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Creativity in Supervision Using the Integrated Developmental Model of Supervision

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Creativity in Supervision Using the Integrated Developmental Model of Supervision

Abstract

Clinical supervision is a primary task of the professional counseling supervisor. The American Counseling Association (2014) Code of Ethics includes requirements for supervisors to be competent in the delivery of supervision. The Integrated Developmental Model (IDM) (McNeill & Stoltenberg, 2015; Stoltenberg & Delworth, 1987) is a widely accepted supervision model (Salvador, 2016) that can be utilized to conceptualize supervisees' levels of expertise and corresponding skills. The use of creativity in supervision has been reported to improve counselor insight and resulting conceptualizations of and relationships with clients (Lahad, 2000). The IDM of supervision, in conjunction with creative interventions can be implemented by supervisors to engage supervisees in their own learning and to improve their self-awareness and professional development (Neswald-McCalip et al., 2003). The authors will identify the IDM of supervision tenets, discuss the use of creativity in supervision, and provide case studies demonstrating the combined use of these elements at each level of the IDM.

KEYWORDS: Supervision, Creativity, Integrated Developmental Model of Supervision, Counseling Supervision

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Introduction

Counseling supervision tasks are inherently different from other tasks of professional counselors, including their hierarchical and evaluative nature and the expected development of the supervisee (Bernard & Goodyear, 2014). Clinical supervisors must be competent in using supervision models in the delivery of supervision services for the purposes of supervisee development, protection of client welfare, and evaluation of supervisee performance (American Counseling Association, 2014). Thus, supervisors need to be grounded in a model of supervision that can foster the development of supervisees and fit the personal style of the supervisor (Bernard & Goodyear, 2014). Another factor to consider in counseling supervision is the use of creativity with supervisees. Not only does the use of creativity in supervision combine science (theory) and art (creativity) (Bernard & Goodyear, 2014), it has been found to engage supervisees in their own learning processes and foster professional self-awareness and identity development beyond that of non-creative supervision strategies (Neswald-McCalip et al., 2003).

One category of supervision models that supervisors may choose to operate from that allows for the combination of theory and creativity in counseling supervision are developmental models of supervision. Developmental models of supervision provide a framework that is “organized around the needs of the supervisee based on some assessment of their status of professional development relative to some standard(s) of performance” (Bernard & Goodyear, 2014, p. 24). A specific developmental model of supervision, the Integrated Developmental Model (IDM) provides a structure by which supervisors conceptualize supervisees’ levels and skills (McNeill & Stoltenberg, 2015; Stoltenberg, 1981; Stoltenberg & Delworth, 1987). The IDM is specifically useful for integrating creative supervision strategies because it is widely used and outlines levels of supervisee development and corresponding supervision interventions (Salvador,

2016). Supervisors may choose creative strategies that match supervisee level and corresponding interventions purported by the model.

There have been increasing amounts of research and resources regarding the use of creativity in counselor supervision (Anekstein, et. al, 2014; Edwards, 2010; Hundley & Casado-Kehoe, 2007; Lahad, 2000; Neswald-McCalip, et. al, 2003). Creative supervision strategies have been found to help supervisees develop intuition and imagination which promotes insight into conceptualization of their clients' concerns (Lahad, 2000). Koltz (2008) describes creative supervisory strategies using Bernard's Discrimination Model (2004) to illustrate the balance of art and science in supervision that ultimately improves counselor insight and connection with clients. Despite the natural fit between the IDM and creative supervision strategies, there are no studies or resources describing this intersection.

The purpose of this paper is to describe and illustrate a novel and creative approach to implementing supervision interventions at each level of the IDM. An overview of the IDM will be explained and suggestions for applying creative strategies within the IDM based on supervisee characteristics at each level of the model will be provided. Examples of creative interventions will be illustrated in the context of supervisee development and three supervisee cases will be utilized to demonstrate the use of a creative intervention within each IDM supervisee level. Supervisors are encouraged to modify the case examples for use with supervisees or use them as a framework to develop their own creative supervision interventions.

