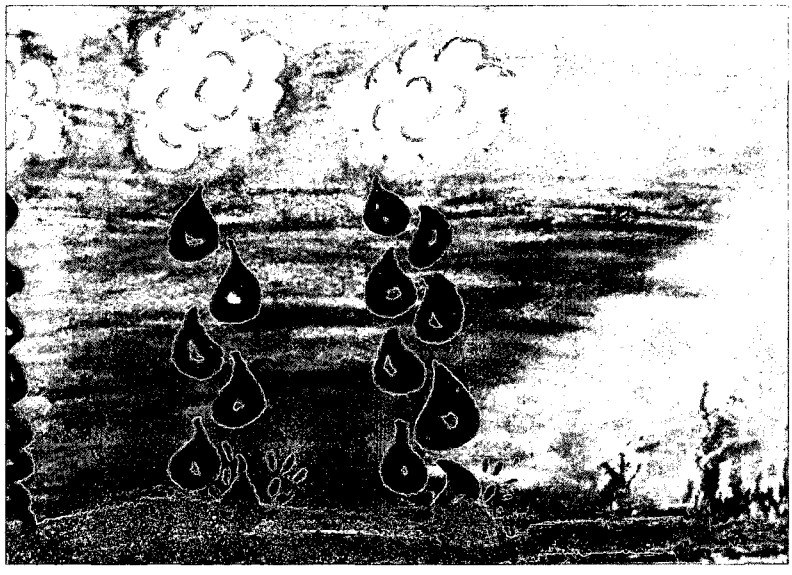
Two journal entries exemplify the ways the participants addressed countertransference. In the first example, Beatrice identified strongly with a young African American client who wanted to be White. The counseling relationship evoked memories of Beatrice's own childhood desire to be White. She was struck by her identification with her client and created a mixed media collage in response (Figure 3). Through the journaling process Beatrice was able to sort through her own feelings and memories so that they would not interfere with her client work.

Figure 3. Beatrice's collage illustrating identification with a client, an example of working through countertransference through visual journaling.



Sonya created a drawing (Figure 4) that illustrated her feelings of being overwhelmed by client problems to the point of being worried about her ability to work effectively. In the drawing, the clouds and rain depict her clients' concerns, and the ground line represents her. The rain soaks through the soft and absorbent earth, but where the pavement exists on the right side of the picture plane, the rain does not permeate. There flowers representing clients flourish. Through creating this image in her journal, Sonya was able to acknowledge being awash in a tumult of feelings, and to recognize that when she established boundaries, the work went well and the clients benefited.

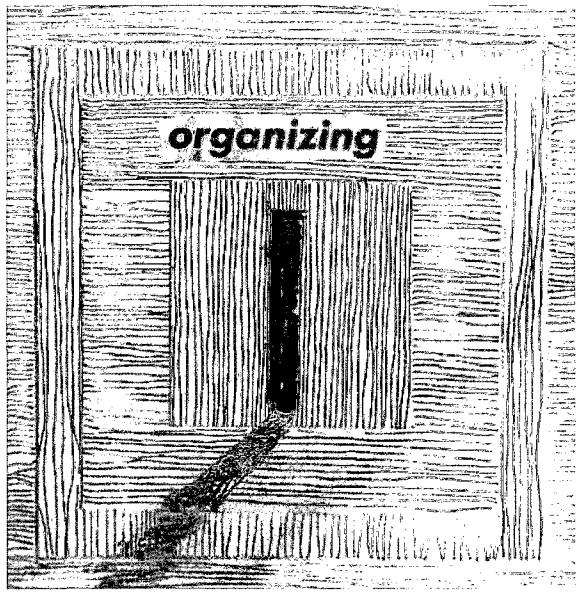
Figure 4. Sonya's drawing that facilitated processing her personal thoughts and feelings, an example of working through countertransference through visual journaling.



Theme 4: Stress reduction. The final theme that emerged in the *Visual Journal Experience* pattern was the usefulness of the journal for stress reduction. Artmaking in general, and coloring mandalas in particular, have been deemed enjoyable stress reducing activities (Allen, 1995; Bowman, 2003; Curry & Kasser, 2005; Harter, 2007; Ziff & Beamish, 2004). This seemed to be the case in the current study, in which participants

used visual journaling for stress reduction. For Beatrice and Karen, aggressive application of media and tearing and cutting paper were cathartic and stress reducing. Karen also found the careful, planned application of media to be soothing, as seen in Figure 5, which represents her efforts to contain, organize, and balance her many responsibilities at school, home, and internship.

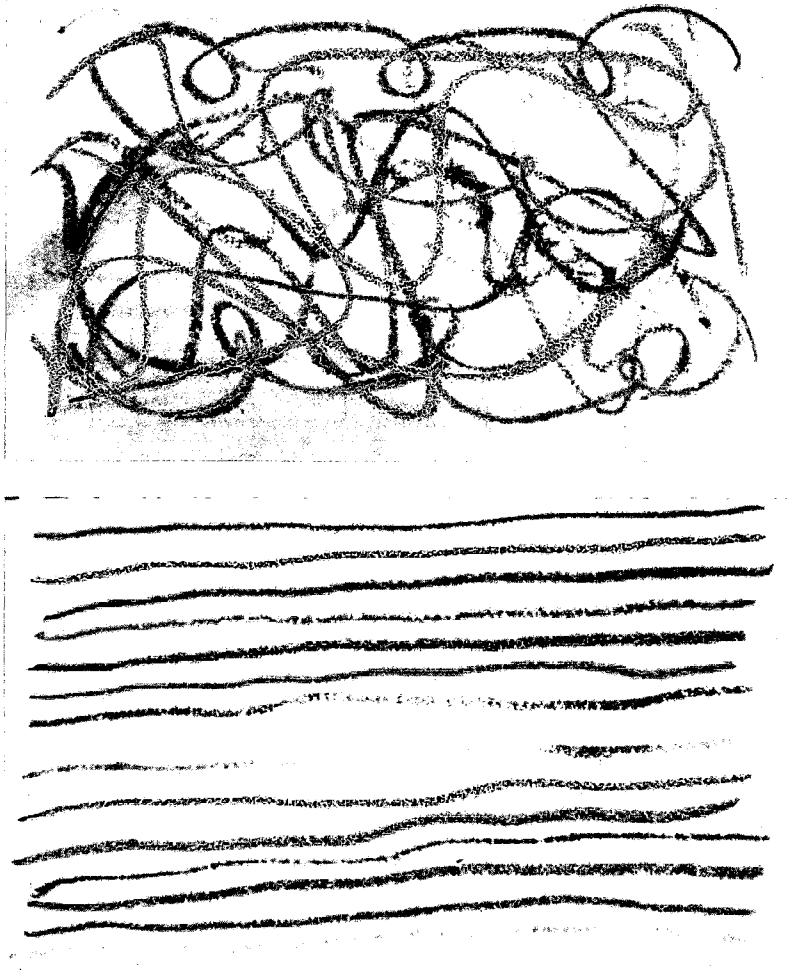
Figure 5. Karen's mixed media collage that facilitated stress reduction.



Imminent graduation and the search for a job were extremely stressful for April. As described in Chapter IV, to address her feelings of being overwhelmed, she created a pair of images (Figure 6) using a technique she had learned at the recruiting workshop. She visualized her stress and then depicted it in her journal, after which she envisioned her stress transformed. She then drew this second image in her journal. As a result of creating and then reflecting on her journal entry, April recognized three things. She gained insight about ways to tackle her various responsibilities and sources of stress, and she recognized that the stress she was experiencing resulted from the many positive

circumstances in her life. Thus, she acknowledged that there were some benefits to having the stresses she was experiencing.

Figure 6. April's sequential drawings, which transformed and reduced her stress.



Journaling Process

This overarching pattern, which I have called *Journaling Process*, consists of a summary of participants' responses to the process of working with the visual journal, and their assessment of their experience with the journal. The first theme of this pattern is *Approaches to Process*, which encompasses details such as location where journaling was done and techniques used in creating journal imagery. The second theme of this pattern is *Assessment of Process,* consisting of four subthemes that emerged in response to final

interview questions regarding their evaluation of their semester's experience with the journal. This section of this chapter will be limited to a discussion of these subthemes.

