© 2019 Debolina Ghosh
To my mom, Jolly Ghosh
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A changing demographic of counseling students in the United States, including international students, increases demand on clinical supervisors to be culturally-aware and competent. Findings from a grounded theory study of supervisors who use creative approaches in cross-cultural supervision will be discussed. Researchers have sought to better understand the challenges inherent in cross-cultural supervision. However, few suggestions have been made that demonstrate how the use of creative interventions might improve communication, self-awareness, and supervisory relationships in cross-cultural supervision. Most prior research studies, qualitative in nature, have focused on understanding traditional approaches that may enhance supervisory relationships. Hence, it is necessary to study the need for different creative interventions that facilitate a cross-cultural communication process between supervisors and supervisees and facilitates supervisory alliance.

Data was gathered from audio-recorded and transcribed interviews of 10 participants. Interviews focused on participants’ understanding of use of creative interventions in cross-cultural supervision. A Constructivist Grounded theory was used to analyze the data in an attempt to capture the subjective voices of supervisors.
Findings of this grounded theory study suggest how supervisors use creative approaches in cross-cultural supervision to help both supervisors and supervisees become insightful and broaden horizons. The results indicate creativity facilitates strength, supervisory alliance, and helps in understanding client’s culture. Also, communication, case conceptualization, and supervisory alliance appear to work together to foster supervisee learning.

The results of the study have pedagogical implications for supervisors in practice to implement creative techniques as training tools in supervision class. Supervisors can co-create meaningful supervisory sessions for the supervisees using creative art where deemed necessary. It is implied for the supervisors to empower diverse supervisees when they are in a vulnerable state, help supervisees self-reflect biases, which would help the supervisory dyad to have a strong and trustworthy alliance.
CHAPTER 1
INTRODUCTION

With an increasing influx of international students who choose to study in the U.S., counseling students need to be culturally aware and insightful (Gaskell, 2006). The U.S. Census Bureau (2015) predicts a rise in minority population to 56% of the total in 2060 as compared with 38% in 2014. It is expected that by 2060, the foreign-born population of the nation will reach approximately 19% of the total population. Due to an increase in the number of diverse populations, there will be a corresponding increase in cross-cultural supervision, which is a supervision dyad consisting of supervisor and supervisees from different cultures or ethnicities (Atkinson, 2004; Bernard, 1994). Cross-cultural supervision differs from multicultural supervision, in which the supervisor and supervisee are not necessarily from markedly different cultural, ethnic, or racial backgrounds (Thomas, 2013). Multicultural supervision and cross-cultural supervision are sometimes used interchangeably. For this study, the term cross-cultural supervision will be used throughout the study to maintain consistency.

Bernard and Goodyear (1992) noted "supervisors tend to view their trainees as extensions of themselves, even if their cultural identify is different. By virtue of the trainee's identification with the profession, supervisors can mistakenly assume that trainee’s identity with them culturally as well" (p. 198). Counselors-in-preparation may have preconceived notions, expectations, and apprehensions about cross-cultural supervision when they are challenged by various intrapsychic, interpersonal, situational processes and dynamics (Estrada, Frame & Williams, 2004). Differences that arise from cross-cultural supervision may be difficult to negotiate in a setting where the supervisor and supervisees are from different racial and ethnic backgrounds, such as a more individually-focused Western background and a more collectively-
focused African or Asian background. Creative arts may be helpful to bridge existing cultural gaps between a supervisor and supervisee from diverse groups (Gladding, 1998).

