REVEALING THE UNKNOWN IN CREATIVE SUPERVISION: A GROUNDED THEORY

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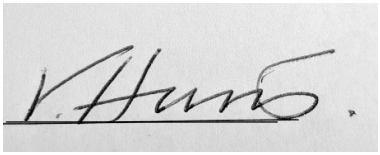
DECLARATION

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Psychotherapy is entirely my own work, that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

Signed:  Date: 5th September 2019

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ABSTRACT

Victoria Harris

Revealing the Unknown in Creative Supervision: A Grounded Theory

A supervisor uses psychotherapeutic supervision for professional development, to provide support to supervisees, to monitor quality and as quality control for the profession. It also allows therapists to explore their client work more fully. Although, traditionally, it takes place as a conversation between the supervisor and supervisee, it has been argued that supervisors can use an array of creative techniques to enhance the supervisory process. Yet, there has been limited empirical research in this area. This qualitative study aimed to develop a deeper understanding of the use of creativity in supervision. Using a classic grounded theory method, this study aimed to discover a theory that identified and explained how supervisors account for their use of creativity in supervision. A pattern in the creative supervision approach of 13 experienced psychotherapy supervisors in the United Kingdom and Ireland was identified. The study revealed a main concern that supervisors had regarding their experience of using creativity and how they dealt with this. When supervisors were faced with a lack of clarity concerning the supervision issue in supervision, they experienced a block in their path to understanding what the issue was and how to assist with it. The 'Revealing the Unknown' theory explains (a) the purpose of the supervisor's use of creativity in supervision as assisting in attaining sight of the supervisory issue and (b) the various ways supervisors manage a lack of sight in supervision. When supervisors experienced a block in seeing and understanding the supervisory issue, they used creativity to help the supervisee see more clearly, to cope with their own discomfort in not seeing the issue, to facilitate a sense of connection with their supervisee and foster greater understanding, thus attaining a more favourable supervisory encounter.

Chapter 1

Research Overview

1.1 Introduction

My previous professional experiences both as a supervisee and as a supervisor have led me to believe in the effectiveness of creative approaches in psychotherapy and supervision. Although aware that I was a beneficiary when I used creativity in my work, my attention was focused on the supervisee's learning and development. Since I am professionally interested in the usefulness of creativity in the professional learning of the client or supervisee, in this thesis, I ask whether and how creativity in supervision can be a useful tool in supervision from the perspective of the supervisor. The process I discovered has broadened my own lens, by illuminating what happens in the supervisory process when creativity is used and the aim. Consequentially, it has widened my perspective and changed the way I consider my own role as a supervisor.

My background ignited an interest in creative approaches. After gaining an undergraduate degree in psychology and a masters in psychoanalytic studies, I initially trained as an integrative and humanistic psychotherapist. Personal therapy during training introduced me to the use of creativity, which I found both useful and challenging at times. It was while working in a centre for suicide and self-harm prevention that I began to first use creative techniques with young clients. It was at this point that I sought training in using creative techniques, which I found beneficial with this client group. Yet, while I enjoyed learning creative techniques, I found there was limited empirical research on both creative techniques and how they are used within the process. Furthermore, while I had experienced some success with creative techniques within my own supervision, an initial literature review on creative supervision confirmed that the use of creativity in the supervisory process was an

under-researched area. In this thesis, I respond to a gap in literature and aim to build on existing research in the area.

In this research, I turned my attention to the supervisor and why they use creativity. Curiosity can drive creativity and help us understand our world more fully. I was driven by a curiosity to understand the phenomenon of creative supervision. To do this I needed to know what happens to the creative supervisor when using creativity, what motivates them to use it in supervision, and to what end. What I learned was sometimes surprising, and I did not always find it easy to examine my own role as supervisor. The theory explained in the following chapters adds to current literature and an understanding of the supervision process when a creative approach is taken, thereby illuminating a process within the supervisory encounter, and thus achieving the overall aim of the research. In many ways, this thesis, like the dramatic question in any unfolding story – whether in a novel, movie, or encounter – reflects the quest to answer fundamental questions about the other and ourselves and gain resolution through clarity.

1.2 Background of the Study

In this study, I inquired into how creativity in psychotherapeutic supervision is perceived by supervisors. Rogers' definition of creativity is used in this thesis, in that, creativity is 'the emergence in action of a novel relational product, growing out of the uniqueness of the individual' (1951, p. 350). Supervision is where supervisees explore goals, cases, and client-therapist relationships to help improve client care (Stark, Frels, & Garza, 2011). Some creative techniques used by supervisors are metaphors, symbols, images, art and crafts, role-playing, and story. Ideas emerging from the literature suggest that when the supervisor adopts a creative strategy, the supervisory process is positively enhanced. This

study responds to the need for inquiry into the meaning of creative psychotherapeutic supervision from the perspective of supervisors.

1.3 Aim and Objectives

Research questions. This study attempted to answer the research question 'How do supervisors perceive creativity in psychotherapeutic supervision?' In order to answer this question, I had the following questions in mind while I analysed the data:

a) What is the creative supervisor trying to do in supervision and for what purpose?

b) How is this process experienced as achieving the supervisor's goal?

What are the supervisors' perspectives on how creativity impacts the supervisory relationship?

Research Aims and Objectives. My aim is to develop an understanding of how experienced psychotherapeutic supervisors perceive creativity in the supervisory process. The thesis seeks to contribute to the current understanding of creative supervision to assist supervisors, supervisees, and the psychotherapy field in general. This study is a response to literature which suggests that creativity can be used to enhance the supervisory process (Mullen, Luke, & Drewes, 2007), helping to explain what happens in the supervisory process when creativity is used from the supervisor's perspective. The aims were to 1) identify and explore a main concern and 2) develop a theory that would account for how supervisors manage this concern using creative approaches.

I explored a principal concern of creative supervisors, which helps to explain why creativity is chosen and what happens in the supervision process when a creative position is taken. The thesis used grounded theory design to 'discover the core variable as it resolves the main concern' (Glaser, 1998, p. 115). By using a grounded theory method, it was

possible to (a) explain the phenomenon and (b) discover a new theory which leads to new knowledge – a general aim of all doctorate studies.

1.4 Justification for the Research

The first reason to do this research was to inquire into why supervisors use creativity in individual supervision. Existing research has focused on group supervision and supervisors new to creative supervision, while this study explores experienced psychotherapeutic supervisors' perspectives on creativity in individual supervision sessions. A systematic review argued that supervision research is predominantly limited to the supervision of trainees (Wheeler & Richards, 2007). There is limited research from the perspective of the supervisor (Watkins, 2014), and there is a limited number of studies where expertise was an active sampling strategy (Nelson, Barnes, Evans, & Triggiano, 2008). This study could add to the current literature on creative supervision and have implications for supervision practice and the psychotherapy field in general.

Research on group supervision has shown that a creative approach benefits the trainee, group process, and the client (Shiflett & Remley, 2014). Therefore, I also wanted to explore the effects of the same on the supervisory process. It has been suggested that there is a need to better understand the supervision process and what transpires between a supervisor and supervisee, as this can increase the chance to positively impact therapist/patient interaction and client outcome (Giordano, 2000; Metcalf, 2003; Vandergast, Culbreth, & Flowers, 2010; Watkins, 2017). However, the existing research does not focus on supervision rupture and repair and the perspectives of both the supervisee and supervisor. This study can help to explore if supervisors agree that reflective creative strategies facilitate any challenges that the supervisees face (Abiddin, 2008), and whether investigation (Page & Wosket, 2015) in supervision by using creative techniques is useful.

Finally, I hoped to illuminate the supervisors' perspectives on how creativity impacts the supervisory relationship. The supervisory relationship has been shown to be an important factor in psychotherapeutic work. When the relationship is perceived as positive, there is likely more satisfaction and greater self-disclosure (Ladany, 2004; Mehr, Ladany and Caskie, 2010; Watkins, 2014). Currently, there is no research on what happens in the supervisory relationship when creativity is used in individual supervision.

1.5 Methodology Overview

A grounded theory methodological approach (Glaser & Strauss, 1967) was used to explore the phenomenon of creative supervision by uncovering what happens when a supervisor is being creative, illuminating the participant's main concern, and generating a theoretical understanding of it. The study used a purposeful sampling method to select a target population of experienced supervisors who use creativity to gather rich data that illuminates the research question being examined (Morse & Field, 1995). This sampling method allowed me to choose participants who had in-depth experience in the research topic. Accredited and experienced creative psychotherapeutic supervisors from Ireland and the United Kingdom were invited to participate in the study and recruited via online databases of professional counselling and psychotherapy organisations. Interviews were chosen to gain an in-depth understanding of what happens when creativity is used in supervision. Interview questions were semi-structured and open-ended and took place in the supervisor's workplace or via skype and audio was recorded.

Grounded theory methodology was used to explore the phenomenon of creative psychotherapeutic supervision. Analysis of the interview data led to the identification of concepts and a constant comparative method conceptualised what was happening in creative supervision. Notes or memos of concepts were kept and written frequently to reflect

thoughts, preconceptions, ideas, and questions. It was a dynamic process of going back and forth between the data and memoing, both informing one another in an ongoing developmental way. As the analysis progressed, the interview questions changed as they sought to compare these patterns and look for variation.

1.6 Layout of the Thesis

The thesis provides an account of the processes that occur when psychotherapeutic supervisors use creativity in supervision. This thesis is presented in six chapters. This chapter provides a background to the study and a reason for the research. Chapter 2 presents a review identifying the type and range of research that exists. The review illuminates the limited research in the substantive area, particularly concerning the perspective of the experienced supervisor and the supervisory process, suggesting further investigation would be beneficial to develop the evidence base. Chapter 3 describes the study design of a classic grounded theory method and provides explanation of the ontological and epistemic underpinnings which have shaped the research methods. It provides an account of the analytical methods used within coding and theoretical construction. Chapter 4 outlines the main propositions and what was discovered in the study. Chapter 5 discusses the theory and the propositions in light of existing literature. It also judges the theory in terms of the aims and objectives. Finally, chapter 6 presents the contributions, limitations, opportunities, reflections, and the concluding messages from the study. Some authors have argued that there is limited emotional reflexivity in research (King, 2006; Mauthner & Doucet, 2003). Therefore, sometimes, the first-person pronoun is used in the pursuit of reflexivity. I demonstrate an active role within this research through memos presented.

Chapter 2

Literature Review: Setting the Scene

2.1 Introduction

In a grounded theory study, a preliminary literature review of the substantive area is permitted as long as the researcher stay open as much as possible so as not to preconceive ideas and force data (Glaser, 1998). The focus of an initial review in this study was to pick a general research topic. As I was interested in creative supervision, I read literature around this topic looking for gaps in the research to demonstrate the area was worthy of researching.

My initial review of the literature focused on the use of creativity in supervision. The purpose of this initial review was to determine a research question worth asking. Extant literature on the use of creativity in supervision has suggested that over-reliance on a traditional verbal modality may not be optimal for some people, especially those who use a creative approach (Lahad, 2000; Mullen et al., 2007), and proposed that more creative interventions may enhance awareness and learning and facilitate best practice. In addition, there exists much more literature on the supervisee than the supervisor (Watkins & Riggs, 2012); further understanding of the supervision process is needed to best support therapists (Giordano, 2000; Metcalf, 2003; Vandergast, Culbreth & Flowers, 2010) and understand how creative supervision affects the supervisory process.In order to conduct a literature review I used an online database search EBSCOhost to do an academic search complete using the key words; supervision, supervisory relationship, creative supervision, creativity and psychotherapy/counselling supervision, creative techniques. I also looked at literature on psychotherapy supervision and creative supervision from the library. This chapter provides an overview on literature in the substantive area to orient the reader and demonstrate the validity of researching creativity in psychotherapy supervision. It will outline supervision and psychotherapy models pertinent to it, models of supervision, creativity and its use in

supervision, models of creative supervision and the role of unconscious processes in supervision.

2.2 Supervision

Supervision is proposed to be crucial for professional development, as it monitors quality and serves as a gatekeeper to the profession (Bernard & Goodyear, 2009). It consists of three main processes – to monitor work or oversee it (Carroll, 1996; Fowler, 1999; Hawkins & Shohet, 2012; Page & Wosket, 2015; Van Ooijen, 2000), support the supervisee (Berger & Buchholz, 1993; Butterworth & Faugier, 1992: IACP, 2019; Rogers, 1951; Van Ooijen, 2000), and facilitate supervisee learning (Butterworth & Faugier, 1992; IACP, 1996; Rogers, 1951; Stoltenberg & Delworth, 1987; Van Ooijen, 2000). It can be defined as a distinct relationship provided by a trained and experienced member of a particular profession that allows supervisees to explore goals, case conceptualization, and client relationships (Stark et al., 2011). Supervision is well established in counselling and psychotherapy (Abiddin, 2008) and fundamental to it (Fowler, 1999; Van Ooijen, 2000). Supervision is therefore a cornerstone in training and is a speciality area and distinct intervention (Bernard & Goodyear, 2009).

It is argued that one of the most important functions of the supervisor is to promote the growth of the supervisee through communication, modelling, and directly teaching skills (Carlson & Lambie, 2012; Dye & Borders, 1990; Hill, 2009; Stark et al., 2011). According to Williams (1995) there are four roles of a supervisor – teacher, evaluator, facilitator, and consultant. The important aspects of the supervision process include shared goals (Abiddin, 2008), self-care and reflection (Hawkins & Shohet, 2012), and self-awareness (Ekstein & Wallenstein, 1972). Monitoring, evaluating, refining the supervisees' clinical skills, and addressing the needs of the client are the goals in a supervisory process (Hoffmann, Hill,

Holmes, & Freitas, 2005). The learning process involved in reflective practice facilitates clinical. In this respect, supervision is a 'practice-focused relationship' involving practitioners reflecting on their practice (Fowler, 1999). Though there is a growing number of research on the supervisee, despite much inquiry over the last decade, the psychotherapy supervisor is still largely neglected in the supervision experience (Watkins, 2011).

2.3 The Supervisory Relationship

The field of supervision has been influenced by research and literature in psychotherapy. In particular, ideas about the supervisory relationship stem from the therapist–client relationship in psychotherapy. The therapeutic relationship is where new ways of relating and new organising principles can bring about change. In psychotherapy from a humanistic perspective the relationship is paramount (Rogers, 1951). In his book 'client centered therapy' Rogers (1951) describes a living philosophy or way of being the therapist embodies whereby respecting a client's self-direction is paramount as opposed to being driven by therapist attitudes and behaviour.

The importance of the relationship has thus been emphasised in supervision (Watkins, 2014). It has been argued that the relationship between a supervisor and supervisee has two modes – doing and being – which get enacted in the supervisory encounter (Watkins, 2014). The 'do' mode refers to the specific actions that occur between the supervisor and supervisee, such as modelling, teaching, providing feedback, and challenging. The 'be' mode refers to the supervisor enacting, in supervision, some of the interpersonal behaviours and attitudes that she/he would also want the therapist to enact, such as being attentive, empathic, engaged, curious, reflective, respectful, and empowering (Watkins, 2014).

In psychoanalytic literature, the supervisory relationship has been said to contain echoes of early experience, which, when attended to, can strengthen it (Nolan, 2015). The

relationship has been described as a potential space where play and creativity abound (Winnicott, 1989) and as the analytic third (Ogden, 1994), which is unconsciously co-created in the encounter. Stern (2004) talks about moments of meeting where both parties absorb an experience simultaneously. As a result of this connection, the subjects become part of the same structure. Stern (2004) argues that this provides the mutuality of the therapeutic relationship, the co-creation of subjective experience, and a shared affected state based on emotional resonance which is an essential feature of intersubjectivity. Moreover, Buber's (1970) existential approach offers the I-Thou as the aim of psychotherapy – to meet the other where there is neither an external observer nor embedded interrelationship with the client. Buber (1970) describes this as the phenomenology of the encounter.

Whatever the origin of this shared state, the benefit of a positive encounter in supervision is evident. Furthermore, Watkins (2014) argues that when the relationship is seen as positive by the supervisee, there is likely to be higher supervisee self-efficacy and well-being, more satisfaction with supervision, more job satisfaction, less burnout, greater perceived effectiveness of supervision, and greater supervisee willingness to self-disclose during supervision. Referring to the supervisory relationship, Page and Wosket (2015) divide it into three components – the basic affective relationship, the reflective alliance, and the unconscious or dissociated aspects of the relationship. The Irish Association of Counselling and Psychotherapy code of ethics states that supervision is a blend of monitoring, educating, developing, and supporting the supervisee. This is a delicate balance, so the relationship is crucial. There are things not easily discussed in supervision. Research has shown that the quality of the supervisory relationship affects trainee disclosure (Ladany, 2004; Mehr, Ladany & Caskie, 2010). However, it has been found that even when there is a good relationship, there can be non-disclosure (Hess et al., 2008). Therefore, what happens in the supervisory space is important.

In line with psychoanalytic theorists such as Bion (1963) and Winnicott (1989), Page and Wosket (2015) refer to 'containment' in supervision, which evokes references to parent–child dynamics and implies supervision as providing a secure base (Bowlby, 1988). According to Page and Wosket, supervision is 'primarily a containing and enabling process' (2015, p. 44). However, while concepts such as this have been taken from the psychotherapeutic relationship and applied to the supervisory relationship, leading to the development of various supervision models, it remains unclear whether this is appropriate. For example, it has been argued that while conceptual models can be useful in providing a framework for supervision, supervisors need to ensure that they are present to the supervisee and should not get too caught up in the application of a model at the expense of the relationship (Glover, 2014).

2.4 Models of Supervision

The importance of quality supervision has been emphasised in several articles, and many supervision models have been created (Carlson & Lambie, 2012; Hawkins & Shohet, 2012; Hill, 2009; Lambie & Sias, 2009). The supervision models in the counselling literature can be categorized but not limited to; models grounded in psychotherapy theory, developmental, social role, process, function and competency-based (Bernard & Goodyear, 2009).

Psychotherapy based models propose that supervisee learning is facilitated if they experience the qualities of therapy in the supervisory relationship (Bernard & Goodyear, 2009). For example, the relationship is considered as central and the heart of supervision (Carroll, 1996) and is best conducted when there are certain conditions present (Rogers, 1951). Conditions of empathy, genuineness, and warmth combined with the belief in supervisees' natural tendencies to learn and grow are contributions of the person-centered

approach. Likewise, there are strengths in a psychodynamic, behavioural, and cognitive psychotherapy-based supervision. For example, terms used in a psychodynamic approach to supervision are used across models such as defence mechanisms, parallel process and transference. Hawkins and Shohet (2012) incorporate elements of psychotherapy theory in the 7-eyed model, including content, strategies and interventions, the therapy relationship, therapist process, parallel process, and the wider context. In this model through reflective activities, the supervisee can face challenges (Abiddin, 2008).

Conceptual models tend to focus on what happens between the supervisor and supervisee (Bernard & Goodyear, 2009). The two main types are developmental and social role models. Developmental models focus on how to supervise novice, apprentice and master practitioners and aims to maximise and identify the growth needed for each stage. For example, in the opinion of Stoltenberg and McNeill (2010) a framework is used for recognising and thinking about the developmental level of therapists and supervisors in terms of 3 foci (self and other awareness, motivation, and autonomy).

Social-role conceptual models are descriptive and try to define and organise the activities that supervisors engage in; their roots are in early understandings of supervision where the supervisor and supervisee adopt particular relationships towards one another (Abiddin, 2008). Social role models attempt to tell us what supervisors and supervisees do within supervision and what tasks are performed and by whom. Through social-role conceptual models, supervisors and supervisees can explore and uncover the complex dynamics that can occur within the supervisory relationship. In line with this Page and Wosket (2015) developed a conceptual model of supervision, which they named the 'cyclical model'. This considers the stages of supervision and offers the model as a container suggesting that 'investigation in supervision may be better served by playful wonderings and meandering than by serious analysis' (Page & Wosket, 2015, p. 98). The model provides a

framework or map for the supervisory process. It acknowledges that often there are dynamics which are outside our awareness, which the supervisor and supervisee need to investigate. 'The space stage is used for reflection, while the bridge and focus stage help supervisees maintain a focus and think about crucial elements that can help them to make plans for future client work. Throughout the supervisory process the supervisory contract is continuously reviewed to ensure the supervisory alliance remains strong.

The concept of 'investigation' in supervision resides within the exploratory space stage, a place of discovery, where the supervisor and supervisee together focus on the client and explore dynamics as a way to better understand what is going on in therapy. It is hoped that the supervisee can use their insights and understanding to enhance their client work. It provides the opportunity for the supervisor to assist the supervisee in examining dynamics that will be occurring outside of their awareness. Creative approaches can be used with a supervisee to make visible the hidden (Page & Wosket, 2015), and they can reflect on casework.

Process models provide a systemic view of the context and process of supervision. One such example is Holloway's systems approach to supervision (SAS) which looks at factors affecting supervision. Another model is the functions model such as Inskipp and Proctor (1993), which describes the working alliance between the supervisor and supervisee as formative, restorative or normative. Finally, Competency-Based models identify clinical competencies in terms of skills, knowledge and attitudes (Basa, 2017).

Yet while models can provide a useful framework, perhaps categorising supervision by way of models could ignore the essential difference between supervision and therapy, that supervision is concerned primarily with the client and emphasises the professional development of the supervisee (Yegdich, 1999). In the opinion of Yegdich (1999) the importance of restorative or supportive supervision is crucial. Yet there is a rationale for

evidence-based clinical supervision (Milne & Reiser, 2011) which provides an effective guideline for supervision practice and a tool for judgement for supervisors. Milne & Reiser (2011) propose such a model whereby the supervision alliance, the development of the supervisory contract, methods of facilitating learning and evaluation in supervision are central.

2.5 Creativity Definition

Creativity generally includes two defining characteristics – the ability to produce work that is both novel (original, unexpected) and appropriate (useful, adaptive concerning task constraints) (Sternberg & Lubart, 1999). Rogers defines creativity as 'The emergence in action of a novel relational product, growing out of the uniqueness of the individual' (1951, p. 350).

An alternative definition from neuroscience focuses on creative thinking ability, using assessments of divergent thinking, where people's ability to generate solutions to open-ended problems, such as inventing new uses for objects, are measured (Beaty et al., 2018). This perspective argues that the brains of creative people are wired differently and consider a creative person as using more circuits of their brain, 'People who are more creative can simultaneously engage these large scale circuits to a greater degree than the less creative brain' (Beaty et al., 2018, p. 1090).

I am defining creativity in this thesis as a new and in the moment action, which engages more imaginative aspects than regular conversation. It refers to an imaginative and symbolically expressive approach to supervision, which may or may not include words. When supervisors are being creative, they use techniques such as metaphor, symbols, images, art and crafts, role-playing and story in supervision sessions. While supervisors agreed such

purposeful techniques used in supervision are creative, they viewed creativity as a potential in any in the moment encounter in supervision which is not always engaged with.

2.6 Creativity in Supervision

While there is a growing interest in developing creative approaches within the helping professions in general, to complement, or as a primary therapeutic method for helping clients (Vernon, 2009), creative techniques have begun to be used within supervision too. Despite the focus of supervision being on the client, one of the reasons creativity is advocated in supervision is that it helps to promote personal and professional growth. The idea is that the restorative and supportive aspects are crucial in maintaining client care (Yegdich, 1999). It has been said that experiential learning helps this and is the only type that produces effective counselling (Rogers, 1951).

According to Malchiodi (2001, 2005) creative arts therapies became more widely known during the 1930s and 1940s when psychotherapists and artists began to realise that self-expression through non-verbal methods might help emotional issues where the talking cure was impractical. Creativity in psychotherapy is used to assist the client in expressing any issues they find difficult to verbalise. Representing through art, symbols, metaphor, body movements, and narrative expression can help those with language challenges via displaced communication (Kalter, 1990). It has been argued that using creative techniques can reduce emotions such as stress, anxiety, and loneliness (Lucas & Soares, 2013). In the opinion of Gardner (1993) using symbolic techniques reduces the anxiety a client may experience, as working within the symbolic bypasses our conscious awareness, making the revealing of personal aspects easier if a client is feeling vulnerable. For example, when a problem is externalised problem solving can be facilitated (Eppler & Carolan, 2006), and techniques such

as using marrative to make sense of family history can help with issues of identity (Fivush, Duke & Bohanek, 2010).

Research in supervision has indicated creative techniques can increase self-awareness for the supervisee (Bratton, Ceballos, & Sheely, 2008; Newsome, Henderson, & Veach, 2005; Shepard & Brew, 2013), lead to personal growth (Anekstein et al., 2014; Shepard & Brew, 2013), and assist with the supervisee's evaluation of their work (Deaver & Shiflett, 2011; Shiflett & Remley, 2014). Other support for the use of creativity has focused on increased insight in supervision (Gil & Rubin, 2005; Hinkle, 2008; Lahad, 2000; Stark et al., 2011). Insight has been defined as an understanding of the personal mental processes (Michels, 2014).

Therefore, creativity could help to develop skills, theoretical understanding and address the supervisee's personal and professional self (Michels, 2014). Existing research which uses group supervision has shown that a creative approach benefits the trainee through increased self-awareness, group process, and their client work (Shiflett & Remley, 2014). For example, the use of the sand tray in supervision is well documented (Anekstein, 2014; Lahad, 2000; Markos et al., 2006; Stark, et al., 2011). In a study by Stark et al (2015) the sand tray technique helped group process and the personal and professional development of supervisees. Stark et al argues that, 'the experience facilitated the capacity of the participants to recognise and process issues that could impede their counselling and to feel more comfortable with the process for self-growth' (2015, p. 14). Similarly, Shiflett and Remley (2014) noted that counsellors cultivated a deeper empathic understanding and a more holistic case conceptualisation, which could improve therapeutic work. They also found that supervisees built cognitive complexity and metaphorical and visual thinking and improved self-care, insight, and reflective capacity. This grounded theory study by Shiflett and Remley (2014) was large in participant number and consisted of six counsellor supervision groups

and a thirteen-member research team. Multiple data sources helped variation and the large research team and helped reduce researcher bias. Yet, many of the existing studies have limitations. For example, data collection in the Shiflett and Remley (2014) study was limited to one university counselling graduate program, did not include supervisors' perspectives, and focused on group supervision unlike the present study, which focuses on individual sessions. In a study by Stark et al (2015) the participants were recruited from a university setting, the sample was limited to a small number, and data consisted of case studies where they used software to do a 'constant comparison to develop codes' but did not seem to follow any other essential elements of grounded theory method. Due to the lack of empirical research on effectiveness of interventions, questions remain. The available research seems lacking and dated, and it is unclear how growth can be measured in therapists, and how creative supervision differs from general supervision in psychotherapy.

Yet it could be that creativity is not given the credibility that scientific logic often is given (Bernard & Goodyear, 2009). According to McNiff (1981, 1992) imagination is the healing agent to all forms of self-expression. It is the use of imagination that informs theory and the expressive arts. Furthermore, Stainsby (2009) argues that supervision can be likened to having 'super-vision' or 'other' vision, as, sometimes, during supervision, thoughts and feelings about a client or ourselves are difficult to put into words. In the view of Stainsby (2009) using constellations of symbols in supervision to make a family (or group) where the 'props' could be people or stones, can be useful in assisting the process. Yet, though this provides a useful guideline, it does not provide any evidence of efficacy.

As self-evaluation of work is an identified outcome of supervision (Bernard & Goodyear, 2009), when symbolic self-expression is allowed, supervisees may be better able to identify, understand, and accurately evaluate their work (Mullen, Luke, & Drewes, 2007). It is the opinion of Mullen, Luke, and Drewes (2007) that through a creative medium,

supervisees can act out, witness, and reflect on treatment and develop skills. Research by Shepard and Brew (2013) found that creativity in practicum can enhance students' personal growth. The view that creative expression in counsellor education leads to student self-awareness has been extensively studied and agreed upon (Gibbs & Green, 2008; Parikh, Janson, & Singleton, 2012; Tabib, 2017). According to Tabib (2017) psychodrama relies heavily on the creative imagination as a source for expression and techniques are aimed at inducing action-insight, a primary agent for therapeutic change. Tabib (2017) conducted a two-part research project using grounded theory, which used six senior supervisors' perspectives on psychodrama in a group supervision setting, and found that professional development took place. While some of the categories share similarities with my study, it did not seek to understand why the supervisor chooses to use a creative technique. In addition, my study sought to illuminate what happens in the supervisory process when creativity is used.

Possible challenges are that some people may be resistant to engage in expressive arts in supervision (Malchiodi, 2005), supervisors may be reluctant to share their experiences with supervisees (Ladany, 2004), and techniques such as the sand tray may evoke strong unconscious process that may have a negative impact on the supervisee and blur the boundaries between supervision and therapy (Anekstein, 2014; Bernard & Goodyear, 2009; Corey, Corey, & Callanan, 2007). Moreover, the use of the sand tray within supervision could be time-consuming. There seems to be a lack of research on how creative approaches in supervision impact outcome and how processes such as countertransference and parallel process can be measured.