The Integrated Developmental Model of Supervision

The authors of the Integrated Developmental Model (IDM) of supervision (McNeill & Stoltenberg, 2015; Stoltenberg, 1981; Stoltenberg & Delworth, 1987) proposed that supervisees progress through three developmental stages in three overriding structures: self/other awareness,

motivation, and autonomy. Self and other awareness within the IDM is defined as the counselor's level of self-preoccupation, awareness of the client's world, and ability to understand content of the client's thought process and changes in the client's emotions. A supervisee's motivation is understood as their level of interest in the client and investment or effort put forth in the counseling process. Autonomy of the supervisee is the degree of independence of the supervisee apart from the supervisor and/or other authority figures around the supervisee (McNeill & Stoltenberg, 2015; McNeill et al., 1992). The supervisor helps facilitate supervisees' movement through the levels where they progress from simpler to advanced levels of counseling skills (Leach, et. al, 1997).

Domains of Supervisee Development

Within the three structures of self/other awareness, motivation, and autonomy, McNeill and Stoltenberg (2015) identified eight domains in which a supervisee will function. Each of the eight domains of clinical functioning are the areas an IDM supervisor utilizes to assess and evaluate the supervisee's developmental level. The IDM supervisor must be aware of the supervisee's current level of professional development in each of the eight domains which include intervention competence, assessment techniques, interpersonal assessment, client conceptualization, individual differences, theoretical orientation, treatment planning, and professional ethics. This awareness is essential because the supervisor must tailor the supervision environment to meet the current developmental level of the supervisee (Stoltenberg & Delworth, 1987).

Supervisor Interventions

Within the framework of the IDM of supervision, there are five categories of interventions that a supervisor may choose to utilize with a supervisee, depending on the supervisee's current developmental level. Intervention types may include facilitative, prescriptive, catalytic,

conceptual, and confrontive (McNeill & Stoltenberg, 2015). McNeill and Stoltenberg (2015) identified facilitative interventions as any intervention that the supervisor uses to communicate support and encourage the development of the supervisee. Examples of facilitative interventions may include active listening, praise, and supervisor self-disclosure of their own early counseling experiences. McNeill and Stoltenberg (2015) stated that prescriptive interventions are ways the supervisor will give advice and make direct suggestions for the supervisee to engage in specific behaviors with clients. Utilizing prescriptive interventions can also be used by the supervisor to provide the supervisee with options of direct behaviors to engage in and allow the supervisee to choose the course of action with the client. Catalytic interventions are utilized by the supervisor in the IDM to expand the awareness level of the supervisee's clinical practice that may be out of their current awareness and may include probing, questioning, and exploring with the supervisee (McNeill & Stoltenberg, 2015). Conceptual interventions are those that encourage and develop the supervisee's ability to make conceptual ties between theory and practice. Confrontive interventions in the IDM are any interventions that the supervisor uses to identify and highlight discrepancies between the supervisee's feelings and attitudes, beliefs, and/or behaviors in which they may be engaging with the client that could be impairing therapeutic functioning (McNeill & Stoltenberg, 2015). Creative supervision strategies in the following sections will fall within one or more of the IDM of supervision intervention categories. The supervisor must also be aware of specific supervisee characteristics at each level to ensure appropriate use of interventions and creative supervision strategies (Salvador, 2016).

Level One Supervisees & Creative Strategies

McNeill and Stoltenberg (2015) described level one supervisees as new counselors in the field who have minimal experience and are at the early stages of being introduced to counseling

and developmental theories, assessment, diagnosis, and other academic subjects. A level one supervisee is typically being trained in the use of basic counseling skills, such as the use of reflections, clarification, probing, and appropriate questioning. At this level, supervisees are often highly anxious and dependent on the supervisor due to their feelings of anxiety and insecurity. Also, level one supervisees are internally focused and have low levels of awareness about the client with whom they are working. Accompanying high anxiety, insecurity, and low insight, the level one supervisee is highly motivated to learn and work towards self-efficacy (McNeill et al., 1992). Due to these characteristics of level one supervisees, the IDM supervisor is encouraged to utilize interventions that communicate support and encouragement to the supervisee, encourage the supervisee to take risks, and teach the supervisee counseling skills. The IDM supervisor may also choose to utilize prescriptive interventions with the level one supervisee to have the supervisee engage in, or stop, a specific behavior in sessions with clients (McNeill & Stoltenberg, 2015).