Subtheme 1. Problems with visual thinking. The first difference between the counseling and art therapy students who participated in this study was the way in which they responded to fear and anxiety about clinical work and stress over not knowing what to do in sessions. That difference is discussed on page 105 in this chapter. Problems with visual thinking constitute the second difference. Three of the four counseling interns had difficulty with visual thinking. These participants struggled with translating their experiences into visual imagery, yet each eventually developed a means to do so.

Arnheim (1980) described visual thinking as a two-part process that involves both *intuitive* and *intellectual* modes of cognition. He wrote that when individuals experience a visual phenomenon such as a work of art, it is *taken in* though their senses, structured, and organized as a whole, using intuitive cognition. Then the intellectual mode is used to analyze the phenomenon, using a sequential thinking process in which some of the gestalt of the visual image is lost. Arnheim alluded to the popular notion of differences between left brain and right brain thinking, but asserted that such dichotomous thinking about brain function is erroneous. He stated, "The intimate interaction between intuitive and intellectual functioning accounts for the best results" (p. 497). It appears that the combination of intuitive and intellectual modes of thinking was at work for both the counseling and art therapy interns while they worked in their visual journals. However, it is possible that the three counseling interns who had difficulty with visual thinking employed Arnheim's two-part process *in reverse*, intellectualizing first to consider their experiences, followed by developing (intuiting) a visual image.

Subtheme 2: Combination of artmaking and writing. When evaluating their experience with visual journaling, six participants stated that they particularly valued the combination of artmaking and writing. Most made images first, followed by reflective writing. Regarding reflective writing, Smyth's (1998) meta-analysis of research suggests that written emotional expression of traumatic events results in increased psychological health. However, the work of Pennebaker and others included in Smyth's analysis (e.g. Pennebaker, 1993; Pennebaker, Mayne, & Frances, 1997) addresses only emotional writing, not writing in combination with artmaking. Furthermore, these authors addressed the usefulness of writing in response to trauma. Although the participants in the current study certainly experienced stress during their internships, none was traumatized by it. Thus the research on written emotional expression does not explain the effectiveness of the visual journal for the study participants.

The research on reflective journaling points to positive outcomes resulting from maintaining a written journal during internship. These outcomes include: increased capacity for reflection (Ballantyne & Packer, 1995; Tsang, 2003; Wallace & Oliver, 2003), linking theory learned in the classroom with practice (Ballantyne & Packer, 1995; Dart et al., 1998; Glaze, 2002), and deepening learning and self-knowledge (Dart et al., 1998; Sutton et al., 2007; Tsang, 2003; Wright, 2005). Although partially supportive of the results of the current study, these authors addressed only written reflective journaling, not visual journaling that combines image-making with writing.

The meager scholarly literature about visual journaling provides support for the study participants' opinion that the combination of imagery and writing was particularly effective. For example, Grauer and Naths described the visual journal as "the vehicle

through which [the journal keeper] gathers and sifts through information and ideas" (p. 17), and asserted that the words used in visual journals "aid reflection on personal themes and metaphors" (p. 14). Along these lines, Hickman (2007), in explaining his art education students' success in recording their practicum experience using their own responsive artwork, said that he thought their experience was improved through having to write explanatory commentaries to accompany each art piece. Moreover, Ganim and Fox's (1999) visual journaling technique specifies that journal keepers engage in reflective writing in response to journal imagery. This process is akin to Arnheim's (1980) notions of intuitive and intellectual cognitive processes, in that the imagery that has been created on the journal page is *taken in*, and then intellectual "sense" is made of it through reflective writing.

Subtheme 3: Problems finding time for journaling. Despite their enjoyment of the journal and their success in using it to process various aspects of their internship experience, each of the participants had difficulty fitting time for the journal into their stressful, extremely busy schedules. The problems associated with novice practitioners' time management, anxiety, and fragile sense of professional identity are well documented by Skovholt and Ronnestad (2003). These difficulties, coupled with the challenge of attempting to find balance between academics, home, job, and internship, seem to have hampered participants' ability to take full advantage of the journal.

Subtheme 4: Positive experience overall. All of the participants enjoyed visual journaling and found it to be beneficial. This was true even for the counseling interns, who were not trained in or involved at all in visual arts. As other counselor educators had discovered when they introduced art-based strategies into supervision (Amundson, 1988;

Ishiyama, 1988; Stone & Amundson, 1989), once the counseling interns realized that the process, rather than the artistic product, was valuable, they engaged with the visual journal and asserted its usefulness, particularly for case conceptualization.

The literature has described additional virtues of integrating visual art into counselor supervision, such as deepening supervisees' knowledge (Wilkins, 1995), increasing self-awareness (Bowman, 2003; Guiffrida et al., 2007; Harter, 2007), and increasing well-being (Ziff & Beamish, 2004). These benefits of using artwork to address aspects of the internship experience were noted by both the art therapy and counseling interns who participated in this study.

Theoretical Understanding

This section of this chapter presents my attempt to provide a theoretical basis for understanding the results of the study. The visual journal may be conceptualized as a constructivist and experiential learning tool for the participants in the study. Regarding constructivism, that worldview holds that knowledge is created by individuals through comparing their own current experience to their preexisting assumptions and prior experiences (Andresen et al., 2000). A constructivist approach to education honors the different lenses that all learners bring to educational experiences such as internships, and acknowledges that students are the makers of their own knowledge (McAuliffe, 2000). These tenets of constructivism were realized in this study. The participants each possessed unique personal histories and proclivities that influenced their reactions to the internship, and which were reflected in their journal entries.

Experiential learning occurs through the dual processes of "grasping and [then] transforming experience" (Kolb, 1984, p. 41). For the participants, they *grasped* their

internship experiences, and then *transformed* them through the visual journaling process. Furthermore, visual journaling was experiential in that it involved their senses, emotions, and thoughts, and the process led to insights about their internship experience.

Through their visual journal work, all of the participants engaged in reflection in response to the tensions, concerns, frustrations, and complexities that arose in connection with their internship experience. Such reflection is central to experiential learning (Kolb, 1984). This tendency to reflect became clear through their descriptions of how they used their journals. For example, they did not work in their journals at their internship sites; instead they worked at home after they had an opportunity to reflect upon their day or week at internship. The entries they made at these times are examples of reflection-on-action (Schön, 1983, 1987) which is thinking that occurs after an unsettling or disturbing event has happened. Such reflection frequently leads to a changed perspective of the event, and a new approach to dealing with similar events in the future (Boyd & Fales, 1983; Schön, 1983, 1987). All of the participants gained such new perspectives through the visual journaling experience, and all of them used those insights to modify their approaches to working with clients and to mitigate their stress and anxiety. Participants gained insights not only through thinking about their experiences before recording them in their journals, but also through the process of making the journal entries. The visual journal then became a record of the gains they had made through the reflective process.

How is it possible that the process of visual journaling facilitated reflection on complicated matters? One explanation lies in the complex nature of artmaking. Through making an image, an abstract idea is made concrete. As Hickman (2007) stated, "Visual art can reify the ineffable" (p. 315). Described by some as a *way of knowing* (Allen,

1995; Harter, 2007), that is a "way of understanding the world that goes beyond language" (Hickman, p. 315), artmaking results in an object external to ourselves that can then become the focus of reflection (Dahlman, 2007; Eisner, 2001). This occurred when the study participants engaged in visual journaling.

The literature suggests that focused and mindful artmaking is a constructivist and reflective endeavor in and of itself (Serig, 2006; Sullivan, 2006). In learning through artmaking, there is a connection between the physical act of artmaking and the cognitive act of deriving meaning and insights from the imagery (Arnheim, 1980; Marshall, 2007). As Dahlman (2007) said in describing the activity of drawing, "Through this act, the world is being articulated in new shapes. Such a process entails that when the world is accepted in a new articulation, knowledge has grown and the relation to the world has changed" (p. 275).

Including responsive writing as well as artmaking in the visual journaling process seems to have made an important contribution to the participants' positive responses to their experience in this study. This enhanced experience may have occurred because the practice of visual journaling is based upon the two premises that (a) imagery reveals inner feeling states, and (b) words can be used to make cognitive sense of the images (Arnheim, 1980; Ganim & Fox, 1999; Hickman, 2007). Art may make tangible and concrete that which cannot be said in words, but for the participants in this study, responding to imagery with words seems to have served an integrative purpose.