In addition, Chesner and Zografou (2014) argue that there must first be a foundation of theory relating to the task of supervision. Without it, there is a danger of the creative methods failing to meet the supervisory needs of the supervisee, or that it becomes something

other than supervision (Stoltenberg & McNeill, 2010). The counselling profession relies upon two areas of specialized knowledge – formal theories confirmed through research and practice based knowledge (Bernard & Goodyear, 2009). Both science and art are essential areas of knowledge for counsellors in training and equally important and complementary to each other (Bernard & Goodyear, 2009). It is the opinion of Bernard and Goodyear (2009) that appropriately balancing these within supervision is critical to a supervisee's ability to blend both science and art into their own work. However, the focus of the supervisory task should not be lost (Chesner & Zografou, 2014), and the awareness that expressive arts can only promote supervisee development when used ethically and competently should be present (Purswell & Stulmaker, 2015)

2.7 Creative Models

In terms of implementing creativity in supervision Proctor (2008) argues that a structured exercise focuses attention and offers a channel to access and express information not in conscious awareness. The technique used provides a structure which can be catalytic (Proctor, 2008). According to Proctor (2008) the creative structure is a boundary containing and encouraging energetic freedom. The use of creativity is linked to the supervisor's wish for the group to learn a particular skill or develop the supervisee in some way. A few main models where creativity is central or could be used in supervision are outlined in the following section. For example, Hawkins and Shohet (2012) focus on the 7-eyes of supervision, wherein modes four, five, and six focus on the unconscious processes in the supervisee, supervisory relationship, and the supervisor. The supervisor is encouraged to explore these in the here and now of the relationship. When discussing the supervisee, they argue that 'The more unconscious material is often found at the edges of the supervisee's

communication. It can be in their images, metaphors or Freudian slips of the tongue; or it may be in their non-verbal communication' (Hawkins & Shohet, 2012, p. 97).

A model given by Chesner and Zografou (2014) is the six-shape supervision structure, which uses art to focus on the person, relationship, organisation, situation, or the part of the self that needs attention. A focus or a question is important for supervision as a reflective step as it helps identify the purpose of bringing a particular case and helps supervisors choose appropriate ways of engaging with it. So good creative supervision involves both pragmatism and imagination.

In addition, Schuck and Wood (2011) propose seven stages of creative supervision and suggest various exercises and creative mediums to use depending on the stage and issue. They argue that for supervisees:

> Working within safe and familiar boundaries can limit their learning. Exploring new methodologies and experiencing different ways of working together may at first feel unsafe for both the supervisor and supervisee, but there is much to be gained from it (p. 15)

It is the opinion of Scaife (2009) that visual and active creative methods can be used to 'widen the scope of the collaborative inquiry in supervision' (p. 262). Similarly, Lahad (2000) argues that the metaphoric exploration of the meaning creates options for the supervisee. Moreover, he also proposes a model for creative supervision using a variety of expressive arts techniques, including metaphors, stories, images, and expressive media and argues that 'this approach can be used to empower people to cope with difficulties by strengthening introspection and the visualisation of concepts and problems' (Lahad, 2000, p. 15). Yasenik and Gardner (2012) propose the Play Therapy Dimensions Model as a

supplementary creative model for supervisors. It is a decision-making and treatment-planning tool which encourages play therapists to consider their interventions on a continuum of directiveness and consciousness.

However, within such models which promote creative approaches as a tool for professional development, little attention has been paid to how the supervisee's developmental level impacts the use of a particular creative activity (Purswell & Stulmaker, 2015). Indeed, methods of using expressive arts in supervision based on the supervisee's developmental level has not yet been researched, and neither has the area of supervisee experience. Furthermore, Purswell and Stulmaker (2015) argue that we need to understand what makes good supervision – experience, skills, or outcome. Also, they argue that a theory-based model suited to creative supervision is needed.

While creative mediums have been said to allow greater empathy (Kielo, 1991; Mullen, Luke, & Drewes, 2007), and understanding of relationship dynamics like transference and countertransference (Gil & Rubin, 2005), further research could help provide understanding of the supervisory process. Kielo (1991) found that art after a session allowed supervisees to differentiate their feelings from clients' feelings and explore the therapeutic relationship, leading to a more reflective practice. However, there have be warnings concerning the overuse of expressive arts, due to the evocative nature of the medium (Purswell & Stulmaker, 2015). Creative interventions could impact boundaries (Stoltenberg & McNeill, 2010), and the importance of the competence of supervisors in carrying out creative interventions in creative supervision has also been highlighted (Ziff & Beamish, 2004). Creativity could be a useful tool for self-reflection for supervisors and trainers (Mullen, Luke & Drewes, 2007), as it is claimed that it is crucial to have insight into our own intra-psychic responses (Munns, 2007). Yet, literature on the supervisor in the supervision process is limited (Watkins, 2010). The existing literature suggests that

supervisor supervision is likely important, could contribute to the growth and development of supervisors in training, and could potentially enhance the experiences of therapist supervisees and their patients as well (Watkins, 2010). As yet, there appears no evidence-based model on how to use creativity in a supervision.

2.8 Unconscious Processes and Creativity

It has been suggested that creativity in supervision can help manage unconscious processes in supervision (Mullen, Luke, & Drewes, 2007). So, working creatively in the 'space' (Page & Wosket, 2015) makes sense as this is where not-knowing resides. If a creative approach can provide a vehicle for bringing the client into the room more fully, this could facilitate supervision or therapy, and benefit client care. One such concept is that of 'parallel process', which stems from the psychoanalytic concepts of transference and countertransference and appears to be generally accepted across theoretical orientations (Creaner, 2014). Originally, the parallel process was seen as transference or a 'reflection process' (Searles, 1955). In research by Doehrman (1976) the concept was expanded and found it to be bi-directional. It occurs when a supervisee unconsciously presents themselves to their supervisors as their clients have presented to them, and the process reverses when the supervisee adopts attitudes and behaviours of the supervisor in relating to the client (Friedlander et al., 1989; Mullen, Luke, & Drewes, 2007). Although it remains unclear exactly why it happens, some have suggested that it may occur due to the supervisee's over identification with the client (Russell, Crimmings, & Lent, 1984). It seems that countertransference and the parallel process are interconnected through similar patterns (Friedlander et al., 1989; Ladany, 2004). Many studies have provided empirical support for the process (Alpher, 1991; Doehrman, 1976; Raichelson et al., 1997).

According to Mullen, Luke, and Drewes (2007) through the use of role playing, expressive arts techniques and the sand tray technique, supervisors can directly address parallel process issues by including a nonverbal means for communication and expression. Various questionnaire measures have been established to provide feedback (Friedlander & Ward, 1984; Ray, 2004), but perhaps creative techniques would be more suited for supervisees using creativity. It is the opinion of Mullen, Luke, and Drewes (2007) that 'just as children use toys rather than words to express themselves in play therapy, so too can supervisees use play therapy techniques when words fail to express their experience or understanding of their clients' (p. 69). They suggest that creativity within supervision enhances the dyadic interaction by increasing the supervisee's repertoire of creative techniques, flexibility in thinking, playfulness, and creativity as both clinician and individual, which is deemed to be lacking in traditional supervision. Furthermore, they point out that to rely solely on verbal discourse within creative supervision is inconsistent with the theoretical basis of creative therapy modalities. The claim that creativity can help an unconscious relational process such as 'parallel process' (Searles, 1955), is contentious. Watkins (2017) claims that much of the parallel process is a fiction and there is limited real evidence for its existence, as much could be accounted by alternative hypotheses. Our understanding of the parallel process is in its infancy (Gimenez Hinkle, 2008; Morrissey & Tribe, 2001) but the hope is that more research will improve the outcome (Frielander et al., 1989; Pearson, 2000).

It could be that as the theory presented in this study suggests, the supervisor's own discomfort and needs drive the supervisory process and impact the relationship. If we can become aware of our own assumptions and biases, we can reverse them (Neufeldt, 2007) and evoke reflection (Morrissey & Tribe, 2001) rather than reaction. In an article by Deering (1994) the ability to identify and work through the parallel process facilitates growth and

prevents impasse. Creativity could provide a tool to do this. However, a relational approach without creativity could also address such issues.

Perhaps creative techniques could be used in supervision in order to support and facilitate learning in the therapist. By focusing on the personal development of the supervisee such as self-awareness and insight this could help the therapist with restorative aspects and so better support them. Personal and professional development are intertwined. If a therapist is supported personally then they may be better able to deal with any challenges their client work evokes. Yet it is clear that the foundation of any such exploratory work needs to be a good supervisory relationship.

2.9 Conclusion

A review of the literature shows that although there has been much support for the use of creative interventions in general and in supervision, a lack of empirical support does exist. This has raised questions and showed research gaps and provides a rationale for future research into the experience of supervisors of creative supervision. It was hoped that research into experienced supervisors' experiences would shed light on how experienced supervisors use creativity within the supervisory process. Supervision has been shown as vital in providing support and facilitating learning and growth (Bratton et al., 1993). Working with clients may evoke strong reactions in therapists, and supervisors can help them to work with these and support learning when managing these reactions, helping to ensure that therapeutic intervention is not hindered. It has been suggested in this review that creative approaches in supervision may be an appropriate modality to use in supervision (Mullen, Luke, & Drewes, 2007) to provide insight and self-awareness (Bratton et al., 1993) in particular, with unconscious processes such as countertransference and parallel process (Gil & Rubin, 2005; Kielo, 1991). Despite questions concerning the effectiveness of such

methods, and whether there exists a benefit of using them over traditional verbal supervision, research into creative approaches in creative supervision seemed worthwhile.

A survey of the literature clearly reveals that creative supervision is understudied. There are gaps in the literature concerning experienced supervisors' perspectives, in individual supervision sessions and with a focus on what is happening in the supervisory relationship when a creative position is taken. I aimed to develop a theory to help fill the gaps in the literature. I illuminated a concern of creative supervisors, explained why creativity is chosen, and what happens in the supervisory process when it is used. Therefore, the present study has helped to build on existing literature and add to it by providing research on the phenomenon of creative supervision from the supervisor's perspective.

Chapter 3

Methodology and Method

3.1 Introduction

In this chapter, I explain my rationale for adopting a classic form of grounded theory methodology in order to undertake a study of creative supervision. I address the theoretical foundations and methodological principles of grounded theory, clarify some areas of debate within the methodology and how the study was approached. I discuss design choice, method, and how it was carried out during the study. I now present the epistemological position that underlies this work and how grounded theory has influenced my position.

3.2 Theoretical Foundations

A theoretical overview of grounded theory methodology is provided to offer a rationale for adopting this original version as opposed to a remodelled version of grounded theory. I discuss the credibility of grounded theory research products, ethical issues, and the criteria for assessing the quality of the research study.

Classic grounded theory. Classic grounded theory was itself conceptualised as a theoretical discovery by Glaser and Strauss (1967). It stemmed from a study of people who were dying in hospital settings. At the time, it challenged criticisms of qualitative research as unscientific and lacking rigour. In *Awareness of Dying*, the 'awareness context theory' developed by Glaser and Strauss (1967) offered an important and credible explanation of what was happening in that setting. The method which used observations and interviews was named a grounded theory because it was grounded in the participants' real-life experience and showed meaningful patterns, thereby uncovering a surprising understanding of how patient care was affected by the awareness level of the dying process (Andrews, 2015).

In the opinion of Glaser and Strauss (1967) data that appeared to be forced to fit an existing theory was to be questioned. In contrast, classic grounded theory can be viewed as a set of procedures for uncovering participant reality from within the data (Glaser, 2016). It develops a concept which is grounded in the data and allows for a systematic generation of a theory which emerges from the data (Glaser, 1993). At first, the researcher needs to identify a main concern of participants within a particular area. Then, through a systematic approach, patterns are identified and conceptualised and variations are sought. Through this, a theory of resolving the core concern is developed. Any emergent theory will always be grounded in the data, yet any conceptualisation is considered tentative (Glaser, 1998). In the opinion of Glaser (2016) the value of grounded theory dissertations is in that they can be conceptually rich and generalisable, meaning that it gives a rich explanation with predictive power. The theory holds the potential for application within and outside of the substantive area (Glaser, 1996). Classic grounded theory was the best choice for my study as I was interested in finding out what was happening in the process of creative supervision. This design allowed me to uncover a core process relevant to creative psychotherapeutic supervision, yet which could also be applied to psychotherapy in general.

Openness and emergence. Glaser (2014) argues the need for an openness when using grounded theory. Therefore, any planning in terms of theoretical literature reviews or holding a particular hypothesis ahead of time to generate a grounded theory is not grounded theory. He claims that 'Grounded Theory helps us to see things as they are not as we preconceive them to be' (Glaser, 2014, p. 6)

Planning ahead pre-conceives the emergent problem area and the concepts needed for fit and application. In contrast, in this method, the participants lead the research topic as it only explores what is relevant and fits the research area. It requires the researcher to free themselves from preconceived ideas to focus on illuminating a concept that names a core

concern or pattern of behaviour and a core variable which explains how this is resolved. The concept emerges through the interaction between the researcher and the data.

As a researcher, I did not limit myself to a particular epistemological position but strived to approach the study with a view that all perspectives could at some point be useful in understanding data. I attempted to approach the study with an 'open mind' and 'begin with open questions and initially analyse data in terms of open theoretical possibilities' (Philbin, 2009, p. 34). According to Glaser (1998) grounded theory is 'an integrated set of conceptual hypotheses' accounting for the behaviour and that there is a need for the researcher to be honest about the data (p. 3). The classic grounded theory method called for me to consider myself as a researcher rather than a practitioner. As a novice to the method, it was challenging to adopt the researcher stance and remain open-minded, but I found that theoretical understanding emerged inductively from the data through the application of the method. As a psychotherapist who uses creative techniques, I felt it important to submit any preconceptions I held to analysis through memoing, field notes, discussion with supervisors, and creative work, all the time trying to remain open to the data and emerging concepts. I attempted to refrain from limiting myself to one particular philosophical or theoretical viewpoint. Taking a position of 'not knowing' assisted me in this and helped me to acknowledge what was going on in the data and identify patterns. This helped my being open to various theoretical perspectives, which may be used in the study if and when required. Glaser argued that the methodology goes beyond philosophical schools of thought (Glaser, 1998). Therefore, the method allowed me to strive to maintain an open stance despite my background as a creative psychotherapist.

Classic grounded theory is an inductive process that focuses on the experiences and perceptions of research participants (Glaser, 1978, 1998). It allows patterns in the data to be discovered, develops concepts, and enables the generation of an understanding of the topic

area. It helps to 'Discover the participant's problem and generate a theory accounting for the processing of the problem' (Glaser, 1998, p. 11)

A sense of openness in the interviews helped to discover a pattern which might not have been revealed through a quantitative method such as a survey questionnaire. The purpose of using interviews was to generate an understanding which could help psychotherapeutic supervisors in their practice and discover a theory of creative supervision that has general implications to the field (Glaser & Strauss, 1967).

A study of a process. This study is interested in exploring a process rather than provide full coverage, such as in qualitative data analysis, or a purely a descriptive account of participants' views, which would have been better addressed through a phenomenological methodology. The method was developed to allow concepts and categories to emerge from the data, show how people negotiate and manage social situations, and how their actions contribute to the social processes (Willig, 2013). While these processes are viewed as present in participants, occurring regardless of the researcher, which could suggest a realist ontology, it has been argued there are also symbolic interactionist perspectives inherent in the methodology, considering that the participants interpret and shape their consequences (Willig, 2013). However, for the purpose of this study, I tried not to get caught up in any controversy over the various aspects of what classic grounded theory is. I agree with Glaser's view that:

> It is just a general inductive model, or paradigm, if you will, that is sufficiently general to be used at will by any researchers in any field, any department and any data type. No one theoretical perspective can possess it (2005)

3.3 Methodology

The classic grounded theory methodology considers the world as dynamic and focuses on what is going on in a particular context. This was the approach chosen to best answer this question through analysing the data. A grounded theory method was chosen as the aims of the research were to find out what the creative supervisor is trying to do in supervision and for what purpose, how this process is experienced as achieving the supervisor's goal and the supervisors' perspectives on how creativity impacts the supervisory relationship. To do this it 1) identifies and explores a main concern and 2) develops a theory that accounts for how supervisors manage this concern. Two elements helped decide this design – generalisability and a lack of existing research. It is crucial that the researcher be able to generalise his or her findings and the concept of the unknown has an important role (Glaser, 1978). By using a grounded theory method, it was possible to (a) explain a process, (b) uncover propositions, and (c) discover a new theory that emerged from the data, leading to new knowledge.

Remodelled versions have considered reflexivity central to the research process and propose that a mutual relationship between the researcher and participant results in the creation of a shared reality (Charmaz, 2014). According to Charmaz (2014) the attempt by classic theorists to discover latent patterns of behaviour is too objective and thus she emphasises the interplay between the researcher and the participants. A constructivist approach to grounded theory proposes that data and analysis are co-constructed in the interaction between the researcher and the participant (Charmaz, 2014). Therefore, Charmaz (2014) has argued that preconceived ideas, notions, or frameworks need to be kept in mind when conducting a research project (Charmaz, 2014). However, this revised approach appears to compromise the openness of the grounded theory (Gibson and Hartman, 2014). In contrast to Charmaz (2014), classic grounded theory is a general method, not attached to one theoretical perspective such as constructivist grounded theory, which contradicts the

openness of it by predetermining one particular lens through which to analyse data (Glaser, 2003). From the outset, it is a method which is ontologically and epistemologically neutral (Breckenridge et al., 2012). In addition, Glaser (2016) is not denying a personal worldview but rather acknowledges it as data to be submitted to analysis, asking that we consider the phenomenon and data from a broad lens from the very start. Therefore, classic grounded theory already has reflexivity built into it. In fact, it is often the data that does not fit established theoretical frameworks that is important and will illuminate the phenomenon (Glaser, 2016).

According to Glaser (2007) bias and the impact of the researcher have a place in grounded theory studies, but only when analyses indicate their relevance. This was an important consideration during my own study. As I share an identity with my participants as a creative therapist and have supervised using creative techniques, I had to ensure that my own bias was kept in check. In fact, later in the study, bias became a core concept. I considered it as one potential form of data ready to be subject to constant comparison (Glaser, 2007). I did this through memoing, creative analysis, and supervision.

A challenge for the grounded theory researcher is to tolerate the confusion that openness brings and allow a theory to emerge without 'forcing' (Glaser & Strauss, 1967). In response, Strauss and Corbin (1990) offered an interpretative, deductive method. Their approach added the process of 'axial coding' and whilst their method provides analytical tools which may assist the fitting of data, Glaser (2016) has suggested that such a method propose a forcing procedure of analysis, as opposed to the emergence he advocates. Glaser stated that 'a research method that performs the data by sanctified preformed perspective produces a reified forced product that is, of course, the opposite of a GT theory, no matter how sanctified it is by fellow colleagues' (2016, p. 67).

While there have been criticisms that the classic approach ignores questions of reflexivity and the role of the researcher (Willig, 2013), the method itself offers a way to acknowledge views. By keeping field notes and memos, I attempted to acknowledge my bias and assumptions and submit them to analysis. In addition, it has been argued that if researchers document in detail each phase of the research process, this can increase reflexivity in the method (Pidgeon & Henwood, 1997). According to Glaser (2003) the use of constructivism discounts participant concerns, which is essential in grounded theory as something to be used and modified. The nature of this study on creative supervision aims to uncover a process involved and seeks to provide a theory to explain what is happening. As it can discover patterns in the data, and the main issues important to supervisors, this will assist an explanation of how creative supervision is perceived by supervisors and therefore have explanatory power. An emerging theory occurs due to the application of the method and a main concern and resolving theory is said to be emergent because they derive from the analysis.

Although there are differences in approaches between the proponents of grounded theory on how the method is implemented, the central tenets of all rest upon what Hood (2007) describes as the essential elements or 'the troublesome trinity', where she refers to 1) theoretical sampling, 2) the constant comparison of data to theoretical categories, and 3) the development of theory via theoretical saturation as the bedrock of a grounded theory method. She claims they are 'troublesome' as although they are essential to the method, they are also the most difficult to apply. However, if adhered to, they can provide the tools for analysing processes, identifying the main concerns of participants, and providing a theory which can help illuminate the substantive area. A conceptual understanding of social behaviour is possible due to furthering perspectives to a conceptual level through the process of constant comparison and accounting for variation in the data, identifying a pattern, transcending

differences in participant perspectives to provide a conceptual understanding of participant behaviour that transcends the descriptive data (Glaser, 2003).

Transparency in method. It is the opinion of Tucker (2014) that grounded theory methods have the added benefit of transparency than is common in much qualitative work. In order to be transparent, Tucker (2014) states that scholars need to describe their coding process and give at least some illustration of how codes were developed, describe if and how theoretical sampling was deployed to build the data, and what relevant data might have been left out in so doing. During analysis production, any collected data that was not coded or any negative cases should also be disclosed and explored. In this study, it is my intention to evidence honest efforts to adhere to and demonstrate the development of my understanding of the grounded theory research method, so I have attempted to provide some evidence of the development of concepts.

Quality criteria. In ensuring and conveying quality research products, qualitative content analysis and grounded theory have very different goals. Where qualitative content analysis is concerned with descriptive detail, whereby accuracy is fundamental, grounded theory is concerned with the conceptual development of theory. An assessment of a grounded theory focuses on the theoretical product and provides four criteria for this conceptual evaluation, which, if adhered to, provide rigour, can give an explanation of processes within the field of inquiry, and offer a new understanding or something distinctive in understanding the phenomenon under study. The current study provides documentation on the analysis that shows how the methodology was applied. Memos show connection between data and analysis and tables/diagrams can act to provide illustration. These criteria guide the researcher through analyses and, if abided by, credibility can be achieved. Concepts must show patterns in data, and be refined through the constant comparison of incidents, codes, theoretical categories, and properties of categories.

According to Glaser (1998) criteria for judging a grounded theory are fit, workability, relevance, and modifiability. First, findings needed to 'fit' with data. Sticking to the correct method ensures fit and provides an analytical trail. This refers to whether the concept adequately expresses the pattern in the data which it purports to conceptualise. This is continually sharpened by constant comparison and achieved gradually. For example, during coding, I tried one label and used it until a better one came along. The concepts I have used are the best fit to date but, even as I write, I continue to refine the theory. Thus, grounded theory is always tentative. Fit is illustrated in the development of codes, which are illustrated in Figure 3, (p.67). I began with 'locked away' and 'unlocking' as two separate codes, but, later, in analysis, I viewed 'locked away' as part of the sub-core category 'experiencing a block' and 'unlocking' as an action process, fitting with the overall core category – the process of revealing the unknown though I had initially coded them as synonymous. It is my judgement that the concepts adequately fit with the data, even though it is likely that they could be improved with further analysis. The ultimate test of whether this theory fits depends upon how useful it is to creative supervisors.

Sometimes, it was difficult to separate my researcher role and creative therapist identity. Through the process of analysing the data, I struggled with some of the aspects of the theory, which I did not want to identify with. When 'justifying the perspective' emerged as a category, I had a personal reaction to it; I did not like it. Though acknowledging my own potential blind spots as a creative therapist/supervisor was challenging, this is ultimately what the process of revealing the unknown illuminates. It was far easier to identify with a passion for creativity for the sake of the supervisee's work. I realised that aspects of justifying the perspective threatened my own identity as a helper in contrast to a passion for creativity, which confirmed my identity. It was only at the point of write up that I could accept how it played out in my own creative work. In the final analysis, the theory has reminded me to turn

the flashlight inwards in times of personal discomfort when faced with an unknown. Through understanding the process, I can see how it works within myself and what will be helpful in going forward in my work.

'Workability' shows how concepts and their relationship to each other explain how a core concern is resolved by participants. The question in judging the theory is whether it works to explain relevant behaviour in creative supervision for the participants, which I purport it does.

'Relevance' refers to recognition by participants, so there is 'grab', or it holds recognition and resonance. It needs to be useful and relevant for psychotherapy supervisors who work creatively in supervision. Literature has suggested creativity could be used to enhance the supervisory process, yet research in this area is limited. It is unclear from previous research how and why creativity is actually used by supervisors. Furthermore, existing research has focused on group supervision and novice creative supervisors, while this study explored experienced and accredited psychotherapeutic supervisors' perspectives in individual rather than group sessions. The rigorous research method produces a set of conceptual hypotheses (Glaser, 1998), which accounted for the behaviour in creative supervision. By adhering to the grounded theory method of memoing, sorting, theoretical sampling, and constant comparison, the method ensured it fits, works, and is relevant, in so far as it produces a core category that continually resolves a main concern of the participants. The verification process of constant comparison is built into the method. In this respect, the product 'legitimizes itself' (Glaser, 1998).

'Modifiability' refers to how the theory is flexible in such a manner that any further data or other theory can work with the present theory (Glaser, 1998). It is through consideration of the criteria in a grounded theory study and how these were attended to on reflection that the credibility of an emergent theory can be deciphered. In summary, a theory

is most useful, relevant, and has 'grab' when it is parsimonious, explanatory, and flexible (Glaser, 1992), which I propose the theory that emerged from this study achieved. The theory of revealing which emerged from this study, explains times in supervision where the supervisor struggles to see and understand the supervisory issue and so uses a creative technique to reveal information and thus gain clarity. This theory contributes to the field by offering a useful explanation for the process of creative supervision.

Furthermore, Yardley (2000) proposed another set of criteria for evaluating a qualitative study, namely sensitivity to context, commitment and rigour, transparency, coherence, and impact. In terms of sensitivity to context, the present study explored an area which lacks research and theory. Choice was given to participants as to where they would like to conduct the interview and what incidents they want to talk about. Memos provided clear reflections on researcher influence and were used as data. In terms of commitment and rigour, I immersed myself in analysis and adhered to the methodological steps of classic grounded theory. Transparency and coherence refer to the clear description given regarding the methodological process of coding that lead to the generation of the theory. This provides an explanation and understanding of the substantive area of creative supervision and the main issue of participants.

3.4 The Grounded Theory Method

The research question. While I am aware that before the research I had some knowledge and opinions about the substantive area through my own practice where I use creative techniques, and had recently trained as a supervisor, I was keen to conduct the study according to classic grounded theory tenets, to explore perspectives of more experienced supervisors. Therefore, the study asked the question 'How do supervisors perceive creativity in psychotherapeutic supervision?' Creativity in this context refers to any therapeutic

technique that offers something more than language in supervision – techniques such as metaphor, symbols, images, art and crafts, role-playing and story in supervision sessions. While participants in this study agreed that the use of a technique if spontaneously emerging in the here and now relationship was creative, they all identified as creative individuals in their work.

Literature reviews. In line with grounded theory, two literature reviews were conducted for this study at different stages. The first step in the grounded theory generation was to pick a general research topic. I needed to demonstrate that the substantive area was worth researching. Therefore, I first conducted a preliminary literature review of substantive literature in order to decide on a research question. A preliminary reading of the literature is entirely consistent with the principal of classic grounded theory. The researcher using it should stay open to the concepts being generated from the data and not from the literature so as not to preconceive ideas or be derailed (Glaser, 1978, 1998). That literature is not used as a source of concepts (Andrews, 2006) but is simply more data to be synthesised and integrated into the emerging theory (Glaser, 1998) is central to the method. In addition, grounded theory suggests reading the literature in an area which is different from the research (Glaser, 1978). Essentially, to avoid any theoretically relevant literature until the core category begins to emerge (Glaser, 1998). While there is acknowledgement that some researchers enter the field with a general perspective or some concepts already in mind as a result of some previous training (Glaser, 1978), this is not a problem since the procedures and trusting in emergence will challenge any preconceptions. Whatever the source of bias, the constant comparative method will counter them (Glaser, 1998). The inference here is that, provided the researcher is open and follows the procedures, preconceived ideas will be corrected whatever their source. According to Andrews (2006) the key to undertaking a good grounded theory study and overcoming the potential problem of reviewing the literature prior

to data collection is to maintain theoretical sensitivity through constant comparison and memo writing particularly, as well as following the other steps of the method.

Later, as the theory developed, I began to consider being guided in my literature review by the categories and propositions emerging from the theory development. The flexible approach of grounded theory requires a researcher to be theoretically sensitive to literature as the theory emerges rather than enter the research process with preconceived ideas (Glaser, 1978). There could be many different positions that offer insights and ways of thinking that could be potentially useful to the research (Seale, 1999). Theoretical sensitivity assists the researcher in identifying a fit when they have a developing theory, so it is important to be open to a wide range of disciplines (Holton, 2007). Any theory discovered has explanatory power and should have fit, work to explain a process, and be understandable to the participants (Glaser, 1978).

It is not a matter of unknowing what you already know but attempting to take an open stance as any preconceptions could hinder the ability to remain open to the emerging main concerns. In a grounded theory study, often the discovered is unexpected and the research could take an unknown direction. Leaving preconceptions behind can be challenging to some researchers. To assist with openness, it is suggested that only when a core category emerges should the theoretical literature review begin. The openness of this method allows the direction to remain unknown until discovered. Glaser (2016) argues that forcing the data is hard to resist but if you succumb to it, the substantive code does not have the grab it would if one were to stay open to the emergent. It is the opinion of Glaser (1998) that any existing theoretical knowledge of an area could be written about in memos for comparison to manage pre-conceptions. Discovery is linked to 'not-knowing', as discovery proposes induction is possible but that any knowledge held by the researcher will also remain.

Ethical considerations. First, ethical approval for the study was received from the research ethics committees in Dublin City University. In considering research, Van Manen (1997) suggests that ethical pitfalls are inherent in all qualitative research and defines research ethics as pertaining to doing good and avoiding harm. In order to minimise risk and increase safety in accordance to the principles of Beauchamp and Childress (2013), the following have been considered: respect, beneficence, non-malfeasance, and justice. In terms of respect as a researcher, I respected the decision of the participant to take part in the study and their right to withdraw at any time. I respected their choice of time and location for the interview. The participant was respected in the interview process through balancing open-ended questions to allow them to tell their experience and pursuing inquiry, especially as the interviews progressed and concepts were developed.