Researchers have sought to understand the challenges presented in cross-cultural supervision, especially related to verbal and non-verbal communication patterns (Hook et al., Crockett & Hays, 2015). However, researchers have offered limited recommendations for improving communication and supervisory relationships in cross-cultural supervision. A few articles have focused on the perceptions of supervisees who participate in creative supervision and the influence creative supervision has on counselor development, especially in a cross-cultural setting (Stark, Garza, Bruhn, & Ane, 2015). Alternatively, most research studies related to cross-cultural supervision are qualitative in nature and have focused on understanding traditional approaches (i.e., review video recordings, role plays, etc.) that may enhance supervisory relationships (Liberati & Agbisit, 2017). Studying how supervisors use creative approaches in cross-cultural supervision would help supervisors become insightful and broaden horizons. Also, creative supervisors may be an important source of information concerning what supervisory approaches are useful to provide more culturally responsive services in cross-cultural supervision. Hence, there is a need to study the use of creative interventions that are non-traditional and non-threatening that increase communication between supervisors and supervisees and facilitate a supervisory alliance in cross-cultural supervision.

**Creative Intervention in Supervision**

Creative interventions in supervision foster connectedness and help supervisees to experience the benefits and hazards of intimacy related to creative arts in therapy (Carson & Becker, 2004). Expressive arts in supervision may also foster self-awareness, improve client conceptualization, help in exploration of ideas, and help supervisees clarify a theoretical framework (Bratton, Ceballos & Sheely, 2008). Being able to assist supervisees in expressing
their thoughts, feelings, and experiences that cannot be explicitly verbalized can be done through the use of expressive arts in supervision (Bratton, Ray, & Landreth, 2008; Bratton, Ceballos, & Sheely, 2008). Furthermore, other authors have suggested that creative techniques help supervisees develop meaning and foster learning, and therefore enhance supervision (Deaver & Shiflett, 2011). Researchers suggest that the working alliance in supervision may be enhanced with the use of creative approaches (Koltz, 2008; Lahad, 2000; Wilkins, 1995). Consequently, creativity should be observed as a required foundation for successful counseling and supervision (Carson & Becker, 2004).

Supervisors can help the supervisee using different techniques (e.g., play, psychodrama, sand trays, bibliosupervision, drawing, metaphors, mandalas, puppetry) to deepen the understanding of counseling skills and facilitate an effective supervisory experience. Play therapy is one of the creative techniques encouraged to be used in supervision (Luke, 2008) and self-awareness (Bratton Cebellos & Sheely, 2008). However, the effectiveness of creative arts specifically in cross-cultural supervision is less researched (Luke, 2008). Dean (2001) suggests experiential supervisors fosters the intuitive and cognitive abilities and promotes flexibility in therapeutic interactions, and also makes the unconscious conscious. However, researchers sparsely discussed creative and intuitive qualities in comparison to traditional supervision interventions (e.g., role plays, recordings, discussions).

**Background Issues in Cross-Cultural Supervision**

Supervision in counseling is a keystone of counselor training (Borders, 2005). Conversely, an ineffective supervisory process can produce incompetent counselors if the supervisee’s needs are unmet. Development of supervisees’ clinical acumen and competence is largely dependent on an effective supervisory relationship (Inman & Ladany, 2008). The supervisory working alliance is related to the supervisor’s multicultural competence and
supervisee development (Burkard, Knox, Hess, & Schultz, 2009; Inman, 2006; Walker, Ladany, & Pate-Carolan, 2007) and the supervisee’s supervisory satisfaction (Crockett & Hays, 2015). A strong working alliance in supervision is also related to supervisors being culturally responsive and competent, as the supervisory working alliance improves with improved communication between the supervisee and supervisor (Dressel et al., 2007). However, the difference in verbal communication between the supervisor and supervisee and differing meanings related to certain phenomena can be a difficulty in cross-cultural supervision (Young, 2004). Self-awareness is a first step in building a supervisory working alliance in cross-cultural supervision (Vargas, & Wilson, 2011).

In cross-cultural supervision, the supervisor and supervisee each bring different worldviews and communication styles (Young, 2004), their own cultural identities (Gardner, 2002), and cultural backgrounds that form the backbone of reference for conceptualizing situations (Kitayama, Duffy & Uchida, 2007; Postmes & Jetten, 2006). Facilitative learning environments in cross-cultural dynamics involve instilling insight into the nature of cultural undertones in understanding human experiences, perceptions, and behaviors (Gaskell, 2006). As a result, clinical supervisors may ignore cultural issues that hinder their supervisee from insightful interpretations, growth, and development in supervision affecting both supervisors and supervisees (Breaux, 2005; Hird, Cavalieri, Dulko, Felice & Ho, 2001).

