



Special issue
**Music therapy in Europe:
Paths of professional development**

in partnership with the
European Music Therapy Confederation



Supervisor Training: An Integration of Professional Supervision and the Use of Artistic Media

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ABSTRACT

This article fills a gap in knowledge about supervisor training programmes in the field of music therapy in Europe. Sparse research exists which demonstrates evidence of effective professional supervision upon the outcome of music therapy clinical practice. The article has its focus on the experience of an integrated supervisor training programme offered in Aalborg, Denmark in 2009/2010. In this programme general issues of professional supervision and the application of artistic media as a core element in the supervisory process were integrated. It is the hope of the author that this article will inspire other music therapists to develop supervisor training programmes for professional music therapists and also to undertake further research into professional supervision.

KEYWORDS

supervision; music therapy; artistic media; professional supervision; supervisor training programme

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INTRODUCTION

In most countries supervision is not yet mandatory for professional music therapists, although it is recommended by many music therapy associations. There is a lack of research on the evidence of professional supervision for music therapists, as recently reported by Kennelly (2013) in her PhD thesis from the University of Queensland, Australia. Included in her thesis is a narrative synthesis of the evidence based

international literature on music therapy supervision in the form of a hierarchical ranking of research articles reduced from 149 references/articles to five. Of these five articles based on systematic, mostly qualitative research methods, only one article addressed the use of music in supervision (Kang 2007). This study concerned peer group Guided Imagery and Music (GIM) and found that this supervision approach helps stimulate insight for the supervisee. The music in this approach provides emotional and professional support

through shared experiences of clinical practice and through the personal impact of the music on the supervisees and relationships formed through the music.

In this article I present one supervision training model preparing professional music therapists for professional supervision practice, where the use of music and other artistic media are core elements. I want to present the training elements in detail as I consider these artistic media elements as crucial for the professional supervision of music- and visual art/expressive art therapists. It provides a possibility for the professionals to reflect on their practice through the same media as applied in their clinical practice. I hope this comprehensive presentation of the application of artistic media in professional supervision can be of inspiration for European music therapists and can create a motivation for undertaking professional supervision. I also hope to inspire others to develop supervisor training courses, and to add to the existing evidence based research concerning the effect of supervision on clinical practice.

A Danish supervisor training model

From January 2009 to December 2010 a two year part time supervisor training programme for psychotherapy supervisors took place in Aalborg, Denmark. The training programme was offered by the Association of Psychotherapists related to psychiatry in North Jutland. Admission criteria included being a psychiatrist, a psychologist or a music therapist, and providing supervision regularly for a minimum of three years. Nine participants completed the programme. The cohort included three psychiatrists, two psychologists and four music therapists.

The basic themes needed for all professional psychotherapy supervision programmes in Denmark, whether the participants are psychiatrists, psychologists or music therapists are described in the following. A description of the extra elements of training in the programme namely the application of music and other artistic media in the supervision process is also included. A variety of examples are given, including techniques applied in the training sessions during the programme, and techniques which can also be applied in professional supervision processes in general.

STRUCTURE OF THE SUPERVISOR TRAINING PROGRAMME

The training programme was offered through a

collaboration between the University Clinic of Psychology, Aalborg University and the Music Therapy Clinic which is an integrated partnership between Aalborg University and Aalborg University Hospital, Psychiatry. The two main teachers were Professor of Psychology, Claus Haugaard Jacobsen, and Professor of Music Therapy, Inge Nygaard Pedersen, both then employed full time at Aalborg University. Music therapist, Isabelle Frohne-Hagemann, Berlin, and Music Therapist, Expressive Art Therapist and Psychotherapist Margareta Wårja, from Stockholm, participated in the programme as guest teachers.

The training programme was based on the requirements for professional psychotherapy supervisor training programmes as formulated by the Association of Psychiatrists and the Association of Psychologists in Denmark. These two associations have differing requirements, but the training programme presented here was created, so it covered the requirements of both associations. This means that after having completed this programme the candidates were authorised to supervise psychiatrists, psychologists and music therapists in Denmark. In addition, this programme offered training in applying music and other arts media in the supervision process. This part of the training was comprehensive for the music therapy participants and less comprehensive for the psychiatrists and psychologists, who had 10 hours of training in the use of music and other arts media in the supervision process.