Beneficence refers to the balance between the risk and cost of the study for the participants. The study may have indirect benefits for the participants as it will help participants gain a better understanding of what is happening in their individual supervision sessions when a creative position is taken. The participants selected could benefit from the research as it will add to their knowledge. Non-malfeasance refers to the avoidance of causing any harm to the participant; any benefits should outweigh the harm, which this study adhered to. Justice was also upheld as written information about the nature of the research and any potential for discomfort was made clear to potential participants before the research commenced. The study used experienced and accredited psychotherapeutic supervisors and it was expected that participants would have good self-care strategies. Participants volunteered to take part, were free to withdraw at any point, and confidentiality measures such as dis-identification of data were taken. Potential distress was planned for before the interview, whereby it would have been stopped and the participant given time to consider if he/she wanted to continue or end the interview. Supervisors were encouraged to use their own

supervision consultation as a space to reflect and support themselves. Before the interview, informed consent was obtained and understanding of the study checked. In certain circumstances, I would not have been able to maintain confidentiality. For example, if there was a disclosure or allegation made about risk of harm to a client or to others or where there is a breach of ethical practice. In such circumstances, I informed the participant that I would discuss the matter with my research supervisors and a decision would be made regarding contacting social services, the Garda, police, or the supervisor's accrediting body.

Although the subject matter was not sensitive, participants' personal viewpoints, attitudes, or beliefs were collected via interview questions which could have led to some uncomfortable feelings or thoughts about their practice. So even though informed consent was given in some of the interviews, in some interviews, the participant evaded questions, challenged them, or justified their beliefs and views in response to questions I posed as a researcher. This was uncomfortable for me and the participants at times. In one particular difficult interview, I felt that the encounter left me with residual discomfort and confusion. Connecting with my research supervisors helped to alleviate these feelings and remind me that this could also be used as data to submit to analysis through memoing.

Sampling. Participants were experienced and accredited supervisors working in private practice who use creativity in their individual psychotherapeutic supervision sessions in Ireland and the United Kingdom. Data collection commenced with purposive sampling, targeting data sources, which could directly inform the research area. Thirteen (10 female/3 male) research participants were recruited from public databases of counselling and psychotherapy organisations in Ireland and the United Kingdom (Irish Association of Counselling and Psychotherapy, Irish Association of Humanistic and Integrative Psychotherapy, Irish Association of Play Therapy and Psychotherapy, Irish Council for Psychotherapy, Irish Psycho-Analytical Association, British Association of Counselling and

Psychotherapy, United Kingdom Council for Psychotherapy, and Play Therapy United Kingdom). All participants were over 40 years of age. As the study was interested in experienced psychotherapeutic supervisors, only accredited supervisors with at least a year of supervision experience were selected from the database. An invitation email was sent to all potential participants inviting them to take part in the research (see Appendix 1). Any interested potential participants who met the research criteria of supervision accreditation with at least one year of experience of using creative techniques responded via email, following which a date, place, and time for the interview was set up. A plain language statement (Appendix 2) and informed consent form (Appendix 3) were sent to participants. The signed informed consent form was collected before the interview. Interviews used semi-structured, open-ended questions to gain an in-depth understanding of creative supervision. The interview took place in the supervisor's choice of location or via Skype. Interviews were audio taped and lasted for up to 90 minutes. At the end of the interview, participants were thanked for their participation and given details of how they could access results.

According to the 'all is data' approach by Glaser and Holton's (2004), this was utilised in this study which means that the researcher can use any data relating to the substantive area in analysis. For example, I incorporated my own creative work in analysis by using dreams, symbols, and mind maps to develop concepts and explore the emerging theory. For Glaser (2002), data can never be biased, subjective, objective, or misinterpreted. While this claim may be contested, Glaser focuses on what the researcher is receiving as a pattern, and as a human being. In this respect Glaser is acknowledging that bias is an inescapable part of being human, but that the method deals with this through constant comparison of data, conceptualisation to transcend description, memoing and theoretical sampling. In addition, relevance is not presumed but emerges through a continuous process of collecting, coding, conceptual analysis, and memos. While the sample size needed to be

large enough to ensure that most of the perceptions of creative supervisors were uncovered and higher levels of abstraction through the naming and re-naming of codes could be achieved, data did not need to become repetitive (Mason, 2010). The guide for sample size was taken from the concept of saturation. This refers to the collection of new data as ceasing when no further variation was detected when all concepts in the substantive theory are well understood and substantiated from the data. In the opinion of Mason (2010) saturation can be achieved at a comparatively low level. Thus, in this study, I acknowledged the time constraints and limits of a professional doctorate, and data collection ceased at 13 interviews, when no further variation was emerging, and the theory was of sufficient depth. The theory discovered explained a process of resolving a main concern for participants – using creativity in supervision to see an issue more clearly.

Data collection. Interviews were favoured to gather rich data through open, emergent conversations that created an opportunity for the participant to tell their story. Analysis of interview data aimed to provide an understanding of what happens when a supervisor uses a creative approach in supervision. It was anticipated that through conversation with the participants, the objectives of the research would be addressed – to discover concepts that name a pattern in the data which would illuminate a main issue in creative supervision and offer an explanation of how supervisors resolve it. It was thought that such an explanation would not be achieved through a quantitative method such as a questionnaire.

Although Glaser (1998) described it as a method that can be used with any kind of data, interviews were chosen, as the aim of the study was to gain an in-depth understanding of how creative supervision was perceived by psychotherapeutic supervisors. Grounded theory can be used as a perspective-based methodology and people's perspectives vary (Glaser, 2002). I wanted to explore the perspective of participant supervisors and was interested in human interactions. Interview questions were broad and open-ended and

changed according to the direction of the emerging theory to stimulate participants to share their experiences and explore what was happening in creative supervision (see Appendix 4). The researcher needs to work out what data they are getting and conceptualise what is going on (Glaser, 2004). During analysis, I also used my own creativity in the process to explore emerging categories and connections between them. These will be discussed later on in the chapter and help to illustrate my reflections and conceptualisation of categories.

Interviewing. When considering the interview Nathaniel (2008) argues that, instead of asking a list of pre-planned questions, if the researcher displays interest in the participant's story they can develop one question that will trigger the telling of it and enter the interview with an open mind. The question to elicit spill is clearly stated and simple (Nathaniel, 2008). Interviews should be conducted in places where both the researcher and participant are comfortable. At the beginning of the interview process, I used a 'grand tour' question (Spradley, 1979) – 'Can you tell me about supervising creatively?' This helped to get participants talking and initiate 'spill' (Nathaniel, 2008). This type of open, emergent questioning helps against proper lining (Phillips & Pugh, 2000) where a participant can give the researcher information, they think the researcher wants. I had a list of interview prompts (Appendix 4) which inquired generally into creative supervision to promote a sense of openness and stimulate the participant to talk freely about issues concerning them.

Added to recording most of the interviews, I kept field notes written directly afterwards, which I submitted to analysis. The analysis of interview data led to categories emerging and helped to develop the direction of future questions through theoretical sampling. Interviewing the supervisors uncovered a main issue in supervising creatively and the process of how they handled it. As the interviews progressed and memos were written, the questions became more honed and were based on emergent categories, to seek variation (Appendix 5).

Transcripts. According to Glaser (1998) audio taping is discouraged as some people may not disclose certain information when taped especially if it is sensitive. I assumed that experienced psychotherapeutic supervisors would be likely to be able to manage questions concerning their work with limited discomfort, so I decided to tape the interviews. Field notes are favoured over taping and transcribing interviews by Glaser (1998), as these can be written quickly after an interview and are more efficient. However, in this study, being a novice researcher and due to my lack of confidence in the process, I did not want to overlook any incidents that may at first not stand out but potentially could lead to an important category later on. In addition, as a novice researcher, through taping, I could capture direct quotations more easily, which could legitimise the research, enabling theoretical concepts to be more believable (Morse, 2001). Finally, an interview transcript gave me a sense of security and provided an audit trail, which is beneficial for examination and progress checks. However, as I gained confidence as a researcher, the last two interviews were taped, and field notes written.

3.5 Data Analysis

I now present the development of theoretical categories. Figure 1 illustrates the coding process in this study. Through data analysis, three theoretical categories emerged, providing insight into the process that influences how supervisors use creativity within supervision. These were 'struggling to see', which deals with an account of the struggle the supervisor encounters as they try to see the supervisory issue; 'determining origin', which is an account of how the supervisor figures out the cause of the struggle to see; and 'overcoming blindness', which explains what the supervisor does in response to it. This section endeavours to show how analysis was developed, which provides an account of the

decision-making processes employed during the data collection and comparative analysis that contributed to the propositions of the study.

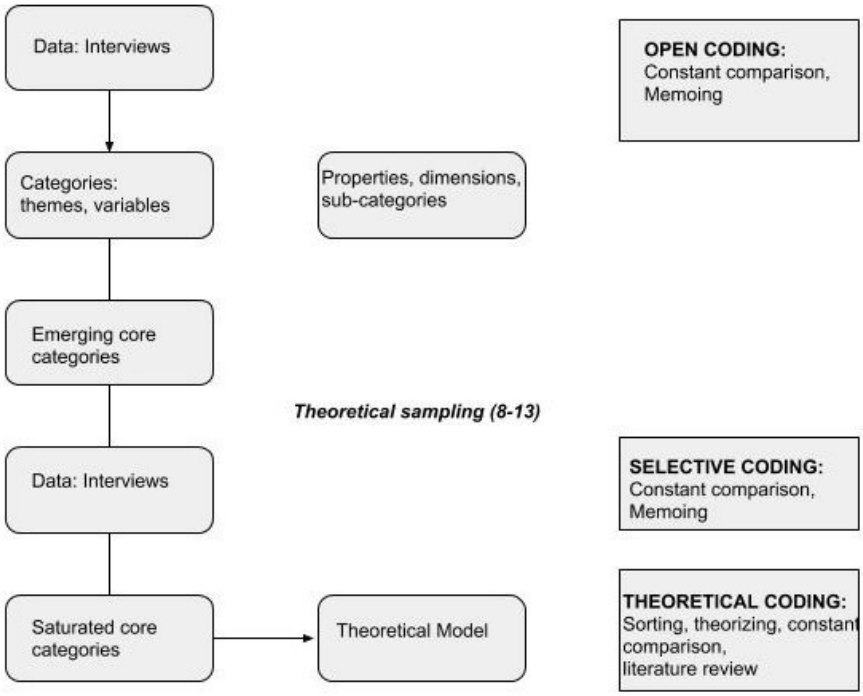

Figure 1. The coding procedure used in this study

Open coding. I was concerned with capturing patterns and the participant's main concern. Patterns are frequent and important actions or incidents within the data which name a process and are uncovered in both the incidents and between them. According to Glaser (1998) the researcher asks questions of the data; 1) What is it? 2) What category does this incident indicate? 3) What is actually happening in the data? 4) What is the main concern being faced by the participants? 5) What accounts for the continual resolving of this concern? These questions kept me focused through the process of analysis. I read each line for codes in the transcript but only coded incidents with a label that stood out. Codes were

then conceptualised to have an imagery and fit with the data. In grounded theory, codes are imposed on words, lines or paragraphs, and are allowed to overlap. At first, the coding process often produced 'in vivo' codes (which closely matched the words used by the subjects); these were useful to me as a novice to classic grounded theory data analysis. Figure 2 demonstrates how I coded from the incidents in the data across the first four interviews. The same code of 'unlocking', which was an in vivo code, kept appearing in the interviews. Figure 3 shows the development of this coding. In the first interview, data was coded according to two in vivo codes – 'locked away' and 'unlocking' – taken from the data.

They were then conceptualised and developed into the selective code 'experiencing a block' and finally the sub-core category 'struggling to see', data from subsequent interviews was also coded under 'unlocking' (Figure 2), which developed into the core category process of 'revealing the unknown'. By being forced to grapple with every fragment of the text, I constantly checked from imposing my own theoretical bias on the data. The code labels changed as conceptualisation developed and I looked for the best fit. For example, 'the tenebrous' changed to 'amorphous' and 'experiencing a block'. The process of fracturing and splicing up transcripts and other data into smaller coded units, readable from outside their original transcript, allowed me to operate at a more analytical and theoretical level than pure description (Glaser & Holton, 2004).

Code	Incident
Unlocking	'A means of unlocking' (R.1, p. 12) 'Brings it into the room with us and you know we can sort of work with it then or get some bit of an understanding of it' (R.3, p. 18). 'It can help to kind of open up a door that you didn't even see' (R4, p. 2).

Figure 2. Initial coding

A sub-core category that emerged in the study was 'Struggling to See'. This section discusses this core category in detail. Important selective codes were 'Experiencing a Block' and 'Searching for Clarity'. This table presents examples of data incidents, the open codes, and selective codes that make up the category.

Category	Selective Codes	Open codes	Data
Struggling to See	Experiencing a Block	Blocked seeing	'There's loads of stuff going on that I'm not seeing, that the supervisee isn't seeing' (3)
		Locked away	'Stuff locked away and creativity can be a great mechanism, a great way of unlocking' (1)
		Verbal failing	'It can be denied...it can be shut down in all the typical verbal ways' (6)
	Searching for Clarity	Identifying source,	'Trying to identify what is stuck and then we move onto what can be done about it' (8)
		Looking behind the mask	'It can be masked very easily through discussion' (9)
		Pursuing collaboration	'There needs to be an openness' (11)

Figure 3. The coding process of 'Struggling to See'

The constant comparative method. Data was analysed using the constant comparative analytic method, which compared incidents in the data to create codes and categories, so that instances of variation were captured (Glaser, 1998). It is a concurrent and recursive process which informs, clarifies, and critiques throughout the inquiry (Glaser, 1998) – a set of integrated conceptual hypotheses, which systematically produce an inductive theory about a substantive area (Glaser, 2004). A dynamic process occurred going back and forth from data to memo, and between interviews, both informing one another in an ongoing developmental way. Analysis moved from descriptive labelling to theoretical categories and towards a core variable. Incidents were compared to incidents to establish a relationship.

As comparisons were made between incidents and incidents to categories, I began to conceptualise the data further. The core variable became the focus of further selective data collection and coding. This explained how the main concern was continually resolved. Categories were developed and I saturated as much as possible in those that seemed to have explanatory power. The core variable is central in relating to other categories and their properties and accounting for a large portion of the variation in a pattern of behaviour; it was frequent in the data and was a stable pattern that was more and more related to other variables (Glaser, 2004). As categories emerged, new incidents were fitted into existing categories. In vivo codes were important and useful codes which reflected the specific language used by participants. Codes were eventually combined and related to one another. Using a transcript to code and compare ensured that less obvious but perhaps equally important instances of categories were not overlooked, which could have happened if I had relied solely on field notes for instance.

Memoing. Memos are theoretical notes about the data and the conceptual connections between categories. The basic goal of memoing was to develop ideas on categories that could be sorted. For example, memo writing was used to refine the conceptual process of

'struggling to see' as it emerged as a key process. The writing of theoretical memos is a core part in the process of generating theory. Memos helped raise description to the theoretical level. Once a pattern was named in the data, a memo was written. Memos were written for every code and frequently to reflect thoughts, preconceptions, ideas, and questions. Documenting researcher influences by memoing and using this as data helped alleviate some of the concern over the need for reflexivity in grounded theory. Glaser (1998) states that researcher impact on data is one more variable to be used when it emerges as relevant. For example, memos were written to explore the concept of unlocking, which for a while was considered as the core category label. I memoed about thoughts or dreams I had that were pertinent to any concept emerging and reflected on my own process.

Memo: 28/08/17 'Unlocking Dream'

After thinking about the concept of unlocking the previous day, I awoke this morning from a vivid dream. There was a body hidden in the house. It was in a box with a lid. It appeared the box could have been used as a dining/kitchen table. I was trying to keep the lid on it, but it kept opening and a bad decaying odour came out; I feared this would give it away. I tried to stuff it with clothes, to cover it up. I don't know whose body it was or why it was there, but it smelt and was decaying. In the dream, I am aware it is a secret, an unknown and I am trying to escape from it. I feel like it is a young girl. There is an anxiety about it being discovered even though I am not sure why it is dead or if I have anything to do with it. I'm worried about the consequences. What will happen to me if the police find it? It begins to stink more and gets more difficult to hide. There is shame and humiliation. It's going to be exposed but I'm not sure if the dead body is my fault. A feeling of responsibility. I want to run away from it. Escape. After this dream, I am struck

with the struggle to contain something threatening, an unknown. At first, I considered the dream from the perspective of the supervisor and wondered if this mirrors the participants' discomfort. When the body cannot be hidden, there is shame and humiliation. I am unsure in the dream who is responsible for the dead body. There is a feeling of confusion. I am not someone who could do such a thing, yet, perhaps, it is an accident. The discomfort is something I want to get away from. 'Unlocking' was a code frequently referred to by participants. The supervisor was interested in unlocking the supervisee to reveal their personal process in order to gain a new perspective. Ultimately, the conscious motivation is one of helper, yet this implies that the supervisee needs to be helped; they require unlocking if there is a difficulty or feeling of being stuck. I wonder if this dream also reflects the supervisee's perspective; did the supervisee, at times, want to keep a lid on it? Did they struggle to do this or feel exposed?

Figure 4. Example of a memo

Later in analysis, themes were developed as data was revisited, re-coded, and variation sought. The concept of open/closed, locked/unlocked, and incidents where the supervisee felt exposed were identified and explored through memos. The concept of the supervisor as someone who reveals information and feels responsible to monitor supervisee work was developed as a sub-core category 2 'rationalising the decision' which later changed to 'determining origin'. Through developing a large number of concepts over an initial sample of texts, and constantly comparing each one to the others, looking for similarities and differences, new insights emerged and were written about. For example, returning to the dream in Figure 4, later in analysis, I began to consider it in light of the 'shadow' (Jung, 1964) side of the self. By being forced to grapple with every fragment of the text, I constantly checked myself from imposing my own theoretical bias on the data.

Theoretical sampling. Theoretical sampling is central to grounded theory design and is informed by coding, comparison, and memoing. I used the analytical insights gained from the coding process to motivate and guide further data collection. This process, called theoretical sampling, freed me from being bound to a scheme that does not fit the phenomenon under observation. I changed questions asked (Appendix 5) to focus on the emerging core variable. Theoretical sampling creates the flexibility to change sampling frames. Figures 5 and 6 illustrate how the memos developed through the process of theoretical sampling as I began to code for emerging categories and change both the questions in the interviews and the questions I asked of the data. Theoretical sampling serves the developing theory. Analysis produces questions, suggests relationships, highlights gaps in the existing data set, and reveals what the researchers do not yet know. As the interviews progressed and categories emerged, I modified questions in the interviews and focused on the emerging categories. Therefore, although the study began with a focus on the interview prompt questions, the questions varied for comparison as the interviews progressed. Theoretical sampling was a way to ground data during the constant comparative method (Glaser, 2004). Data collection was led by the emerging theory, as only when I discovered codes and tried to saturate them by theoretical sampling in comparison interviews or other incidents could further analysis of a pattern or the subsequent requirements for data collection appear.

Memo: The Unknown

The recognition of an unclear aspect is accounted for as being sensed within the supervisor. Initially, I coded this as 'lack of clarity' but have since changed to 'an amorphous', and now 'an unknown'. Different aspects of it are coded and grouped together. For instance,

there is an internal sense – 'a hunch' or 'a gut instinct' – an internal sign that something is going on which they are unsure about. Lacking clarity about what is going on in the client work can be disorientating. Participant 1 found himself and the supervisee 'lost' in supervision which prompted him to say to the supervisee, 'It feels like we're lost in a mist'. I inquired into this unknown aspect in later interviews by asking different questions. I asked what prompted the supervisor to use a creative technique and about what was happening between them and the supervisee when they used creativity. Another aspect is that the supervisor gets a feeling that there is something blocking supervision progress. This led to it later being re-coded as 'experiencing a block' which is part of 'struggling to see'. As interviewing has progressed, I have sought variation by asking participants how they experience using creativity and what led them to use it. This has led to more aspects being revealed. A searching for more clarity and a drive to attain sight. Participant 1 talks about using a creative technique to find out more about the client. They argue that asking a supervisee questions in order to get a sense of the client does not always work and that a visual representation can say more. Lacking clarity about what is going on in the client work can be disorientating. Participant 2 also feels like there is something going on but is unclear, so they push their supervisee a little to describe their client symbolically. This results in the client being compared to a 'slug', which forms the focus of inquiry and exploration. Participant 3 uses symbols to get a sense of what is happening in the supervisee, to check out if there is anything they are not acknowledging. Like participant 4, it is used to describe things more fully. The supervisor can sometimes sense what is going on that is unacknowledged in the supervisee. Participant 6 talks about needing the supervisee to see how their reactions to a client are coming from their own personal experiences but they do not want to point this out to them directly. The lack of clarity

prompts an invitation by the supervisor to work creatively in order to help exploration as in participant 5. The supervisor's role is as someone who facilitates to help them to see more. The creative is used as a tool to bring more into the room or enable them to view things from a different perspective (P.8). Creativity gets to the core quicker (P.9) when a supervisee is not really questioning themselves or exploring their own internal world. The supervisor uses a creative technique to ensure that the supervisee has fully seen something that might have been missed in discussion. Metaphor is used to prompt the supervisee to explore and reveal more (P.10). Through seeking more variation in the next interviews perhaps I can explore why the supervisor makes the transition from experiencing to doing which will help explain the process of dealing with it further.

Figure 5. Example of a memo

Memo: The Unknown (Interview 11)

The interview questions changed according to my previous memos on the developing category of the unknown and struggling to see. Creativity was accounted for when there is a lack of focus or question. The purpose is to reveal what the supervisee 'doesn't know that they know'. It was thought that an image of what is happening can help the supervisee discover what they already know and don't yet know. The supervisor experienced a 'hunch' about something going on that is unclear which is usually negotiated into a question that prompts a creative intervention. It is a search to gain clarity. When talking doesn't help gain a bigger picture, it is at this point that the context of the supervision changes which fits with the experiencing a block to progress. The shared environment does not feel productive, it does not feel collegial, what the unknown is and why it is there is unclear. The supervisor feels responsible for doing something about it and is trying to

morph what is unknown into something concrete, to represent it. They are gaining clarity for themselves and their supervisee. This supervisor talks about using creative interventions as a way to check out the work of the supervisee, to evaluate it which indicates it is useful to their role as supervisor. They talk about an incident where there is a sense the supervisee is lacking self-care. The supervisor feels the supervisee needs to explore their choice of intervention with a client as they have doubts about their way of working. Perhaps it is the supervisor's own discomfort with the unknown that drives creative action? There is a belief that when the inner self of the supervisee is brought fully into the room, 'warts and all' through using a creative technique the person is exposed and made visible. This can dispel uncertainty, bring issues into focus and allow clarity to emerge. The unknown is something to be overcome and revealed. Yet there is a risk that if it is not met and explored fully, there could be a risk to the relationship both the supervisory and between therapist and client. This belief drives action.

Figure 6. Example of a memo

When open coding stopped and coding was limited to only those variables that related to the core variable, re-coding began. Subsequent data collection and coding was delimited to that which was relevant to the emergent conceptual framework (Holton, 2007). The selective data collection and analysis continued until the core variable was integrated to other relevant categories. It pulled the codes together. When analysis of data from theoretical sampling can find no more variations of a particular theoretical category, it is 'saturated' according to grounded theory (Glaser & Strauss, 1967). The method ceases when nothing new emerges:

> The goal of grounded theory is to generate a theory that accounts for a pattern of behaviour which is relevant and problematic for those involved. The generation of theory occurs around a core category…which accounts for most of the variation in a pattern of behaviour (Glaser, 1978. p. 24)

Selective coding. Almost from the beginning of data collection, the data gathering process in a classic grounded theory method is a delimiting one. Selective coding has an objective of saturating the core variable. Constant re-verification with the source data is required. Nothing can be in the theory if there is not data to support it. This combination of techniques exerts a useful disciplining on the research process and avoids theories untethered to any evidential basis. At each coding stage, I constantly compared across emerging concepts and documented through memos and diagrams written during each coding session and for each interview. At a final stage called 'selective coding', I linked all the qualitative variation uncovered, to develop the main storyline and changed category names to ones with fit and grab. I tried to identify the most prevalent themes and subject them to a higher level of abstraction to determine their usefulness at an analytical level, rather than as a descriptive account (Charmaz, 2014). I compared data against pre-existing categories, and categories against refined ones. Each transcript and was reread, contrasted against early categories, and then contrasted against new data. Alternate explanations were sought. For example, the code 'blocked seeing' was also labelled 'locked away' and 'verbal failing'; these were then put together under the category 'experiencing a block' in selective coding. Through further analysis, this code was put under the sub-core category of 'struggling to see'. This reflected the subtle interplay of meaning through analysis.

Glaser (1978) argues that selective coding involves the development of a core category that integrates the whole theory and that accounts for relations between other key

categories. The core category is required to be central, recur frequently, relate meaningfully and easily to other categories, and have 'grab'. It also needs to account for how participants process or resolve their main concerns (Glaser, 1998, 2001). Although the core category seemed to be present from the start in the code 'unlocking', it took time to uncover the variation and relationships between aspects of this process. It developed from unlocking to revealing the unknown.

In order to look at the relationship between categories, I compared data intensively at this stage of the analysis, by contrasting categories back to code, and code back to data, to ensure an accurate representation of participant accounts. Analysis was a dynamic process, recombining data into configurations to develop greater understanding. The theoretical category 'getting the freedom' is used to illustrate how such analytical processes occurred (Figure 7). This was changed to the main concern 'attaining sight' later on in the analysis.

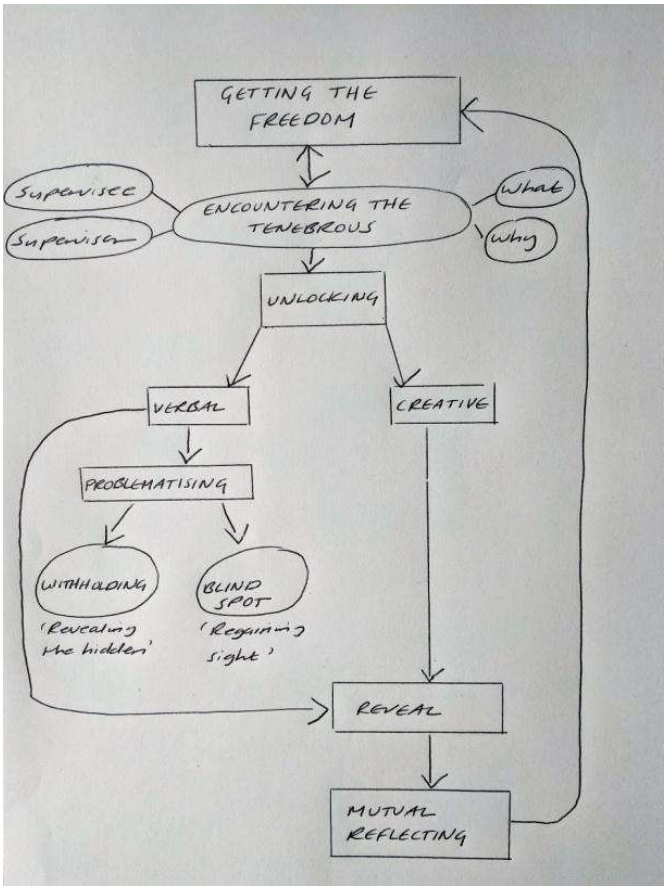

Figure 7. Mind map of category relationships

Creative analysis. Figure 7 shows an early attempt at thinking about relationships. Through the iterative process of constant comparison, memos, and selective coding, I conceptualised the categories further and changed the label names to reflect this. Doing mind maps as well as using dreams or symbols helped me to explore how concepts link and relate to each other to build a framework to organise the theory. It helped describe a process. The end product is a 'grounded theory', where every insight is tightly linked to data through a documented workflow. Creative analysis was used to explore and reflect on the categories emerging from the study, and the relationships between them. For example, during the data analysis, I used symbols to make a constellation of the main concern and related categories emerging from the study (Figure 8).

Figure 8a. Constellation of the main concern: Attaining sight

Memo - Attaining Sight

The creative exploration is the drive to attain sight for the supervisor, represented by way of the crystal and the camera. The block to seeing is illustrated by a rock, and the boat indicates a pathway through threatening waters towards clarity. While the water is shared, there is increased danger for the supervisor represented by the shark. Although there is risk present for both, there is a risk to the supervisor who is tasked with creating safety in order to attain sight. Safety is represented by a life ring for both individuals in the encounter. Both are depicted as young animals, which are small compared to the large shark which presents a threat and call to action for the supervisor (tiger cub). The role of the supervisor seems important – to reveal that which is unknown in the other in order to keep themselves safe and quell their lack of clarity and anxiety over the supervisee's work.

Figure 8b. Memo: Attaining sight

At this stage of analysis, this creative exploration while reflecting on the supervisor's need for safety did not fully account for the threat to the supervisee which emerged during later analysis through selective coding.

Construction of theoretical categories. Based on the previous illustrations of how I developed codes during analysis – through the process of constant comparison, memos, and selective coding – I began to consider literature and integrate this into the development of categories. For example, the initial code of 'locked away' was integrated into the category 'struggling to see', which emerged as a final theoretical category. Guided by memoing, the data corresponding to the higher level concepts 'experiencing a block' and 'searching for clarity' provided features of the category, which included 'trying to understand what was out of sight' and 'look harder', which is an essential part of the struggle to see what is going on. Figure 3 illustrates the emergence of struggling to see as a final theoretical category. How the theory fits together and works to explain the resolution of the main concern of attaining sight was important.