Many creative interventions may be utilized with the level one supervisee to develop their structure of self-awareness, to foster stabilization in the structure of motivation, and to assist the supervisee in the domains of intervention, client conceptualization, theoretical orientation, assessing individual differences, interpersonal assessment, and ethical knowledge and practice. Anekstein et al. (2014) found that sand tray work allows the supervisee to create a scene that represents a client's life and allows the supervisee to resolve conflicts, remove obstacles, and gain acceptance of self. Creation of a sand tray in supervision allows the supervisee to illustrate how he or she has been working with clients while the supervisor observes and facilitates discussion of the created scene. When utilized within the framework of the IDM of supervision, the supervisor may ask the supervisee to name the scene and identify any themes that develop. The supervisor may also ask the supervisee to identify any metaphors or symbols that may come out in the sand

tray. While processing the created scene, the supervisor may ask the supervisee to make any changes he or she believes necessary. From this creative intervention, the level one supervisee is developing client conceptualization skills because the supervisee is likely to identify characteristics of the client within the sand tray and could potentially identify symbols or metaphors as life circumstance of the client, which could also be connected to a specific counseling theory. Like the client conceptualization domain, the supervisee may also utilize the skills of assessing individual characteristics and individual differences of the client within the sand tray scene. Certain items, symbols, or metaphors could represent characteristics of the client that are in the awareness of the supervisee and the supervisee could also identify characteristics of their own self that may have an influence on the client-counselor relationship. The supervisee may utilize other symbols or items in the sand tray scene to represent interventions that are currently being used with the client while identifying future interventions that could be utilized.

Level Two Supervisees & Creative Strategies

Level two supervisees are noted as experiencing dependency-autonomy conflict at this point in their development, which is marked by an oscillation between feeling overly confident and overwhelmed. The level two supervisee's focus will typically shift to a predominate focus on the client. At this stage of development, McNeill and Stoltenberg (2015) stated that a level two supervisee is likely to experience fluctuation in motivation, along with experimenting and disagreeing with the supervisor. This occurs as the level two supervisee begins to develop a counseling identity that is separate from the supervisor. Due to this, the level two supervisee needs to be given more freedom to make decisions in counseling sessions. This also means that the IDM supervisor needs to adapt supervision interventions to include more nondirective approaches. Specifically, the IDM supervisor needs to give the level two supervisee more control in counseling

and in supervision sessions while providing enough support to allow the supervisee to take more risks (McNeill & Stoltenberg, 2015).

One creative intervention that the IDM supervisor can utilize with level two supervisees is the board game Jenga (Scott, 1983). Jenga is a game that utilizes wooden blocks to create a tower with three blocks placed in each row. Three blocks are placed in a row with the next row of blocks being placed in the opposite direction below it. This is done until all blocks are used to build the tower. With a minimum of two players, each player removes one block from any row except the top row of the tower while attempting not to knock the tower over. After successfully removing one block, the person who removed the block attempts to place the block on top of the tower without knocking the tower over. Players alternate taking turns removing blocks one at a time and replacing them to the top of the tower. The game ends when the tower is knocked down by a player. Jenga has been utilized as a creative counseling intervention to increase client participation in sessions and to improve client feelings identification and self-disclosure (Gotay, 2013). The versatility of the game of Jenga allows for its gameplay to be applied to many counseling and supervision settings. Within the framework of the IDM of supervision, Jenga could be creatively applied to supervision work with the level two supervisee in individual, triadic, and/or group supervision to improve the structures of self and other awareness and autonomy. To implement Jenga for use in counseling supervision, the supervisor would need to create prompts, either on cards or on the Jenga blocks, prior to supervision. The prompts might include questions or statements that ask the supervisee to discuss the opening or closing of sessions with clients, to discuss specific parts of a session with a client, defenses of the client and/or supervisee that occurred in session, any transference or countertransference, theory-based interventions, supervisee problems or worries about working with the client, and successes in working with the

client. Through this creative strategy, the supervisee can develop the domains of intervention and counseling theory skills, client conceptualization, assessing individual differences and personal characteristics of clients, treatment planning, and ethics.

Level Three Supervisees & Creative Strategies

As supervisees shift into level three of development, they are typically experiencing stable and healthy motivation and increased awareness of dependency. Supervision within the IDM of supervisee with a level three supervisee is described as a peer interaction where the supervisor may share more of their own experiences with the supervisee (McNeill and Stoltenberg, 2015). Since level three supervisees typically have an increased awareness of self and others, they can identify any dependency needs they may have. Level three supervisees are also capable of increased empathy for clients while being able to reflect on and integrate their own thoughts and feelings into improved self-awareness. As the supervisee becomes more stable, self- and other-aware, and independent, the supervisor can utilize confrontive interventions to increase the supervisee's awareness of how clients may be impacting them.