In total the training programme offered 13 course days (10 hours per day) containing 54 hours of theory, 35 hours of supervision-on-supervision in groups and five hours of supervision-on-supervision individually (see Table 1).

PROFESSIONAL PSYCHOTHERAPY SUPERVISOR TRAINING

Before outlining the basic topics for a professional supervisor training programme in psychotherapy I want to shortly describe the theoretical basis of the Aalborg programme. The basic training common to all participants in the programme was based on a psychodynamic theoretical framework, understood as an adaptation of psychoanalytic theory. Within this theory, according to Jacobsen and Mortensen (2007: 12), aspects of pedagogical and intercultural theories are integrated because supervision is applied in many different professions, where psychoanalytic theory alone would not sufficiently cover the developed practice. Further, when talking of psychoanalytic theory, I am not referring to its

classical form, but to the form of relational psychoanalytic theory which, during the last decades, has been influenced primarily by object relations and attachment theories (Jacobsen & Mortensen 2007: 12).

Relational psychoanalytic theory has further been described (Pedersen 2013b: 227-231) with an emphasis on how this development of psychoanalytic theory has influenced two main perspectives of psychotherapy and supervision practice.

The first perspective which is influenced by relational psychoanalytic theory is the therapeutic and supervisory dialogue where no determined meaning or interpretations are applied between the supervisor and the supervisee or between the therapist and the client. Meaning is intersubjective, co-created and meaning grows out of and is continually created through therapeutic and supervisory dialogues. This happens through mutual expressive activities between the supervisor and the supervisee or between the therapist and the client.

The second main perspective influenced by relational psychoanalytic theory is the understanding of the concepts of transference and countertransference. These concepts are not understood as distorted perceptions and reactions

towards the therapist or towards the supervisor derived from traumatic experiences in the past. On the contrary these concepts are understood in a broader context as mutual attempts to obtain an emotional connection between two or more persons. This means that the way in which the therapist or the supervisor is present and fills out the role of being a partner in a mutual dialogue is vital for the structure of meaning that can develop through transference and countertransference between the involved participants.

The scenarios that emerge in the supervisory process always have a double meaning in that they can mirror basic forms of obtaining emotional contact between the involved participants; but they can also mirror forms of contact that can be limited in vitality and can be obsessive in some ways. Here the supervisor will always be drawn into this dynamic and be part of it, and it is not possible to progress by only focusing on the manner of presentation of the supervisee or of the client. It is a mutual task for both participants to explore and break through these limitations. Neither the therapist nor the supervisor can solely be an observer, but he or she has to engage in, be aware of and understand his or her own influence on the mutual dynamic in the creation of meaning.

Type A day (10)	Type B day (1)	Type C day (1)	Type D day (1)	Individual supervision
<p>8am-10am</p> <p>Group supervision-on-supervision. The group is divided into:</p> <p>1) verbal supervision solely for psychiatrists and psychologists, and</p> <p>2) supervision as artistic media reflected verbally for music therapists.</p> <p>10am-3pm</p> <p>Theory of supervision in plenum.</p> <p>4pm-6pm</p> <p>Group supervision-on-supervision in two groups.</p>	<p>9am-4pm</p> <p>Theory of supervision in plenum.</p>	<p>8am-10am</p> <p>Group supervision-on-supervision as artistic media reflected verbally in plenum.</p> <p>10am-3pm</p> <p>Theory of application of artistic media in supervision in plenum.</p> <p>4pm-6pm</p> <p>Group supervision-on-supervision as artistic media reflected verbally in plenum.</p>	<p>9am-6pm</p> <p>All group members present their written report through a power point presentation in plenum. The teachers and co-students give feedback.</p>	<p>Each group member undertakes five hours individual supervision-on-supervision and four hours supervision on their written report (25 pages at maximum).</p>

Table 1: Structure of 13 course days

The basic topics which are of vital importance for professional training of all psychotherapy supervisors as developed in psychotherapy supervisors training programmes in Denmark are the following:

- 1) The boundary between supervision and other psychotherapeutic functions;
- 2) Contract conditions;
- 3) The differences in the roles of being a supervisor;
- 4) The material of supervision;
- 5) The supervisor as a part of or not a part of the institution of supervisees;
- 6) The helpless helper;
- 7) Knowledge of evidence based practice;
- 8) Parallel processes;
- 9) The form and context of supervision;
- 10) Application of music and artistic media in the supervision process;
- 11) Evaluation and ethics;
- 12) Termination of supervision.