Implications for Art Therapy and Counseling Education

This next section will present implications of the study for art therapy and counseling education and supervision. Since in this study both art therapy and counseling

interns responded positively to visual journaling during their internships and made many gains through it, one implication for training programs is to integrate this practice into both individual supervision and the supervision group curriculum. However, because of the difficulty some counseling students experienced with visual thinking, longer, more intensive training (beyond the three-hour workshop offered in this study) is suggested for counseling students embarking on their internships, in order to facilitate their capacity for developing visual metaphors and other imagery, and to decrease their anxiety about artmaking.

This study also highlighted the importance of positive supervision experiences for internship students. An implication of the results is that carefully matching students' needs with supervisors' experience levels is important for interns' success. In terms of using the visual journal as a supervision tool, the approach taken in this study, in which participants selected two entries to share and discuss three times in the semester, was effective. It gave control to the interns, allowing them to monitor what they shared with me. Because some of the participants worried about being evaluated by their supervisors, the visual journal should not be a graded component of the internship requirements.

Delimitations and Limitations

This study was delimited in at least three ways: by its narrow focus on reflective visual journaling, by its qualitative methodology, and by its use of purposeful, maximum variation sampling to select only eight participants. First, the focus on *visual* journaling narrowed the study to reflective journaling that combined artmaking with writing. That delimitation was deemed appropriate in order to investigate and understand a phenomenon I had observed in my own teaching and supervision experience, but one that

had never been investigated through research. Regarding the second delimitation, the qualitative multiple case study approach I undertook in this study was appropriate because of the lack of existing research about reflective visual journaling. The lack of generalizability to other populations of internship students is intrinsic to the nature of qualitative research. However, the depth and richness of the data acquired in the study compensates for lack of breadth and lack of generalizability of the results.

Finally, the use of purposeful, maximum variation sampling yielded a group of participants that perfectly met my selection criteria. Half of the participants were art therapy interns, and half were counseling interns; one was male, and three of the counseling interns had no experience with artmaking since middle school, or with arts and crafts as an adult. Furthermore, an African American woman and a woman who is Asian enriched the data immeasurably through providing their unique perspectives of the internship and visual journaling experiences.

The study's limitations, or constraints on generalizability, are characteristic of small, qualitative studies. The aim of this investigation was not to acquire extensive data from anonymous participants in order to prove the efficacy of visual journaling in enhancing the internship experiences of all counseling and art therapy interns. Instead, this small qualitative inquiry was aimed at discovering preliminary, deep understanding of specific participants' experience with their journals, through face-to-face interaction and discussion. However, because the demographics of the participants reflect the larger population of counseling and art therapy interns, the results of this inquiry may be transferable to other educational programs that are similar to those the participants

attended. The understandings I have gained, as described in the previous chapter and in this one, provide the basis for further investigations of this topic.

Suggestions for Future Research

In order to understand what the participants were experiencing during internship and responding to in their journals, in the second, third, and fourth interviews I asked questions about how the participants' internships were progressing. As a result, data emerged about their general affect, foci of their internship experience, and ways they responded to the complexities of the internship experience other than visual journaling. Analysis of those data led to an unanticipated result: The participants' experiences in their internships closely paralleled the characteristics and phases of professional growth described by Ronnestad and Skovholt (2003) and Skovholt and Ronnestad (2003). This sequence has not been documented heretofore in the art therapy literature. Art therapy students, interns, and practitioners value continuous engagement in personal artmaking (Allen, 1992), and because artmaking is intrinsically reflective, this practice may have an impact upon professional development. Because the progression of art therapists' professional development has not been extensively explored or reported in the literature, a study examining this topic, and addressing the function of personal artmaking as it relates to professional development, is warranted.

To more accurately understand the impact of visual journaling on interns' professional growth and progression toward increased capacity for reflection, several additional suggestions for both quantitative and qualitative studies emanate from the current study's findings. In terms of quantitative studies, Kember et al. (2000) have developed an instrument that assesses students' levels of reflective thinking. The

Reflection Questionnaire (RQ) is based primarily on Schön's concepts of reflection and on Mezirow's (1991) stage theories of the development of reflective thought. It measures four levels of thinking patterns: habitual action, understanding, reflection, and critical reflection (Kember et al.; Leung & Kember, 2003; Wong et al., 1995). Through extensive test development, the RQ has been deemed psychometrically sound, and thus would be appropriate for use in a study comparing development of reflective thought in two groups of interns: those who maintain a writing journal, and those who maintain a visual journal. A variation on this idea would be to use the RQ to compare levels of reflection attained by counseling interns and art therapy interns, both of whom are maintaining visual journals during internship.

Although theoretical explanations abound, what actually happens cognitively during the visual journaling process that leads to insight remains unknown. Continuing qualitative research into art therapy and counseling interns' perceptions of their process of making imagery and combining it with reflective writing may lead to more in-depth understandings. These research endeavors could expand the current study to include psychology residents and psychiatry interns as well as marriage and family therapy interns, whose curricula and training experiences would yield unique perspectives on visual journaling. In addition, student teachers and nursing students, about whose written journals so much has been written, could be introduced to visual journaling, and their responses explored.

Finally, the artwork generated through visual journaling may be a rich data source for further study. Although a content analysis of the artwork generated by the participants in the current study was beyond its scope, it is possible that examination of a larger group

of journal images might yield understandings of the effectiveness of particular artistic methods and techniques for working through specific internship situations.

CHAPTER VI

MANUSCRIPT

Reflective Visual Journaling during Art Therapy and Counseling Internships

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Introduction

Educating future counselors and therapists involves more than teaching students basic academic content; it involves launching students into the realm of face-to-face interactions with clients at internship sites. However, the complexities inherent in working with clients are often daunting to internship students, because this work requires much reflexive introspection on the part of the student. Therefore, instilling the capacity for critical self-reflection is both a challenge and a goal for educators of future professionals. This study examined one strategy, visual journaling, for developing student reflectivity. Because the first author is an art therapy educator and the second a counselor educator, through this study we sought understanding of the visual journaling experiences of both art therapy and counseling trainees. Additionally, we wondered if there would be differences in the way the two groups of students responded to visual journaling.

Review of Literature

This study was conceived from a constructivist perspective, one that emphasizes individuals actively constructing knowledge through engaging in experiences, reflecting upon them, and comparing current experiences to preexisting assumptions (Andresen, Boud, & Cohen, 2000). In contrast to traditional practices of transmitted knowledge, constructivism holds that individuals are always more or less instrumental in their own learning, and that they learn best through thinking about and subsequently integrating their own diverse experiences (Hayes & Oppenheim, 1997; Kolb, 1984). A key implication of this view is that, in contrast to positivist knowledge claims, constructivism holds that there is no discoverable universal truth that can be merely received. Instead, individuals make their own realities. This emphasis on subjectivism has significant

implications for counselors, therapists, and counselor educators (Hayes & Oppenheim, 1997; McAuliffe & Lovell, 2000).

Constructivist education is student-centered, and constructivist teachers consider the differing lenses through which individual students approach the learning environment. In a constructivist classroom, learning is to a great extent experiential and involves the whole person (senses, emotions, thoughts). In addition, reflection is prized as the primary means to deepen experience (Kolb, 1984). Journal writing and visual journaling can therefore be considered constructivist educational strategies in that these activities are intrinsically reflective in nature. They provide the journal keeper with a format for thinking through and responding to new experiences and then integrating them into his or her existing knowledge base.

Reflection, which is highly valued in various professions such as teaching, nursing, and counseling, is a several-stage process. First, a discomforting event, such as a puzzling or upsetting counseling session, triggers the professional's search for understanding of the event or situation. The search involves at least three processes: being open to multiple perspectives, couching insights gained within the professional's past and current experiences, and making decisions in response to new knowledge (Boyd & Fales, 1983; Neufeldt, Karno, & Nelson, 1996).