Metaphors (Chesley et al., 2008; Hundley & Casado-Kehoe, 2007; Wagener, 2017) can be utilized with the level three supervisee to draw attention to their development in the self and other awareness and motivation structures. In the field of counseling, metaphors are defined as symbols and images that develop from the conversational and natural language of the client or supervisee (Edwards, 2010). Specific to counseling supervision, Guiffrida et al. (2007) stated that metaphors can be utilized to assist the supervisee in understanding the therapeutic process and in case conceptualization skills. Within the IDM of supervision, the supervisor may choose to use a guided metaphor that asks the supervisee to think about a symbol, image, or picture that represents their relationship with a client, or the supervisor may identify a metaphor that spontaneously develops

from the language of the supervisee. Regardless of the method in which metaphors develop in supervision, the supervisor can utilize them to assist the supervisee in the development of the domains of client conceptualization and intervention skills competence, interpersonal assessment, and to identify individual difference of the client. A metaphor may also allow the supervisor and supervisee to process any transference or countertransference that may exist.

An example of a specific metaphor that may develop spontaneously in supervision is when a supervisee states during conversation with the supervisor that working with a client is “like talking to a brick wall.” With this language, the supervisee is using the object of a brick wall to describe the client he or she is working with. The supervisor may further this metaphor by having the supervisee describe what it is like for the supervisee to work with the brick wall or by encouraging the supervisee to draw a picture. By facilitating the supervision session around this metaphor, the supervisor is assisting the supervisee in creatively building skills in the domains of client conceptualization, interventions, while also assisting the supervisee with identifying barriers that may interfere in working with this client. The supervisor may also use this type of metaphor to assist the supervisee in increasing their awareness in the domain of interpersonal characteristics. This may be done by the supervisor if the supervisee begins to identify interpersonal characteristics of their self in relation to the client and their therapeutic work together.

Case Study: Level 1 Supervisee

Introduction to the Supervisee

Allen is a second-year counseling student who is enrolled in an individual practicum course that requires students to engage in ten total hours of individual counseling with undergraduate volunteer clients under the supervision of a counseling instructor. Sarah, a tenured professor, and instructor of the individual practicum course is Allen’s supervisor. In her work with Allen, Sarah

utilizes an IDM of supervision and conceptualizes him as a level one supervisee because Allen is new to the profession of counseling and Allen experiences a high level of anxiety and dependence on her. Sarah also notices that Allen has a high level of internal focus, a common characteristic of level one supervisees (McNeill & Stoltenberg, 2015).

The Supervision Session

Allen attends a supervision meeting with Sarah after meeting with two of his clients for the first time in the previous week. Allen states, “I do not think my first counseling sessions went very well. I was nervous even before I went into the room with my client and I was rehearsing in my mind what I was going to say to my client. During the session, I could not stop myself from asking question after question and it seemed like the client and I were talking in circles. I did not get the sense that I was making any connection with my client.” Sarah asks Allen to describe his experience in the counseling room with his client in more detail, from which Allen states, “I do not know where my mind was. I know that I was physically in the room with my client, but my mind truly seemed like it was somewhere else.” After further probing from Sarah, Allen states, “you know, it really seemed like something was between me and my client. It is so hard to describe, but it really felt like there was a barrier up.”

The Supervision Intervention

At this point, Sarah asks Allen if he would like to utilize the sand tray and Allen agrees. Sarah then directs Allen to her sand tray and asks him to utilize the materials to create a scene that visually depicts Allen’s experience in the counseling room with his client. Sarah states, “I invite you to close your eyes and imagine a scene that is like your experience in the counseling room with your client. After you are finished visualizing the scene, I want you to recreate what you see on the sand tray.” Sarah also reminds Allen that he can utilize as much space in the sand tray as