All topics are highly important to be familiar with and to reflect upon, but here I will primarily discuss the most common and internationally debated issues. I will focus on teaching matters and material from my colleague Claus Hugaard Jacobsen.

Concerning the first topic of boundaries between supervision and other psychotherapy functions these may include teaching, consultation, therapy and training of staff members.

Concerning the interplay of teaching and supervision they can both aim to develop the psychotherapist's professional competencies and evaluation of these (a gatekeeper function of the supervisor). However, while teaching processes are based on more general cases and related theories, where the teacher is choosing the teaching material, the supervision processes are always based on the case material the supervisee brings to supervision. Teaching processes are most often based on reading, lectures and group work whereas supervision is based on experiential learning and self-performed clinical practice.

Often the understanding of the role of consultation is confused with the understanding of supervision processes. However, usually the supervision process is performed over a longer period where the supervisor and supervisee meet regularly. Consultation is most often based on one

or a few meetings to solve a certain problem. Thus the consultant is only responsible for the validity of the advice given within the specific problem solving meeting.

The supervisor has a double responsibility for both the professional development of the supervisee and also to a certain degree for the client. The extent of the latter depends on what is agreed in the written contract between the supervisor and the supervisee.

The boundary between psychotherapy practice and supervision is often a little blurred or intertwined. In psychotherapy practice the focus is on personal aspects of problems, complaints and symptoms of the client and their history, origin and development (Ekstein & Wallerstein 1972). In supervision the focus is on the professional aspect of arising problems, complaints or other qualities of the work. Some supervisors do expand this boundary and defend the view of including parts of self-experience concerning personal development within supervision (Fog & Hem 2009). There is more consensus among psychotherapy supervisors to defend the view that merging self-experience and personal material in supervision is not advisable; because the supervisor often has a control function (concerning the institution); and primarily, because supervision is a matter of professional development (Jacobsen 2013: 57).

It is clear that personal aspects are always parts of a professional development in psychotherapy, so often supervision can reveal whether the supervisee might need additional personal therapy in a period of their working life. In training of staff members, organisational issues of the workplace are in focus, but it is well known that the population of clients very often influence the dynamic of the interplay, and the organisation of an institution.

Another important issue is number 9: the different forms of supervision. Supervision can be individual or in groups. There is a big difference between mono-professional or multi-professional groups. They may have an alternating degree of homogeneity or heterogeneity. There can be a composition of newly educated versus experienced participants where the latter often develop a function as co-supervisors if this is allowed and desired by the supervisor. In addition, there may be participants from different institutions with some working with the same population as the supervisor and others not. In this case, the supervisor needs to remember to be a supervisor to all participants in the group.

Whether the supervisor is employed at the same institution as the supervisee/s or not is also

important. If the supervisor is internal s/he has the advantage of knowing about organisational issues of the institution and maybe even knowing the client case for supervision. This can lead the supervision process to be experienced as one of sharing common knowledge. However it can also cause difficulties if the supervisor is a colleague. It can be challenging to establish the necessary distance for the supervisor to be able to introduce new perspectives on the case and to provide inspiration from new angles of reflection on the problems. Also authority issues can be difficult when this is needed during supervision processes.

Another important issue for the supervisor to be aware of is the professional level of the supervisee. Newly educated supervisees may need more advice and guidelines for concrete practice problems and theoretical frameworks. They often want the supervisor to rate the clients' problems and structure the process, and they often want a relatively high degree of asymmetry in the supervisor/supervisee relationship.