The capacity for reflection is considered to be the most important attribute contributing to counselors' and therapists' professional growth (Ronnestad & Skovholt, 2003). Thus, instilling this capacity has become an important aim in educating professionals such as teachers (Reiman, 1999), counselors (Nelson & Neufeldt, 1998),

and art therapists (Cahn, 2000). One commonly used method to achieve this aim is directed reflective journal writing (Boud, 2001; Sprinthall & Thies-Sprinthall, 1983).

Reflective journaling is strongly supported in the conceptual and research-based literature as an activity that facilitates students' integration of course content, construction of new knowledge, and application of new knowledge (Dart, Boulton-Lewis, Brownlee, & McCrindle, 1998). However, there is a gap in the literature that provided a rationale for the current study: There is evidently no published research that examines the use of reflective journaling by master's level counseling or art therapy students in the United States.

In addition to written reflective journaling, artmaking can be considered a reflective practice (Serig, 2006). It has been used in both counseling and art therapy education and supervision, with the aim of clarifying case conceptualization (Ishiyama, 1988), understanding countertransference (Kielo, 1991), and improving counselor and therapist well-being (Harter, 2007). It follows therefore that integrating art practice with reflective journaling can be potentially beneficial to internship students. Such art practice and reflective journaling are combined in the practice of visual journaling, which is based on the two premises that imagery reveals inner feelings and that words can be used to make cognitive sense of the images (Ganim & Fox, 1999). Visual journaling is thought to promote students' critical reflection upon their previous learning, their current experiences, and their ongoing professional growth (La Jevic & Springgay, 2008).

Method

The current study of art therapy and counseling students' use of visual journaling during their internships employed a qualitative case study strategy, due to its

appropriateness for studying education practices and processes (Merriam, 1998). The case study method involves the search for in-depth knowledge of research participants' lived experience within a specific, clearly defined context. In this case, the context is the participants' 15-week internships. This study is further identified as a multiple case study since we explored the experiences of eight participants, or "cases".

Participants

Using purposeful, maximum variation sampling, participants were recruited from two academic institutions in the US. Criteria for participants included that they be counseling or art therapy students in their internship and between 23 and 60 years old. In addition, we sought half counseling and half art therapy interns, with at least one participant being male. Furthermore, we wanted at least three of the counseling students to have had no experience with artmaking other than elementary and middle school art classes or adult engagement in crafts as a hobby.

At each institution, an introductory workshop was held, in which principles of reflection and visual journaling were explained, and attendees actively engaged in several art-based experiential exercises. After each workshop, interested volunteers who met the sampling criteria and consented to participate in the study signed consent forms and were issued journals and a few basic materials such as oil pastels, markers, and colored pencils. Participants were asked to make a journal entry including both image and text a minimum of two times each week during their internship. All of the sampling criteria were met. Table 1 summarizes various participant characteristics.

Insert Table 1 about here.

Data Sources

There were two sources of data: transcribed audiotapes of in-depth interviews with participants, and digital photographs of participants' journal images. The interviews were conducted once at the onset of the internship, twice during the internship, and once a few weeks after its conclusion. The use of semi-structured interviews allowed us to gather the information necessary to answer the research questions, and allowed the participants the freedom to discuss additional topics of concern or interest to them. The goal of the initial interview was to gain a sense of what drew participants to their field of graduate study, their capacity for reflection and their level of self-awareness, and their thoughts and feelings about embarking upon the internship. The second and third interviews were designed to elicit information about participants' levels of reflection regarding interactions with clients at the internship setting, their general responses to their experience at internship, and their use of the visual journal in the context of the internship. The final interview focused on participants' reflections on their internship experiences and the function of the journal within the internship context. All interviews were audio recorded and transcribed.

Participants were requested to make at least two journal entries consisting of both imagery and responsive writing each week of the internship. Of these, two entries chosen by the participants were discussed during each art therapy students' second, third, and final interviews. Because the counseling students did not continue journaling after their semester ended, and therefore produced no new entries, discussion of their journal entries was limited to the second and third interviews.

Data Analysis

Because one participant missed one of the four scheduled interviews, there were a total of 31 transcribed interviews. Working case by case, the first author read and reread the transcribed interviews several times, and made notes on the pages of the transcripts of words, phrases, and thematic content that appeared repeatedly. The interview data were further analyzed for trends that emerged sequentially over the course of the internship. The words, phrases, and thematic content that appeared repeatedly were clustered into patterns for each case, and then checked against the interview transcripts for accuracy of fit. Subsequently, a cross-case analysis was conducted in which the eight separate cases were compared for common themes across the four interviews.

Strategies to Increase Credibility

Data were analyzed to the point of redundancy. Data sources, that is, interviews and journal imagery, were triangulated. In order to do member checks, participants reviewed the transcribed interviews for accuracy, and approved a near-final draft of the results. A further check on the authenticity of the interpretations of data was the use of a peer reviewer, a colleague familiar with visual journaling. The reviewer examined all of the transcriptions and compared them to the themes that had been identified. He assisted in clarifying ideas about the participants' approaches to journaling, and concurred with the patterns, themes, and subthemes that had been identified through data analysis. Finally, results were triangulated with the existing literature.

Results

The data analysis resulted in three overarching patterns: *The Internship Experience Overall*, *The Visual Journal Experience*, and *Journaling Process*. To

illustrate the first pattern, a brief narrative description of the participants' internship experience is presented, in order to ground the reader in the challenges inherent in the internship and the way in which the participants experienced the internship over time. Then, to illustrate the second pattern, the results of the analysis of the participants' use of visual journaling are presented, including themes and subthemes that emerged from the transcribed interviews. Finally, to illustrate the third pattern, a description of participants' approaches to working with the journal is presented, as well as their assessment of their visual journaling experience. Participants' verbatim quotes are used to illustrate these last two patterns.

Pattern 1: The Internship Experience Overall

This overarching pattern relates to the way in which the participants experienced the internship in terms of their emotional reactions and specific ways in which they responded to the challenges of the internship other than visual journaling. All participants anticipated their internships with a mixture of excitement and anxiety, but by the time of the second interview in mid-October, every participant was struggling with stress from external sources in addition to stress associated with the internship experience. They were all concerned about time management and the challenge of balancing coursework, home life, and internship responsibilities. In addition, all of the participants expressed significant anxiety associated with their novice status. Several participants lost sight of or minimized what they had learned in graduate school, deeming their preparation for internship inadequate. Most participants were daunted by their clients' extensive, serious, and traumatic histories, and three were worried about being evaluated negatively by their supervisors.

By the third interview, about 13 weeks into the internship, in varying degrees all of the interns were less anxious and more confident. Although the stress of balancing home, internship, work, and classes was still present for most, all had been able to witness positive client change and were encouraged by their successes. Most of the interns had reevaluated their role at the internship site; they had relinquished their rescue fantasies and personal agendas for their clients and developed a more realistic, appropriate, and time-limited approach to treatment.

Of the eight, three participants finished or paused their internships by semester's end. Two of the participants graduated in December. Each secured a job. A third participant took a leave of absence from her program due to her spouse's work-related move to another city. By January, these three participants were calm and relieved. Each had made significant gains in professional identity development, in confidence built through success and achievement in the internship, and in understanding important aspects of their experience that contributed to their growth.

The five participants who would be continuing at their same internship sites in the spring semester had also made significant gains. They, too, were more confident through having had successes with clients and through valuable supervision experiences. Although the stresses associated with finding a balance between classes, personal life, and internship still existed, it appeared that all of these participants had gained strategies for succeeding in the internship. These strategies included better time management, gaining support through contact with fellow interns in supervision group, accessing excellent individual supervision, and stress reduction techniques such as the Buddhist practice of Lojong.

Pattern 2: The Visual Journal Experience

Four major themes, and related subthemes, pertaining to the use of the journals during internship emerged from the data analysis. These are related to both the function of the journal and the focus of journal entries. These themes and subthemes are described next and are illustrated using verbatim quotes from the interviews.