Supervisors who have less insight into the cultural embeddedness of supervisees’ experiences and use traditional supervisory processes without respect for cultural differences risk projecting their own thoughts, prejudices, and attitudes on the supervisory relationship. Gilbert and Evans (2000) suggest that supervisors need to enter into the world of experience of their supervisees, which means that supervisors should try to understand the experiences of the
supervisees in counseling and also in supervision. Additionally, Adams and Cargill (2003) mention that effective communication is one of the keys for a good supervisor-supervisee relationship. Language differences and various cultural meanings associated with a phenomenon can challenge cross-cultural supervision (Young, 2004). An inability to express oneself in supervision may result in confusion, lack of confidence, difficulty in understanding, and improving in counseling skills. Factors like supervisory working alliance and communication seem to be challenging in cross-cultural supervision, but can balance these factors.

Theoretical Framework

Constructivist Grounded Theory

The researcher will use Constructivist Grounded Theory as a theoretical framework to examine the use of creativity in cross-cultural supervision in the current study (Fox, Bibi, Millar, & Holland, 2017). Since there are no pre-existing theories in creativity for cross-cultural supervision, the researcher would use constructivist grounded theory (Charmaz, 2014) for this study. Constructivism is an epistemological approach aimed at understanding how individuals learn and construct a knowledge base through experiences (Abdal-Haqq, 1998; Charmaz 2014; Crotty, 1998), and constructivism would help in understanding the meaning making process of creativity by both supervisors and supervisees in cross-cultural supervision. People construct their own understanding or knowledge because the meaning of reality or truth is a byproduct of the human mind (Crotty, 2003). Furthermore, constructivism values the “unique experience” of individuals and “their way of making meaning of the world is as valid and worthy of respect as any other” (Crotty, 1998, p.58). One of the assumptions of Constructivist Grounded Theory (Charmaz, 2014) is the researcher does not depend on preconceived notions or assumptions to understand the data, which allows participants’ meaning to emerge from the data. Researchers’
interests, assumptions, and existing models do not serve as a framework for analyzing or understanding the emerging themes, but are a beginning point (Charmaz, 2014).

Charmaz (2005) suggests that research and analysis are viewed as being embedded in a specific location, culture, and period. Although constructivist grounded theory involves traditional grounded theory guidelines and tools, constructivist grounded theory does not share the positivist, objectivist assumptions of earlier grounded theory approaches (Charmaz, 2008; Hall et al., 2013; Mills et al., 2006). In the current study, constructivist grounded theory will be used to understand how participants create meaning around the use of creative supervision experiences by grounding the interpretation of data in the data itself (Charmaz, 2013; Hall, Griffiths, & McKenna, 2013; Strauss & Corbin, 1994). Additionally, the current study focuses on examining how and why the participants construct these meanings under the certain circumstances related to cross-cultural supervision. The circumstances or experiences may be similar for each participant. However, the meaning and interpretations that they construct from these experiences are their own. The theory based on these perspectives and interpretations, as constructed by the researcher, will also be acknowledged as the researcher’s interpretation (Charmaz, 2005). Due to the lack of research literature on the benefits or need for creativity in cross-cultural supervision, the constructivist grounded theory will help the researchers to explore how creative arts are used in cross-cultural counseling supervision to promote supervisee growth and the supervisory alliance.