More experienced supervisees tend to be more concerned about countertransference issues and can reflect with colleagues. Here the supervisor might take the position of a consultant or a meta-supervisor. There is often more space for creative reflections and experiential interplay in a group of experienced supervisees as there is less pressure on the supervisor to act as 'gatekeeper'. Nevertheless, the supervisor always has to be aware of ethical issues arising in supervision.

For individual supervision the degree of experience of the supervisee is highly important for the process within supervision. This is explicitly defined and described by Stoltenberg, McNeill and Delworth (1998) who present a model of supervision called *the Integrated Developmental Model* (IDM), where different supervision models vary according to the professional level of the therapist/supervisee. This theory is not directly focused on the meta-level of supervision-on-supervision but still the differentiation is of interest for the supervisor who is going to be trained professionally.

Based on three levels of professionalism (the novice level, level two and level three) it is possible to follow the development of the supervisee from three overall categories:

- awareness of oneself and others
- motivation
- autonomy

At level one the therapist/supervisee is rather dependent on the supervisor and expects the supervisor to be a person who can give advice and knowledge and provide the supervision with adequate information and techniques (Pedersen 2009).

At level two, Pedersen (2009: 50) refers again to Stoltenberg, McNeill and Delworth (1998) when they describe "the 'puberty' of the supervisee fluctuating between autonomy and dependency, which once again influences motivation". Supervisees have more trust in their work and their focus has moved from concern about the application of techniques to a focus on the patient, which allows for deeper empathetic understanding of the clinical situation. There is a risk of over identification with the client followed by very strong countertransference reactions (Pedersen 2009). At level three after several years of clinical practice

"counter transference mechanisms are increasingly conscious, and the supervision is much more of a mutual interplay where both partners can reflect at an equal level. It is to be expected that any confrontation will be met at an analytic reflective level and seen as the basis for further investigation" (Pedersen 2009: 51).

A delicate topic for supervisors is their role in controlling ethical issues of the practice of the supervisee. Although the supervisor is not carrying out the clinical work, s/he does carry responsibility for ethical issues concerning the clinical work and it can be a difficult task to 'correct' or challenge a colleague or an experienced psychotherapist. The supervisee may over years have developed working habits which do not correlate with ethical standards.

I edited an anthology in Danish (Pedersen 2013a) containing chapters of the revised written reports of the music therapy participants in the Supervisor Training Programme, including the report of one psychiatrist participant, as she was also an art therapist. Other professional supervisors in Denmark and Sweden, who already applied artistic media in their supervision practice also contributed with chapters. Content topics such as how parallel processes and artistic media can create insight in supervision (Ridder 2013), and music listening, imageries and metaphors in the supervision process (Bonde 2013) were described in detail in this book. Also insights in art based supervision in the psychiatrist-patient relationship (Stubbe Teglbjærg 2013), and art therapeutic supervision with focus on the process of individuation (Skov 2013) were presented.

ARTISTIC MEDIA IN SUPERVISION OF PSYCHOTHERAPY

In the following section, I present specific techniques and examples from the Supervisor Training Programme, but before this, I briefly describe the theoretical basis for applying artistic media.

Artistic media is understood here as music as the main media, supplemented by painting, drawing, poetic writing, movement and creative installations of objects available in the room. The theoretical basis for applying these elements is from relational psychoanalysis as described above. In addition the perspective of states of consciousness, which in classical psychoanalysis is divided into primary and secondary states of consciousness, is supported here by the perspective of a so-called tertiary state of consciousness.

The German psychoanalyst Günther Ammon from the psychoanalytic school of Berlin has, according to Eschen (2002), developed the following description of this perspective as

“[t]hinking in creative processes is (according to Ammon 1974) to be understood as ‘tertiary process thinking’, a state of consciousness, where one can easily oscillate between primary and secondary thinking” (Eschen 2002: 17).

Here the tertiary thought process or state of being is recognised through the ego borders being more open towards others and towards the pre- and unconscious parts of the human psyche and towards emotions. There is a flow between dreams, inner imageries and memories on the one hand and the reality and the intellect on the other hand.

The act of being brought into and supported in a tertiary state of consciousness can create holistic experiences and new angles on logical ways of understanding problems or issues brought to supervision. A safe relationship between the supervisor and the supervisee is a precondition for operating in this state of consciousness and a preparation through relaxation or another kind of introductory work is needed.