Theme 1: Insight through Visual Journaling

Insight can be defined as discernment about the underlying meaning of a situation, emotion, or behavior. All eight of the participants experienced this phenomenon of gaining insight. They gained clarity about aspects of their experience through the process of making art, combining it with written text, and reflecting upon their journal entries. The art therapy interns gained particular insights, more so than the counseling students, through the imagery in their journal entries. For example, when discussing a journal entry that seemed to capture the life dilemma of her client who was a Vietnam veteran with schizophrenia, Rachel revealed that she had gained insight not only about how the veteran was responding to group art therapy, but how his behavior in the group reflected his adjustment in life in general:

This is how I think of this veteran experiencing the group, but also experiencing kind of the process of going through life...it takes me a while to realize there are many ways in which he is so disconnected. It [this entry] gives me a little bit more understanding... that his primary need in being in the group is to become connected.

By contrast to the specificity of the insights of the art therapy interns, the counseling interns seemed to gain more generalized insights from the visual journaling experience. For example, April found that the visual journaling experience generally led to new solutions to clinical problems:

I have this process [visual journaling] that I can use when I have some kind of frustration or some kind of problem and I go through this process and at the end I come out with something, a solution, a way of looking at the situation that is helpful and makes it better...Each time, for that moment I did in a sense come out with an answer.

Subtheme: Surprises. This subtheme under the theme of Insight *through Visual Journaling* emerged because for four participants, the imagery they had created revealed meanings in a surprising way. Monet described the surprises inherent in her journaling process:

...It wasn't until I stepped back and looked at it that I realized that it was very much, it was a projection, it symbolized the table at the [internship site] and the people. That was a surprise. That was, I mean I was very surprised by having that discovery through the art...I guess overall that one of the joys of the work, from my point of view, is the surprise.

Theme 2: Case Conceptualization

Case conceptualization refers to the counselor or therapist's understanding of specific aspects of clinical work with an individual, couple, or group. It includes consideration of the therapeutic relationship dynamics and of clients' presenting problems, histories, ways of coping, and overall responses to treatment. All of the participants used the visual journaling process for case conceptualization. Some used Ishiyama's (1988) visual processing method to develop metaphors to express their ideas about individuals and groups with whom they were working. For example, April addressed her work with a teenage girl who had a history of trauma and multiple additional life problems. Using Ishiyama's method, April conceptualized her client as a lion cub and herself as a lioness. As a result of this journal entry, April was able to let go of her rescue fantasies and the burden of responsibility she felt toward this client, and redefine her role at her internship site:

...She was abandoned, beaten, starved, and ...I was just this trustworthy, willing, healthy lioness that comes to find her, and [the lioness] is pushing her slowly, gently, without intimidation, open to her needs and survival, even accepting the cub as [her] own, protector and provider...It felt like I was drawing a haven for her, where there is nourishment. There is nourishment through the greenery, and the water, and the sun, yet it is kind of protected. All these things are in this place, but yet it is a shelter, and that is when I realized, I am, like, you know, she doesn't need me. I am like, it is all there, she just needs, I just need to lead her. I don't have to provide it for her. It already exists. It probably exists within her, but she needs to get to a place where she can get it and let it do its work...So that was, that was me and her. But, so, like she just needs someone who knows how to, again, just literally lead or guide her to this place and she will thrive.

Subtheme: Replicating client artwork. One method that five of the participants used to gain understanding of their clients was to replicate a piece of art that a client had made. For example, Beatrice was puzzled over her hunch that one of her child clients had been sexually molested, and gained insight about the case by replicating a family drawing the client had made. In a second example, as a way of gaining understanding of the termination process and of her group therapy experience with veterans with schizophrenia, Monet created a collage in her journal that replicated the quilt that her group had created on her last day of internship.

Theme 3: Countertransference

During internship the participants had strong and sometimes disturbing reactions to their clients. These were recognized as aspects of countertransference, which is the phenomenon that "encompasses the therapist's emotional reactions and conscious or unconscious responses" to the client (Kielo, 1991, p. 14). Participants used the visual journal to address two aspects of countertransference: (a) identification with their clients, and (b) the impact of their own psychological issues upon their internship work.

Subtheme 1: Identification with clients. Five interns recognized their own struggles in the struggles their clients were experiencing. For example, Sallie worked

with a man whose marital dysfunction triggered memories of traumatic conflict that she had experienced in a previous relationship. Her reaction after the session was physical (i.e., upset stomach, shaking) as well as emotional. She identified with her client and believed he represented "the reflection of what I [myself] need to heal." In her visual journal, Sallie depicted the counseling session that had been so upsetting. In discussing her journal entry, she said:

I was able to disconnect the impact of the details on me personally and sort of focus on him and what he was saying, and some of the underlying themes of the session, but afterwards there were a couple of things that really hit me...and after the session when everything hit me, I went to see one of the LPCs in my office and was physically shaking...it reminded me of my experience that I had had earlier.

Subtheme 2: Identifying and processing personal thoughts and feelings. The participants became discouraged, angry, exhausted, and frustrated at times during the semester. All of the participants used the visual journal to sort through the feelings that arose in the internship setting, processing the feelings so they would not interfere with their work with clients. For example, Sonya struggled with the closeness in age of her young son to that of her boy clients, and she worried about allowing her internship work to interfere with her time at home with her son. She was deeply affected by a difficult session in which a 4-year-old client revealed having been sexually abused. She addressed her tumult of feelings in her journal. Discussing the imagery, she said:

I want to make sure I get out what I need to get out [in the journal] and then I can go home and enjoy my time with my son, but not have it affect our relationship as much. I definitely think it makes me value him more, like cherish him...It makes me think about how tender being that young is, but I don't want to bring any of my [stuff home].

Theme 4: Stress Reduction

The fourth theme in the overarching pattern of *The Visual Journal Experience* is the use of the journal for stress reduction. As noted above, much of the internship was

characterized by marked stress emanating from limited time, inexperience, coursework, jobs, and anxiety about internship responsibilities and evaluation by supervisors. In an effort to reduce it, six participants made journal entries that expressed their stress.

For example, as April neared the end of her internship, she was overwhelmed with anxiety about what the future held for her. She worked in her journal using a specific stress reduction technique (Ganim & Fox, 1999). She created two images that are related to each other, one depicting her stress and a second after she had imagined her stress in a different form. In discussing her journal entry, she said:

I just really started to worry about what am I going to do when I graduate and I'm moving...it's just a bunch of lines all tangled up, and so I did this to kind of calm myself. I'm like, you know, it's like a necklace that's tangled or something else, it can be smoothed out, and you can take it [the tangles] out. And what I realized, all these things that can be separated, they have a beginning, they have an end. I can separate them out and realizing I need to just tackle one thing at a time and get it separated out and organized instead of worrying about it all at once...I can't do that but I can do one thing kind of at a time and tease them out and deal [with them separately]. So that was what came from that, and it worked.

Pattern 3: Journaling Process

This third broad pattern consists of a summary of participants' responses to working with the visual journal. The first theme in this pattern, *Approaches to Process*, encompasses the details of participants' approaches to journaling such as media selection and locations where journal entries were made. The second theme in this pattern, *Assessment of Process*, includes participants' perceptions of the visual journaling experience, and consists of four subthemes.

Theme 1: Approaches to Process

Only one participant worked on his journal at the internship site; all of the others made their entries at home. Most made imagery first, followed by responsive writing, and

some included poetry or quotations from books. The participants used a variety of media including pencils and felt pens, collage materials, and oil pastels.

Theme 2: Assessment of Process

There were four subthemes under the theme of *Assessment of Process*. First, three participants were especially challenged, that is, daunted, by thinking visually. Their struggle is profiled in the next section. Second, even including those who were daunted, six participants thought that the combination of artmaking and writing was particularly useful. Third, all of the participants had a problem with fitting visual journaling into their already packed schedules, yet, fourth, all enjoyed the experience of visual journaling.

Subtheme 1. Problems with visual thinking. Three of the four counseling interns struggled with visual thinking. It was very difficult for them to imagine their thoughts and feelings as images. However, each developed a method for coming up with imagery for their journal entries. For example, April said:

I wouldn't let myself go straight to the words, like journaling, because you know, I knew how to do that, and knew I could do that, so what I would do was tend to make myself sit there and just kind of focus more on the feeling that I was having, just kind of the emotion and close my eyes and just try to collect whatever images came into my head, however that translated itself for me in my head, and then I would go to the paper and put on the paper whatever kinds of images I would see.