he would like and that he can utilize any of the toys available to create the scene. Allen takes a moment with his eyes still closed to think. Then he opens his eyes and begins creating a scene. Allen begins by lining up blue marbles along the middle of the sand tray from the left side to the right side. Allen places bushes on both sides of the blue marbles, leaving a space in the middle on both sides. He then uses wooden toothpicks to make a structure that creates a passage over the blue marbles. On the left side of the toothpicks, Allen places a lion. Allen then creates a line with three animals closer to the back edge on the left side of the sand tray which includes an elephant, a giraffe, and a tiger. Behind these animals, Allen places a male figure. Allen proceeds to place a male figure on the right side of the sand tray close to the toothpicks and blue marbles. Allen states that he is finished with his scene and Sarah prompts Allen to discuss what he has created. Allen states, “so the blue marbles are water that is in the middle of this scene and the toothpicks are a bridge to cross the water.” Allen continues, “the lion is guarding the bridge so nothing can cross the bridge to the person on the other side. The elephant, giraffe, and the tiger are also guarding the person behind them, just in case something does get behind the lion.” Sarah asks Allen to share what he is aware of with the sand tray he created. Allen thinks for a moment and then states, “as I look at this scene, I see the two sides being against each other. The animals on the left side of the water are trying to keep the person on the right side from crossing the bridge.” Sarah prompts Allen to talk more about the reason he chose those specific animals. Allen states, “well, I chose the lion to be the guard because he is going to keep whatever he can from crossing the bridge. I also chose the elephant, giraffe, and the tiger because I think they are strong and scary animals if they were to be encountered in the wild.” Sarah states “what about the person on the right of the bridge?” Allen states “this poor guy is going to try and cross the bridge but is not strong and does not have a way to fight against the animals. He is really just standing there scared

for his life.” Sarah summarizes to Allen what he has shared about the sand tray and asks Allen to explain how this scene parallels counseling with the client he presented in supervision. Allen states, “I guess I relate to the figure on the right trying to cross the bridge to get to the person on the other side. It is scary being that figure because there are so many things in the way that make him nervous and keep him from crossing the bridge. That is kind of like me in that counseling room. It seems like there are so many barriers in my way to getting through to my client that I just get nervous and do not know what to do, so I go back to just asking questions.” Sarah and Allen move away from the sand tray and begin to process the barriers that Allen believes are in his way from building a relationship with his client.

Discussion of the Intervention

Creative interventions, such as the sand tray, that increase the supervisee’s self and other awareness are necessary with level one supervisees because they are often preoccupied with their own anxiety level (McNeill & Stoltenberg, 2015). The sand tray intervention allowed the supervisee to increase his awareness of the dynamics that develop in the counseling session between himself and the client. The supervisee is also able to identify how his anxiety level influenced his ability to utilize counseling skills in sessions with the goal of shifting his focus from himself to the client. Depending on the needs of the supervisee, the supervisor can shift the discussion to areas that the supervisee is working to improve upon. The supervisor can also utilize the sand tray as a reference point with the supervisee and potentially have the supervisee recreate the sand tray in future supervision sessions to track growth in the supervisee’s work.

Case Study: Level 2 Supervisee

Introduction to the Supervisee

Julie is a counselor who is employed at a local community mental health agency and is receiving supervision from her supervisor, Mike, as she seeks to obtain professional licensure. In this agency, Julie sees a wide range of clients for individual counseling. Her previous supervision work with Mike has mainly focused on strengthening her basic counseling skills. In recent supervision sessions, Julie presents with varying levels of confidence and feeling overwhelmed, along with fluctuating motivation levels. Julie has begun to experiment with new interventions in sessions with clients and sometimes disagrees with Mike in supervision.

The Supervision Session

In one supervision session, Julie starts by discussing a client who she has strong reactions to during their counseling sessions. Julie states, "I've been trying new techniques with a client, but I do not think he gets what I am trying to do. When he does not follow directions for the I techniques I am trying, I have this overwhelming pressure in my chest. I just sits there and then I start to feel hot." Mike states, "I noticed that when you were talking about this client, you touched your chest and stopped breathing. I think you may be experiencing anxiety when working with this client." Julie begins to raise her voice volume and states, "no, that's not it. I know it is not anxiety. When I feel anxious, I get a pit in my stomach, this is not that feeling. This feeling is like fire in my chest."

The Supervision Intervention

At this point in supervision, Mike decides to utilize a "being the element" intervention, which is taken from Gestalt theory (Perls, 1969) to help Julie increase her awareness level of the reactions she has to the client. Mike states, "I want to try a supervision technique we have never tried before. Close your eyes and visualize what the feeling in your chest might look like. Think about what color it may be. As you visualize this feeling, how big does it look and what form does