**Constructivist Supervision**

In the current study, the researcher uses Mahoney’s constructivist framework in supervision will provide a framework for sensitizing the meaning behind how supervisors and supervisees construct knowledge and experience in cross-cultural supervision. In constructivist supervision, self-awareness is one of the significant areas where the supervisee concentrates on
who they are and their responsibilities in the role they are playing. This shows that the
supervisees who are self-aware are mature and self-reflective clinicians who will understand the
reason for choosing interventions with certain clients. Supervisees may feel anxious or
uncomfortable during case conceptualization because of being novice and limited in interpreting
a situation or using a theoretical framework in supervision. As supervisors and supervisees come
from different ethnic backgrounds, they tend to have apprehension about understanding one
another. Situation demands constructive supervisors to be more aware of their own thoughts and
emotional reactions and actively listen to their supervisees. Self-awareness is a component
required when a supervisor should be mindful when choosing, introducing, and administering
creative activity in cross-cultural supervision. In constructive approach of supervision, being
self-aware helps the supervisors to assist and safeguard the supervisee or clients and demonstrate
competence in supervision (Guifridda, 2015).

Language is another factor with a critical role for constructivist supervisors. It is a tool
used to convey knowledge to supervisees in supervision (Neimeyer, 1995). Use of proper
language is the first step in articulating and instructing the use of creativity in cross-cultural
supervision. Constructive supervisors are trained to being non-judgmental when case
conceptualizing or evaluating supervisees. Supervisees are also expected to be non-judgmental
and use less evaluative language when describing their own cases. An outcome of mindful
communication and non-judgmental language used in constructive supervision is a congenial
environment for supervisors to use creative activities in supervision. In the case of cross-cultural
supervision, supervisors and supervisees may speak a different language; constructive
supervision sheds judgment factors and helps the supervisees to become more open to explore
and delve deeper. Hypothetically, an open and less-threatening environment makes it suitable for
a constructive supervisor to use creative interventions to assist the supervisees in exploring deeper.

Discomfort and anxiety during supervision is common among novice counselors. Constructive supervisors opine that such discomfort during supervision promotes the change process (Mahoney, 1991). Additionally, constructive supervisors motivate supervisees to accept anxiety during supervision, which facilitates learning and professional development (Neimeyer, 1995). Constructive supervisors help supervisees in anxiety proven situations to normalize and openly process the information with their supervisors instead of trying to ameliorate changes by working on the mistakes. Meaning is created when the supervisees make mistakes, get surprises during supervision, and integrate new meaning into conceptualizing and understanding a case situation. Providing constructive criticism and reflecting on the anxiety and discomfort are ways constructive supervisors establish a working alliance.

Characteristics of constructive supervision include empowering supervisees and helping them to create meaning (Guiffrida, 2005; McAuliffe, 2011). Constructive supervisors use various creative interventions to help supervisees in understanding and developing meaning for their own answers that are rationale and correct for them in their own way. When introducing a creative intervention in cross cultural supervision, supervisors and supervisees are unaware in the moment about the outcome and what insight they will obtain about themselves and their clients. The challenges and encouragement the supervisor provides helps the supervisee become an expert of one’s own experience. Constructive supervisors encourage cultural awareness and competence among the supervisees to reflect and actively develop counseling skills. Constructive supervisors thus create a safe environment that helps the supervisee to discuss cultural matters in supervision. This safety helps the supervisees to have cultural awareness and competence.
Mahoney (2006) found a constructive supervisor can explore different ways of understanding and being with their clients. By doing this, supervisors form deep bonding; show positive regard, empathy, and congruence by being culturally and self-aware; and use appropriate language with the supervisees (Mahoney, 2006).

**Statement of the Problem**

Issues in cross-cultural supervision persist and many solutions remained unexplored and unaddressed. One of the ways to ameliorate these issues may be to use of creative expression in cross-cultural supervision. Researchers have explored creativity in supervision and counseling, but there is less research in the context of cross-cultural supervision. Ignorance, ethnocentric attitudes, and power dynamics are some of the issues confronted by the supervisors. Communication issues, cultural misunderstandings, and culturally-based transference and countertransference reactions are among the major issues seen experienced in cross-cultural supervision (Seung, 2008).

Power dynamics is another factor that are discussed as an issue in cross-cultural supervision (Beaumont, 2010; Christiansen et al., 2011). Supervisory relationships put supervisors and supervisees in a hierarchical position, and hence power relationship. Power dynamics increase when supervisors or supervisees introduce racism into supervisory relationships. The quality of the supervisory experience is affected by the power differences in race, gender, ethnicity, or other cultural variables (Hird et al., 2001, p.121). Power dynamics in supervisory relationship can create a rift between the supervisor and the supervisee that can be difficult to overcome through traditional supervisory methods.