The Danish psychologist Torsten Ingemann Nielsen (1986) writes about the primary and secondary processes as equally important for the human being and realisation. He defines what he calls a phenomenological psychological form of realisation, where there is a dialogue between a categorising form of experience and a symbolising form of experience. Both are equally important if human beings understand supervisory issues and

their surroundings as a whole.

I think one can easily find parallel ways of thinking between the different theories of tertiary process thinking and a phenomenological, psychological way of realisation. They both serve as a theoretical basis for the extra elements of artistic media applied in supervision, where the creation of tertiary states of consciousness was part of practice. This process paved the way for a phenomenological psychological realisation for the supervisee and the other participants in the supervision process.

The application of artistic media created space for experiential processes where the symbolising state of consciousness was in focus. For the purpose of supervision these processes cannot stand alone but have to be followed by verbal intellectual reflections in order to lead to a full phenomenological, psychological realisation that can serve as a tool for the further clinical and supervisory work of the supervisee.

Examples of artistic media applied as techniques in group supervision-on-supervision

In the morning and afternoon blocks of supervision-on-supervision in groups (see Table 1), and in the individual supervision-on-supervision in the supervisor training programme, some of the following techniques were applied. This collection of exercises has been created and applied in my own practical supervision work, and especially the work of the guest teacher at the training programme Margareta Wårja. The exercises invite the participants to enter an altered state of consciousness such as a tertiary state of consciousness or a symbolic form of experiencing as described above. To be able to dive into these states of consciousness, a kind of warming up of body and soul in the form of relaxation or other introductory work is needed as a pre-stage of the work.

1) *Liquid oil colours*

Example of using liquid oil colours: One participant of the group (not the supervisee) paints a big oil picture on paper fastened to the wall during the supervision process as a simultaneous manifestation of parts of the unconscious content of the process. The aim of this action is to push the process if the supervision process is motionless. Motion is created and ongoing in the act of painting the picture. The painter is instructed to use not only

the hand, but the arms and whole body, so the element of movement is emphasised – the painter steps more into the picture, in the here and now. In the process, bound energy is often released later – the picture carries the energy. Another aim for this exercise is that unconscious material, which is flowing in the supervision process, is maintained here in symbolic form – to form the unconscious. The picture is given to the supervisee at the end of the supervision session.

2) Coal pencils

Example of applying coal pencils: One participant in the group is given a pile of papers and some coal pencils and after a short instruction in the use of coal pencils, is asked to make a row of croquet drawings during the supervision process in the form of a mandala. This means the drawing is inside a circle. This media invites the drawer to be quick and volatile (flowing) – to make quick sketches and movements inspired from the dynamic of the supervision process. These sketches are given to the supervisee at the end of the session. The aim is to maintain the here and now situations from the process.

3) Crayon colours

Crayon colours may engage the group members in different roles:

- A) One participant is asked to paint his/her impressions during the supervision session with crayon colours. At the end of the supervision, the painter gives feedback based on the picture. The picture is given to the supervisee. The aim is for the painter to listen metaphorically to what happens in the process and to express this simultaneously in the painting.
- B) All group participants except the supervisee paint with crayon colours on a piece of paper, while the supervisee presents her/his problem for supervision. They give feedback after the presentation as a response to what the story of the problem sets in motion in the painting participants.
- C) The participants paint on a piece of paper, while the supervisor is conducting a supervision process with the supervisee (individual work in group supervision). The painters give feedback through an aesthetic response (see below) after the process has come to an end.

4) Poetic use of words and narratives

Example of applying aesthetic feedback or aesthetic response in words: one participant is asked to quickly write words during the supervision process – words which are pronounced by the supervisee and selected by the writer. These words are written down in a poetic, shortened and pictorial form. After the supervision process the writer reads the words as if it is a poem, with each of the words emphasised and given meaning and value. It is important that the written material derives from the factual words pronounced by the supervisee – it is not an act of interpretation. It is a question of reframing the words – of giving another life quality to the words of the supervisee – this is the core point and aim of aesthetic response.