it take? When you are ready, tell me what you saw and emphasize touching your chest and holding your breathe.” Julie takes a moment to think and then starts to describe what she visualized. Julie states, “what I saw in my mind was the outline of a person who was red and had fire around it. Everything around this person was pitch black. The only thing I could make out was the person and it looked like someone I know.” Mike states, “now, emphasize holding your breathe and make a fist by your chest like you started to.” Julie holds her breathe, grabs the collar of her shirt with her fist, and states “the person looks like my mom, she was yelling at me.” Mike states “be your mother, what is she saying to you?” Julie states “why are you always doing things wrong? You went to college for six years and you still cannot be a good counselor? When are you going to get it right?” At this point, Mike asks Julie to stop the “being the element” intervention and states, “what was that like for you?” Julie states, “wow, I did not even realize that my mom would come up today. I think I sound a lot like my mom when I am talking to my client. My mom can be so critical of me sometimes and I think that comes out on my client. Even though I do not tell him he is doing the techniques wrong, I think my nonverbal communication may be tense and show him that I am frustrated with him.” Mike states, “I saw very tense nonverbal communication here today and it sounds like you may not have been aware of your emotional response to your client in sessions. It seems like your mom can make her way into sessions with you.” Julie states, “I think you make a good point. I need to stop putting so much pressure on my client to get it right. Just like I know I cannot be perfect; I cannot expect my client to be perfect either.”

Discussion of the Intervention

The being the element (Perls, 1969) intervention helped the supervisee increase her awareness of reactions she had to the client by visualizing and acting out the element in the here-and-now. The intervention can be used by a supervisor as a catalytic intervention to move the

supervisee along within the supervision session and in counseling sessions with the client. By increasing the supervisee's awareness level in the supervision session, the supervisee can improve in self and other awareness during counseling sessions and increase supervisee motivation with this client. This creative intervention can also allow the supervisee to improve in domains such as client conceptualization, individual differences, and intervention competence.

Case Study: Level 3 Supervisee

Introduction to the Supervisee

A supervisee, John, is a Licensed Professional Counselor (LPC) working in a Community Mental Health agency. John has been an LPC for four years and receives individual supervision from his supervisor, Kim, as required by the agency. John presents in supervision with a healthy and stable level of motivation in his clinical work, views his supervisor as a peer and is open to hearing his supervisor's professional experiences without the need to depend on his supervisor for guidance. Due to John's ability to be highly self and other aware and his current level of stable motivation, Kim conceptualizes John as a level three supervisee from the IDM of supervision (McNeill & Stoltenberg, 2015).

The Supervision Session

In a supervision session, John shares with Kim that he notices feeling overwhelmed in sessions with one client. John states, "I have a client I've been working with who is more difficult for me than others. This client has a lot of different thoughts and feelings he brings up when he talks in session. He becomes hypervocal and I sometimes have trouble following him. I think this client is also difficult for me because I can relate with some of the issues he brings up in our sessions and I dread seeing him sometimes. I am afraid that I am not being as helpful as I want and need to be as his counselor. I really want to help as best as I can, but there are so many things

that get in the way.” From this information, Kim decides to implement a creative supervision intervention called “Draw a Road” (adapted from Lahad, 2000; Mills and Crowley, 1986). Kim believes the “Draw a Road” creative intervention will help John develop in the structures of self-and-other awareness and motivation. Kim believes that this creative intervention will help John focus on the client rather than on his own internal thoughts, feelings, and attitudes, and to increase his level of motivation with the client (McNeill & Stoltenberg, 2015).

The Supervision Intervention

Kim begins the “Draw a Road” intervention with John by asking him to draw a road representing his client’s path on a piece of paper in any shape or form that he wishes. John draws a road with many twists and turns and while drawing the road he states, “this road is pretty curvy and dangerous, and has many twists and turns.” After John is finished drawing the road, Kim states, “close your eyes and imagine what the client’s problem looks like to you as an image or an object at the end of the road you drew. This object or image at the end of the road represents the client’s problem. When you are ready, draw the image or object you saw at the end of the road. Remember as you draw this image that it represents the client’s problem.” John keeps his eyes closed for about two minutes, opens his eyes, and begins to draw a castle. As John draws the castle, he states, “this problem is complicated, with many things keeping it safe. It is going to be tough to get into this castle!” After John is finished drawing the castle, Kim states, “close your eyes again and imagine an image, object, or item that could help in solving the client’s problem then draw what you saw at the beginning of the road.” Again, John closes his eyes for a moment, opens his eyes, and draws a knight. As John is drawing the knight, he states, “this knight is powerful and is very well known for finding his way into the most difficult castles.” Now that John has drawn the images of a castle and a knight, Kim asks him to divide the road he has drawn into about 10 to 15 parts, and then to