Difficulty in communicating with a supervisee or supervisor from a diverse background is a challenge experienced in cross-cultural supervision. Limited English language skills can lead to misunderstandings between them. It is likely that misunderstandings will result during
supervision sessions when there are cultural differences between the supervisor and supervisee. The supervisor may evaluate and assess the supervisee incorrectly when they do not have correct and adequate knowledge of the supervisee’s culture and do not appropriately address cultural differences in supervision. As a result, stereotyping or overgeneralizing may occur that damage the therapeutic alliance (Byon, Chan, & Thomas, 1999; Nagata, 1995; Suzuki, Prendes-Lintel, Wertlieb & Stallings, 1999).

Many supervisors and supervisees have experienced culture-based transference and countertransference reactions (Ladany et al., 2000; Tummala-Narra, 2004), tried to work on their supervisor countertransference reaction by speaking with their colleagues, and accepted they are often ill-equipped to address countertransference issues. The present research study examines creativity in cross-cultural supervision to help discover ways creative supervisors can mitigate the harm that can be done by countertransference and cultural misunderstandings.

Need for the Study

The present study would bridge the gaps in the cross-cultural supervision literature. Researchers suggests a need to improve communication problems and the supervisory alliance in cross-cultural supervision, but there is a dearth of studies using creativity techniques pertaining to cross-cultural supervision and how these approaches are facilitative. Perspectives of supervisors are needed to understand the use of creative techniques in supervisory practice with diverse supervisees.

In clinical supervision, supervisees’ internal and external reality can be facilitated using images, stories, metaphors, or other creative strategies (Lahad, 2000). The creation of expressive arts encompasses the recreation of emotional and traditional processes and adds meaning to the student's context and world of experience (Franklin, 2000; Loock, Myburgh & Poggenpoel,
The result can be creative in nature and viewed as narrative (Schiff, 2006). The story is then understood as a reflection of growth for the students.

Apart from the use of expressive arts in supervision, verbal interventions are also needed. When something is created visually, a connection is developed between the private and the public experiences of the phenomenon (Schaverien, 2005). Didactic strategies and case conceptualization are some of the strategies used in a traditional supervision in which verbal conversation is main channel of communication. Being creative and discovering novel ideas in supervision is to move above and beyond the didactic strategies of reflecting deep in supervision and the conversational arena. It is to be understood that creative interventions foster learning, in addition to enriching supervisory relationships. To help supervisees think outside of the box and help them learn additional ways of addressing cross-cultural issues, the supervisor may use creative interventions (e.g., bibliosupervision, role plays, sand trays) or any other forms of non-traditional approaches during supervision that the supervisors term as creative. Using creative techniques in supervision results in more dynamic and less formulaic supervision (Stinson et al., 2013). However, researchers have rarely explored the benefits of using creativity in cross-cultural supervision, despite their potential for facilitating communication, problem-solving, and alliance between the supervisor and supervisee.

**Purpose Statement**

The purpose of this research study is to develop a grounded theory of creativity in cross-cultural supervision. A primary aim is to explore how creative interventions are used and in what capacity help to address cultural communication in supervision. Supervisors and supervisees benefit by being more self-aware, understanding the clients’ perspective from a different standpoint, and effectively communicating in a non-directive and non-traditional manner. The current study will also explore whether using creative interventions in cross-cultural supervision
improves the supervisory relationship. Information will be obtained from the supervisors as to what kind of creative interventions are helpful and how they foster communication, supervisee self-awareness, and case conceptualization.

**Research Questions**

Using a qualitative grounded theory approach, the following research question guided the study: How do supervisors understand and use creative interventions in cross-cultural supervision to benefit supervisees?