Subtheme 2: Combination of writing and artmaking. Three counseling interns and three art therapy interns noted that the combination of image making and writing was particularly useful and effective for them. As Karen said,

I used to do just the visual journal or just the writing journal, but this combination between two things, it is really facilitating, it organized...[it] organized my thoughts.

Subtheme 3: Problems finding time for journaling. All of the participants said that difficulty finding time for the journal was not an intrinsically negative aspect of their

experience, but rather a product of their extremely demanding schedules. Monet expressed the problem well:

...The negative might be, but that's my own negative, would be that there is a sense of fighting it sometimes, like, I've got to do this, I've got to find time to do this, I don't want to do this...It's kind of like [making yourself] exercise. I always was very appreciative, I mean with this [the journal], it's like once I get going, it's good, this feels good, and also it seems just really kind of obvious for this kind of work.

Subtheme 4: A positive experience overall. The participants reported positive experiences with visual journaling. These included ease of expression, gaining clarity about clients, release of emotions, learning a new way of thinking, and self-exploration. Sonya summarized the positive value of her visual journaling experience:

Every time I made time for it, I found it helpful...It was like that space, it became like a therapeutic space for me that I knew I had to go to, like a container...If something really were going on in my mind and I was upset about it or felt the need to process, I was like, okay, I can do that in my journal.

Discussion of Findings

Regarding the participants' experience of the internship overall, the results of the study are congruent with Ronnestad and Skovholt's (2003) descriptions of the first three phases of counselor and therapist professional development, as well as with Skovholt and Ronnestad's (2003) descriptions of struggles common to beginning counselors and therapists. In general, the counseling and art therapy interns responded in similar fashion, as groups, to internship challenges, with one exception. Art therapy and counseling interns had differential responses to fear and anxiety about clinical work and stress over not knowing what to do in sessions. All of the counseling interns went immediately to the Internet and library to seek resources and information about client problems and counseling strategies to address them. In contrast, none of the art therapy interns took this approach, instead relying on supervision and information exchange among peers to

address their concerns. This difference in response may be due to the art therapy interns' conviction that thoughtfully facilitated art processes would suffice as the therapeutic and healing factor in their work with clients.

Through their visual journal work, all of the participants engaged in reflection in response to the tensions, concerns, frustrations, and complexities that arose in connection with their internship experience. Such reflection is central to experiential learning (Kolb, 1984). This tendency to reflect became clear through their descriptions of how they used their journals. For example, participants did not work in their journals at their internship sites; instead they worked at home after they had had an opportunity to reflect upon their day or week at internship. The entries they made at these times are examples of reflection-on-action (Schön, 1983, 1987), which is the thinking that occurs after an unsettling or disturbing event has happened. Such reflection frequently leads to a changed perspective of the event, and a new approach to dealing with similar events in the future (Boyd & Fales, 1983; Schön, 1983, 1987. All of the participants gained such new perspectives through the visual journaling experience, and all of them used those insights to modify their approaches to working with clients and to mitigate their stress and anxiety. Participants gained insights not only through thinking about their experiences before recording them in their journals, but also through the process of making the journal entries. The visual journal then became a record of the gains they had made through the reflective process.

It is worth asking how the process of visual journaling facilitated reflection on complicated matters. One explanation lies in the complex nature of artmaking. Through making an image, an abstract idea is made concrete. As Hickman (2007) stated, "Visual

art can reify the ineffable" (p. 315). Described by some as a *way of knowing* (Allen, 1995; Harter, 2007) that is a "way of understanding the world that goes beyond language" (Hickman, p. 315), artmaking results in an object external to ourselves that can then become the focus of reflection (Eisner, 2001; Dahlman, 2007). This occurred when the study participants engaged in visual journaling.

The literature suggests that focused and mindful artmaking is a reflective endeavor in and of itself (Serig, 2006; Sullivan, 2006). In learning through artmaking, there is a connection between the physical act of artmaking and the cognitive act of deriving meaning and insights from the imagery (Arnheim, 1980; Marshall, 2007). As Dahlman (2007) said in describing the activity of drawing, "Through this act, the world is being articulated in new shapes. Such a process entails that when the world is accepted in a new articulation, knowledge has grown and the relation to the world has changed" (p. 275).

Including responsive writing as well as artmaking in the visual journaling process seems to have made an important contribution to the participants' positive responses to their experience in this study. This enhanced experience may have occurred because the practice of visual journaling is based upon the two premises that a) imagery reveals inner feeling states, and b) words can be used to make cognitive sense of the images (Arnheim, 1980; Ganim & Fox, 1999; Hickman, 2007). Art may make tangible and concrete that which cannot be said in words, but, for the participants in this study, responding to imagery with words seems to have served an integrative purpose.

Implications

Since in this study both art therapy and counseling interns responded positively to visual journaling during their internships and made many gains through it, one implication for graduate programs is to integrate this practice into both individual supervision and the supervision group curriculum. However, because of the difficulty some counseling students experienced with visual thinking, longer, more intensive training (beyond the three-hour workshop offered in this study) is suggested for counseling students embarking on their internships, in order to facilitate their capacity for developing visual metaphors and other imagery, and to decrease their anxiety about artmaking.

In terms of using the visual journal as a supervision tool, the approach taken in this study, in which participants selected two entries to share and discuss with the first author three times in the semester, was effective. It gave control to the interns, allowing them to monitor what they shared. Because some of the participants worried about being evaluated by their supervisors, the visual journal should not be a graded component of internship requirements.

Delimitations and Limitations

This study was delimited in at least three ways: by its narrow focus on reflective visual journaling, by its qualitative methodology, and by its use of purposeful, maximum variation sampling to select only eight participants. First, the focus on *visual* journaling narrowed the study to reflective journaling that combined artmaking with writing. That delimitation was deemed appropriate in order to investigate and understand a phenomenon the first author had observed in her own teaching and supervision

experience, but one that had never been investigated through research. Regarding the second delimitation, the qualitative multiple case study approach undertaken in this study was appropriate because of the lack of existing research about reflective visual journaling. The lack of generalizability to other populations of internship students is intrinsic to the nature of qualitative research. However, the depth and richness of the data acquired in the study compensates for lack of breadth and lack of generalizability of the results.

Finally, the use of purposeful, maximum variation sampling, in which we recruited individuals as different from each other as possible, yielded a group of participants that perfectly met our selection criteria. Patton (2002) asserted that, although a small number of heterogeneous cases may appear to be problematic, maximum variation sampling may actually be a strength in studies in which there are a small number of participants. In Patton's words, "any common patterns that emerge from great variation are of particular interest and value in capturing the core experiences and central, shared dimensions of a setting or phenomenon" (p. 235). This seemed to be the case in this study, in that the eight participants, although very different from each other in terms of graduate course of study, previous life experiences, experience with artmaking, age, sex, and internship sites, had common responses to their experiences with visual journaling.

The study's limitations, or constraints on generalizability, are characteristic of small, qualitative studies. The aim of this investigation was not to acquire extensive data from anonymous participants in order to prove the efficacy of visual journaling in enhancing the internship experiences of all counseling and art therapy interns. Instead,

this small qualitative inquiry was aimed at discovering preliminary, deep understanding of specific participants' experience with their journals, through face-to-face interaction and discussion. However, because the demographics of the participants reflect the larger population of counseling and art therapy interns, the results of this inquiry may be transferable to other educational programs that are similar to those the participants attended.

Suggestions for Future Research

Future research might explore the connection between visual journaling and counselor phases of development. In order to understand what the participants were experiencing during internship and responding to in their journals, in the second, third, and fourth interviews, questions were asked about how the participants' internships were progressing. As a result, data emerged about their general affect, foci of their internship experience, and ways they responded to the complexities of the internship experience other than visual journaling. Analysis of those data led to an unanticipated result: The participants' experiences in their internships closely paralleled the characteristics and phases of professional growth described by Ronnestad and Skovholt (2003) and Skovholt and Ronnestad (2003). This sequence has not been documented heretofore in the art therapy literature. Art therapy students, interns, and practitioners value continuous engagement in personal artmaking (Allen, 1992), and because artmaking is intrinsically reflective, this practice may have an impact upon professional development. Because the progression of art therapists' professional development has not been extensively explored or reported in the literature, further study examining this topic is warranted.