draw obstacles that may be in the way of getting to the castle in each part of the road. John takes his time and divides the road to the castle into 12 parts of different size and shape. John then begins to draw obstacles in the parts of the road, some which include a stone wall, a fire breathing dragon, a moat with alligators, and a cloud with rain and lightning bolts. After John is finished drawing obstacles to the castle, Kim asks him to make cards for each of them, each card representing a solution to the obstacle. One card that John draws is a sharp sword with a handle made of steel. Kim asks John to discuss what the sword represents and how this could be used to help the knight move forward on the road towards the castle. John states, “the knight can use this sword to slay the fire breathing dragon.” Kim then asks John, “what does the dragon and the fire represent?” John takes a moment and then states, “now thinking about the fire breathing dragon here with you, I think the dragon and his fire could be all the words that my client says in session. Really, they can be a distraction to the actual problem, and I think I get caught up in the words that I freeze and do not know what to do in that moment.” Kim and John continue to process the fire breathing dragon, the sword, and how it applies to John’s work with this client. John states, “sometimes when the client is talking, I am in my own head thinking about how much I can relate to him. I start to feel overwhelmed with my own mental process in those moments that it keeps me from saying anything at all.” Kim asks John how he thinks he can handle these obstacles. John thinks for a moment and then states, “I think I could go back to the basics with him. Sometimes I want to help him so much that I forget to use basic counseling skills. I am in my head thinking about doing a monumental intervention with this client and I put a lot of pressure on myself. Sometimes basic skills can be the steel sword.” Kim and John terminate this supervision session with John committing to utilize basic counseling skills more with this client.

Discussion of the Intervention

This supervision intervention shows how the IDM supervisor can utilize creativity to challenge and confront a supervisee. To help John develop the structure of self-and-other awareness and motivation, Kim utilized the “Draw a Road” intervention (Lahad, 2000) by asking him to think about the client problem and obstacles to a solution from an objective perspective. Through this creative intervention, John was able to conceptualize this client in a different way, identify relevant client characteristics that influence treatment, and identify specific life circumstances of the client that he relates with. The “Draw a Road” creative intervention, also helped John see how the client’s presenting problem caused him to freeze and avoid intervening during sessions. By engaging in this supervision intervention, John was better able to identify his own thoughts, feelings, and attitudes that he can work through to ultimately improve his clinical work with clients.

Conclusion

While the case studies illustrate creative supervisor interventions at each level of the IDM (McNeill & Stoltenberg, 2015), there are several limitations to combining creativity and supervision. Although using creativity in supervision is supported in the literature (Anekstein, et. al, 2014; Edwards, 2010; Hundley & Casado-Kehoe, 2007; Lahad, 2000; Neswald-McCalip, et. al, 2003), no empirical research has been found to determine whether the use of creativity in supervision is more effective than the use of a supervision model without creative strategies at specific supervisee developmental levels. In addition, executing and measuring the use of creativity within supervision models is difficult for supervisors given the lack of formal structure in creative activities (Bernard & Goodyear, 2004; Koltz, 2008). Despite the lack of empirical studies, creative approaches have been widely accepted as helpful ways to facilitate counselor growth in supervision (Koltz, 2008; Wilkins, 1995). Specifically, creativity in counselor

supervision has been found to engage supervisees in their own learning processes and foster professional self-awareness and identity development beyond that of non-creative supervision strategies (Neswald-McCalip et al., 2003). Future research should include the effectiveness of creative supervision strategies specifically within each level of IDM and other developmental supervision models.

The IDM of supervision (McNeill & Stoltenberg, 2015) provides a framework in which supervisors may conceptualize their supervisees. The levels, structures, and domains in the IDM of supervision provide necessary guidelines for supervisors to evaluate the growth and development of their supervisees, a necessary and ethically appropriate function of supervisors in the counseling profession (American Counseling Association, 2014). While the levels, structures, and domains are specific enough to provide IDM supervisors with parameters to evaluate supervisees, the model is intentionally broad in areas to allow them to apply this model to all supervisees (McNeill & Stoltenberg, 2015). Creativity in counseling supervision fits within the parameters of the IDM of supervision. Integrated Development Model supervisors have the freedom to utilize creative supervision interventions with supervisees to help them develop skills in a wide range of areas. The development of the supervisee is at the forefront regardless of the creative intervention chosen by the IDM supervisor.

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