The phenomenon of mirroring in the form of narratives or as aesthetic response can vary and take place in different ways:

- Visual narratives: drawings, pictures or installations are created based on selected scenes from the actual process of the supervisee;
- Verbal narratives: words, poetry or prose are created based on selections of the pronounced words of the supervisee;
- Bodily narratives: the body language of the supervisee is mirrored – the task is for the participant to feel and show sensations in one's own body through listening and through being expressive about one's body sensation while listening;
- Musical narratives: musical instruments are played as directed by the supervisee – the participants are told to play different personality parts as identified by the supervisee in the professional work – or to play different parts of the supervisee's experiences of a problem in the professional work.

5) Installations

Example: The supervisee (or one of the participants) is asked to find an object in the room that symbolises the dynamic of the process. Additionally the supervisee borrows an object from another participant – an object the supervisee needs but is not connected to. The aim here is to concretise sensations and phantasies.

6) *Psychodrama exercises*

Example: The participants are invited to take a certain role in a dialogue with the supervisee. This can be played out as different roles for different participants representing different – often contradictory – personality parts identified by the supervisee. The supervisee instructs the role players, and the drama can be played out among the role players, while the supervisee is listening; or the supervisee can dialogue with one role player at a time. The supervisee takes turns in being instructor, conductor and listener. The aim of this technique is to establish a vicarious ego or helping ego, which is made concrete for the supervisee. It is an illustration of the (maybe contradictory) dynamic of the inner life of the supervisee.

7) *Symbolic use of postcards*

Psychodrama exercises can also be performed in the way that many postcards are spread out on the floor in a circle and each participant is asked to walk around the cards and let a card 'choose you'. It is an intuitive choice. The card is something safe, something you carry with you during the supervision process. You can return to the card and talk about yourself from the card in first person. The card functions as a transition object and projection object.

8) *Objects in the room as carrier of symbols*

Example: The supervisee is asked to find an object in the room which carries his/her discomfort – and is asked to place it wherever needed. A portrait of the object connected to a narrative can start with sentences targeting the object such as "I hate you...", "I am afraid of you...", "I don't want to get close to you..." etc. The aim here is to 'take home' something projected outside oneself – to detoxify something unpleasant.

9) *Musical instruments*

Example: The supervisee gives the participants one musical instrument each and instructs and conducts a piece of music played by the participants. The supervisee reflects on the music afterwards. The aim here is to lure unconscious dynamics forward – to illustrate both the conscious and unconscious dynamics of the supervisee. Musical instruments can also be used in role playing where the supervisee chooses one participant to role play the supervisee as a

therapist. The supervisee then 'role-plays' the client brought up in supervision. Before this, the supervisee describes how s/he experiences the client. The aim is for the supervisee to better understand the client and the client's relationship with the therapist and also to be inspired by another therapist's way of relating to and intervening with the client.

The supervisee can also be asked to play a portrait of the client on a self-chosen musical instrument, and musically portray how the supervisee experiences the client. The music is verbally reflected with the supervisor and the participants. Musical instruments can be used in manifold variations of exercises.

10) *Clay*

Example: Each participant takes two lumps of clay and works with closed eyes. They get 10 minutes to form a clay figure representing their weak personality parts as supervisors and later 10 minutes to form a clay figure representing their strong personality parts. These figures and the experiences and understanding of these parts are shared among group participants. The participants are encouraged to take pictures of their figures and keep these for their diaries.

11) *Voice improvisation*

Example: The participants are told to move their awareness between an experience of being present in their inner private space and in social space. To be present in one's private space means to turn the awareness inwards to your inner life and body sensations. To be present in one's experience of a social space means to turn the awareness both inwards as in the private space and outwards to the surroundings at the same time. This exercise can be used for a 'closing down ritual' applied in group supervision, where the process has focused on several options.