Several additional suggestions for both quantitative and qualitative studies emerge from the current study's findings. In terms of quantitative studies, Kember et al. (2000) have developed an instrument, the Reflection Questionnaire (RQ), that measures four levels of thinking patterns: habitual action, understanding, reflection, and critical reflection. It would be appropriate for use in a study comparing development of reflective thought in two groups of interns: those who maintain a writing journal, and those who maintain a visual journal. A variation on this idea would be to use the RQ to compare levels of reflection attained by counseling interns and art therapy interns, both of whom are maintaining visual journals during internship.

Although theoretical explanations abound, what actually happens cognitively during the visual journaling process that leads to insight remains unknown. Continuing qualitative research into art therapy and counseling interns' perceptions of their process of making imagery and combining it with reflective writing may lead to more in-depth understandings. These research endeavors could expand the current study to include psychology residents and psychiatry interns as well as marriage and family therapy interns, whose curricula and training experiences would yield unique perspectives on visual journaling. In addition, student teachers and nursing students, about whose written journals so much has been written, could be introduced to visual journaling, and their responses explored.

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APPENDIX A: VISUAL JOURNALING WORKSHOP OUTLINE

I. PowerPoint and explanation of dissertation study – 7:00- 7:45
II. Self Collage – 7:45-8:15
III. Break – 8:15-8:30
IV. Visual Case Processing – 8:30-9:15
   a. Reflection on a case and expression through non-visual means using sentence stems
      i. What is see as the client's main concern is:
      ii. The way the client interacted with me is:
      iii. What I was trying to do in this session was:
      iv. What I felt or thought about myself as a counselor during this session was:
      v. What I think the client gained from this session was:
   b. Generation of imagery and metaphors, images, or symbols to describe the case using the following sentence stems:
      i. The way I perceive the client with his or her concern may be characterized by a metaphor like: (*a man drowning in his beer*)
      ii. The way the client responded to me and felt toward me during this session may be characterized by a metaphor or an image like: (*a life preserver out of reach)*
      iii. The way I conducted myself during this session may be characterized by a metaphor or image like: (*a person throwing out a lifeline)*
      iv. The way this session went may be characterized by a metaphor or an image like: (*swimmer making progress but who needs a bigger life preserver)*
   c. Express your perceptions of the case by drawing these metaphors, symbols, images, etc.
   d. Presentation and discussion – ideal to use in supervision or in internship group

V. Ganim and Fox Method for Daily Journal Entries – 9:15-10:00
   a. Set a clear intention for your journal entry.
   b. Disconnect from thoughts through "body-centered awareness."
   c. Visualize what you are feeling.
   d. Draw the image.
   e. Consider the image using Ganim and Fox's self-exploration questions, or your own questions specific to your internship
   f. Respond to the image through writing.

VI. Ganim and Fox Method for Transforming Stress – 9:15-10:00
   a. Follow the first four steps above, with the intention of focusing upon specific stress, possibly related to your clinical work.
   b. After thinking about the image, again follow the steps, with the intention of visualizing a less stressful, more calming image.
   c. Draw the image.
   d. Respond to this exercise through writing.

APPENDIX B: WORKSHOP HANDOUT

REFLECTIVE VISUAL JOURNALING

BASIC SUPPLIES
A sketchbook or journal with unlined pages
Felt-tipped pens in various colors
Set of 24 colored pencils
Set of 12 oil pastels
Graphite pencils with erasers
Photographs, magazine cutouts, various papers, and other collage materials
Small scissors
Glue stick or white liquid glue
Envelopes

ADDITIONAL SUPPLIES
Gesso
Brushes
Watercolors

NEUFELDT'S REFLECTION QUESTIONS

1. Describe the therapy events that precipitated your puzzlement.
2. State your question about these events as clearly as you can.
3. What were you thinking during this portion of the session?
4. What were you feeling? How do you understand those feelings now?
5. Consider your own actions during this portion of the session. What did you intend?
6. Now look at the interaction between you and the client. What were the results of your interventions?
7. What was the feel, the emotional flavor, of the interaction between you? Was it similar to or different from your usual experience with this client?
8. To what degree do you understand this interaction as similar to the client's interactions in other relationships? How does this inform your experience of the interaction in session?
9. What theories do you use to understand what is going on in session?
10. What past professional or personal experiences affect your understanding?
11. How else might you interpret the event and interaction in your session?
12. How might you test out the various alternatives in your next counseling session? (Be sure to look at what confirms and what disconfirms your interpretations.)
13. How will the client's responses inform what you do next?

(Neufeldt, 1999, p. 101)

TECHNIQUES

II. An Embellishment of Ganim and Fox's Four Basic Steps for Visual Journaling
   a. Set a clear intention for your journal entry.
   b. Disconnect from thoughts through "body-centered awareness."
   c. Visualize what you are feeling.
   d. Draw the image.
   e. Consider the image using Ganim and Fox's self-exploration questions, or your own questions specific to your internship.
   f. Respond to the image through writing.

III. Ganim and Fox's Method for Transforming Stress
   a. Follow the first four steps above, with the intention of focusing upon specific stress, possibly related to your clinical work.
   b. After thinking about the image, again follow the steps, with the intention of visualizing a less stressful, more calming image.
   c. Draw the image.
   d. Respond to this exercise through writing.

IV. Case Conceptualization Using Drawings (based on Amundson and Ishiyama)
   a. Reflect on a case and describe in writing, using Ishiyama's sentence stems.
   b. Depict the case in your journal, using imagery.
   c. Consider sharing this drawing with a colleague or your supervisor and getting feedback about your drawing and the case.

EXAMPLES OF GANIM AND FOX'S SELF-EXPLORATION QUESTIONS

1. As you look at your drawing (collage, painting), how does it make you feel?
2. What does this drawing tell you about your current emotions?
3. Are the colors related to your feeling state?
4. Are the colors symbolic of a current situation?
5. Does anything in the image disturb you?
6. What do you like best about your image?
7. What have you learned about yourself through exploring this image?

ISHIYAMA'S SENTENCE STEMS

1. What I see as the client's main concern is:
2. The way the client interacted with me is:
3. What I was trying to do in this session is:
4. What I felt or thought about myself as a counselor during this session is:
5. The way this session went is:
6. What I think the client gained from this session is:

(Ishiyama, 1988, p. 155)

MATRIX FOR VISUAL JOURNALING

This matrix is a guide for reflecting upon your internship experience and for identifying emerging issues or situations about which you might produce a journal entry. This is merely a guide that can be changed by you during the semester. Any number of questions might arise in the interstices of the matrix, and those questions can be used to guide your journaling.

	Application of Readings, Classroom Assignments, and Theory	Affective Responses	Actions
Treatment Planning		What is my response to the client's rejection of my plan for the session?	What approach can I take to encourage greater investment on the part of the client?
Interaction With Clients		What can I do about the anxiety I experience while facilitating a group?	
Transference and Countertransference	What resources can I find that will be helpful in understanding this client's reactions to me?		How can I work through my strong responses to this client?
Evaluation of Sessions	How can I know whether the session was effective?		
Professional Identity			Can I attend team meetings so I can learn the roles of other professionals at this site?

RESOURCES

Allen, P. (1995). *Art is a way of knowing: A guide to knowledge and spiritual self-fulfillment through creativity*. Boston: Shambala.

Amundson, N. (1988). The use of metaphor and drawings in case conceptualization. *Journal of Counseling and Development, 66*, 391-393.

Ganim, B., & Fox, S. (1999). *Visual journaling: Going deeper than words*. Wheaton, IL: Quest Books.

Grauer, K., & Naths, M. (1998). The visual journal in context. *Journal of the Canadian Society for Education through Art, 29*(1), 14-18.

Harter, S. (2007). Visual art making for therapist growth and self care. *Journal of Constructivist Psychology, 20*, 167-182.

Ishiyama, F. I. (1988). A model of visual case processing using metaphors and drawings. *Counselor Education and Supervision, 28*, 153-161.

Kielo, J. (1991). Art therapists' countertransference and post-session therapy imagery. *Art Therapy: Journal of the American Art Therapy Association, 8*(2), 14-19.