Theoretical saturation. Theoretical saturation indicates study completion as no new theoretical insights can be taken from analysis, and new data can no longer generate original codes (Glaser & Strauss, 1967). Yet, the assumption that saturation concludes a study has been criticised, as suggesting categories are exhaustive (Dey, 2007). Rather, perhaps, a more useful approach is by increased transparency of the processes used toward saturation (O'Reilly and Parker, 2012). Dey (2007) argues that through reframing saturation as an analytical process as opposed to the result of data generation, 'theoretical sufficiency' redefines theoretical saturation. In the opinion of Nelson (2016) 'conceptual density' or 'conceptual depth' is a more appropriate way of considering when to stop by stating that 'To reach conceptual density is not to reach a final limit, beyond which it is impossible to achieve

new insights, but it is to reach a sufficient depth of understanding that can allow the researcher to build a theory' (p. 6)

When I considered that there was no more variation found to build a theory, data collection ceased but selective coding continued to be performed in order to clarify the process of revealing the unknown. In addition, the theory was deemed at conceptual depth as there was a range of evidence, complex connections were explained, ambiguities identified, a resonance with existing literature was present, and a sense of validity was detected (Nelson, 2016).

3.6 Conclusion

In summary, this chapter considered how the research question led to the choosing of a qualitative methodology, seeking to understand creative supervision from the perspective of psychotherapy supervisors. The methodology of classic grounded theory was chosen due to the lack of research in the substantive area and to assist the aim of seeking a deeper understanding of patterns of behaviour and the discovery of a theory to help explain it. In considering the various versions of grounded theory after exploring the current debates, I decided on the classic grounded theory as I remained unconvinced that the subsequent versions added anything new. Open ended, exploratory interviews were chosen to best provide data on the perspectives of participants and discover the main issues and how they are resolved. Memos were an essential element of the analysis to ensure any biases I have were kept in check and used in the dynamic comparison process.

As a comprehensive theoretical literature review is advised against to ensure openness, the initial literature review focused on non-theoretical literature and a later literature review was carried out as categories were developed. In terms of ethical issues, the research abided by the classic grounded theory methodological process and was guided by

the principles of Beauchamp and Childress (2013). It was evaluated in terms of meeting the study aims and objectives, by following the grounded theory method and by the principles proposed by Yardley (2000).

Chapter 4

Revealing the Unknown: A Grounded Theory

4.1 Overview

It has been suggested that a creative approach can assist the tasks of supervision (Mullen, Luke, & Drewes, 2007). Yet there is a lack of research on the use of creativity from the perspective of the experienced supervisor. This study is concerned with gaining a deeper understanding of the use of creativity in the supervisory process. How creativity in supervision facilitates this has not yet been sufficiently studied. This chapter presents the main concern of the supervisors interviewed and how it is resolved. The chapter concludes with propositions useful to psychotherapy supervision. Classic grounded theory seeks to transcend data by conceptualising patterns and rising above description. However, for the purpose of illustration, this study will use quotes and participant stories to bring to life the discussion of the theory. The names of participants have been changed to provide anonymity.

The core category in a grounded theory study accounts for most of the variations in the data, regarding the main concern, and explains the ways in which the participants process their main concern (Glaser & Holton, 2004). The core category in this study is the process of 'revealing the unknown', which explains how supervisors resolve their main concern; they want to see more clearly what is going on in their supervisee's client work and use strategies to accomplish this. How supervisors try to resolve this is by revealing, out of awareness, information using a creative approach. The process is influenced by the supervisor's struggle to see more, their appraisals regarding the origin of the block to sight, and the use of creative strategies to either help the supervisee to overcome it or cope with their own discomfort. Figure 9 provides a summary of the emergent theory.

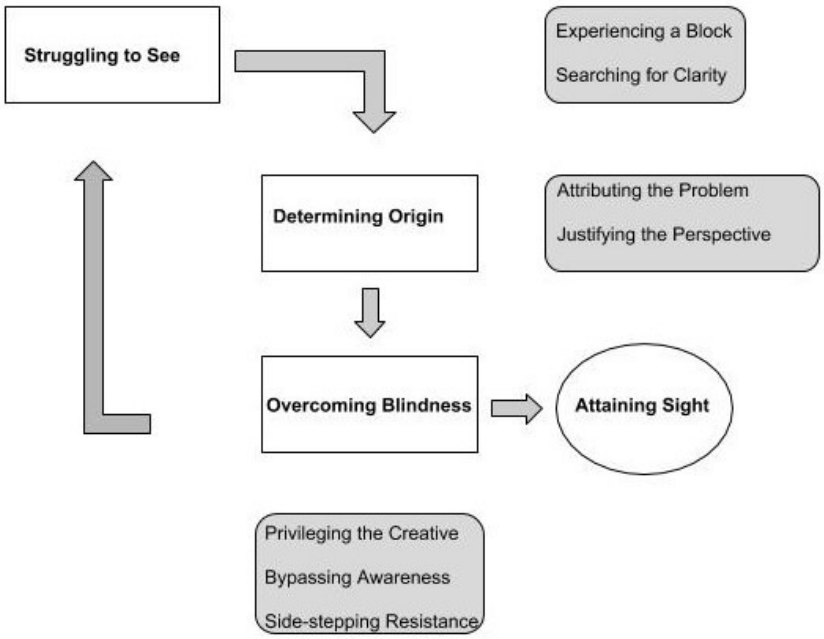

Figure 9. The theory: Revealing the unknown

4.2 The Main Concern: Attaining Sight

The main concern in this study is to be able to see what the issue is. In Figure 9, it is represented as 'seeing' the issue. The supervisor wants to see what is going on in their supervisee's client work but, at times, this is out of sight. When a supervisor has good sight in supervision, information is experienced as out in the open, between them and their supervisee. The supervisor's sense of being in the dark about what is really going on in their supervisee's client work and their desire to 'get the bigger picture' is conceptualised as the main concern of attaining sight. In a context of not seeing, the supervisor can strive to engender a process of revealing, out of awareness, information to attain sight, 'bringing whatever is going on into consciousness'. Although all the participants in this study consider bringing the consciousness of the supervisee into the room as beneficial for the supervisee, the supervisor also benefits from knowledge being brought into their own consciousness.

Creativity by way of techniques and an approach to supervision was referred to by some participants as acting to help them to see more clearly – 'To describe stuff and explore things more...to open things up...view it in a different way' (Louise). Participants suggested that any ambiguity can be cleared by using creative techniques, thereby enhancing vision – 'It's binocular vision, you're trying to look at the whole picture, there's many different aspects (Mary). Another participant described the end of the process in the following terms: 'It looks clearer or brighter, it's the very same thing because that's all that's happened...all you've done is you've cleared the fog' (Angela).

Many participants used metaphors to communicate to me what happens when they use creativity in their supervisory work. Supervisors use metaphors to represent the resolution of the main concern and communicate the importance of glimpsing something new – 'a bigger picture', 'moving into the light', 'setting something free', 'unlocking', 'unpacking', and 'gaining another angle' – and to illustrate a decrying of the issue. Angela's metaphor of clearing the fog suggests a movement towards clarity of vision – a movement out of obscurity into clarity. However, while 'revealing the unknown' was championed by all participants interviewed, the study highlights how the process does not always lead to sight and a supervisor or supervisee may remain in the dark.

4.3 Struggling to See

Alice claimed that in supervision a lack of sight can be brought in by the supervisee as a feeling of 'I don't know why my client is not engaging with me'. When this occurs, the supervisor and supervisee work together to try to gain clarity and understanding. They attempt this at first through conversation – the supervisor verbally engaging the supervisee. However, if the block remains present, this can lead to a context of heightened confusion and uncertainty within the supervisor and pre-empts the use of creativity. Similarly, Mike, an

integrative psychotherapist and supervisor, asks himself why information is not being brought into the room when an unknown is experienced. This suggests a questioning attitude and a search for meaning and understanding in order to help the supervisee. Robert, an integrative therapist and supervisor, gave an account where he found himself confused when his supervisee was presenting client work; he felt 'lost' and did not have a clear understanding of the issue. He felt his supervisee was missing out something. Robert described his feelings in this encounter using metaphors such as 'floundering', a 'no-man's land', and being 'adrift'. When we are feeling adrift, floundering, or in a no-man's land, there is a discomfort, a disconnect, and lack of safety. He was not sure about the meaning of this and sought clarification through sharing his metaphors. Anna, a play therapist and supervisor, claims 'There is something niggling at you, there's something not right, it's not clicking, and you can't rationally I suppose identify that or it's beyond what the obvious is' (Anna).

Supervisors in this study claim that it is through creativity that insight unfolds; the issue becomes clearer and more understandable for both. This suggests that attaining sight is a process with stages. In the first stage, the supervisor struggles to see what is going on. The supervisor's struggle to see contains two properties – experiencing a block and searching for clarity. Figure 10 illustrates the first stage.

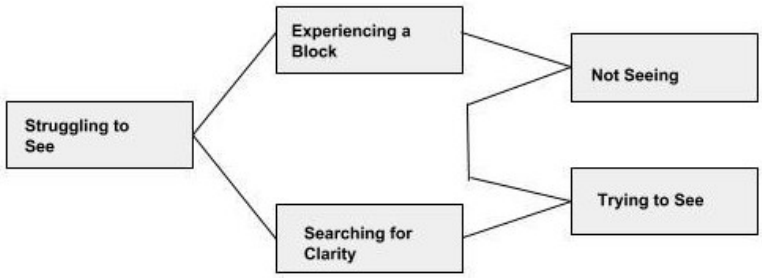

Figure 10. Struggling to see

Experiencing a block. When the supervisor cannot see, they may experience a block to seeing – a sense of an unknown within themselves. One participant called it 'a hunch', an internal sign that something is going on, but they are not sure what it is. This is similar to another participant who said he got a 'gut instinct' about it. It is a feeling or sense that something is not being said by the supervisee and that information is out of sight. Though in the interviews, the participant's focus was on the supervisee attaining sight, it was the supervisor's struggle to see clearly that emerged as central. Sight is perceived by the supervisor in this study as occurring more easily when they can get their supervisee to talk about what is going on in their client work openly within the supervisory encounter. This is illustrated by Tony, a supervisor describing how a male supervisee used symbols to represent an organisational problem in work:

> We had a visual representation then of where he placed himself as a stone, and he placed himself as...you know the stone was sort of in front of the management, sort of between the management and the waiting list, so he got a real sort of idea then actually you know, I'm stuck between this when I really should be side by side or behind, the management should be helping me to manage the waiting list. So, he got a real...well both of us got a very clear definition of what was happening. (Tony)

In some interviews, participants claimed that creativity is best used when a supervisee is blocked or struggling with personal aspects in the client–therapist relationship. This refers to when aspects are either coming from the client or therapist but there is a blind spot which the supervisor can help the supervisee reveal and thus gain greater insight. Robert, an integrative therapist and supervisor, described a time when he found himself confused; his supervisee presented their client work, but he did not have a clear understanding of the issue.

He felt that there was something missing from his supervisee's account which he tried to see and understand. Robert describes the feeling he experienced using metaphors which suggests a feeling of discomfort in not seeing. Robert utilised the use of metaphor to add something more to the conversation. He used this example to claim how creativity was used to help him move out of the unknown and shed light on the issue. Thus, the context changed from a lost feeling to finding stability and safety. In this encounter, he felt language through discussion had somehow failed to gain greater sight of the unseen issue. The supervisor experienced a block in seeing and engaged in a process of revealing by way of using creativity in language by using metaphors. This fits with other participants who value imagination and how language can be creatively used as a tool to unlock a block through either using it themselves or inviting their supervisee to do so.

When the supervisor struggles to see there is a varying degree of sight they perceive in the supervisory interaction. In a context of no sight, there is a perceived block, as a participant described, it is 'hard if I don't know what is going on for a supervisee, if they don't bring an issue'. In this context, information is perceived to be missing. The code of unlocking was the first in vivo code that stood out for me during analysis. Through comparative analysis, the supervisors interviewed were trying to unlock out of sight information in the supervisee. What exists beyond not seeing is unknown to them. There are variations in the context of the block to seeing clearly in supervision; it can be felt and brought into supervision by the supervisee as an issue which they want to explore, or the supervisor can experience it as a blind spot in the supervisee, or an aspect that is hidden/withheld.

Searching for clarity. The supervisor's lack of sight creates an increased attempt to engender sight. They search for clarity in an unclear context. Supervisors use metaphors to illustrate their struggle to see more, to grasp the supervisory issue, by using metaphors such

as in a ‘mist’, ‘fog’, or a ‘cloud’. The supervisor wants to get behind the block in seeing, to unlock it, so they try harder to get their supervisee to see the issue. This is illustrated by Sarah when she states, ‘I remember one student was going nowhere with the client...there was no verbal insight the client had and some sort of resentment that the student had towards the client. That’s why I pushed the student a little bit further.’

Sarah could not see what the issue was, and this illustrates her search for clarity – a making sense of the unknown. Sarah tries to understand it intellectually through filling in the gaps. By striving to get into the supervisee’s unconscious process, the supervisor hopes to gain increased sight for them both. Some supervisors use metaphors to represent the resolution of the main concern and communicate the importance of glimpsing or catching something new. In some cases, the supervisee instigates creative action. However, sometimes, they do not, and language fails to uncover sight and the block persists. It is in this context that the supervisor tries to gain a collaboration in the struggle to see by inviting or prompting the supervisee to participate in creativity. For example, following on from the above quote, Sarah claimed that the supervisee:

> Bravely responded to my invitation (to do a creative technique) and we debriefed her attitude, her countertransference on the client, and as a result of this her face started to light up, it was like an eureka moment and she realised she was counter-transferring.

However, sometimes, when the supervisor perceives a block and it is not a collaborative relationship; some supervisors suggest that working together using creativity can be tricky; the supervisee may not want to engage with creative techniques or are perceived as being unable to. For example, Louise describes the type of supervisee where it does not work:

> I think with supervisees who are more structurally trained...it's not a creative space. They find it more difficult, so I change for them because they are not okay with it, they like verbal sitting and talking about it and writing notes. That would be who they are, they're not playful, they're more rigid in the world and that's fine.

For Louise, some supervisees cannot work creatively but are not honest, and she states this as a reason for why a supervisee left. There is a need for the supervisor to understand and see the issue clearly, even though they do not have all the information. The importance of a shared goal was emphasised in many interviews. Being collaborative suggests working together equally. Yet, in some interviews, it seemed that the goal of revealing out of sight information was ultimately the supervisor's goal. In some cases, the supervisee is reluctant:

> Meeting her for the first session and before I uttered a word, she put her hands up and said, "I'm telling you now I don't do creativity so don't go there" and that was it, it was never, ever mentioned again (Robert)

This supervisee had been assigned to Robert and despite her reluctance, which he found restrictive, he went on to try a creative approach:

> I did get my own back, if I'm allowed, because we were sitting in supervision one day and it was on an absolute scorcher of a day and we went for a walk and I said when we got back, "Wasn't that a wonderful creative supervision!" (Robert)

Robert felt that this alternative location allowed his supervisee to open up in ways she would not have done otherwise. Sarah also tried to encourage a creative approach when the supervisee wanted a different approach. 'It was my mistake to try to build a symbolic conceptualisation rather than a CBT one and it didn't click' (Sarah).

This suggests that rather than collaboration or a joint alliance, at times, it was cooperation that the supervisor sought; they wanted the supervisee to allow creative exploration, which was driven by the goal of the supervisor. This does not always work. Emma's way of being in supervision is to talk in metaphors – 'Constantly introducing phrases and aphorisms that talk to something representative rather than directly applying the issue'. Emma hopes this will stimulate creativity in her supervisee. However, using a creative approach to explore personal aspects and facilitate reflection can lead to relationship breakdown. For example, Angela's supervisee left because she did not want to work creatively to explore the unconscious. She was not willing to collaborate or cooperate with this way of working. This highlighted that there needs to be a collaborative searching for clarity. There is variation on how a lack of willingness to collaborate is perceived by the supervisor, which brings us to the next stage in the process of revealing the unknown, which is determining origin.

4.4 Determining Origin

In 'determining origin (Figure 11) how the supervisor makes sense of a block to sight is illustrated. When a supervisee does not want to explore and reflect or is perceived as not being able to, the supervisor tends to explain this in terms of either resistance against unconscious aspects (Freud, 1894) or a blind spot, which refers to information just outside of awareness yet accessible to the supervisee or a conscious withholding of information. Resistance against unconscious aspects is illustrated in the above account by Angela of a

supervisee leaving supervision or Robert's account of a reluctant supervisee. A blind spot is illustrated in Sarah's account of a resentful supervisee; a withholding client is illustrated in Louise's account of a supervisee leaving, 'It was nothing to do with me, something else happened completely separate to me that I couldn't have known about. She wasn't honest and didn't bring it up'. In stage two of the process, most supervisors interviewed were striving to make their mind up as to why there is a block to sight. How they make sense of a block influences what they subsequently do about it in stage three. Two properties of determining origin are attributing the problem and justifying the perspective. These refer to how the supervisor perceives a block and thus leads to the next phase of the process as shown in Figure 12.

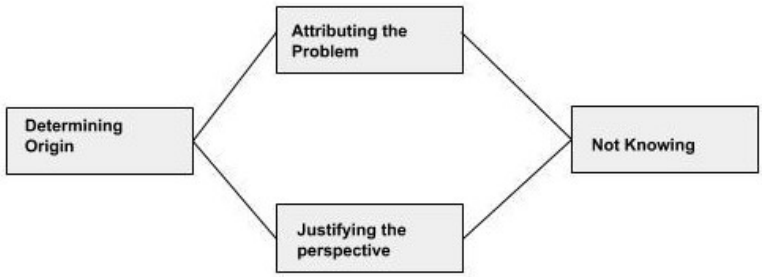

Figure 11. Determining origin

Attributing the problem. The attribution of the problem relates to the concept of unlocking in stage one where supervisors in this study believe that something within the supervisee needs to be unlocked. The perception of the supervisee needing to be unblocked or unlocked in order to attain sight attributes the block to something within the supervisee. This attribution leads the supervisor to believe it is their role to create the environment to facilitate this – that privileging creativity can act as a tool for them to foster insight. Through

attribution, the supervisor decides what the likely origin of the block within the supervisee is. For example, for Sarah, if the supervisee doesn't get it, she considers that it's difficult for them or they are not ready to use a creative technique; this is an insight into the supervisee's ability and level of reflection and competency. It gives an indication of 'their tunnel view'.

The supervisor believes that knowledge exists in the supervisee which can be revealed. The participant's appraisal of the ambiguity relates to how much sight the supervisor perceives the supervisee has and shares with them; either they perceive there is an unknown (unconscious information), a blind spot (out of consciousness information), or information is being actively hidden or withheld. The reasoning behind why a block persists in the supervisee when a supervisor tries to gain sight differed among supervisors, but there were three main interrelated categories – being blocked, openness, and ability. Shirley gave an account of the difficulty she experienced while working creatively with counsellors in a healthcare setting compared to those with creative arts training who work with creativity every day. The healthcare counsellors were perceived as not as able to step out of the confines of their medical model training. She believed this inability was blocking them from being creative.

The supervisor also attributes the level of openness to the supervisee. When they are not willing, they are closed off to working on out of awareness aspects of themselves. From this perspective, Angela considers the supervisee needs to be open and willing to use creativity as, ethically, the supervisee should be willing to self-reflect:

> I was left with an ethical problem working with people who weren't prepared to... like I know it's not a question of whether it's difficult or not. Like I can help them with the difficulty, no matter how difficult it is, I have no doubt that can be worked with, but it needs willingness on the other side.

The supervisor views himself/herself as very open whereas the supervisee is at times perceived as blocked in their openness. In Louise's account of a supervisee who finished supervision with her abruptly, she attributed the abrupt ending to the supervisee not being open to exploring using creativity, yet not voicing her discomfort about it in supervision. The supervisee's exit came 'out of the blue' as Louise had never heard or felt any concerns from her supervisee despite their initial contracting and Louise inviting open discussion. After much torment over wondering if it was something she had done, she said she later found out that the supervisee had left because of something in her personal life that she did not want to bring into supervision. The fact that the supervisee did not want to reveal it was attributed by the supervisor to her lack of honesty. Louise claimed, 'She wasn't honest and didn't bring it up'. This suggests that the supervisor is attributing a deficit to the supervisee (Kelley & Michela, 1980). This is similar to another interview where the supervisor attributed the block to the supervisee not being open to exploring unconscious aspects of themselves. Angela claimed, 'I had presumed wrongly on my part in the early days that she would expect supervision to work with the unconscious processes, like the bit you're not sure of, that was the purpose of it'. The supervisee left supervision because she did not want to work creatively, but this lack of collaboration or cooperation in exploring out of awareness aspects was seen as a problem by the supervisor. This suggests that there is an expectation on the supervisor's part that the supervisee needs to be open to using creative techniques.

In many interviews, the ability of the supervisee was referred to. In a number of supervisor accounts, the supervisee was not seen as able, ready, or ripe enough for using creativity to explore out of sight aspects. The sex of the supervisee was also indicated as an important factor for Mike – 'I get a sense very much of...whenever I'm doing creative work with female therapists, it's more of a joint enterprise'. This quote suggests a perception that women are more open to creativity and also points to the need in the supervisor for

collaboration or cooperation. Often supervisee lack of interest in using a creative technique was attributed to their level of training; in that regard, Louise states, 'I think with supervisees that are more structurally trained...it's not a creative space'. Alice illustrates this when talking about a level 1 trainee (novice psychotherapist) whom she described as not particularly reflective:

> It was really clear in her image making how she was not able to give herself over to the process in the same way as a more experienced practitioner. So, I suppose what I'm saying is that the ability...well, put it like this, as we develop as practitioners, we become more reflective and we're more open and we get used to the fact that we're always dealing with the unknown.

In this account, the supervisee is viewed as not always willing to be creative. This supervisor denied that creativity could ever not work, as it was perceived as always revealing something. In many interviews, there was an absolute belief in the power of creativity to act as revealing information useful to the supervisor. Yet, due to the level of experience and ability of the supervisee, it was thought they may not be able to fully engage with the creative process. Similarly, in another interview, the supervisor viewed a lack of interest in the creative as limiting and attributed it to the supervisee's lack of ability to be vulnerable in sharing. This suggests that the problem lies in the supervisee.

The supervisee's brain was often seen as a block in some way. Attributing the problem to the lack of ability in accessing a higher brain function was given credence and importance in contrast to a stuck, rigid mind. Being able to use the other side of the brain was considered as developmentally better, more advanced by some supervisors. There were many references to linking creativity to the right hemisphere of the brain or brain processes and this was used as an argument to give credit to the power of creativity. The creative act

and its results were also referred to as 'magical' at times; it enabled the supervisee to access more brain or a higher brain function. Mike 'found that the more imaginative the supervisee, the more they're not only willing to engage in creativity but the more they bring of themselves and add to the creativity'. This is similar to Anna that claimed that when using creativity, a supervisee is 'coming from another place', that they are not using their logic but accessing some superior brain quality. Creativity from this perspective engages more brain function and is considered at a higher level, so those supervisees that cannot or do not want to work with creativity are somehow disadvantaged, missing something, or are perceived to have a lower level of brain function. On these lines, Rebecca states, 'I said there's nothing else I can do because I can explain here until the cows come home. I could write a library on it and her cognitive is stuck'.

The supervisor perceives the supervisee's brain as being stuck, which links to the view that the unknown is a 'malfunction' – something that has gone wrong rather than an inevitable part of supervision. A creative approach is seen as able to 're-balance our own brain' (Emma). This suggests that perhaps those perceived as not willing, able, or wanting to engage in creativity are somehow in need of an intervention, a re-balancing. Creativity is a way to get out of the old habitual patterns and step into new territory. In this regard, Alice states, 'You find that your procedural memory just takes you down those same paths again and again and again, so creativity is being alert to the possibility of doing something different or new'. Neuroscience is often referred to in order to give value to the creative method:

> I mean I often think it's a bit like neuroscience you know, you can kind of think of left and right hemispheres but in fact the right brain is actually doing a lot more work because it's the coordinating brain you know, so in that incidence it's all the kind of creativity that come and integrate the left brain but I'd say that when it comes to

discerning when something needs to go to supervision I'd say that's more left brain actually, would be my guess. (Mary)

This prompted supervisors to try to activate the missing part. Mike states, 'If we can't get there via the left brain, yes, we jump into the right hemisphere and we'll start doing drawing and role playing and empty chair and trying to figure it out that way'. As shown, supervisors use various ways to determine the origin of the perceived block, leading them to attribute the problem to the supervisee. As part of determining the origin, they justify their perspective on the cause and consequentially their subsequent action.

Justifying the perspective. Some supervisors accounted for how they concluded the cause of the block through the arguments and explanations they made during interviews. These supervisors were often justifying their creative perspective. As discussed previously, there is often 'out of consciousness' aspects that need to be explored, making the supervisee at times not even aware of the knowledge they have that needs to be uncovered. Some participants referred to unconscious and other subconscious knowledge, which suggests varying levels of out of awareness knowledge. The subconscious mind refers to a part of consciousness that we are unaware of – information that we are not actively aware of in the moment, but that can influence us (Freud, 1915). The unconscious mind refers to a part of the mind that cannot be known by the conscious mind, including socially unacceptable ideas, wishes and desires, traumatic memories, and painful emotions that have been repressed (Freud, 1915). The supervisor attempts to determine the cause of the block and support their explanation. There were two main accounts that supervisors offered when justifying their use of a creative technique; an account of it as assisting supervisee development and an account of it as getting behind defences and avoiding any resistance. Central to both accounts is ensuring client safety. Through developing the supervisee and getting behind defences, the

supervisor is assisting client care. First, they provided an account of creativity as assisting the development of the supervisee:

> You know I'm seeing their cognitive capacities which is brilliant but I'm generally not seeing more than that, and I always wonder. I have only one supervisee like that and they are new into it and they are at ... there's different stages of supervisees you know. (Rebecca)

Participants claim that the supervisee needs to be willing to look in order to see. This suggests that, at times, the supervisor can experience a refusal to look at personal aspects, which may be revealed through creative techniques. Yet, there are also claims that the supervisee is at times blocked unconsciously. It is the supervisor who considers their role as facilitators of the reveal of information. Participants conveyed a sense of responsibility in exploring and developing a supervisee. They try to see and want to help their supervisee to see too. They perceive their supervisory role as moving the supervisee towards considering what works in therapy, what is challenging for them, and to reflect and see issues clearly through the use of alternative creative ways of working. Supervisors believed that once information is brought into the room, it is hard to hide from; it is revealed and can be worked on. Yet, this was not always possible. While participants claimed that collaborative exploration can develop the supervisee, the role of the supervisor as someone who reveals information and develops them acts to confirm the supervisor's belief and secure the attribution of the supervisee as someone in need of development. Working creatively is also considered by many participants to help to avoid defences. Anna explains:

> I have one supervisee who we've done quite a bit of work and it really was after a while, you know she was very resistant to certain ... and she would be resistant to

> creative ... you know using a creative medium. But we did, we did persevere together and then she has opened up hugely now you know. Because I think she felt she had a lot to prove to herself and to me, even though I would reassure her that it's a collaborative relationship, she wasn't getting that. She was still seeing it as a hierarchical thing where I knew more, and I was going to tell her she was doing something wrong. And it wasn't, you know that's not what supervision is, to me anyway, it's a collaborative relationship but it has to be built on trust and openness.

While there are claims that the supervisee is at times blocked unconsciously, participants claim that a supervisee can refuse to use creativity. As the supervisor considers it important to encourage disclosure of information, they can try to avoid resistance through using creativity, which allows them to maintain this role and identity as someone who reveals information.

However, in using creativity to avoid defences, there were references throughout the interviews to a boundary which was at times negotiated in supervision when using a creative approach. Accounts cite times when there is a lack of a clear line between personal therapy and supervision. For instance, Rebecca stated, 'There's an edge where I am working...I have to be careful not to go too far over the border and deep into the personal therapy...by kind of walking a tightrope'.

The boundary is perceived as a line with no clear demarcation. Negotiating this for some participants was referred to as difficult as the supervisory process and personal therapy sometimes overlap. The boundary between the two is sometimes seen as a point of growth for the supervisee. So, while it is seen as important to bring personal issues into supervision, it can be difficult to negotiate for the supervisor. Yet, it is up to the supervisor to know where the boundary lies between supervision and personal therapy, and to be competent in

this knowledge in terms of their own experience of using creativity. The boundary was not always easy to hold, and, in some cases, there was a need to blur the boundary. In that regard, Robert states, 'And I felt is that my stuff or is it the supervisee's stuff or could it be the… it was like "So tell me more about the client"'. The boundaries are blurred in order to work on personal aspects that either the supervisee wants to bring, or the supervisor feels is necessary to work on, and is justified by the supervisor. For example, one participant argued that it restored the supervisee's capacity to work with the client when they are stuck, so the supervisor believes they are assisting the supervisee.

The act of revealing information and exploring it allows a sense of collaboratively being with whatever emerges, as sitting with what is revealed, which a supervisor believes builds trust. However, there are times when it can cause supervisory rupture or failure if the supervisee feels exposed with what has been revealed. When it does go smoothly, both are perceived as encountering the unknown together and exploring its meaning collaboratively:

> When we're doing the creative and we're working the dialogue through the creative we're very much in relationship and we're in relationship in the unconscious and the symbolic so that makes it easier to bring things out into the conscious and be more aware and in the dialogue. I think that works. I find it more difficult where I can't do that. (Rebecca)

Many of the accounts point to how creativity is successful in supervision to reveal personal information because of the unconscious nature of it. Yet, this can also open the supervisee up to vulnerability and exposure and can bring the supervision into the realms of personal therapy or supervisory failure. So, justifying the perspective while assisting the

supervisor to feel more certain and confident in their choice of creative technique could impact the supervisory relationship.

4.5 Overcoming Blindness

In this stage, some supervisors' personal passions and beliefs about the creativity as a tool to attain sight influences what they do next. The creative technique they use is sometimes not collaborative as it may not even be discussed with the supervisee or even welcome by them. While the supervisors interviewed valued working towards a common goal, at times, it is the supervisor's goal to uncover information from the supervisee that is the focus. Therefore, this suggests the supervisor's need for sight. There are two different conditions proposed by supervisors for the use of creative techniques – guiding clarity, which refers to overcoming the subconscious mind, and removing the blind, which refers to overcoming the unconscious mind and revealing that which is deliberately hidden.