One example is to follow up on the clay figure exercise, as described above, by standing in a circle, around the clay figures, with closed eyes and improvise simultaneously with the voice. The instruction can be that each participant imagines starting the improvisation being present in one's private space, and from there express whatever is connected to the process of creating both of the clay figures. In the second part of the improvisation each one is told to search for the other participants through the voice improvisation – towards the mutual social space, and to express what s/he has

received and given to the other participants during this group process. The improvisation ends with a third section where the participants are instructed to be present in the private space again and to try – through the voice improvisation – to gather the threads of the total experience for themselves in the role as supervisor.

Examples of artistic media as techniques in individual supervision-on-supervision

1) Words on small pieces of paper

Example: The supervisee is asked to quickly write the different feelings which have been in play in the supervision process on small pieces of paper. Next the supervisee is asked to sort the papers into groups that are in some way connected. A mutual verbal reflection takes place based on each group of words concerning the meaning for the supervisee. The aim here is to find meaning for chaotic impressions and to separate out different emotional dynamic parts.

2) Body-walking exercise

Example: The supervisor meets the supervisee in the way s/he enters the supervision room. If a supervisee is breathless and seems a bit stressed, the supervisor meets him/her in motion and walks around in the room with him/her until she calms down. The supervisor catches the energy of the supervisee and helps to regulate it – helps the supervisee to come down into the body and reflects with her/him what is going on in her/his life here and now during the mutual walking. The aim is for the supervisor to match a mutual wave of energy with the supervisee and to start the supervision process from there.

3) Psychodrama exercise

Example: Use a chair or several chairs as a fictitious person(s) where the supervisee can talk to one chair or s/he can talk from the position of one chair and walk between the chairs and talk from the chosen chair in the form of first person... to the other chairs, and also answer from the first person chair. The aim is to illustrate roles and relationships – to make dynamic parts of personal relationships visible.

4) Music and musical instruments

Examples: The supervisee is asked to paint a musical portrait of the client and to choose the appropriate instrument. This portrait is regarded as a mirror of the relationship that the therapist (here in the function of the supervisee) feels towards the client and (in her/his opinion) the client feels towards the therapist. The aim is to reveal the projections of the supervisee towards the client.

Another example: The supervisee is asked to identify with the client and to perform a musical reconstruction of the client's situation. The consciously performed improvisation puts focus on the client's point of view and on how the supervisee assumes the client is experiencing her/him.

Likewise, the supervisee is asked to be the client and to identify with an instrument that symbolically represents the client. The supervisee now starts a self-made dialogue asking questions to the client (instrument) like "what kind of instrument are you?" or "what is your nature?" or "what do you need?" etc. While asking the questions the supervisee might play the instrument or just touch it, and answer musically and verbally at the same time in order to get a better flow of thinking and feeling.

In supervisory work with receptive music therapy such as Guided Imagery and Music (GIM), the supervisee is asked to listen and 'travel' him/herself to the same piece of recorded music as the client travelled to during the GIM session – in order for the supervisee to find a new perspective on the issue brought to supervision.

Further, the supervisor can choose a different piece of music for the supervisee to travel to in order for the supervisee to be brought into an altered state of consciousness and get a new perspective on the issue brought for supervision. The aim of applying music and musical instruments is to connect the supervisee to his/her own emotional and sensational reactions to the clinical episode brought to supervision and to reflect upon new perspectives.

Examples of artistic media as applied techniques for the supervisors' processing

The supervisor will need to prepare for the supervision-on-supervision process, and to digest it. Artistic media may be applied in various ways:

1) *Liquid oil colours*

Example: Directly after a supervision session is finished, the supervisor (trainee) is instructed to make a painting on a large piece of paper fastened to the wall in order to digest the session. The supervisor paints impressions of the supervisee, of the relationship and of the dynamics brought into play during the session. The supervisor takes a photo of the painting and looks at it just before the start of the next supervision-on-supervision session. This exercise aims at catching the holistic impressions of expressed and non-expressed dynamics taking place in the supervision room.

2) *Crayon colours*

Example: The supervisor is asked to make a smaller crayon colour picture of his/her supervisee just before the session in order to zoom in to the supervisee; or to make a crayon colour picture after the session in order to try to catch a certain aspect of the session. The picture is hung on the wall, and the supervisor may distance him/herself from the picture and watch it from different angles and distances. The aim is to get new angles and perspectives on the meaning of the session.

