

The Art Of and In Supervision

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As a supervisor for both graduate students and new professionals, the delicate balance between theory and practice, pedagogy and applicability, supervisor and therapist; is challenging.

Through the lens of academia clinical supervision can be described as a “signature pedagogy of the mental health professions” (Bernard & Goodyear, 2014, p. 2). The characteristics of a “signature pedagogy” are (a) engagement, (b) uncertainty, and (c) formation (Bernard & Goodyear, 2014). *Engagement* occurs during the dialogue between supervisor and supervisee; *Uncertainty* is pervasive because the outcome of the activities are unclear to the participants; and *Formation* occurs when the thought processes of the supervisee becomes clear to the supervisor and they use this knowledge to engage the supervisee in shaping their identity. In application, this time between supervisor and supervisee flows on a continuum between supervision and therapy. As described by Goodyear, “Supervision... becomes a modified form of the therapeutic process,” (Bernard & Goodyear, 2014, p.27). Just as in the therapeutic process the foundational theories employed can vary from psychodynamic to systematic. The art of supervision integrates the foundational theories, with the required evaluative measures, and the learning styles of the supervisees with the goal of reducing the gap between campus and clinic (Bernard & Goodyear, 2014) The art making process, becomes both an effective method of integrating these various components, and a tangible demonstration of growth in professional identity.

The art in supervision becomes a place to explore this delicate balance as well as incorporate a variety of psychoanalytic approaches to supervision. Using El Duende as an inspiration, a single piece of artwork is created to explore the integration of theory and practice into the development of a professional identity in supervisees (Miller, 2012). The exploration themes/concepts on a single piece of artwork that develops over a single semester integrates foundational supervision tenants from psychodynamic, humanistic, and cognitive behavioral approaches.

This panel presents the art in supervision from the perspective of the graduate student, the on-site supervisor, and the group supervision course professor. Each supervisor engaged in the same art making themes/concept as the graduate students to explore the identity of the supervisor in relation to the students that they supervise. The graduate student engaged in a series of provided or self-directed themes or concepts to explore the growth of their professional identity in relation to their internship and supervisory experience. The inclusion of the provided themes/concepts were developed from the multicultural competencies developed by Hays (2008) as a way of engaging the student in a deeper understanding of self and clients (Bernard & Goodyear, 2014). Specifically, the ADDRESSING framework discussed by Hays informed several of the prompts provided to students in an effort to encourage reflection upon multicultural identities of self and other, the interaction of such cultural identities, and the impact that these cultural identities may come to have upon the therapeutic relationship. Additionally, the students were allowed to deviate from the provided themes/concepts to

explore topics that may have arisen on-site. At the culmination of the semester, the graduate student was asked to reflect upon another student's art making process and provide them feedback in the form of art making. The individual and group supervisors also traded artwork with another and provided feedback to one another reflecting upon the identity and role of the supervisor. The process of art making was documented throughout the semester until the submission of the final piece. Accompanying each piece of artwork is the exploration of the topic/concept through journaling.

The perspective from each member of the supervision team will be shared in this panel: graduate student, individual, and group supervisor will each present their art making process, journal entries, and insights gained from participating in this method of supervision. The participants will explore the benefits and challenges of engaging in this method of supervision and well as adaptations to the designed process. Future directions will be presented and discussed as well.

Bernard, J. M. & Goodyear, R. K. (2014). *Fundamentals of clinical supervision: Fifth edition*. Pearson: NY.

Hays, P.A. (2008). *Addressing Cultural Complexities in Practice, Second Edition: Assessment, Diagnosis, and Therapy*. American Psychological Association: Washington, D.C.

Miller, A. (2012). Inspired by El Duende: One-canvas process painting in art therapy supervision. *The Journal of the American Art Therapy Association*, 29(4), 166-173.