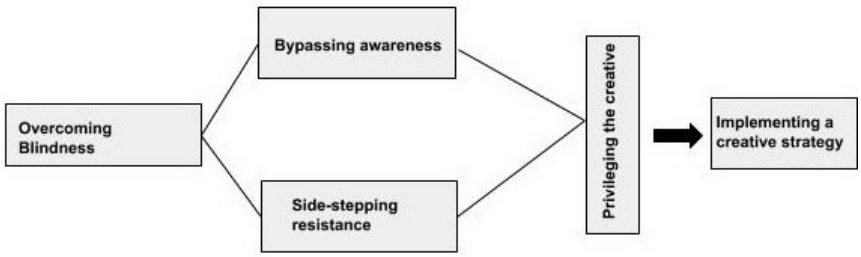

Figure 12. Overcoming blindness

Central to how the supervisor overcomes blindness is the strategy they choose to attain sight. Creativity has two functions that are thought to assist in dealing with a block – bypassing awareness and side-stepping resistance (Figure 12).

Bypassing awareness. The block to seeing the supervisory issue can persist despite interactional efforts to attain sight; in some instances, words are not enough to gain clarity, so something more is needed to overcome it. The supervisor needs to get around or bypass the supervisee's consciousness. Bypassing awareness relates to an alternative route to accessing supervisee knowledge, which can overcome the block in seeing. Participants assert that creativity provides this other route as it can work unconsciously and prevent the supervisee from detecting and protecting themselves against any revealing strategy. There is an unknown element to bypassing conscious awareness as illustrated by Tony who claimed, 'I don't really know what's going to come up'.

In a context of reluctance or resistance, this can lead to a rupture or breakdown in the relationship. For participants who had an experience of a supervisee being resistant to using a creative approach, it was often claimed that they were fearful. Yet, some accounts point to the creative as acting to expose parts of self that the supervisee may not feel ready to reveal. Revealing as exposing is illustrated in Robert's account of a supervisee who was asked to select a stone in supervision and who noticed that there was a crack in it:

> Eventually she said, "I'm not as perfect as I thought I was" and she had never acknowledged that she had ... the mask she was wearing ... and it took a stone and she gave out to me afterwards for her having to expose herself.

This suggests that the supervisee was surprised at what was revealed and there was discomfort in it. This is similar to Angela who claimed that the people who do not want to use creativity are afraid of anything that they can't control. Angela gave an account of a supervisee who was quite hostile towards her and left because she felt she was accredited and did not need to explore her unconscious aspects in supervision. However, Angela believed

this to be vital. This was like Alice who minimised the threat of revealing and feeling exposed, 'It's not like a bomb or anything'.

Fear of exposure and shame is referred to in many participant accounts. There is a hesitancy in supervisors to tell the supervisee what they think and favouring of the supervisee coming to the realisation themselves. If the supervisor were to point out something or voice an opinion, it could be 'shaming and frightening and produce anxiety in the supervisee' (Mary). The supervisor may see something but does not want to challenge the supervisee on it verbally as they might feel threatened and it could impact the supervisory relationship. 'As a supervisee I'm not coming out having been told something' (Rebecca). Therefore, the creative allows the supervisor to hold back and allow the supervisee to arrive at the insight. Rebecca also talks about taking care to not shame the supervisee; the creative allows them to work with sensitive personal issues to enable support and allow the supervisee to free themselves without holding onto vulnerabilities for fear of giving it voice in front of the supervisor. However, supervisees may feel threatened by the creative (Mike), so it is important to have a good reason to use it. Yet, the fear of exposure or shaming can cause problems if the supervisor values creative engagement as a means to reveal without consideration of the supervisee's need to protect themselves. In the context of feeling vulnerable, both verbal and creative techniques can fail to reveal what is out of sight; information can be omitted, and techniques resisted. The experience of a block can persist. This can negatively impact the supervisory relationship and lead to its breakdown. How the supervisor manages vulnerability influences the strategy they chose and ultimately what is revealed. Ability and willingness for openness are seen as paramount; yet, it appears that this is not always possible.

Side-stepping resistance. In order to reveal the unknown at times, the supervisor needs to do something. They can try to manage the vulnerability of the supervisee to ensure

that their creative strategy of revealing is effective. According to some participants, creativity helps avoid any confrontation in the relationship by making the relating safer, as for the supervisee, it can put a safe distance between the supervisee and the supervisor. Then, any discomfort the supervisee may be feeling is alleviated and resistance is avoided. This is referred to in the theory as 'side-stepping' resistance. There was often a reference to quickly engaging in this, allowing the responsibility to be lifted from the supervisor and making the relationship easier. Through revealing information, a supervisee is able to share more of their feelings. Participants explained that this, in turn, develops supervisee trust to share and helps the supervisee to connect with their past experiences, and provides them with a richer vocabulary for deeper exploration of this. This illustrates the view that the block prevents a connection with the supervisor and with the supervisee's hidden aspects.

Some supervisors stated that verbally confronting the supervisee is best avoided in the supervisory encounter, as voicing an opinion could shame and produce anxiety in the supervisee. For some participants, the power imbalance which they perceived the supervisee as experiencing within supervision was a concern for them, and they felt creativity helped to assist in a reveal by evading this. Rather than the supervisor challenging the supervisee or pointing something out, the creative technique can help the supervisee to come to the same conclusion themselves. The supervisee brings the supervisor to sight, so the supervisor needs the supervisee to feel comfortable enough to share. When they are uncomfortable, they can be resistant, and this can hamper efforts to achieve sight. Following the previous aspect of revealing, safety is noted as an important element in creating a successful reveal. 'You know the mere fact it's unconscious it won't respond unless it's in a safe space and that's not said that's experienced' (Angela). An element of revealing the personal is that it is an indirect, gentler method than verbal questioning. Anna claimed that when she uses a creative medium, it's the supervisee's work, they have done that themselves, 'And I think it gives an element of

I suppose trust in the relationship because...as a supervisee I'm not coming out having been told something, I'll have come to that conclusion myself'.

For Anna, the use of creative techniques stems from therapist countertransference or parallel process, which is the most challenging aspect of supervising. Some supervisors use a creative technique to help the supervisee come to a realisation of a blind spot rather than having to point it out. Another supervisor put it this way: 'I don't like pointing out, I like them to get to that, to realisation' (Sarah).

The safety of the client is paramount and being creative enabled supervisors to check for client safety, while helping supervisees look at personal issues which could interfere with their work without shaming them. Supervisees were seen as vulnerable in the supervisory space. There is shame and humiliation which can block a supervisee from revealing any personal aspects. Verbal dialogue was viewed as awkward and too much like personal therapy and could be seen as too direct and exposing.

Emma accounted for creative interventions as a less defensive and unconscious process to emerge which allows learning. Alice agreed that using distance through representation allows a collaborative thinking, allowing the supervisor to evaluate what is going on more accurately. The creative technique provides a safe distance between the supervisor and supervisee, protecting the supervisory relationship from confrontation. In accordance with this view, Anna talks about putting a safe distance between what's going on as being useful. It helps 'take the heat away from it for a moment but was still kind of quite essentially connected so that I didn't burrow any further into that' so the supervisee comes to the realisation themselves and avoids confrontation. The idea of a collegial relationship is very important to all supervisors interviewed, and creative techniques are used as a justification for maintaining this.

There is variation in how participants dealt with the supervisee's reluctance to reveal; either they disclose their own struggle with a lack of sight to the supervisee or not. Yet, while viewing the unknown in supervision as ubiquitous, most supervisors interviewed did not challenge a supervisee about any resistance. Lucy, a Jungian analyst, describes an encounter with an art therapist supervisee that produced 'intolerable anxiety' within her. The supervisee refused to accept a safeguarding issue with her client. The supervisee's client was dissociative and in an abusive relationship. Lucy felt that the children were at risk, but the supervisee emphatically denied it. Lucy felt that the client/therapist relationship was being played out in the supervisory relationship. She describes how she 'became more and more anxious knowing there was an important issue being denied'. She perceived her supervisee as defensive and resistant, which led her to using creativity within her own peer supervision to work out ways to work with this supervisee. She used her own creative imagination to work through the dynamics which enabled her to bring up her supervisee's resistance in the session. Through gaining an image of what was happening, she could see how she was colluding with this supervisee. She was able to see the difficulties and find a way to assist the supervisee in maintaining safeguarding.

In a context where a supervisee does not want to reveal or engage either verbally or creatively, this can be difficult, as a block to sight persists. Some supervisors felt it important to work with the resistance creatively even though a supervisee may at times feel unsafe. The supervisee's lack of safety can lead to them shutting off. Robert remembers an instance, 'Before I even uttered a word, she put her two hands up and says, "I'm telling you now I don't do creativity, so don't go there" ...it was never mentioned again.'

When a supervisor tries to side-step any resistance in the supervisee, they may adopt a creative approach despite the supervisee appearing resistant. Robert found it hard when he could not work creatively with this supervisee, so he found a way around despite her clear

reluctance. He described how although he initially listened to his supervisee's request to not 'go there', one day, he took her for a walk instead of having supervision in the room. He saw this as supervising creatively, which he valued, and wanted to encourage. He wanted her to develop the same and claimed working creatively was vital in doing this.

For Emma, her supervisee was perceived as resistant as she felt under scrutiny from both her supervisor and their agency over a competence issue with a piece of work that she had done, and she did not feel safe with the supervisor. The supervisor tried to find a way around the resistance, to side-step it by getting her to represent everybody in that scenario. The supervisor felt this brought her supervisee to a place where she could more readily accept her process, reflect on it, and be guided. Although there was mistrust, the supervisee chose a peacock for the supervisor, which represented her ability to bring her feathers around her and guide her. So, despite her initial resistance and mistrust, the supervisee was able to consider the supervisor's role as being there for her. For some supervisors who 'always go straight into the creative', it is part of who they are; there was not a question of if or even when to work creatively. The supervisor in this context did not want to work with someone who was resistant and expected their supervisee to comply. This suggests that while sometimes a supervisee may be resistant, some encouragement from the supervisor at the right time may really help the supervisee unpack an issue; it also points to the aspect of whose needs or goals are being met in supervision. The supervisor is motivated at times to avoid supervisee resistance and favour the ease at achieving their goal that a creative approach can bring. It can help quickly unravel an issue and assist with unlocking the supervisee. This is illustrated in Rebecca's account:

> Well, I had a supervisee come to me who really didn't want anything to do with the creative. Anything at all and she made that very clear. Nothing whatsoever. And any attempt to look beyond the obvious...she wanted me to give her answers. You

> have experience, I want you ... what she actually said to me is "I want your brain". And then we ran straight into a major child protection issue that needed to be done. And that was huge for her because it was like she cracked open. She was terrified doing it. She was terrified bringing it back to the client...and I did it with the figures on the table. She was actually here so it was over there and that was the first time she allowed me to use the figures and I said now because she couldn't get what I was telling her to do, like it just wasn't going in cognitively because she was in too much shock. And it was quite urgent because it involved a lot of children so I had to keep it calm in spite of my own shock and I could feel her shock and then I had to hold her to get her to go back to therapy while she was going through this because it was bringing up a lot of stuff for her...she rang me up (after seeing the client) and said "It went great". She kept apparently seeing my little figures on the table moving about.

Rebecca found that using creativity unblocked the supervisee as her cognitive capacity was stuck. The creative evaded any resistance in her supervisee and ultimately allowed her to guide her in a crisis situation. It is claimed by some participants that in such a situation, a quick, effective strategy is needed to ensure client care. Using creativity is an 'in the moment' communication, which is a less confrontational way to address issues which remain out of sight. Many participants found it difficult to give direct feedback and avoided confronting the supervisee when there was resistance or reluctance.

A supervisor acts to get around any reluctance through using creativity. Resistance is viewed as getting in the way of the goal of attaining sight, which creative techniques act to get past. In this regard, Emma states, 'I do like the way it changes our brain function and opens our thinking so that's my rationale for doing it...it produces a less defensive and obviously more unconscious process'.

Defence mechanisms are automatic psychological responses to internal and external stressors and conflict (Perry et al., 1998). Some supervisors also felt strongly that personal aspects of the supervisee are always in the supervisory room and need to be explored. The line between personal therapy and supervision was sometimes blurred and some supervisors claimed that, at times, it can be difficult to negotiate. Therefore, the personal therapy techniques of the supervisee at times does get worked on.

Privileging the creative. The supervisor overcomes blindness by using a creative strategy in order to attain sight. Many supervisors interviewed claimed that being creative is part of who they are, and this was conceptualised as privileging the creative. There is a value placed on creative techniques as providing a pathway to understanding. Creativity in supervision is perceived by the participants interviewed as not limited to techniques or props per se, but always existing as an opportunity within us to explore through imagination. Anna described how she always goes straight into using creativity with supervisees, because if she pointed out things verbally, it could damage the supervisory relationship, 'so our collaborative relationship could be affected by that'. As previously discussed, the concept of collaboration was often referred to throughout the interviews by participants, but I began to wonder whether it was really collaboration or cooperation the supervisor sought. Anna is concerned with how to develop sight when the supervisee is blocked. Was going straight to creativity a way to ensure cooperation when the supervisory encounter was not feeling collaborative? This suggests that sometimes creativity was an easier route to revealing than language at times. Sometimes words are not enough. The supervisee is perceived as having defences. All supervisors interviewed view using creativity as a way to avoid directly challenging their supervisee:

> We would not have got to that and I know that for a fact because she was able to talk herself out of everything and even that itself was a red flag to me, you know she was minimising everything (Anna)

Anna, like other participants, used creativity to get behind the defences because it was easy, quick, and believed it worked. Some supervisors viewed themselves as essentially creative; it is a way of life and who they are. Their strong creative self-identity and belief led them to act in the world to maintain their views:

> The supervisee initially might have some resistance but I'm sort of passionate about it or if I'm saying, "Sure, give it a go and we'll see what happens", that I believe in it, then it'll... I can sort of encourage the supervisee to engage in it. (Tony)

A sense of passion and belief enables the supervisor to encourage the creative approach, to make it more believable and sell it to supervisees and gain cooperation. In a number of the interviews, the supervisor was using their persuasion, tone, and emphasis to demonstrate a passion and strength of belief to get me to agree with their view. In fact, my own interest and experience in creativity seemed at first to provide a sense of creative containment; we were sharing something – a perspective – or were in it together. However, as the interview progressed and I challenged this shared view through seeking variation by way of interview questions, I felt a tension in some of the interviews between us. The supervisor's passion for creativity in such an interview, if not matched by me, created a sense of a block to connection, which was uncomfortable for us. We were no longer seen as in collaboration. I was challenged and questioned about my beliefs, which was a searching for agreement in perspectives. There seemed to be a need for me to absolutely believe in the

power of the creative as working to improve supervisee skills. Any challenge to this, I felt, stimulated surprise, a need for confirmation, or even discontent within the supervisor.

Supervisors use a creative strategy because it works for them; it is effective in meeting their goal of sight. In fact, during a few interviews, I felt compelled to comply to requests for an agreement of the supervisor's view. Being creative was seen as superior in some way and in contrast to someone who did not want to be creative and sought a more straightforward approach. At times, a lack of interest in creativity was considered a deficit; the supervisee was considered too fearful and not able to show their vulnerability. On reflection, I wonder if my experience mirrors some supervisory encounters. The supervisor, in their identification and passion for the creative, seeks confirmation, certainty, and clarity about the issue they cannot see. Some supervisors interviewed claimed that a similarity between supervisee and supervisor approach is vital for any creative endeavour to be a success and that they try to make sure a supervisee is a creative type in the initial interview and contracting. However, others denied they have ever had any supervisees that are uncomfortable, or who did not want to use a creative approach. Alice claimed:

> I don't think I've ever come across a supervisee who wants to just talk...I mean because I model that way of working and I'm quite... it's just part of the conversation. I'll get up and illustrate something...That is my experience and I've been doing it for a long, long time. I mean you know, what's not to like?

In this dialogue, the participant was surprised when I asked if she had ever had a supervisee who did not want to work creatively. She then challenged my question and asked for my opinion. I felt uncomfortable in this exchange. She seemed to dismiss the possibility that a supervisee may not identify with being creative or want to work creatively. It was the supervisor's identity and was expected of the supervisee too. As analysis progressed,

determining the origin of the block through attribution and how the supervisor ascribes plausible explanations to their opinions strongly resonated with the theory of revealing the unknown. As the supervisors in this study favour creativity as a strategy, they implement it according to purpose. The interviews showed that supervisors use creative techniques in two different ways – to create clarity or remove blindness, which are discussed below. Participants agreed that using a creative technique at times is necessary to bring the supervisee to sight and assists in gaining clarity for them too. This facilitates the supervision process. For example, Anna proposed it can help the supervisee make informed decisions concerning client work. She described a session with a supervisee who wanted to 'rescue' a child. Anna, at first, tried to talk about the issue of wanting to rescue the child with her supervisee but felt blocked by a hesitancy to explore it. This led her to implement a creative technique of asking her supervisee to use her imagination to write down her desires for the child, her role, and the likely outcome. Through using this technique, the supervisee was able to explore it and ultimately understand that they were coming from a place of guilt concerning their own past life experiences. Yet, they admitted that they had not wanted to 'see' this. Anna felt the creative unlocked the supervisee's defences against seeing something in herself that was difficult and resulted in assisting the supervisee's client work. In this way, the creative strategy bypasses conscious awareness and side-steps the resistance of the supervisee, which helps to attain sight for both.

Sometimes, the supervisee brings a block into supervision as an issue they cannot grasp and wants to explore it with the supervisor. This relates to the subconscious mind – knowledge that is just out of sight of the supervisee. It is an 'unknown known'. There is a level of awareness of an unknown and the supervisor wants to help them gain understanding. It is presented by the supervisee as a lack of seeing clearly – 'I don't know why my client is not engaging with me'. The supervisor in this context views their role as helping the

supervisee to reveal and explore the unknown collaboratively. The discomfort and level of the problem in the supervisor is low if the supervisee engages creatively to reveal and explore the issue. They are concerned with guiding the supervisee to clarity and attaining sight for both in the supervisory encounter:

> I might see what's happening here, but it's not up to me to tell the supervisee what it is, she has to realise that...so as a supervisor I get great pleasure in facilitating supervisees come to that conclusion themselves. (Anna)

Mike had an experienced supervisee who brought a client issue to him. The supervisee had a strong reaction to their client; they were stuck as they felt there was something about the client, they could not put their finger on. This led Mike to invite a creative technique to stimulate thinking and reflection; he asked his supervisee to imagine and write down the feeling of being stuck or unknown as a colour and a shape and to write what it would say if it had a voice. This technique led them to explore the unknown. Through this technique, they realised they were trying too hard with this client. Moreover, the more they explored, the more the supervisee realised that they had been trying to impress the client (who was a senior academic), which was causing them to stray from the client's issues. Mike had used the creative to reveal a blind spot in the supervisee.

This is similar to Louise who had a supervisee who came to supervision with a feeling that something was wrong. She was finding the fee payment system at her work as issue. There was an envelope system where the client or parent is handed an envelope into which they have to put money and hand it back at the end of the session. This was a real difficulty for the therapist. She was really struggling with collecting the money at the end of the session. Louise wanted to explore any out of awareness aspects and bring them into

consciousness. Louise realised that her supervisee's difficulty played out in the supervisory relationship too and wanted to explore this dynamic with her supervisee using role play:

> I said, "You know it's funny, when you're here, I notice you pay the couch", to the supervisee, because she does, she doesn't pay me. She doesn't hand me money at the end of the session, she pays the couch. It arrives there or there or wherever do you know. She'll hand ... and I said 'Isn't it interesting that you're presenting that as a difficulty yet it's something you do? So we got up and we did it, actually physically, and it was very funny because there was great giggles in it and she kind of let something go in it in a way at the end of the session, it was no big deal, I wasn't beating her over the head over it or anything. (Louise)

In this example, creativity was used to focus on the supervisee and bring to awareness personal aspects, which were out of sight. For Louise, working on the supervisee and bringing awareness to a supervisee's blind spot would assist the supervisee in their client relationship. This is similar to Mary who described using a dream with her supervisee to explore a blind spot:

> So, I'm thinking of one female supervisee who had a wonderful dream and she was on a motorbike racing her client who was also on a motorbike, as fast as they could go. It unpacked a bit of the supervisee's inadequacy of being a therapist earning x amount working with a client who was earning x plus much more. (Mary)

The supervisor feels working on the supervisee's blind spots can facilitate their client work. At other times, the supervisor views the problem as existing out of sight of the

supervisee as it is unconscious. This is like the example of Anna earlier. It refers to a problem that cannot be seen and therefore unacknowledged by the supervisee. Anna offered another experience that illustrates this – a supervisee who was repeatedly feeling like she wanted to fall asleep during sessions with a sexually abused client. After a few supervision sessions where the same issue occurred, she had a sense that something important was not being said; despite attempts at verbal engagement, the block persisted. This led to a context of anxiety and prompted her to suggest a creative technique by way of symbolic figures/toys. She asked the supervisee to represent the last session with the client using the symbols. Once finished, they reflected together on what had been chosen and where they had placed them and explored the meaning. Ultimately, through the reveal and subsequent engagement, the supervisee was able to acknowledge that she had omitted her own history of abuse from supervision. Once this was brought into supervision, they could explore how this was affecting the client work.

This is similar to Emma, an integrative psychotherapist and supervisor, who described using symbols to 'get more of the brain working' of her supervisee and facilitate thinking and exploration. She described a situation when she felt her male supervisee was not seeing his client's sexual transference, so she asked him to use symbolic toys to represent the session in order to stimulate exploration and insight. Rebecca used symbolic figures in a sand tray to create empathy in a supervisee who had a strong physical reaction to their client, by wanting 'to shake them'. Through reflection and exploration of what was revealed, Rebecca felt her supervisee was able to see and understand aspects within himself, that was out of consciousness, concerning why he had this reaction, which helped him foster empathy and understanding for the client.

4.6 When Creativity Fails

In some interviews, a denial of creativity not working was present. For example, Alice denied having any supervisees that are not creative and accounts for this as due to modelling it to her supervisees. It is perceived as part of the conversation that she illustrates something creatively and the supervisee reciprocates. Yet, throughout this chapter, there have been accounts of creativity failing in some way – the supervisee feeling exposed, resisting creativity, or leaving supervision. This is accounted for by the supervisors interviewed in their attribution of a deficit in the supervisee. Yet, this tells only one side of the story. As I only interviewed the supervisors, we do not have an account of how the supervisees perceive creative supervision in these instances. In many of the interviews, any questions concerning instances of creative supervision failing tended to be minimised or denied. Sometimes, I needed to ask a few times before an interviewee would address the question. It was often claimed that even failing is revealing. Alice accounted for this by presenting an anxious supervisee who wanted certainty and who was perceived by Alice as less open to creativity. Alice found evidence of creativity working in the supervisee's creative work. Alice argued although the supervisee was reflecting at a personal level this was very revealing for Alice. So, in this respect, for many participants the creative always reveals something.

Any failing tended to focus upon some deficit in the supervisee rather than the creative approach itself, the supervisor, or the supervisory relationship. As Louise explained:

> I suppose for supervisees that it doesn't work for...there's an unfinished piece to it that just doesn't make sense, so I'm not really sure what happened or why it happened. But there's nothing I can do about that, do you know. Yeah, that can be difficult, yeah (Louise)

Louise's account therefore illustrates how the process can at times lead back to an experience of a block and a lack of sight. There was a tendency to attribute blame to the supervisee for it failing to work. Rebecca accounted for a creative approach failing due to exposure 'because they just felt they were coming here and I was going to expose their sins, do you know in the supervision space'. Whereas Mike accounted for a failure as resulting from a mismatch, the supervisee was blocked to working in a more creative way:

> I have had one pure CBT therapist who came to me for supervision. It didn't work with that person because I think that chap wanted very formalised, almost manualised supervision. He didn't want to do anything 'other' as he called it, yeah. Now I think after we did about 5 or 6 sessions together and then he moved on and creativity and supervision, it wasn't for him. Why he chose me in the first place I found a bit strange because I am a far cry from pure CBT, I'm an integrative psychotherapist and I had asked him that in the first session and he said well he had pure CBT supervision beforehand but he wanted to try something different. So, he came in and I think that it just didn't work for him. (Mike)

This account is similar to Shirley who talked about how despite a supervisee in training choosing her over two other potential supervisors and clearly contracting over the use of creativity, the supervisee failed to engage, the block persisted, and she eventually left. This led Shirley to feel unsettled and disappointed and that the supervisee had not been transparent with her. When the creative technique implemented does not work, it can result in no sight and the supervisor can remain struggling to see.

4.7 Conclusion

Based on the analysis of the data from 13 interviews, this chapter provided an account of the construction of three theoretical categories and the outcomes of analysis. The study highlighted a main concern of participants who use creativity in supervision, whereby they try to reveal, out of awareness, hidden information and bring it into consciousness to achieve sight and thus resolve the main concern. Three theoretical categories were presented, identifying how supervisors deal with a lack of sight in the supervisory encounter – 'struggling to see' identified how supervisors encounter a block in seeing and try harder to see; 'determining origin' detailed how the supervisor's appraisal of the block shaped their meaning making; and 'overcoming blindness' showed how supervisors implement creative behaviours based on their perception of the needs of the supervisee, client protection, and the achievement of their goal of sight. The theoretical categories situate the supervisor in a dynamic process, where their perception and interpretation of a block to sight in the supervisory relationship influenced engagement-related behaviours. The following chapter discusses the key aspects of analysis and relates these to empirical evidence to support the theory.

Chapter 5

Discussion and Integration of Literature

5.1 Introduction

In a grounded theory study, while an initial review of the substantive literature is undertaken before the study, the main literature review is relevant only at the point of theory development. In the current study, conducting a substantive theoretical literature review before developing the theory was not possible due to the emergent nature of the theory. As the data collection and analysis progressed, and ideas began to emerge, I began to consider how theories with which I was already familiar could perhaps be used to progress the analysis. I also looked at literature outside psychotherapy supervision which I was not familiar with, to identify theories which could help explain or even contradict the ideas emerging from the data analysis, in order to improve the quality and rigour of it. Literature at this stage was used as data to fully integrate the theory. I engaged a systematic dynamic process that stimulated conceptualisation to help build theoretical categories and capture the core concept while maintaining a stance of curiosity and openness. I used the online database search EBSCOhost to do an academic search complete using key words which emerged from analysis. This enabled me to differentiate new knowledge from what has already been discovered to ensure I add to the body of knowledge and develop original ideas. For example, although already familiar with attribution theory I had never considered this relevant to creative supervision prior to conducting the current research, and I only began to look at literature pertaining to it when determining origin emerged as an important concept. This led to the discovery of the concept of enlightenment attribution theory which confirmed aspects of determining origin but which had not been applied to creative supervision and which was an important and unique addition to current creative supervision literature.

The purpose of this chapter is to explore the relevance of the theory pertaining to revealing the unknown by reviewing the relevant literature in both the substantive area of creative supervision and other fields in terms of those propositions. The study illuminates how supervisors describe, explain, or account for the world in which they live (Gergen, 2009), which, in this study, refers to creative supervision. The emergent theory illuminates a process of searching for sight and contributes to the literature by way of the following propositions: (1) Struggling to see drives a process of revelation; (2) Revealing knowledge makes the world more controllable; (3) Privileging creativity facilitates the role of the supervisor as a revealer; (4) Creativity can at times facilitate overcoming a block in supervision; (5) Creativity can help resolve conflict in the supervisory relationship. This chapter is divided into sections relating to each proposition.

The intention of this chapter is to highlight how the theory supports, adds to, or challenges the literature cited. Furthermore, by undertaking comparisons between the extant literature as additional data, this discussion chapter seeks to enhance the understanding of the theory. By providing more data for constant comparison, the integration of extant literature is intended to develop a more generalised understanding of the theory and its concepts (Glaser, 1998). This chapter concludes with a summary of the main propositions of the emergent theory and the implications for creative supervision and the wider field.

5.2 Struggling to See Drives a Process of Revelation

When supervisors cannot clearly see they seek knowledge to make sense of the world. Supervisees at times are perceived as withholding or blocking information from the supervisor. The struggle to know the supervisory issue can lead to an effort to find out more. The supervisor wants to know more about this perceived missing information. If we look at how successful movies or novels work, information gaps are used to engage people and

motivate them to find out more. Furthermore, Golman and Loewenstein (2016) propose that there is a human desire for clarity and a natural dislike for uncertainty, which are the universal motives that propel information acquisition. They identify the motive to find out the missing information to be 'curiosity'. The theory, while offering curiosity as part of the struggle acknowledges that in some cases perhaps it is possible to struggle without being curious. Curiosity has been shown to be correlated with brain activity in regions thought to be related to anticipated reward (Kang et al., 2009). Furthermore, Shohet (2017) claims that curiosity is essential to supervision. The findings from this current study confirm this.

The supervisors interviewed in this study attempt to reveal a truth about the supervisees. In the opinion of Ricoeur (1977) 'revelation' takes place between the secret and the revealed, which is a 'manifestation' of something previously unknown. The theory of revealing the unknown is presented as a process of manifestation, driven by curiosity. When a supervisorcannot see what the issue is, a desire to know propels them to use a creative technique to find out more. Research has shown that when we become aware that information is missing, this can lead to a strong desire to gain clarity by filling in the 'information gap' (Golman & Loewenstein, 2016). Supervisors rely on their suppositions and beliefs to deal with information gaps and thus engender clarity. In this study, the supervisors belong to a group that believe in the power of creativity to reveal knowledge and overcome a block. The theory discovered explains the process as embedded in the supervisory encounter. Therefore, the theory places the explanatory locus of creative action to be not so much focused within the mind of the supervisor but to be present within their interaction, considering the person of the supervisor and supervisee as in relationship (Gergen, 1985),. Therefore, curiosity is important for both supervisors and supervisees, as without the desire to know more and see clearly, mutual exploration would be absent.