3) *Installations*

The supervisor makes an installation on her/his impressions of the supervisee from objects in the room. S/he may place her/himself besides the installation and express some words which illustrate the supervisee. The supervisor takes a photo of the installation and look at it just before the next supervision session. The aim is to get a clearer picture of the supervisee as a whole and to remember the impressions for the next supervision-on-supervision session by revisiting the symbol of the whole.

4) *Musical improvisation*

The supervisor is instructed to improvise using musical instruments or with his/her voice just after the supervision session on the impressions of the session as a whole, or to improvise on aspects of the session. The supervisor makes a record of the improvisation and listens to it just before the next supervision-on-supervision session.

EVALUATION OF THE PROGRAMME

All the participants in the training programme explained on the last training day that they were

very enthusiastic about the mixture of 1) basic training elements and issues in professional supervision as demanded by the association of psychiatrists and the association of psychologists in Denmark for psychotherapy supervision training programmes, and 2) the extra elements of using artistic media as part of the supervision process.

One can ask if it was possible for the psychiatrists and psychologists to use artistic media which they are not accustomed to using for self-expression. This question was reflected upon during the training. They did not have a basic training in music or other art work as was the case for the music therapists. We decided in the group that the baseline for using artistic media for these professionals was defined as applying those art media that each of them could naturally express themselves through.

In this group it turned out that drawing and poetic words were identified as the easiest accessible media for most of the non-music therapist participants. Primarily the focus in the training programme was that all group participants tried out experientially the depth and influence of these artistic media in their own supervision-on-supervision process. They all followed and engaged in the supervision-on-supervision processes of their fellow participants.

The focus was to give the participants a personal and experiential understanding of using artistic media as symbolic tools in order to get access to unconscious experiences and to create new angles and perspectives on problems of supervision processes.

DISCUSSION

I started this article stating that I hope this presentation of the application of artistic media in supervision of music therapists and other psychotherapists will inspire and motivate European music therapists to undertake regular supervision. I also hope it will provide inspiration to the development of further supervisor training programmes for professional music therapists in Europe. Finally, I hope it will promote further research into the effect of professional supervision for the outcome of music therapy clinical practice.

In roundtables at European Music Therapy Conferences (Naples, 2001) and the Nordic Music Therapy Conference (Aalborg, 2009), the question of whether a supervisor has to be trained within the same music therapy approach as the supervisee, was discussed. I think this is not the case. On the one hand, the general issues for supervision as

presented here integrated with the application of artistic media can easily meet the requirements for supervisory skills for all professional supervisors in the field of music therapy. On the other hand, I think it is important that the supervisor is professionally trained to become a supervisor on top of being an experienced music therapist.

Issues such as contracts and boundaries, and wider supervision training issues are crucial for music therapists to be aware of, and are not normally covered adequately in most BA or MA student training courses. Music therapists may benefit from supervision from other supervisor professionals, for example psychologists and psychiatrists, but there will always be a gap concerning the meaning of the use of music, which can only be dealt with if the supervisor is both an experienced music therapist and a professional supervisor.

CONCLUSION

I think more awareness of the importance of professional supervision in music therapy is needed worldwide, and as I stated in the beginning of this article, there is a lack of research on the evidence based effect of professional supervision on the outcome of clinical practice.

I hope the European Music Therapy Confederation (EMTC) find it important to support both future supervisor training programmes and research concerning professional supervision in the field of music therapy. I also hope the experiences worked through in the integrated Aalborg supervisor training programme can be of inspiration for other future supervisor training programmes. One can ask if a psychodynamic theoretical platform can be of relevance for other clinical fields in music therapy than psychotherapy (educational or cultural fields for example). I personally think the broader perspective from a psychodynamic theoretical framework as presented in this article, integrated with the theory of being brought into an altered state of consciousness; and the application of artistic media in supervision can cover the demands for professional supervision of the full spectrum of music therapy clinical areas.

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Suggested citation:

Pedersen, I. N. (2015). Supervisor training: An integration of professional supervision and the use of artistic media. *Approaches: Music Therapy & Special Music Education, Special Issue 7(1)*, 74-85.