Neufeldt, S. (1999). Training in reflective processes in supervision. In E. Holloway & M. Carroll (Eds.), *Training Counselling Supervisors* (p. 101). London: Sage.

Neufeldt, S., Karno, M., & Nelson, M. (1996). A qualitative study of experts' conceptualization of supervisee reflectivity. *Journal of Counseling Psychology, 43*, 3-9.

Schön, D. (1983). *The reflective practitioner: How professionals think in action*. New York: Basic.

Wadeson, H. (2003). Making art for professional processing. *Art Therapy: Journal of the American Art Therapy Association, 20*(4), 208-218.

APPENDIX C

INFORMED CONSENT DOCUMENT
OLD DOMINION UNIVERSITY

Project Title: Reflective Visual Journaling During Clinical Internship

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 Garrett J. McAuliffe, Ed.D., University Professor, Department of Educational Leadership and Counseling, Darden College of Education, Old Dominion University, Norfolk, Virginia.

The primary investigator is Sarah Deaver, MS, MS Ed., doctoral candidate in the counseling program in the Department of Educational Leadership and Counseling, Darden College of Education, Old Dominion University, Norfolk, Virginia.

Description of Study: Because the capacity for reflective thinking characterizes effective professionals such as counselors and therapists, instilling this capacity in internship students is an important educational goal. The literature suggests that both journal writing and artmaking may facilitate reflective thinking, and visual journaling combines these two practices. However, there is no published research exploring the use of reflective visual journaling by internship students.

The main purpose of this research study is to describe, analyze, and interpret counseling and art therapy students' use of reflective visual journaling during their internship.

Data collection and analysis will occur between August 2008 and April 2009.

If you decide to participate you will be asked to (a) make 2 journal entries, consisting of imagery and written text, every week during your internship, (b) permit Sarah Deaver to take digital photographs of 6 of your journal pages, and (c) participate in 4 audiotaped interviews with Sarah Deaver regarding your experiences during your internship and your use of your visual journal. These interviews will be about 1 hour each, for a total of about 4 hours.

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, beyond the usual risks encountered by students during their required clinical internships. There may be other 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 visual journaling.

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. Garrett McAuliffe at (757) 683-3221, who will be glad to 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: Garrett McAuliffe, Ed.D. (757) 683-3221, and Sarah Deaver, MS, MS Ed. (757) 683-3221.

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

INTERVIEW QUESTIONS

First Interview

Because my primary goal in this study is to understand *your* experience this semester, I'd like to start by learning about you.

Tell me about your interest in becoming an art therapist/counselor.
Please tell me about any people or circumstances that influenced your decision to enter a helping profession.
What qualities do you possess that you consider assets to becoming an art therapist/counselor?
What personal qualities might hinder your development as an art therapist/counselor?
How might you address these hindrances?

What are your thoughts and feelings about embarking upon the internship?
Try to describe your excitement, apprehension, or fears about beginning.

Second and Third Interviews

How has your internship been going?
Please describe some of your successes with clients.
Tell me about some times or situations with clients when you might have been upset or confused.
How did you sort out your state of being upset or confused?
How did you respond the next time a similar situation arose?

Have you been thinking at all about applying any particular theoretical approach with your clients? What about any readings you've had in any classes – are you applying any of that kind of didactic material in your work with clients? Please tell me how this is working out in practice.

Now I'd like to see the two journal entries you have selected to share with me today.
Why have you selected these particular entries?
How are these entries related to your internship experience?
Has it been difficult to find the time to make a minimum of 2 entries each week?
Where have you worked on these entries?
At home, on site?
When do you make the entries?
The same time each week, immediately after an incident on site?
How has the rubric been working out?
Please tell me some plusses and minuses about using the rubric.

Fourth Interview

How would you describe your internship experience over all?

What experiences have been instrumental in your learning this semester?
For example, was the internship class especially useful?
Was your individual or group supervision especially useful?

Looking back over the internship, can you identify any specific times or instances that might be called turning points in your experience? Please describe and discuss these.

Now let's look at the final two journal entries that you have selected for us to discuss. How are these entries related to your internship experience?

Please discuss your use of your visual journal this semester, including any positives and negatives. Have you seen any patterns to your entries over the course of the internship?

Has anything surprised you about visual journaling?

APPENDIX E: PATTERNS, THEMES, AND SUBTHEMES

Results: Patterns, Themes, and Subthemes

I. *Pattern 1: The Internship Experience Overall*
This pattern relates to the way the participants progressed through the internship, and includes specific ways in which they responded to the challenges of the internship other than through visual journaling.

General Affect – Onset of Internship through October
General Affect – December
General Affect – January, After the Semester
These headings serve to divide the narrative description of the pattern into time periods. The headings correspond to the times that the interviews were conducted.

Responses to Internship Experience
This part of the pattern describes the participants' ways of processing or dealing with crises and incidents that arose during the internship, other than through visual journaling.

II. *Pattern 2: The Visual Journal Experience*
This pattern relates to the function and focus of journal entries.

Theme 1: Insight through Visual Journaling
Insight is discernment of the underlying meaning of a situation, emotion, or behavior. This theme describes ways in which participants gained insight about their work and about themselves through visual journaling.

Subtheme: Surprises
This subtheme relates to participants having gained insight through journal imagery that revealed meaning in an unexpected way.

Theme 2: Case Conceptualization
Case conceptualization refers to the counselor or therapist's understanding of specific aspects of clinical work, such as therapeutic relationship dynamics, client history, or client response to treatment. This theme relates to the participants' use of visual journaling for case conceptualization.

Subtheme: Replication Client Artwork
This subtheme refers to reproducing client artwork, which facilitated understanding of cases.

Theme 3: Countertransference
Countertransference refers to the counselor or therapist's conscious or unconscious responses to clients. This theme relates to the participants' use of the visual journal to address specific aspects of countertransference.

Subtheme 1: Identification with Clients
One way that participants addressed countertransference was to use the visual journal to work through instances in which they saw themselves in their clients.

Subtheme 2: Processing Personal Thoughts and Feelings
The second way that participants addressed countertransference was to work through their personal thoughts and feelings about aspects of their internship experiences.

Theme 4: Stress Reduction
This theme refers to the participants' use of the journal for stress reduction.

III. *Pattern 3: Journaling Process*
This pattern summarizes participants' responses to the process of working with the visual journal.

Theme 1: Approaches to Process
This theme refers to participants' approaches to journaling including such details as locations where journal entries were made and media choices.

Theme 2: Assessment of Process
This theme encompasses participants' overall assessment of their experiences with the visual journal.

Subtheme 1: Problems with Visual Thinking
This subtheme refers to three counseling interns' struggle to translate their thoughts and feelings into imagery.

Subtheme 2: Combination of Writing and Artmaking
This subtheme refers to the value of the combination of artmaking and writing in journal entries.

Subtheme 3: Problems with Finding Time for Journaling
This subtheme refers to the difficulty, due to demanding schedules, of finding time to make journal entries.

Subtheme 4: A Positive Experience Overall
This subtheme refers to the participants' overall positive evaluation of the visual journal experience.

VITA

Sarah Deaver earned a Bachelor of Science in Art from Skidmore College, a Master of Arts in Art Therapy from Eastern Virginia Medical School, and a Master of Science in Education (Counseling) from Old Dominion University. She is a Registered and Board Certified art therapist, and a licensed professional counselor. She is an associate professor at Eastern Virginia Medical School, holding joint appointments in the Department of Psychiatry and the School of Health Professions.

In the early years of her career, she was an art therapist in acute care, residential, and alternative school settings in Virginia and Hawaii, specializing in work with adolescents. At Eastern Virginia Medical School, she is an art therapy educator and researcher, as well as a clinician in the medical school's outpatient practice. She is active in the Hampton Roads Association of Clinical Counselors, a regional chapter of the Virginia Association of Clinical Counselors. Examples of her service to the profession of art therapy include Director on the Art Therapy Credentials Board, Chair of the American Art Therapy Association research committee, and member of the editorial review board of *The Arts in Psychotherapy* and *Art Therapy: Journal of the American Art Therapy Association*. She has presented locally and nationally on topics including children's drawings, art therapy assessment research, art therapy education, and creativity.

She is a collage artist and a committed visual journaler.