Lacking sight. In supervision, supervisees do not necessarily offer all the information supervisors want, so in the relationship, tension can arise due to what is visible and invisible and the desire to see more. Even when we have sight, we can experience a sense of distance. 'The eye is the mother of distance. When the eye opens, it shows that others and the world are outside us, distant from us' (O'Donohue, 1997, p. 86). In his book O'Donohue (1997) writes that as human beings, we are all artists, bringing sound out of silence and coaxing the invisible to become visible. A fear of darkness has permeated various cultures of the world. Imagination has played a role through the tales of otherworldliness to quell our longing for greater sight (O'Donohue, 1997). In this study, supervisors' passion and belief in using creativity in supervision are central to the process. As humans, we can use strategies to provoke the revealing of the unknown; for example, in everyday life, we may seek extra information by way of other people or use the internet or social media to get more information. Similarly, creative techniques are used as a strategy in the supervisory encounter to uncover information and thus gain sight of the issue. Just as in ancient folklore where the imagination acts as a bridge between the unseen and seen (O'Donohue, 1997), creativity is used as a vehicle to attain sight or a sense of certainty in knowing the unknown, as there is a human need to understand more fully and thus make the world seem predictable and controllable (Operario & Fiske, 1999).

The very existence of a lack of sight in the supervisory encounter was enough to instigate a sense of discomfort for some interviewed supervisors. Supervisors wanted to know what was going on in the client work, but they could not see; they were to some extent in the dark and imagined they could gain clarity and knowledge through the use of creativity. When met with reluctance, some supervisors referred to a sense of disconnection; they felt they were blocked by resistant supervisees, which affected the supervisory relationship. The relationship did not feel collaborative, and the supervisees were often perceived to be

uninclined to collaboration. Evidence suggests that warmth judgements are primary (Fiske et al., 2007). A person's warmth is judged before competence and carries more weight in affective and behavioural reactions (Fiske et al., 2007). Therefore, supervisors' judgements concerning the warmth of supervisees or their willingness to engage can lead to positive or negative impressions. In this study, various degrees of discomfort were observed, ranging from mild, for example, when guiding supervisees to gain sight, to extreme, such as in perceiving supervisees to be withholding information or fearing possible harm to the client or self. Shohet (2017) argues that as the supervisory relationship is central to any supervision encounter, sitting with the discomfort is an essential part of supervision but very often there can be a difficulty in actually doing this In this regard, the revealing can be considered as either a helping strategy, to assist supervisees in attaining sight, or a coping strategy, to deal with the personal discomfort of disconnection in the encounter or a perceived threat to the client when faced with an unknown.

In light of the theory as a process, understanding the purpose of the creative technique in the supervisory encounter is important. The employment of creative strategy can be useful if both supervisors and supervisees are motivated towards the same goal, when curiosity is shared. In such a situation, it can be used as a tool for exploring and meaning making within the supervisory relationship. However, if supervisees resist and exhibit reluctance to engage using creativity, but the process is set in motion, it could cause a breakdown in the relationship and ultimately a lack of sight will remain.

Attributing blame. The theory illuminates that while a struggle to see drives a process of revelation, supervisors' appraisal of the block is central to choosing creativity as a strategy to reveal. 'We understand in terms of our maps of the world, and they are limited and sometimes limiting' (Proctor, 2008, p. 164). The category 'determining origin' explains how the supervisors interviewed in this study tend to see things in terms of their previous

experience and knowledge that fit with a theory of social cognition (Nasie et al., 2014). Supervisors thus act like 'naive scientists' (Operario & Fiske, 1999), form judgements, possess intentions, and enact behaviour, in light of them. Participants tended to maintain their self-concept, especially in the existence of a threat to self-esteem as in a challenging context (Fiske, Morling, & Stevens, 1996), seeing themselves as more open, transparent, and collaborative in using creativity in supervision compared to some of their supervisees. This behaviour is not surprising, as people tend to harbour an overly positive view of themselves but a more accurate one of the other (Epley & Dunning, 2000). According to Epley and Dunning's (2000) research findings, these self-serving assessments are quite general, appearing not only in the beliefs about abstract traits and abilities but also in the predictions of specific behaviour. Their research suggests that people tend to miss or are blind to their own faults. In line with these findings, some supervisors in this study failed to consider that a block to sight was difficult for them or that their own experience or beliefs could influence their behaviour. In fact, the use of creative techniques in some situations went unquestioned by the supervisors but raised questions as a researcher as to whether it was motivated towards self-interest, for example, for relieving discomfort or regarding client care. Did the supervisors at times seek to reveal the unknown to meet their own requirements? Was the supervisory relationship always collaborative? Why were the contexts of supervisory rupture and failure at times characterised by a lack of critical reflection?

The research on self-serving bias suggests it pervades our encounters, which was helpful in understanding the process uncovered in this study. A concept named 'naive realism' exists (Ross & Ward, 1996) that contends that we hold our experiences of people, objects, and events in our world to be the perceptions of reality. This plays a powerful role in maintaining and reinforcing a group's collective narrative (Nasie et al., 2014) as well as a personal one. In fact, the participants of a study by Pronin, Lin, and Ross (2002) denied their

biases even after having displayed the biases and reading descriptions of them. This suggests people tend to be 'blind' to their own biases. They argue that such bias includes evaluations of arguments, attributions of cause and effect, and even interpretations of historical fact. The research by Sedikides et al. (2014) on prisoners illustrates the power of this bias. They found that prisoners viewed themselves in a more favourable light compared to those who were not prisoners despite being imprisoned for their crimes. This supports the theory of revealing that proposes that some of the supervisors were blind to their motivation for using creativity or the limitations of creativity in supervision.

Therefore, it is understandable that within the theory of revealing the unknown, some supervisors considered the problem of a block to sight to be external to or outside of themselves. The theory shows that the interviewed supervisors tended to view a block to seeing as a problem located within the supervisees. The supervisees were thought to be deficient in some way – they should be able to access the unknown but cannot at this present time in their development, or they are withholding information on purpose despite their perceived ability to reflect on personal aspects using creativity. The theory of attribution (Kelley & Michela, 1980) provides a theoretical fit with this proposition, viewing supervisors to be holding suppositions about the cause of the block and expectations concerning the effect. Supervisors compared data with their prior expectations, which impacted their behaviour.

Theories on social cognition also point out that we rarely act rationally or logically when thinking about others, and error and bias always exist (Operario & Fiske, 1999). In the longing for sight, a tendency to select what we want to see and dismiss what we do not exists (O'Donohue, 1997). As Hillman (1979) argues, some things will always remain out of the focus of vision, and as we cannot look both into the dark and light at the same time, we tend to see the problem to be out there. According to Jung (1964) we harbour a shadow side that

contains unconscious parts we disown and project onto the other. The theory of revealing the unknown shows how the value judgements about the supervisees are made. The supervisors take a cognitive shortcut when forming a judgement and may tend to sacrifice accuracy at times for efficiency (Operario & Fiske, 1999).

The theoretical perspective of the supervisors is also important in the way it forms their claims about the supervisees' ability. The supervisors in this study privileged the creative to reveal. To understand this further, the literature on belief and behaviour was considered. Concerning some supervisors in this study, their beliefs have a certain meaning that interacts with the world around them, supporting and maintaining their existing beliefs. It is inevitable that supervisors hold perceptions and accusations of bias in others, alongside a denial of bias in self. However, the implications of this process on supervisors are clear, as Pronin et al. (2002) argue:

> Misunderstanding, mistrust, escalation of conflict, and unwarranted pessimism about the ability to find common ground with those with whom we disagree become likely consequences when we attribute disagreements and bias not to ordinary psychological processes but to the unique traits of our 'opponents'. (p. 379)

While these biases pervade human life, we are the creators of our world and how we see it. Perhaps a more fruitful, if indeed challenging, endeavour would be to accept our own and others' tendency to be blind but consider how meaning and thus sight can be fostered within the creative supervisory relationship through mutual critical reflection. Then creativity can be used as a tool to either facilitate this or not. What is important is that supervisors be aware of the process of revelation in supervision and look for and examine their own bias with compassion for self as well as for the supervisees.

Our instinctual avoidance of pain and discomfort can lead to coping behaviour as well as helping behaviour. This can result in making judgements about the feeling of a block and

attributing to the supervisees. However, attribution can in fact cause greater distance rather than the connection desired. The supervisors in this study valued collaboration and connection through a shared goal, where they required access to their supervisees' inner world. However, the effort to engender certainty in the face of the unknown could lead to relationship rupture or failure. Brown (2015) argues that most people do not like discomfort, as they were never taught to hold it, sit with it, or communicate it:

> Both nature and nurture lead us to off-load emotion and discomfort, often onto other people. The irony is that at the exact same time that we are creating distance between ourselves and the people around us by off-loading onto others, we are craving deeper emotional connection and richer emotional lives. (p. 51)

The concept of 'safe uncertainty' (Mason, 1993) suggests that whereby a degree of certainty is important, too much can lead to paralysis as opposed to creativity. If a supervisor can own a position of uncertainty rather than set out to prove or disprove a hypothesis, this orients them towards exploration of meaning. Therefore, as opposed to determining origin, it could be important for the supervisor to not understand too quickly, but rather view the process towards understanding as mutually influencing. This Mason (1993) terms the 'intimacy of restraint', a holding back of understanding along with an openness to exploration. However, some supervisees may not want to explore.

The process discovered in this theory suggests supervisors at times could benefit from holding the unknown in the supervision space, sitting with it, and communicating it. Furthermore, closely examining their own biases and assumptions could help them. Integrating the shadow side could widen their sight. The act of turning sight inwards as well as outwards, through reflection, could help prevent any misguided action. It is what is referred to by Jungians as 'shadow-work' (Abrams & Zweig, 1990). Jung (1964) argues that dealing with the shadow is an attitude. It could be helpful to acknowledge it, be informed by

it, and negotiate it. Perhaps supervisors first need to acknowledge that it is understandable that the unknown will be uncomfortable, comprehend that it will evoke biases and assumptions, and consider how the actions in supervision can be for the sake of the self, the supervisees, or the client. To restrain themselves before they move to action, noticing the discomfort and maintaining curiosity about it could be helpful in identifying any biases and assumptions. Once we can sit with the discomfort, we can then be *uncomfortably curious* about it. This can help supervisors, as the study suggests the action of attribution can work against us and illuminates how the supervisors' quest to dispel their supervisees' blindness and ease the struggle to see can result in the supervisors remaining in the dark regarding their own.

5.3 Revealing Knowledge Makes the World More Controllable

Supervisors hold certain beliefs about the world. According to Sloman (2017) we live under an illusion of knowledge due to an inability to decipher between what is inside and outside our heads, often not knowing what we do not know. Therefore, we can tend to believe without strong groundsIn the opinion of Wolfe and Griffin (2017) a belief as 'a position about the truth value of a proposition' (p. 3). They propose that beliefs are different from knowledge and attitudes. The central claim made by the participants as to why they use a creative strategy to engender sight is based on a sense that something exists in the supervisees that is discoverable but blocked or hidden. The epistemological perspective of the creative supervisor in this study needs consideration. Essentially, all the interviewed supervisors aspired for a collaborative, equal relationship where knowledge was co-created and led to clarity about and the understanding of the key issue. However, a drive for knowledge was a central feature and a block to seeing that this knowledge was perceived as a reason to use creativity in the first place. To gain sight was to understand what the issue was.

When a perceived block exists, objective truth is never knowable (Maturana, 1988) for the supervisors and it may not be for the supervisees but can be constructed by way of the creative interaction. This way, knowledge is manifested in the encounter. Language can be considered essentially a shared activity (Gergen, 1985), and creativity can be viewed as a language (Von Petzinger, 2017; Miyagawa, Lesure, & Nobrega, 2018), as symbols are commonly used to communicate, such as through emojis on mobile phones. Furthermore, such use of the symbolic to communicate has been proposed to go back a long time, around 200,000 years (Von Petzinger, 2017). Therefore, the use of the creative can be used to enhance the construction of knowledge through facilitating communication. It is only when there is collaboration that meaning can be said to be made. When both the individuals engaged in an interaction are compatible in their goal of using a particular creative technique, it works to facilitate exploration and serves to guide a description of a particular reality, but it may not work to do this when the relationship does not support it.

Discovering the unknown known. The process carried out by the creative supervisor is one of seeking to illuminate the unknown and ease the struggle to see by revealing information through the creative process. The existence of a known to be discovered at all is contentious. According to Speed (1991) even though reality may be filtered through our perceptions, this does not mean reality does not exist and does not affect those perceptions. However, I propose a more radical view that no independent reality exists as such; rather it is manifested by the supervisors through their creative interaction with the supervisees. In this respect, even though reality is essentially unknowable (Maturana, 1988), as the supervisors do not truly know what is going on in the client work and the supervisees may not 'know' on a conscious level about the issue, understanding can be fostered. Meaning can be formed through the supervisory experience. Therefore, in the theory of revealing the unknown, a sense of a shared reality can be created within the relationship. This enables the supervisors

to feel more in control of their role as someone who reveals. This dynamic, while also existing in other forms of supervision and indeed the therapeutic relationship, is facilitated through creativity.

All the supervisors interviewed in this study believed in and valued the concept of the unconscious –there are out of awareness dynamics at work that, if revealed, can aid understanding. The supervisors are influenced by their belief that what is out of sight or unconscious can be glimpsed through the use of creative action. In this light, for the supervisors, information is present in the unconscious, which exists even though the supervisees may not be aware of it, or information is being withheld. The participants in this study hold the belief that creativity unlocks unconscious material that drives its use. However, perhaps whatever knowledge exists only becomes meaningful to us in the relationship with others (Gergen, 2009). Therefore, the supervisors' previous theoretical knowledge and experience guide meaning making. Creative supervisors possess their own particular language of description and explanation, and any constructions will be linked to the shared values of this group. The notion of the unconscious has particular meaning as does being creative as well as the belief that information is withheld or just out of sight.

Through creative action, the supervisor strives to construct a reality. Imagination provides the language that stimulates this creation (Cojocaru, 2013), which happens between the supervisors and supervisees: 'Knowledge is seen not as something that a person has or doesn't have, but as something that people do together' (Burr, 2003, p. 9). Furthermore, Gergen (2009) claims that 'constructions gain their significance from their usefulness'. The belief about being a supervisor who uses creativity helps them to make sense of a perceived block and informs them on the nature of truth and subsequent action. The consideration of a constructionist perspective can help avoid blaming supervisees who do not share a particular community of beliefs. Thinking in terms of the collective responsibility to the process of

bringing forth knowledge (Berger & Luckmann, 1967), the relational process in this study can be privileged as important to knowledge, and any creativity acts as the language in meaning making. Meaning only occurs in the product of creative action when through exploration the supervisors and supervisees make sense of it together, in the moment. Therefore, it is not so much a philosophical question of whether reality truly exists or not, as we can never truly 'know' anything, but some knowledge can be revealed by way of the supervisory relationship and provide comfort to the supervisor.

In summary, the group that the supervisors belong to shapes how they appraise a lack of clarity in supervision. It is proposed by Wilson (2013) that humans are their own story-tellers, narrating often illusionary stories about the world in which they live to make sense of it. Self-knowledge pertains to the way we integrate raw material about the world into stories about ourselves. To 'determine the origin' of the block is helpful for the role of the supervisor. The 'block to the known' is therefore socially constructed, which impacts how the supervisors think about the unknown and influences their behaviour. One's knowledge and conceptions (and beliefs) of reality become embedded in the institution one belongs to. The reality the supervisors seek is therefore embedded within creative supervision. The result of the creative action is a product that is constitutive as it exists within the social relations of the supervisory relationship that validates it. Thus, the possibility of constructing meaning through any creative action used within the supervisory encounter exists. In the context of the supervisee withholding information or resisting it, a possibility of constructing meaning in the encounter is also present, but this depends upon the quality of the relationship in the present moment. Sometimes, there is a breakdown in the relationship, and no meaning and thus no knowledge can be revealed.

5.4 Privileging Creativity Facilitates the Role of the Supervisor as a 'Revealer'

Power and choice are constructs that have historically been studied separately, but they share a common foundation in an individual's sense of personal control (Inesi et al., 2011). 'Control is a central animating force in human behavior, and it operates much like thirst' (Inesi et al., 2011). When faced with a block to sight, supervisors' sense of control is helped when the supervisees are collaborative. At such times, supervisors try to assist the supervisees to see and therefore choose a helping strategy. According to Page and Wosket (2015), supervision is 'primarily a containing and enabling process' (p. 44). Likewise, using creativity by the supervisors in this study assists them in helping the supervisees gain sight and therefore provides the possibility of growth and change. If a creative approach can provide a vehicle for fully bringing issues into the fore, this could facilitate seeing and thereby benefit client care. However, in some instances, supervisee resistance was experienced, and the supervisors perceived a lack of control. Furthermore, Glover (2017) proposes that anxiety in psychotherapeutic supervision is intertwined with experiences of heightened responsibility. Therefore, in a situation of no sight where there is a sense of a block and, in the most extreme case, concealed information, the supervisors are faced with a dilemma – how to engender a revelation, regain a sense of personal control, and achieve the supervisory task?

The supervisors use a creative strategy to achieve the goal of sight and understanding. This fits with the concept of being a 'motivated tactician' (Operario & Fiske, 1999) or one who chooses among multiple strategies based on goal, motive, and need. The supervisors choose a strategy to accomplish the goal of sight, but in this study, they choose among creative techniques to achieve their goal. However, this theory points out that the assumption of a problematic block sets in motion a process that at times may not be welcomed by the supervisees.

Power, autonomy and vulnerability. Power is ubiquitous in human social life (Russell, 1938; Fiske, Morling & Stevens 1996). Fiske et al., (1996) argue that the concept of power refers to the ability to have an impact on the environment; being an agent of change and affecting reality, to be a subject as opposed to an object. It rests on the ability to produce effects. If one has influence over another, they wield power (Fiske & Berdhal, 2007). Furthermore, McMahon (2014) argues that supervision involves an imbalanced relationship due to the focus on exploring the supervisee's work and needs, which inevitably carries a dynamic of power and vulnerability. Supervisor and supervisee vulnerability and shame has been linked to non-disclosure (Ladany et al, 1996). According to Singh & Pillay (2018) a cycle of non-disclosure was found in supervision, whereby dynamics related to power relations and perceptions in supervisees. Supervisor power and lack of a joint sense of understanding triggered a self-protective style in supervisees which in turn led to non-disclosure. Therefore, non-disclosure was linked to an effort to gain control in the supervisee. Shohet and Wilmot (2017) suggest that supervisor shame and vulnerability could lead to an imposition of technique and point to the importance of tolerating 'not-knowing'. This suggests that the stance the supervisor takes could influence power dynamics and thus the relationship which is crucial to successful supervisory outcome (Watkins, 2014). In addition, the current study highlighted the interplay between bias and action, whereas, Bion (1967) argues the therapist should enter a session with no memory, desire or knowing. This could be applied to the supervisor too.

Accounts in this study suggest that a sense of supervisee safety is important, yet creative techniques can reveal personal aspects which the supervisee may not feel ready to bring up. In this study, at times supervisors claim that ultimate responsibility lies with the supervisee over what is revealed, while on the other hand participants warn that a supervisee may not have full choice. The creative can reveal personal aspects of the supervisee, which

can at times threaten to overcome the session and move it into the realm of personal therapy, where the focus of the client can get lost. This raises questions over supervisee autonomy. Not seeing and thus not knowing may leave the supervisor in a vulnerable position, and while supervisors in this study valued equality, they also sought knowledge even when encountering resistance. Using creativity was at times a strategy for bringing forth knowledge and alleviating vulnerability, yet ultimately at the risk of supervisee autonomy. In addition, the supervisee's fear or uncertainty may inhibit their level of creativity, making any attempt at promoting it infructuous. Research conducted by De Dreu and Nijstad (2008) found fear and anxiety were negatively related to creativity. They suggest that mood states relating to higher levels of certainty, such as anger, joy, and pride may be associated with higher levels of creativity than mood states that relate to uncertainty and fear.

At times in this study the supervisee was perceived as defensive, but supervisors believed revealing the unknown was beneficial not only for the supervisee, but personally too. The supervisor's quest for the supervisee to reveal aspects unknown to them but perceived as existing independently of them has similarities with what Foucault (1978) writes about confession. Through confession people are encouraged to produce knowledge about themselves, as this is believed to liberate them. Foucault argues that in the West we have come to believe that power constrains and holds us back, and only through confession, the revelation of all of that is within us, can we finally become free, 'The obligation to confess is now relayed through so many different points…that we no longer perceive it as the effect of a power that constrains us' (Foucault, 1978, p. 60).

If the supervisor takes a stance as a confessor, this puts the supervisor in a position of power and responsibility. According to Depret and Fiske (1993) power can lead to increased dispositional inferences, and found that the more power an ingroup had, the more its members would discriminate against the outgroup. This was interpreted in terms of social

identity theory. Those holding power can use negative stereotypes to maintain their position (Fiske & Berdhal, 2007). This raises ethical questions concerning how much a supervisor push the use of creative techniques, with a resistant or defensive supervisee. Such a consideration was missing from the majority of participant interviewed. Perhaps there is a danger in all types of supervision that at times our efforts to enhance connection can cross over into coercion. In the study, some supervisors tried to persuade a reluctant supervisee to use creative techniques. They did this by modelling creative techniques and providing an experience of it, despite supervisee reluctance. Persuasion was sometimes used in interviews, as an attempt to convince me of arguments, through using quotes of eminent people or from literature, demonstrating creativity, or accounts of positive experiences. Simmons (1976) defined persuasion as, 'Human communication that is designed to influence others by modifying their beliefs, values or attitudes' (p. 21). Perhaps if a block is perceived as not a 'reality' but one that is constructed within the encounter, raising the question "Can we construct meaning together in this encounter, and if not, why not?" is more useful. Then, creativity can be used to explore or co-construct the meaning and understanding of the issue**.**

Supervisor role and identity. The self-concept of the supervisor can be removed from a mental process and placed within the sphere of social discourse (Gergen, 1985). The supervisor desires a collaborative relationship, one where they can use creativity together with their supervisee to achieve a shared goal. However, they are ethically bound by their role as a monitor of the profession (Bernard & Goodyear, 2009). They must keep the client safe and ensure quality control. They are led by their role as someone who is responsible for ensuring competence. The supervisors in this study sometimes use creativity to do this. It is argued that people tend to seek *social belonging* with their own kind (Fiske & Fiske, 2007). The supervisor is motivated by their 'belonging' to a group of supervisors who use creativity (Stevens & Fiske, 1995; Operario & Fiske, 1999).

The ‘Anam Cara’ in Celtic understanding is someone ‘to whom you could reveal the hidden intimacies of your life’ (O’ Donohue, 1997, p. 16). This role has similarities with the perceived supervisory role of many participants in this study. These participants considered their role to be of someone to confide in, much the same as the role of therapist, but a supervisor’s role has different functions. The theory has shown how supervisors perceive themselves in relation to others, and the beliefs, expectations, biases, and assumptions they hold sometimes influence how they act in supervision. In addition, O’Donohue (1997) warns that unless you see a thing in the light of love, it is not seen at all. However, it seems some supervisors in this study were motivated by their own needs over their supervisees’ needs, to gain knowledge despite the resistance from some supervisees. Perhaps what the theory of revealing emphasises most significantly is that in belonging to a group, the supervisors’ assumptions and biases can influence the supervisory relationship. The inner sight that the supervisors seek for their supervisees is perhaps just as vital for themselves, such as through understanding *how* they see; perhaps it can help prevent instances of supervisory rupture and failure. This will now be explored in more detail.

Rather than considering their own struggles and coping mechanisms to tackle the unknown, the participants exhibited a tendency of emphasising the supervisees’ struggles to see. Understanding makes the world predictable and controllable (Operario & Fiske, 1999). Although using creativity in supervision was perceived to help the supervisees to discover the out-of-sight aspects of their work, the task of assisting the supervisees was considered crucial to the supervisors as those who bring awareness to the supervisory process. They consider themselves a revealer, those who facilitate or create the conditions for sight and thus understanding. This identity as a change agent within supervision is important. Often the aim and achievement of attaining sight were emphasised during interviews using metaphor, which pointed to the importance of helping the supervisees get a clear picture. The

supervisors act according to the role of a supervisor and do the right thing according to that. In using a creative technique as a strategy, the supervisors are driven by the belief that it is right and a reasonable action to take. A belief in self as the revealer of truth in the service of the supervisees could be helpful. According to Taylor and Brown (1988) such positive illusions about oneself can actually be beneficial to motivation and affect. Many supervisors identify with their creative self and their role of those who help develop the supervisees through the use of creativity. They identify to be creative because they do creative things; who they are and what they do and in which way privilege creativity.

Enlightening the supervisee. While we attribute a cause of behaviour depending on fit and plausibility, in the theory of attribution social perception can ultimately lead to error and bias (Heider, 1958). We tend to explain behaviour in terms that put us in a good light and so maintain our self-esteem. This may help us feel in control of our environment (Kelley, 1971). Attributions are important in decision making and therefore the question of supervisee responsibility is important (Kernes & McWhirter, 2001). Literature has demonstrated that there is a tendency to attribute blame to a person if they are thought to be in control of their problem (Feinberg, 1970). The current theory fits with an 'enlightenment model' (Brickman et al., 1982), where the supervisee is thought to be responsible for causing their problem but not for solving it. This raises the question of 'who is responsible for the problem?' and 'who is responsible for the solution?' If helping and coping are to be understood, the responsibility for the problem and its solution must be studied together, not separately (Brickman et al., 1982). In the theory, the aim for the supervisor is to provide enlightenment about the nature of the problem through implementing a creative strategy, as in guiding the supervisee towards clarity, and for the supervisee to allow the supervisor to guide them in order to know what to do. Yet, how does this account for the attribution of a lack of ability in the supervisee who did not want to be guided? The more experienced students

were, one study found, the less likely counsellors were to adhere to the enlightenment model of helping and coping (Williams, Greenleaf, & Duys, 2013). While this fits with aspects of the current theory where supervisors linked experience and ability with the level of supervisee training, it differs from the supervisors in this current study, who tended to view ability in terms of openness to using creativity. A supervisee was perceived as more advanced when they were open to using creativity; it has to do with who they are. One of the cornerstones of the models of helping is matching clients' orientation to help-seeking with counsellors' orientation to helping to enhance treatment effectiveness. At times where the supervisee is considered as requiring development, the supervisor could be viewed as adopting an enlightenment model of helping. Yet if, as Brickman et al. (1982) suggest, an incongruity exists between supervisor and supervisee orientation, then creative supervision could be underutilised.

Personal beliefs, assumptions, and role as revealer contribute to the supervisor privileging the creative in supervision. The openness to using creativity was at times judged to indicate capacity, and if a supervisee was reluctant, they were thought of as deficient in some way. Despite this, some participants continued to try to enlighten the supervisee anyway. This suggests a supervisor's responsibility to reveal. Yet, the literature has proposed that an enlightenment model could actually encourage dependency and result in what Darley and Bateson (1973) called 'the fundamental attribution error'. This proposes that supervisors are more likely to view a problem as stemming from the supervisee's personality rather than their situation. In fact, some supervisors in this study gave more weight to the internal, dispositional causes of the block over external possible causes such as situational issues, considering the problem as located within the supervisee and the perceiving their role as helping to alleviate the problem. Research has shown that this can lead to an error (Ross, 1977), bias (Fiske & Taylor, 1990), and blame (Lerner, 1977).

Furthermore, through a self-confirming cycle (Smyder & Swann, 1978), the supervisor's expectations and bias could actually bring about the resistance they apprehend and hamper the client/therapist relationship. Thus, the supervisor may ignore important situational factors and alternative hypotheses due to a correspondence bias (Fiske & Taylor, 1991). In fact, some of the supervisors in this study had made up their mind about the cause of the block and did not seem to explore alternative hypotheses. The supervisor may harbour certain 'cognitive anchors' (Sherif, Taub, & Hovland, 1958), where prior information is relied on and informs subsequent decisions, or 'confirmatory bias' (Plous, 1993), where the revealing strategy leads to uncovering something which they already believe to be the case in the first place. Through this, perhaps at times they unknowingly bring about supervisory rupture and failure.

The stories we tell often have a purpose. The narrative paradigm (Fisher, 1985) asserts that people accept stories following the principles of coherence and fidelity. Often, the stories supervisors told acted to convince me because they made sense, were credible and believable. The fact that the supervisors were experienced and well qualified made their accounts convincing. They believed strongly in privileging the creative. So, the action of persuasion by the supervisor was not necessarily incidental or coercive, but inherently communicative (Fisher, 1985). The supervisor is in many ways a storyteller, initiating cooperative storytelling. Our human storytelling behaviour perhaps is shaped by a history of seeking ways to communicate. According to Smith et al. (2017) storytelling was a key component of early social relationship. It allowed humans to know the rules of the game and work together without conflict to achieve a common goal.

However, whether the supervisor is acting out of the needs of the other or of self is crucial. In the opinion of Dainton (2005) persuasion always consists of a goal and an intent, and the communication works as a means of achieving that goal. Yet, as the current theory

demonstrates, while the recipient has free will and at times will reject the persuasive attempt, there are other times when the supervisor attempts to sidestep any resistance. Many participants were very passionate and convincing, with their explanations of why they use creativity in supervision. Sometimes, when their persuasive actions were met with a lack of motivation or ability in the target audience, they used peripheral routes to persuasion (Dainton, 2005). Using commitment and authority are peripheral cues, where the persuader tries to convince the audience to accept their beliefs or behaviours (Dainton, 2005). They focused on effective, quick, and easy ways to produce change, such as creativity. In terms of the supervisee, reciprocation was used in an effort to influence by emphasising a collaborative relationship (Cialdini, 2007).

However, if power is defined as a construct describing links between actors rather than inferred from the consequences of interaction, this makes power more process oriented and relational, not a personal characteristic (Fiske & Berdhal, 2007). The creative supervisor could consider himself as not bringing forth truth, but rather allowing it to be constructed within the relationship. It is assumed that in the immediate experience of creative supervision, truth can only be achieved through the language of the creative, as only through language can human beings explain their experience. Creativity allows the supervisee to use the language of the imagination in the relational space of the moment. The conversation in creative supervision is centered on the product of creative action, which can stimulate exploratory meaning making.

Most supervisors in this study valued collaboration, which suggests a shared goal. However, sometimes the supervisee resisted the supervisor as facilitator, and it was no longer collaborative. This raises a question of purpose. There were instances of low alliance in the study when the supervisor was motivated to act as revealer despite the supervisee being resistant. In fact, incidents in the interviews suggest that privileging creative techniques

when the supervisee was resistant, reluctant, or felt exposed could lead to supervisory rupture or failure. This suggests that it is important for the supervisor to become aware of the consequences of their own privileging, i.e., a tendency to lead the supervision rather than co-create it. While the supervisor can be viewed as a change agent, at times the responsibility to reveal the supervisee's blind spot can lead to the supervisors being unaware of their own blind spots, possibly contributing to tunnel vision.

In summary, the supervisor is privileging creative techniques, which contributes to their role as revealer. In line with attributional theory, some supervisors interviewed tend to view successful creative intervention as stemming from internal factors in themselves (being creative, more experienced, etc.), and any failure of a creative intervention as due to external factors, or in other words the supervisee. They tend to view the block or impasse as a result of the supervisee's characteristics. This allows the supervisor to confidently offer explanations in the event of a block to sight, without necessarily having to analyse the information in a more complex way. This can ultimately lead to mistakes in assessment (Golding & Rorer, 1972), and may influence the interaction, provoking the very behaviour they expect and thereby confirming their beliefs (Snyder & Swann, 1978). It could also perpetuate the supervisor as 'revealer' or as change agent, which could maintain the hierarchy and power differential which most supervisors in this study sought to avoid.

5.5 Creativity can Facilitate Overcoming a Block in Supervision

To quote Proctor, 'Free or random discussion elicits words; ideas and imagination are sparked and interact. A structured exercise is a different quality of catalyst. It is devised to elicit information which lies behind words' (2008, p.164). All supervisors in this study used creative techniques in both their therapeutic practice and supervision because they found using such techniques effective in attaining sight; they experienced resolution through the

manifestation of meaning. Using a creative technique is what the supervisors do because they have experienced it as working to engender exploration and thus revealing important information to attain clarity. Supervisors account for using a creative technique as bypassing the conscious awareness of the supervisee, providing an alternative route to accessing and revealing unconscious aspects and sidestepping any resistance. While in this study participants varied in theoretical perspective: an integrative approach, person-centred, play therapy, or Jungian perspective, they all valued accessing out of awareness information in order to reveal and see more clearly what was going on. Working creatively and intuitively has been found to be dependent on implicit knowledge (Schore, 2011). This is central to the claim of it working to overcome a block to sight, holding the belief that at times the supervisee may not be able to talk about what is going on or reflect on it, as the information is outside awareness. Therefore, it is the theoretical perspective of the supervisor that is important in guiding their beliefs.

The belief is that while the supervisee may on some level be aware of information, it can remain out of consciousness. For example, Jung (1964) argued that some thoughts can become more subliminal, as there is a limit to what can be held in conscious focal awareness. This is often referred to as the subconscious, which the social sciences refer to as without intention, awareness, or conscious guidance (Stajkovic, Locke, & Blair, 2006). Other information is believed to be hard to access, because it is fully outside of awareness, it is 'unconscious'. The construct of unconscious processes (Freud, 1894) was developed to help a patient recover forgotten memories believed to lie at the root of psychiatric symptoms. From Freud's (1894) perspective, all people are motivated to avoid or control pain, both physical and psychological, and use strategies to accomplish this. Recent neurological studies have supported this concept of unconscious processes which involve forgotten memories and memories stored away in the brain (Damasio, 1999).

In psychotherapy, Freud (1894) argued that cognitive processes are influenced by the unconscious. Similarly, Jung (1964) proposed a 'shadow' side of human life, where primitive aspects of our psyche remain largely hidden from sight. The destructiveness of the shadow depends upon the degree to which it is neglected and the individual refuses to take responsibility for it, enabling it to intrude into one's cognitions, affects, and behaviour. It is clear that we encounter the shadow in projection (Whitmont, 1991), in our negative and positive view of the 'other'. This is useful in considering the current theory, which supports the view that negative judgement influences the supervisor and interferes with their capacity to be both objective and compassionate. Yet it can take courage to accept personal responsibility for the part of us that we offload onto others. Our own faults, limitations, and that which is unacceptable in this respect are easily observed in the other but not in ourselves. Yet, while we may never be free of our shadow side, it is argued that no progress or growth is possible until it is confronted (Whitmont, 1991). This has implications for the theory of revealing. Perhaps in their haste to overcome the block, supervisors miss the opportunity to confront and understand it, or to allow sufficient time and space for unconscious material of the supervisee to emerge into consciousness. The supervisee has defences to protect against being overwhelmed psychologically and emotionally in the encounter, and this could at times be overlooked.

Studies have provided empirical support for unconscious processes (Alpher, 1991; Doehrman, 1976; Raichelson et al., 1997). Furthermore, literature argues that unconscious processes can impact the client/therapist work (Doehrman, 1976). From this stance, the supervisee needs to gain sight of such thoughts, feelings, and behaviours in order to ensure client care. According to the literature, the supervisory relationship can act as a mirror to the therapist/client relationship (Doehrman, 1976; Friedlander et al., 1989; Mullen et al., 2007). It is defined as occurring when a supervisee unconsciously presents themselves to their

supervisor as their client has presented to them. The process reverses when the supervisee adopts attitudes and behaviours of the supervisor in relation to the client (Friedlander et al., 1989; Mullen et al., 2007).

In the interviews, supervisors acknowledged the role of unconscious processes, and at times a lack of sight was attributed to something else stemming from the client/therapist encounter which was being enacted within the supervisory space. This provided a credible reason to uncover and reveal the struggle to make visible the invisible, to reveal aspects in the therapeutic relationship which are possibly present in the supervisory one. According to Deering (1994) the ability to identify and work through parallel process is invaluable in facilitating growth and preventing an impasse in the relationship. With the notion of unconscious processes providing such a strong discourse, it may not be surprising if the supervisor finds it difficult to relinquish it as an explanatory vehicle within the context of a difficult supervisory session. However, grappling with a new conception of knowledge as constructed within the encounter could be beneficial to prevent assumptions and bias leading to a breakdown in the relationship. In addition, a question arises as to whether a focus on revealing unconscious aspects results in the supervisee becoming the focus of the supervisory work rather than the client, and whether this is suited to the field of supervision, or this blurs the boundary between supervision and personal therapy. Although in some cases it helps to overcome a block in supervision and reveal information and thus gain sight, this may not always be appropriate.

Creativity as communication. Creativity can be considered as communication, a language (Von Petzinger, 2017; Miyagawa et al., 2018). It is important to explore how the language of the creative facilitates communication in supervision and why the supervisee becomes the focus in the theory of revealing the unknown. Creative arts therapies were initially used when verbal language failed to work in producing insight and something more

was needed. Using creativity in this way became widely known during the 1930s and 1940s, when psychotherapists and artists began to realise that self-expression through non-verbal methods might help assist emotional well-being (Malchiodi, 2005). However, creativity can also include verbal dialogue by way of using the imagination, which has informed theory and practice in the expressive arts (McNiff, 1981, 1992). As self-evaluation of work is an identified outcome of supervision (Bernard & Goodyear, 2009), when symbolic self-expression is facilitated the supervisee may be better able to act out, witness, and reflect on client work and in so doing develop their understanding and skills (Mullen et al., 2007).

Creative supervision is accounted for by supervisors in this study as working to *attain sight*; working quickly and efficiently to reveal information. The view that creative expression in counsellor education leads to student self-awareness has been extensively studied, and research findings suggest that self-awareness does occur (Andrade, 2009; Gibbs & Green, 2008; Parikh, Janson, & Singleton, 2012; Swank, 2012; Ziff & Beamish, 2004). Research supports creativity as a vehicle for overcoming a block by working at unconscious levels. It has been suggested that supervision is more effective when the supervisor uses creativity in the supervisory process (Lahad, 2000; Mullen et al., 2007) and promotes supervisee development (Purswell & Stulmaker, 2015). In research by Shepard and Brew (2013) creativity in practicum was found to enhance students' personal growth. This offers support to the view that supervisors can use creative techniques to enhance the supervisory process and ultimately the therapy between supervisee and client (Mullen et al., 2007).

Many of the supervisors in this study claimed that using creativity acted like a tool to unlock unconscious processes in the supervisee, widen their perspective, and allow the supervisee to grow personally and professionally. Metaphor was used by participants to communicate this function and emphasise the clarity gained for both supervisor and supervisee. For example, "an enlightenment", "a bird's eye view", "another dimension",

"open up a door", and "a lightbulb moment". Historically, the focus has been on the supervisee rather than the supervisor. The theory emerging from this study therefore adds to the existing literature by illuminating the importance of a process of revealing for the supervisor. Creativity can help the supervisor gain sight, too. It is common to experience lack of sight at times in the supervisory encounter; in the extant literature this is described in situations where the supervisee's thoughts and feelings about a client are difficult to put into words (Stainsby, 2009). It is the supervisee and their client work that are the focus. In considering the function of supervision, Stainsby (2009) situates supervision as a place for gaining 'super' sight or vision and proposes that it helps the supervisee gain a better picture of what is going on. The supervisors in this study use creativity because they believe it works. Depending on the theoretical lens a supervisor used, they either understood reluctance to do this as preventing sight or as a useful issue to work on in the here and now relational encounter. The common perception of the participants in this study was that a block to sight needs to be overcome and that creativity is an effective strategy to achieve this. There is a fundamental judgement made about the nature of the struggle and the importance of surpassing it.

5.6 Creativity can Help Avoid Conflict in the Supervisory Relationship

According to Nellis et al. (2011) conflict is an innate part of the supervision process, which is unavoidable. Sometimes, the supervisee was perceived as withholding information which the supervisor deemed important to personal and professional development and client care. At other times the supervisee was reluctant to use creativity as an exploratory tool, despite the efforts of the supervisor to encourage such initiatives. The supervisor, as revealer or one who helps or enlightens the supervisee, holds an expectation that they should open up and embrace exploration. However, as discussed previously, this did not always occur.

Sometimes the supervisee resisted exploring the issue with creativity when there was a lack of sight, despite the supervisor valuing such exploration. This led at times to a disconnect in the relationship. The supervisor's need to overcome a block could arise from an instinctual need for survival through connection. The human quest for connection can be deeply rooted. Disconnection can feel uncomfortable and the supervisor may try to avoid any conflict in order to forge a relationship.

The challenges experienced by participants in this study have been cited in the literature as: a resistance among supervisees to engage in expressive arts in supervision (Malchiodi, 2005); a reluctance to share a personal experience with supervisors (Ladany, 2004); and the danger of the boundaries between supervision and therapy becoming blurred (Anekstein et al., 2014, Bernard & Goodyear, 2009, Corey et al., 2007). How creative supervisors deal with these challenges has not been fully researched. The theory of revealing the unknown adds to this literature by explaining the role of creative techniques in a challenging supervisory context. Using creativity sometimes acts as a strategy to uncover out of awareness or hidden aspects in a non-confrontational way, avoiding any potential conflict both within a collaborative relationship and when information is omitted or edited by the supervisee on purpose.

The reason supervisors gave for implementing a creative strategy was to protect the supervisee from any uncomfortable feelings, and ultimately maintain the supervisory relationship. It was hoped the supervisory relationship would be easier. The supervisor was able to 'bypass the conscious awareness' of the supervisee by using a creative approach to reveal important information. The participants in this study 'justify their perspective' according to the accounts they offer. One such account is the concept of distance, which they argue provides safety in terms of reducing the emotional intensity of the issue outside of the supervisee's awareness or when hidden by the supervisee. So, by using creativity they are

able to avoid any conflict in the relationship; real or predicted. Both bypassing conscious awareness and sidestepping any resistance allow the supervisor to achieve their goal of revealing information so that there is a benefit for themselves.

Supervisors' accounts of creativity working in this way are supported by the literature. Representing through art, symbols, metaphor, body, and narrative expression has been suggested as helping by reducing affect among those with language challenges, through displaced communication (Kalter, 1990). Similarly, Gardner (1993) suggests that using symbolic techniques reduces the anxiety a client may experience, as working within the symbolic bypasses our conscious awareness, making it easier for a client to reveal personal aspects if feeling vulnerable. Direct confrontation is avoided, and primary and secondary thought processes are enabled. Creativity creates emotional distance, allowing people to reveal and explore deeper aspects of themselves (Stark et al., 2011). In psychotherapy supervision, the supervisor considers the supervisee as at times not able to verbalise aspects, or as reluctant to explore. Using creativity, the thinking goes, may help to facilitate communication and overcome any resistance, allowing the supervisee to show rather than tell what is going on and bring out of awareness aspects into the supervisory space. Daly and Mallinckrodt (2009) defined therapeutic distance as 'the level of transparency and disclosure in the psychotherapy relationship from both client and therapist, together with the immediacy, intimacy, and emotional intensity of a session' (p. 559).

Regulating safe distance in order to help the supervisory relationship (Daly & Mallinckrodt, 2009) is used as a justification for creativity. Even so, while creative action can foster meaning and knowledge within the relationship, it raises questions as to whether avoidance of conflict is always useful within supervision, and to what end. In terms of supervision, supervisors account for this in terms of being able to access material that may not have been accessible otherwise, because the relationship feels safer. Creativity can help a

therapist foster engagement despite resistance (Hall, Kaduson, & Schaefer, 2002), and could help a supervisor too. It is suggested that the creation of the symbolic moves the focus away from the issue causing resistance, increasing comfort level through remaining at a safe emotional distance. Thus, it enables engagement despite vulnerability. In terms of supervision, when such creative techniques are applied the supervisor can experience increased engagement and exploratory connection, making it a more favourable environment for attaining sight.

A supervisee is more likely to experience a good working relationship when they feel safe (Scaife, 2009). Some supervisors in this study sidestep any potential resistance from the supervisee. They deem it likely that there will be resistance, and therefore use creativity as an easier route, a type of cognitive shortcut (Operario & Fiske, 1999). However, when implemented in this way it could actually perpetuate bias. In 'justifying the perspective', a quick judgement based on previous knowledge or experience enables goal achievement more efficiently, and this makes it intrinsically satisfying (Fiske & Taylor, 1991). Yet, while a safer context is thought to promote a relationship through sharing and increased connection, the supervisee in this study did not always feel safe, and in some cases the relationship broke down.

Transparency in supervisory relationship. In this study, the supervisors did not always acknowledge or disclose their own discomfort in a challenging encounter; they were not always *transparent* with their supervisee. The literature considers it likely that both supervisor and supervisee experience a better relationship in a more open context. Gibson et al. (2019) explain that effective psychotherapy supervision is dependent on trainees' willingness to disclose important clinical information to their supervisor, yet any avoidance of bringing up difficulties is probably because of the evaluative nature of supervision. In addition, if the supervisee has issues with the supervision and does not disclose this to the

supervisor, they do not then have the opportunity to become more responsive to the trainee's needs (Gibson et al., 2019). Disclosure seems important to the supervisory relationship. According to Collins and Miller (1994) people who disclose more are more liked than people who disclose less; people disclose more to those whom they initially like; and people like others as a result of having disclosed to them. In fact, Glover (2014) found that some supervisors were mistrusting, critical, and indignant about supervisees whom they perceived to be excluding them or keeping them in the dark about their practice. In research by Glover (2014) it was found that supervisors could not 'know' actually what was happening in the therapeutic practice, they could not be sure of client safety, and thus her study highlighted a level of responsibility and anxiety that had previously been under reported in the literature. This suggests that potential conflict could be resolved by supervisory disclosure, where they initiate and address any concerns directly with the supervisee, even though research has indicated that most supervisees initiate communication, as opposed to their supervisor (Moskowitz & Rupert, 1983). Furthermore, Gibson et al. (2019) found in a recent study that the more the supervisor focused on relationships (such as the supervisory alliance, countertransference, and parallel processes with clients), the less information withholding the supervisee resorted to. Perhaps openness works both ways. Hence, the question of supervisory disclosure in creative supervision is worth consideration.

The quality of the supervisory relationship affects trainee disclosure (Ladany, 2004; Mehr et al., 2010). However, even when there is a good relationship there can be non-disclosure (Hess et al., 2008). Although the relationship between supervision and client outcome lacks empirical evidence (Watkins, 2014), what happens in the supervisory process seems important. The theory discovered in this study contributes to the literature on disclosure in supervision. Self-concealment is defined as the tendency to keep challenging information to oneself. Showing how difficult it can be to create a sense of openness and

safety, supervisee concealment concerning client work is reported in the literature, linking it with fear of judgement and poor supervisory alliances (Ladany, Hill, Corbett, & Nutt, 1996; Yourman & Farber, 1996). The Hawkins and Shohet (2012) process model points to the importance of the supervisor and supervisee focusing on what is happening in the therapy room, as it can be easy to hide aspects, especially when there is some insecurity.

There are models of supervision that emphasise the importance of openness in the supervisory relationship, for example a client-centered approach (Hackney & Goodyear, 1984). According to Freeman (1993) in client-centered supervision trusting and respecting the supervisee are the primary focus. Whereas Patterson (1983) points out that it is within the individual supervision session that supervisees need to talk about important issues, and it is the core conditions exhibited by the supervisor that enable the supervisory space to facilitate this. However, the supervisor may not be able to embody these conditions all the time and may behave in ways that impact the relationship. An approach proposed which can help supervisors to manage their own discomfort is existential-analytic supervision (Glover, 2014). In research by Glover (2017) a strong push–pull between the behaviour of 'leaping-in', which disempowers the supervisee, and 'leaping-ahead', or that which guides the supervisee when they are grappling with difficult supervisory experiences was found. In the opinion of Glover (2017) regular attendance at supervision consultation is needed which focuses on uncovering and understanding supervisors' lived experience to assist supervisors to cope with this tension. In an existential-analytic supervisory encounter, mutual reflection on the experience of the supervisee, ways of coping, acting, and responding can assist in reducing any unintended consequences for clients, supervisees, and supervisors.

Sidestepping resistance vs confrontation. According to Perry and Metzger (2014) the construct of defence mechanisms is one of the early cornerstones of psychoanalysis and psychodynamic psychology. In the process of 'seeking to pass beyond' a lack of sight and

resistance, it is interesting that the supervisors in this study often conceal their personal struggle from the supervisees, and a personal reflection in terms of how they deal with this remains largely absent from participant description. In addition, while creativity is chosen to assist in attaining sight, within the theory a smooth trajectory towards this goal does not always occur.

To overcome a lack of sight, supervisors tried to get past the resistance, which was conceptualised within the theory of revealing the unknown as sidestepping resistance. A supervisor acts to get around any reluctance through using creativity. Resistance is viewed as getting in the way of the goal of attaining sight, which creative techniques act to get past.

Defence mechanisms are automatic psychological responses to internal and external stressors and conflict (Perry et al., 1998). They underlie a wide variety of psychological phenomena both healthy and psychopathological and operate partially or wholly out of awareness. According to Perry et al. (1998) action defences reflect the perception of the individual that the immediate source of stress or conflict is external and that the experience is intolerable. Defences are indicators that the individual is engaging meaningful stressors, anxiety, or conflict, while the defence level indicates how problematic these are. While the research on working with defences is emerging (Perry et al., 1998), this study showed that the supervisor believes the supervisee should be able to reflect. While all supervisors agreed that the client was central to the supervisory task, some also felt strongly that personal aspects of the supervisee were always in the supervisory room and needed to be explored, and sidestepping resistance was important. However, the line between personal therapy and supervision was sometimes blurred and some supervisors claimed that at times it can be difficult to negotiate. Therefore, the personal aspects of the supervisee at times does get worked on. Whether this is an important aspect of supervision which creative techniques assist or whether it crosses a boundary that it is important to maintain is not clear. It was

beyond the confines of this study to explore this further, but perhaps future research can help shed light on this aspect of the process of revealing the unknown.

Participants often referred to creativity as opening or unlocking the supervisee in some way. In this sense, when they used creativity resistance was avoided and they could achieve their monitoring goal. The hypothesis put forward by the literature in the field is that supervisors can use creative techniques such as this to enhance the supervisory process of exploration and reflection and thus improve the therapy between supervisee and client (Mullen et al., 2007). Creativity is often likened to a 'tool' in the literature (Hall et al., 2002), which can get past defences to reveal information. The present study suggests that while the use of creativity can facilitate engagement, it can also lead to a supervisee feeling exposed and defensive at times. Reflexivity actually requires a safe psychological space and trust in the supervisory relationship, which could help to create and intensify the supervisory bond and foster the conditions for deeper reflection. It has been found that supervisors who closely monitor and provide feedback that is balanced create an environment that could help minimise conflict (Veach, 2001). Research by Grant, Crawford, and Schofield (2012) found it important that supervisors demonstrate immediacy in naming the difficulty, so as to bring the issue out into the open and actively engage supervisees in a reflective process. In keeping with the present findings, they found supervisors using delay or avoidant strategies in order to manage difficulties, before eventually confronting the supervisee. However, they argue, the process of avoidance before confrontation could damage the supervisory relationship, sometimes beyond repair. Some supervisors in this present study used creativity at times as a strategy to avoid confrontation; they sidestepped resistance. In contrast to not voicing feelings when faced with resistance, they could be encouraged to tolerate the discomfort and look at ways to manage their discomfort. Humans are orientated towards appeasing the threat and anxiety that a challenging encounter raises (Operario & Fiske, 1999). This biases our

perceptual processes. However, whereas Operario and Fiske (1999) argue that this can lead to trusting in order to appease the threat posed by a withholding supervisee, the supervisors in this study tended to use a creative strategy to sidestep the threat. In this way, side-stepping the threat is deemed to be effective and productive in moving the supervisee forward and allowing insight to unfold.

Conflict in the relationship. Using creativity can actually lead to conflict and ruptures in the supervisory relationship, so it is important to explore how these can be managed successfully. Difficulties have the potential to impact the supervisory alliance negatively, impacting understanding, the supervisee's work, and perhaps stopping supervisees seeking support in supervision (Nelson & Friedlander, 2001), even when it is critical for the client (Ladany, 2004). Furthermore, Nelson, Barnes, Evans, and Triggiano (2008) found that while expert supervisors were uncomfortable with conflict, they believed it was important and productive to address it within supervision. This fits with the perspectives of the supervisors in this study, as most supervisors were reluctant to confront the supervisee. In line with the findings of Nelson et al. (2008), in this study the supervisors used a strategy to help manage any potential conflict. Therefore, the present study adds to previous findings by illuminating how experienced supervisors used creativity as a strategy to overcome the difficulty of not seeing, while avoiding direct conflict. The supervisors seem to be using an indirect intervention in being creative, in line with Skjerve et al. (2009), who found that supervisors used strategies to manage conflict, especially for the personal issues of the supervisee.

Thus, a creative technique was used at times of potential conflict as an indirect strategy to quell potential conflict. Research by Grant et al. (2012) found a less direct form of confrontation was being used by supervisors when the supervisee had a fragile personality, was resistant to supervision, or was a trainee who required more opportunity to explore their

own solutions. Similar to Grant et al. (2012), the present study suggests that supervisors preferred a less direct approach to confrontation. An immediate response to conflict and ruptures is considered more appropriate, as also modelling conflict management skills (Gray, Ladany, Walker, & Ancis, 2001; Nelson et al., 2008). Research has shown that delayed conflict resolution can be detrimental for both supervisees and clients, while anticipation and discussion of ruptures (Safran & Muran, 2000) can lead to insight, adaptation, and a corrective emotional experience (Nelson & Friedlander, 2001). In terms of managing strong countertransference, supervisors in previous research have reported using strategies such as discussing it with colleagues or engaging in self-reflection (Ladany, 2004). Although some researchers recommend appropriate supervisor self-disclosure of countertransference (Burke, Goodyear, & Guzzard, 1998), others believe that such disclosure interferes with the supervisory process (Skjerve et al., 2009). While most supervisors in this study did not talk about using disclosure, some did, and found using creative techniques such as metaphor helpful in bringing themselves into the session and in assisting them in personal reflection, peer supervision, and supervision consultancy.

Using creativity could be considered an 'in the moment' communication and a less confrontational way to address issues which remain out of sight. This supports extant research, which indicates that supervisors withhold negative feedback from supervisees, because of concerns about adverse reactions, triggering supervisee resistance to learning, or uncertainty about feedback validity (Skjerve et al., 2009). Furthermore, supervisors have reported difficulty in giving feedback on supervisory relationship issues, the supervisee's personality, or professional behaviour, and often struggle with the boundary between supervision and therapy in giving such feedback (Hoffman, Hill, Holmes, & Freitas, 2005). They tend to avoid it when there is a lack of clarity about the supervisory boundary, a weak supervisory relationship, a lack of supervisee openness, or when the supervisory relationship

is at risk (Hoffman et al., 2005). This supports the current theory, which has demonstrated that supervisors avoided confronting the supervisee when there was resistance or reluctance, and most of the time experienced a positive outcome of sight. In cases where it did not work, perhaps through being uncomfortably curious about whether the unknown is tolerated or not, within the encounter, the supervisor can ensure that any creative action is to benefit the supervisee/client's work rather than for themselves. That way the supervisor can try to ensure exploration over exposure.

5.7 Judging the Theory

At the beginning of the research process I asked questions about how supervisors use creativity in psychotherapeutic supervision. I wanted to understand what happens when a creative position is taken, why creative techniques are used, and the principal concerns of creative supervisors and how they are resolved. The purpose of this qualitative study using a classic grounded theory design was to identify the main concern of supervisors and understand how they resolved this. Two elements helped me to decide this design; developing a theory and a lack of existing research. It is crucial that the researcher be able to generalise the theory. Second, there was minimal extant information on the use of creativity in supervision from the perspective of the supervisor. It was important that I attempt to eliminate preconceptions about the topic as much as possible (Simmons, 2011). Yet, even with preconceptions, because everything is considered data (Glaser, 2007), such information was used through memoing as part of analysis. By using a grounded theory method, it was possible to (a) explain the phenomenon, (b) make generalisations, and (c) discover a new theory that is derived from the data. The discovery of a new, generalisable theory directly leads to new knowledge, a general aim of all research studies.

Answering the research question. This study asked the question, 'How do supervisors perceive creativity in psychotherapeutic supervision?'. The study has presented a theory grounded in the data, which explains a process that supervisors experience as they are struggling to see and understand an unknown in supervisory work. The theory of revealing the unknown provides the most significant patterns and themes that emerged from the research. It involves three important phases and is a process that occurs in creative supervision yet is not confined to it, and although it seems to follow a particular pattern, it is not a totally linear approach. It is iterative and varies in its success. So, it is not always a clear, fast, or easy route to bringing forth information from the other.

Chapter 5 drew on the above three theoretical categories to identify that coping processes were triggered by the experience of affect; this led to the development of an emergent substantive theory of revealing the unknown situated within an attribution perspective of cognition. The study provided a novel insight into what constitutes a supervisor's engagement, through key interpretive processes they draw on to understand the supervisory encounter; this provided insights into how supervisors formed behaviours in response to the unknown, which subsequently influenced their behaviour. Scientific rigour is of critical importance when determining the worth of empirical research. To determine scientific rigour within this study, the specific criteria of 'workability', 'relevance', 'fit', and 'modifiability' (Glaser, 1998) were applied to judge quality. As previously discussed in Chapter 3, the question in judging the theory is whether it works to explain relevant behaviour in creative supervision for the participants, which I purport it does. The workability of the theory means, do the concepts and the way they are related sufficiently account for how the main concerns of participants in the substantive area are continually resolved? (Glaser, 1998). My judgement is that they do. The comprehensive way in which this theory is organised and explained both in Chapter 3 and using literature in Chapter 5 is

offered as evidence of this. The relevance of the theory makes the research important, because it deals with the main concerns of the participants involved. To study something that interests few is probably to focus on something not worthwhile for the participants. Relevance evokes the ability to have grab (Glaser, 1998). It is my judgment that this research deals with the main concern of the participants involved and is worthwhile to creative supervisors. The fit of the theory asks whether the concept adequately expresses the pattern in the data which it purports to conceptualise. Fit is continually sharpened by constant comparisons and gradually achieved (Glaser, 1998). The researcher tries on one label and uses it until a better one comes along. It is my contention, as outlined in Chapter 3, that the concepts I have used are the best fit to date. In terms of the modifiability of the theory, the theory is not being verified and so is never right or wrong but gets modified by new data. New data never provides disproof, just an analytical challenge (Glaser, 1998, p. 19). I have ceased my research study at this point due to time constraints, and also because I believe the study is sufficiently workable and relevant to be useful. I could continue to theoretically sample and extend the study by interviewing more participants to explore further aspects such as individual characteristics and supervisee perspective. I am particularly interested in how both the supervisor and supervisee cope with challenge or conflict in supervision, self-confirmation, and power. This study is therefore being concluded at a point where it is recognisably amenable to modification and also suggests where those modifications may begin.

Chapter 6

Contributions, Limitations, Opportunities, and Reflections

In this concluding chapter, I summarise the contributions to knowledge this thesis has made, review the strengths and limitations of the study, offer suggestions for further research, and conclude with some personal reflections and an overall summary.

6.1 Contributions

Implications for the supervisor. The theory illuminates how creativity can be used to overcome a block in supervision, and this can help gain clarity and understanding for the supervisor. Yet it also illuminates the behaviour of the supervisor when faced with an unknown. The supervisor in this context implemented a creative technique, sometimes despite supervisee resistance. There was a tendency to avoid conflict, an effort to convince the other of the benefit of creativity and see the problem as exterior to themselves. The study has illuminated how not only maintaining a connection to the supervisee is important in gaining clarity but also how a connection to self is crucial. Perhaps a reconsideration of the purpose of creativity for the supervisor is needed to assist the supervisory relationship. The supervisor could benefit from reflecting on how naive realism, biases, assumptions, and knowledge can unexpectedly influence behaviour. Such consideration can foster a focus on how to co-create in the moment, with or without creativity.

It is proposed that the supervisor in this study attributes at times positive or negative dispositions to the supervisee. In terms of the supervisor, Carroll and Gilbert (2011) describe the task of a supervisor as both a way of being and as what the supervisor does. The way of being refers to the supervisor's beliefs, values, way of seeing the world, and their supervisory role, whilst doing relates to how they behave in the encounter. The ongoing development of

one's practice is facilitated by regularly opening up, reflecting on, and respectfully challenging assumptions about how therapy is carried out, through discussing actual interventions or experiences with clients as part of their work to support and facilitate competent practice. According to Watkins (2018) self-relatedness plays a role in the supervisory relationship. This refers to both the supervisor's and supervisee's experience of self while enacting their roles in relation to each other. It involves supervisory self-awareness, self-esteem, self-control, and self-direction, and can be thought of as, 'The inner core of individual personality being made manifest via social interaction during supervision, and a major influence on how much of what actually happens in supervision ends up being effective' (Watkins, 2018, p. 11).

A good supervision bond makes supervisee openness to supervisor intervention more likely, and intervention effectiveness is largely dependent on the supervisee's cooperation and openness (Watkins, 2018). Supervision can be beneficial if viewed as a positive developmental and healing space for learning to occur (Rønnestad, 2018). In the conduct of cognitive behavioural therapy, the clinician attempts to make the patient aware of automatic thoughts, maladaptive assumptions, core beliefs, and/or deeper schemas (Young, Klosko, & Weishaar, 2003), and then find more adaptive ways of thinking and coping. Similarly, all therapeutic schools have to confront cases in which the proposed techniques need to be modified because the patient resists the usual approaches (e.g., Leahy, 2003). Maricutoiu and Crasovan (2014) have identified a strong relationship between coping and defences, indicating a large common variance between the two concepts. They provide strong evidence for concluding that coping strategies and defence styles are dependent concepts (Kramer, 2010).

The theory in this study has uncovered the importance of considering how the supervisors' own vulnerability, passion, and belief interplay with their motivation to use

creativity in supervision. It proposes that reflecting on these could be beneficial to creative supervision and ensure best practice. While it is clear from the interviews that the participants used creativity as a tool while harbouring the belief that this would benefit the supervisee's work and achieve clarity, at times it had a detrimental effect on the supervisory relationship. Therefore, the theory of revealing the unknown offers a better understanding of the processes involved when creativity is used.

In the opinion of McMahon (2014) supervisors have a responsibility to ensure that their supervisees' vulnerability and insecurity is welcomed into the supervisory discourse *because* it is challenging. Secrecy or self-concealment is an interpersonal process and plays a key role in the context of relationships. In a research study by Uysal, Lin, and Bush (2012) perceived partner concealment was associated with a loss of trust, and low trust was associated with an increase in self-concealment. This suggests that how the supervisor perceives and reacts to resistance is important and whether they use creativity as a tool to pacify or explore:

> If one is able to perceive that persons show resistance simply because they are frightened, one may develop a different sort of understanding and feeling for the legitimacy of their behaviour. What this person does, one will then realize, is not directed at oneself. (Maturana, 1988, p. 7)

While the belief that creativity is a worthwhile strategy to bring forth information has merit, the conceptual schema a supervisor uses in terms of overcoming blindness assumes that resistance creates a block to sight and is something to get past in the supervisee. It creates a particular stance in the supervisor. According to De Shazer (1984) this pits people

against each other, in contrast to holding collaboration as central; where there is a working together for a mutual goal. De Shazer (1984) points to Buddhist philosophy in considering how change is perceived as an ongoing process, and any response from this perspective that a supervisee makes is useful, including 'being resistant'. This has implications for how the supervisor engages with the supervisee who is perceived as having a blind spot or withholding. If the supervisor has an expectation that change is inevitable because we are always in a state of change, then resistance is not perceived as necessarily a problem to get past but rather is part of the process in the here and now. There is then not the urgency about *whether* the supervisee attains sight but an assumption that they *will* eventually change and grow. To conceive of something as preventing change and keeping the supervisee in a state of not changing could in fact be unhelpful (De Shazer, 1984). Yet how this is tolerated by the supervisor in a situation of perceived threat may indeed be challenging. The supervisor can use creativity as a vehicle for exploration within the relationship and consider resistance as a useful *communication*. Being able to tolerate the block to sight and remain curious about it in the here and now could enable a true co-creation. Not being afraid to confront the fear of the unknown either in themselves or in their supervisee moves overcoming into the realm of *being with* what occurs and the importance of using creativity as exploratory language and experience, rather than assuming a role as revealer of truth, which could lead to a sense of exposure.

Figure 13 illustrates a tentative model for the supervisors to consider in the context of a block. The inter or inner aspects of creatively supervising are presented for consideration, whereby the supervisor attempts to *be with* their bodily sensations of discomfort as they arise. The discomfort then provides an opportunity for 'uncomfortable curiosity' to emerge, rather than determining origin. When the supervisor turns their attention within and is curious regarding sensations, assumptions, and biases, this can allow opportunity for disclosure and a

collaborative agreement to ensue, whereby both supervisor and supervisee can explore together through creativity the meaning of the experience. This allows creativity to act as a tool for 'manifesting clarity' in the intra relational context of the here and now relationship. Alternatively, any resistance can be confronted, and a discussion encouraged in order to manifest clarity and move forward.

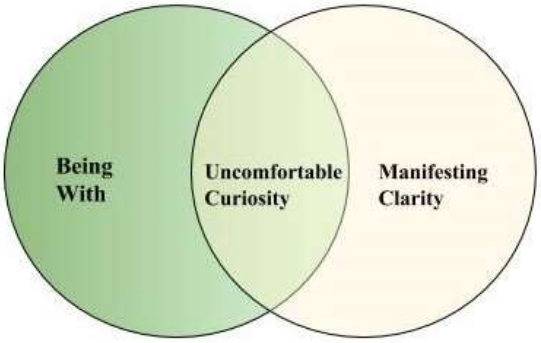

Figure 13. Inter–intra relational creative supervision model

Implications for supervision consultation. Creativity could be used as a vehicle for enhancing communicative reflection in the supervision of the supervisor as well as in the supervision of the therapist. Other models such as existential analytic supervision (Glover, 2014) seek to privilege, uncover, and sit with a supervisors' actual lived experiences, including those that are challenging, anxiety-provoking, and responsibility-laden. It is proposed that this can facilitate insight and awareness of hidden aspects of the supervisor's actual experience. In a context where the supervisee does not have access to out-of-awareness information, where they cannot reflect, perhaps creative action can assist. Schuck and Wood (2011) propose that creativity can help to develop the inner supervisor and be used as self-reflection.

Providing feedback in creative supervision and so confronting blind spots could be beneficial. For example, Saptya et al. (2005) proposed a model of feedback in psychotherapy named the 'contextual feedback intervention theory' to correct psychotherapists' blind spots, but argue they have to be willing to take some responsibility for 'embracing' feedback. This could be useful in supervision consultation, too. Creativity as a communicative tool within the supervisory encounter could assist meaning making and reflection if the responsibility is shared. Reconstructing what happened using creativity within supervision consultation can help the supervisor and the supervisee to reflect on their meaning making and provide the opportunity for change in the moment. This could help make the shift from viewing the supervisee as the origin of the problem to understanding the relationship as central to both problem formation and resolution. This emphasis on our relational nature and how problems arise and are resolved through creative communication could be useful in preventing supervisory issues and be a useful addition to supervision consultation where supervisors seek supervision of their work. Yet it is important to consider that not all supervisees will want or perhaps even be able to work creatively. According to Beaty et al. (2018) the brains of creative people are wired differently from those of low creatives, so maybe not everyone is suited to working using creative techniques. In such a case, the supervisor may need to reconsider creative action and move to a conventional supervision if and when required.

Implications for the supervisee. The theory has pointed to the importance of collaboration when using creative techniques in supervision for the supervisee and a need to confront the unknown in supervision. This is illustrated in Figure 13, whereby the supervisee could benefit from 'being with' discomfort and embracing 'uncomfortable curiosity' in order to move forward and manifest clarity. In this respect, perhaps the supervisee needs to be clear with the supervisor when they are feeling uncomfortable about using creative techniques. However, in the study, even when some supervisees did this it was ignored.

While uncertainty can drive curiosity, Mueller et al. (2011) found a negative bias toward creativity when participants experienced uncertainty. Therefore, the supervisee would benefit from being forthright about times of discomfort. For example, Gibson et al. (2019) suggested that supervisees should be informed about the value of an explicitly relational approach to supervision, that supervisees would benefit from helping determine the focus of supervision, and of using exploration of the supervisee's feelings about the supervisory process and the process of therapy with clients to facilitate full disclosure. Contracting at the very first meeting and throughout the supervisory relationship on how to deal with blocks to sight would be helpful in maintaining a collaborative supervisory relationship. Furthermore, how the supervisee uses supervision is important; checking in with the supervisor if there are restorative needs and whether these can be best dealt with within the confines of supervision or if personal therapy would be of benefit. In addition, the supervisee could benefit from considering how they deal with the unknown in supervision and how they could use creativity as a tool for exploration. Research by De Dreu and Nijstad (2008) suggests that the regulatory focus and level of activation of a particular mood state are the most important drivers of creativity. Therefore, to facilitate creativity in supervisees, employees, artists, scientists, or schoolchildren, inducing an activated and promotion-focused state may be best for creativity (De Dreu & Nijstad, 2008). As such, emotions such as anger and happiness may be more useful than sadness and relaxation when using creativity in the supervision context.

Implications for the wider community. The theory of revealing the unknown has implications for us all as individuals trying to gain a fuller understanding of the other and ourselves in a relational encounter. At times we may experience a block to sight. It is understandable that we may turn to coping strategies to engender sight rather than deal with confrontation and potential conflict. We may seek to overcome blindness to gain connection

through creative strategies. Yet this could ultimately risk the relationship that we seek to maintain. People tend to be imaginative beings, often turning to images to make meaning. Yet we are all connected. For example, Siegel (2019) argues that the problem with social media is that it perpetuates the illusion of a separate self. The theory of revealing the unknown shows that while we are intrinsically connected, at times we can behave out of separateness. Perhaps a consideration of our own vulnerabilities can engender the strength to confront our fears, find the courage to disclose them in relationship, and help us to gain a deeper understanding of our own role in grappling with the unknown in an inter-relational space. According to Siegel (2019) there is a need to become more integrated and not to lose sight of our connectedness. Revealing what lurks in our shadow side can help gain clarity and understanding of our own motivations and give us choice over how we relate.

6.2 Limitations

The grounded theory presented here remains limited as analysis remains at a descriptive level and would benefit from further conceptualisation. The benefit of a grounded theory study is that it is modifiable and can be enhanced through theoretical sampling in the substantive area at a later stage to account for any variation. Furthermore, I am a novice grounded theorist and researcher and while I have made efforts to produce a coherent grounded theory, my inexperience will have impacted this. During analysis I was slow to understand memoing, which meant I suffered from confusion and lacked clarity. I also took time to grasp conceptualisation and abstraction. The coding process was long and laborious and slowed me down. I could have been more effective in initial coding, as when I revisited the data in the theoretical sampling and selective coding, I noticed relevant data had been missed. My supervisors and mentors helped me navigate these challenges in the early stages of analysis.

Human cognitive biases (Hallion & Ruscio, 2011) are probably inherent in my role as researcher. My own perspective may have biased the findings, as I am a psychotherapist who works with creative techniques. However, I have previously discussed in Chapter 3 how classical grounded theory discusses prior knowledge and integrates literature that already exists, relying on constant comparison and patterning out. Therefore, I believe the categories and relationships that have emerged represent a phenomenon and produce a theory that fits and works to explain the participants' main concern.

There are limitations to using a grounded theory methodology. Any theory is a tentative explanation, and momentary rather than absolute truth (Hussein et al., 2014). According to Hussein et al. (2014), the process can be time consuming, tiring, difficult, and laborious for novices. In an article Annells (1996) argues that the method must not be hurried and can take a long time to fine tune. Furthermore, theoretical sampling is important to ensure that the process of data collection is led by the emerging theory (Glaser, 1978). Although I did change interview questions to reflect the emerging theory, I was limited by time constraints and did not use an alternative sample or alternative data sources such as the creative expressive arts of supervisors, observations, or supervisor consultant interviews, which could have added depth to my study. In addition, if I had not been a therapist who used creative techniques, perhaps I may have had greater insight and less bias and assumptions to overcome through memoing.

6.3 Opportunities for Future Research

An important question is whether the theory can be applied to other groups of people. I am aware that in this study I only focused on the perspective of the supervisor. Yet there are questions arising in this perspective that are worthy of further examination: The supervisor's difficulty with self-disclosure, coping style, and how challenge or confrontation

in creative supervision is negotiated for both supervisor and supervisee. The next area to study in more depth is the supervisee's perspective at times of a block in supervision. How important is it to match the supervisor's passion for creativity? It remains unclear what impact creative supervision has on supervisees and whether a creative approach is more suited to supervisees who use creativity themselves. I am interested in what happens for the supervisee when creativity is used, in particular when it has not been useful. There is also a question concerning the client, whether creative work in supervision impacts client work. The use of creativity in actual supervision sessions could be explored, as very few studies have used actual supervision sessions as a source of data, instead relying solely on retrospective report of events (Wheeler & Richards, 2007).

6.4 Personal Reflections

My personal narrative in this study took various twists and turns. Overall, it was a positive experience which I have enjoyed. Despite the highs and lows, I feel that something useful has come to light in the process of research, for my own future work as a therapist and supervisor, and for others too. The study showed me that my own experience of creativity working was shared. I contend that creativity has the power to unlock unconscious processes.

The beginning of the study was about the struggle to adopt a researcher stance. This was challenging, as I had not used a grounded theory methodology before. While recruiting participants was straightforward, the analysis was not. A critique of the methodology is that novice researchers can become inundated at the coding level (Hussein et al., 2014). It took me time to grapple with the data, learn to code efficiently, and manage the large number of codes that emerged from the data. The process of constant comparison was extremely time consuming, and it took more time than I think was warranted to understand the function of memoing and ensure that I put ideas down. The middle part of the study involved being

immersed in the data. I attended the grounded theory seminar in California with Barney Glaser in 2017, which helped me to further understand the process of analysis and offered me the opportunity to present some emerging categories. This was important, and when I returned, I began to sample theoretically, changing my research questions to reflect the emerging core category and sub-categories. In the final stage, the iterative process and memoing helped to develop the theory, and the search for variation in subsequent interviews provided cohesion to the theory. However, the writing up took longer than anticipated due to my inexperience with academic writing.

There were parts of the study where I had mixed feelings about what was emerging. Working and identifying as a creative therapist myself, the theory challenged my own assumptions. At first, I was quite reluctant to consider my own biases and assumptions in terms of using creativity. However, I realised how useful it was to reflect on this in terms of my own practice. Furthermore, by reflecting on my own experience of the unknown in supervision and motivation to explore using creativity, I feel better equipped going forward in my work.

6.5 Conclusions

In conclusion, this study has provided clarification as to what happens when creativity is used in psychotherapeutic supervision, through this sample of experienced supervisors. The rationale for this study arose due the limited extant literature in the field. While supporting previous studies which suggested that creativity can be used to enhance the supervisory process, my research also adds to previous research, as there are limited studies on experienced supervisors and the area of supervision lacks research on the supervisory process. The propositions of this study have the potential to inform supervisory practice. The findings echo the current literature in the field, that creativity can benefit exploration and

reflection within supervision. Moreover, this study provides new insights into the process of revealing the unknown in the context of a perceived block in supervision. The theoretical categories struggling to see, determining origin, and overcoming blindness identified the psychological-social aspects of creative supervision interaction that influence how supervisors' approach, understand, and enact their role when interacting with supervisees. Furthermore, these aspects of the study propositions identified that the psychological-social process of privileging the creative were active features of how supervisors elicited their engagement, regardless of whether creativity actually achieved sight. The core category identified that belief was central to the process, as also how the supervisor considered the block and managed it. This study makes a contribution to the evidence base in terms of insights through the identification of a heuristic process that can be used in creative supervision. It provides a useful method to help supervisors ensure that they keep their own blind spots in sight.

While this theory has shown creativity as assisting in gaining sight, it has also demonstrated how supervisor bias can negatively influence the supervisory process and suggests that supervisor exploration of their own blind spots, as well as the supervisee's, could assist them in attaining sight. In this study, some supervisors experienced change or growth not occurring. The supervisory encounter was not always collaborative or cooperative, and in some relationships, it even failed, thus not attaining sight. Perhaps there are times when despite one remaining optimistic and hopeful that change will occur, the environment cannot support this, or not as quickly as the supervisor desires. The question of a joint goal and responsibility seems important. Consideration of how meaning is constructed within the supervisory encounter, by ensuring clear contracting and a re-consideration of any supervisor assumptions, could aid exploration and meaning making.

The theory can also benefit the discipline of psychotherapy. Where creative techniques can offer a vehicle for exploration, it would be important for the therapist to examine their own coping, blind spots, and use of power in bringing forth client information. The importance of clear contracting on using creativity and consideration of using self-disclosure when experiencing a block may assist a collaborative relationship. In addition, reflecting on personal motivation to reveal may ensure the bringing forth of information for the client's benefit rather than the therapist.

The quest of revealing the unknown is presented as a human process that occurs when an individual is faced with uncertainty. Discomfort in not knowing is a human condition. We fear the unknown. We engage in coping behaviour where our personal biases and assumptions can shape our behaviour, and power serves us in creating a sense of certainty. Indeed, this social psychological process can be seen throughout society. It exists in all aspects. We can use creative methods at any time in an effort to bring forth information. This study suggests that at times using a creative technique as a method or strategy to get past any reluctance, discomfort, and stickiness creates a safer environment which is used to avoid any supervisee resistance. In some situations, it is employed as a useful strategy to get at personal information even when there is supervisee resistance. The supervisor can favour a creative solution to help avoid uncomfortable confrontations in the supervisory encounter. The theory suggests that while the sense of distance created through creative techniques seems important in managing the supervisee's vulnerability and fostering exploration, it could at times be the supervisor's own discomfort in confronting the supervisee that prompts their use of a creative strategy. How the supervisor thinks about the block is important. The supervisor's assumptions can lead to blindness. If the supervisor can tolerate 'uncomfortable curiosity' in terms of their own experience, deconstruct their own assumptions and biases, creativity would no longer be regarded as 'magical' or act like a 'truth serum', but rather

might offer a practical route towards collaborative exploration and meaning making. To truly co-create creatively in supervision requires letting go of assumptions about existing knowledge and focusing instead on how authentic knowledge can be created from within the encounter, however challenging that encounter may be. Creativity could help supervisors to do this through self, peer, or supervisor reflection, which could assist in working through any challenging encounters and consideration of any assumptions and biases that may be impacting the supervisory relationship. Awareness of these biases is crucial to freedom from them (Nasie et al., 2014).

Connection and intimacy are important to the supervisor and all individuals. When there is a block to sight, an unknown in the supervision can feel uncomfortable and a disconnect can be experienced. In order to assist connection with the supervisee when using creative techniques, inner connection and intimacy are required with the supervisor's self, which includes their shadow side. 'Connecting to the shadow' can help ensure that creative techniques are used in a collaborative way, for an exploratory purpose. This involves turning sight inwards in the discomfort and acknowledging existence of the discomfort.

Perhaps we do not need to know, we do not need to jump to label the unknown, but rather stay with the mystery of not knowing. Relinquish the need to know and rather consider it with 'uncomfortable curiosity' in the present. One of the attractions of creativity is that it is mysterious in the way it always reveals something, but by trying to control it and use it to engender revealing through fear, it only reveals the need to control certainty, which can impact the relationship.

It could be helpful to 'learn to widen sight' as supervisors, as well as assisting that of the supervisee. Acknowledge, be informed, and negotiate that which is hidden, repressed, and completely obscured from consciousness in the supervisory space. If we can learn to integrate our own shadow, perhaps we can become better able to avoid projecting it onto the

supervisee, thereby assisting the supervisee in integrating their shadow. Therefore, using creativity in self supervision, peer supervision, or supervision consultation could be of great benefit.

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Appendix A

Invitation E-mail

Dear Supervisor,

I am studying for a Doctorate in Psychotherapy at Dublin City University and conducting a research project on Creative Supervision in Ireland and the United Kingdom.

The study explores creative supervision from the perspective of experienced psychotherapy supervisors. The study aims to develop an understanding about what happens in the supervision process when a supervisor is being creative. Participants will be asked to select a date and time for an interview. Interviews can take place over Skype/WhatsApp and run for around 45 minutes.

To preserve anonymity the study will conceal the participant's identity by using an alternative name. Only the investigators of the research will identify the participant and the researcher will make every effort to prevent anyone outside from connecting them with their responses.

If you are interested in taking part or know anyone who could be, I would really appreciate it if you could pass this onto them and get them to let me know.

Many thanks for your time,

Victoria Harris

Doctorate Candidate, Dublin City University, School of Nursing & Human Science

Appendix B

DUBLIN CITY UNIVERSITY

Plain Language Statement

Title of Study:

Creativity in psychotherapeutic supervision: A qualitative study of supervisors' perspectives.

Dublin City University, School of Nursing & Human Sciences
Principal Investigator - Victoria Harris (victoria.harris5@mail.dcu.ie)
Research Supervisors -
Dr. Rita Glover (rita.glover@dcu.ie)
Dr. Mark Philbin (mark.philbin@dcu.ie)

This study will explore experienced and accredited psychotherapeutic supervisors' perspectives of using creativity in their individual supervision sessions. This could provide further insight into creative supervision and have implications for supervision practice and the psychotherapy field in general. Supervision is important for professional development, providing support, monitoring quality and serving as a gatekeeper to the profession (Bernard & Goodyear, 2009). When supervisors are being creative, they use techniques such as metaphor, symbols, images, art and crafts, role-playing and story in supervision sessions.

If you are an experienced supervisor who uses creativity in individual supervision sessions and is interested in taking part, please reply to the principal researcher Victoria Harris with your contact details. The researcher will contact you by telephone or e-mail to discuss the purpose of the study, the method and provide more detail about your participation. Potential participants will be asked to select a date, time and location for an interview. On agreement to participate an informed consent form will be sent to you. The signed informed consent form will be collected by the researcher before the interview. The interviews will take place in your workplace or a mutually agreed location. Interviews will be audio taped and run for up to 90 minutes. Interviews will use semi-structured, open-ended questions asking about the use of creativity in your individual supervision practice to gain an in-depth understanding of creative supervision.

To preserve your anonymity this study will conceal your identity by using an alternative name. Data will be stored securely for 7 years after completion of the thesis and then properly disposed of, destroyed or deleted. Only the investigators of the research will see your responses and the researcher will make every effort to prevent anyone outside of the project from connecting you with your responses. However, as this study will have a small sample size the possibility exists of being identified. There are limitations to confidentiality too. For example, if there was a disclosure or allegation made about risk of harm to clients or to others or where there is a breach of ethical practice or misconduct. In such circumstances, the researcher will discuss the matter with her research supervisors and a decision will be made regarding contacting social services, the Garda or the supervisors accrediting body. Participation is voluntary and you will be free to withdraw from the study at any time and without giving a reason.

Once all participants have been interviewed, within 6-8 months of participation you will receive a summary of the main findings. You will be given information on when the thesis will be available and where to access it. While it could be up to 2 years before the final results are published, you can be included on an address list to receive publications arising from the study. Only general findings will be reported, without reference to identifiable individual information.

Participants may contact Victoria Harris by email at victoria.harris5@mail.dcu.ie for general questions about the study. If participants have concerns about this study and wish to contact an independent person please contact:
The Secretary, Dublin City University Research Ethics Committee, c/o Research and Innovation Support, Dublin City University, Dublin 9. Tel 01-700800

Appendix C

DUBLIN CITY UNIVERSITY
Informed Consent Form

Title of Study: Creativity in psychotherapeutic supervision: A qualitative study of supervisors' perspectives.

Dublin City University, School of Nursing & Human Sciences
Principal Investigator – Victoria Harris (victoria.harris5@mail.dcu.ie)
Research Supervisors –
Dr. Rita Glover (rita.glover@dcu.ie)
Dr. Mark Philbin (mark.philbin@dcu.ie)

Purpose of the study
Psychotherapeutic supervision is important for professional development, providing support, monitoring quality and serving as a gatekeeper to the profession (Bernard & Goodyear, 2009). This study explores what happens in psychotherapeutic supervision when a creative position is taken by the supervisor in their individual supervision sessions. When the supervisor is being creative, they use techniques such as metaphor, symbols, images, arts and crafts and story.

Requirements for involvement in the study
If I agree to be in this study, I will be asked to sign this consent form and select a date, time and location for an interview. The interview will take place in my workplace or a mutually agreed space. I understand the interview will be audio taped and run for up to 90 minutes. The interview will use broad, open-ended questions about using creativity in my individual supervision practice. I am aware there is some inconvenience or minimal time commitment asked of me due to the interview requirement. I am aware that my personal viewpoints, attitudes or beliefs are collected via interview questions and there is a possibility that this may lead to some feelings or uncomfortable thoughts about my practice.

Participant – please complete the following (Circle Yes or No for each question)

I have read the Plain Language Statement (or had it read to me)	Yes/No
I understand the information provided	Yes/No
I have had an opportunity to ask questions and discuss this study	Yes/No
I have received satisfactory answers to all my questions	Yes/No
I am aware that my interview will be audiotaped	Yes/No

Confirmation the study is voluntary
I may withdraw from this research study at any point.

Confidentiality
I am aware that the researcher will make every effort to preserve my anonymity by using an alternative name. Data will be stored securely for 7 years after completion of the thesis and then properly disposed of, destroyed or deleted. Only the investigators of the research will see

my responses and the researcher will make every effort to prevent anyone outside from connecting me with my responses. However, I am aware there are limitations to confidentiality. For example, if there was a disclosure or allegation made about risk of harm to clients or to others or where there is a breach of ethical practice or misconduct. I understand that in such circumstances the researcher will discuss the matter with her research supervisors and a decision will be made regarding contacting social services, the Garda or my accrediting body.

Other Information

I may contact the principal researcher Victoria Harris by email at victoria.harris5@mail.dcu.ie **for general questions about this study. If I have concerns and wish to contact an independent person I can contact:**

The Secretary, Dublin City University Research Ethics Committee, c/o Research and Innovation Support, Dublin City University, Dublin 9. Tel 01-7008000

Signature

I have read and understood the information in this form. My questions and concerns have been answered by the researchers, and I have a copy of this consent form. Therefore, I consent to take part in this research project.

Participant Signature: _____

_____

Name in Block Capitals: _____

Witness: _____

Date: _____

Appendix D

Interview Prompts

1) Can you tell me about creative supervision?

2) Can you tell me about an incident when you were creative in supervision?

3) What led you to use a creative approach?

4) What happened when you did that?

5) How did the creativity impact the supervision?

6) What happened as a result of using it?

7) Were there any benefits to using a creative approach?

8) Were there any challenges?

9) How did you get to that understanding?

10) Can you tell me about an incident when it did not work?

11) What do you think was going on?

12) What are the challenges with using creativity in supervision?

Appendix E

Theoretical sampling questions

Unlocking the Unknown

1) Can you tell me about why you use creativity in supervision?

2) Why do you not use talking?

3) How does using it affect the supervisory relationship?

4) What do you gain from using it?

5) In what situation is it most useful to you? Example?

6) Some people talk about it as 'unlocking' a block in supervision – comments?

7) Some people talk about an ambiguity in the supervisory encounter – comments?

8) Is a block different from an ambiguity? In what way? How do you deal with these?

9) Do you think it ever helps the power differential in supervision? Why?

10) Does your supervisee ever bring in a sense of the unknown?

11) Do you ever use creativity to explore this? Example? How has using creativity helped you with this unknown?

12) Do you ever use creativity to help your supervisee with a blind spot? Example?

13) Do you ever use creativity to help you if your supervisee appears to be withholding information? Example?

14) Are there any other situations when you use it?

15) Whom does it help most? Why? Example?

16) What happens in the supervisory relationship when you use it? Example?

17) When is it not useful?

18) Has it ever not worked? Why?

19) What are the challenges when working with creative techniques?

20) Do you use creativity differently with different types of supervisees (novice/experienced)?

21) Can creativity be used with all supervisees? Why? Examples?

22) Are there any supervisees who have not wanted to use creativity? What happened?

23) Have you ever had a supervisee who has felt vulnerable in supervision?

24) Have you ever used creativity with them? What happened?