**Definitions**

**Counseling (or Clinical) Supervision**

Intervention by a senior member of a profession with a junior member or members of that same profession to enhance the junior member’s functioning, monitor the quality services, and serve as a gatekeeper for the profession (Bernard & Goodyear, 2009).

**Supervisors**

A senior counseling professional who is responsible for monitoring the interventions and development of a junior therapist (Bernard & Goodyear, 2009).

**Culture**

Culture typically has referred to the "patterned regularities" of certain groups including customs, language, traditions, beliefs and values (Stone, 1977). Culture is also considered a broader term that includes race and other factors that describe a person's self-identity and experiences. The word “multicultural” refers to involvement of more than two cultures while “cross-cultural” refers to involvement across two cultures directly (Bernard, 1994).

**Multicultural Supervision**

Multicultural supervision refers to the supervisory alliance between a supervisor and a supervisee from two different cultures that facilitates cultural awareness, examines cultural
dynamics of the supervisory alliance, and exploration of the cultural assumptions of counseling theories (Bernard & Goodyear, 1998; Brown & Landrum-Brown, 1995; D'Andrea & Daniels, 1997; P. B. Pedersen, 1994; Robinson, Bradley, & Hendricks, 2000).

**Cross-Cultural Supervision**

Cross-cultural counseling supervision is defined as a supervisory alliance in which the supervisor and the supervisee are from culturally different groups. For example, cross-cultural supervisor-supervisee dyads could include White supervisor-Black supervisee, Asian American supervisor-White supervisee, Black supervisor-Hispanic American supervisee, and so on (Leong, & Wagner, 1994). The cross-cultural dyad can also be people from different religion, spiritual practice, ethnicities, sexual orientations, physical challenges, and elderly. Although, much has been written on the need for multicultural awareness, knowledge, and skills, little practical information exists on approaches to integrate cultural diversity issues into the supervision process (Leong & Wagner, 1994)

**Creative Intervention**

The use of purposely-selected expressive arts method to explore a topic in supervision is defined as creative intervention.

**Expressive Arts**

Expressive arts help to give direction to human experiences, reflect on experiences, and to elaborate and delve personal understanding and meaning. Some of the examples of expressive arts are movement, music, writing, drawing, sculpting, painting, sound, and improvisation (Roger, 1993).
CHAPTER 2  
REVIEW OF LITERATURE

This chapter focuses on a review of the literature related to multicultural competencies of supervisors in cross-cultural supervisory relationships, the benefits of creative arts in supervision, and integrating creativity in cross-cultural supervision. It is imperative that supervisors are multiculturally competent, especially while supervising supervisees from a different culture. Multicultural competence in cross-cultural supervision validates, acknowledges, and respects diverse supervisees. Although being multiculturally competent may not always communicate the correct intention, supervisors’ multicultural competence improves supervisory alliance. Introducing creative arts will steer cross-cultural supervision in an appropriate direction.

**Supervisors’ Multicultural Competencies in Cross-Cultural Supervision**

In cross-cultural supervision, supervisors who are multiculturally competent improve the supervisory relationship and quality of supervision by making the supervisees more culturally and self-aware. In one mixed methods study, Taffe (2000) recruited 32 predoctoral interns to examine how cultural and race factors are integrated in clinical supervision. Qualitative methods, namely grounded theory was used and the results suggest that supervisees discerned that they were effectively trained to use race and culture in counseling and that supervision helped their ability to be conscious of cultural factors in counseling. Univariate analysis of variance (ANOVA) was conducted to examine supervisees’ willingness to work with the supervisor. Results showed there was no significant relationship between the types of supervisory relationship (collaborative relationship, power differential, disagrees with supervisors, wariness to supervisor, and constricted relationship) and differences in the supervisees’ willingness to work with supervisors. Research suggests that if supervisees maintained their opinion without
retaliation from the supervisors during opposition to powerful or overbearing supervisors, then
the experience was positive and powerful for the supervisees. Race and culture also had a vital
role in the overall supervision experience. The researchers found the race of the participants
(supervisees) affected how the topic of race and culture were broached in the supervisory
session. In examining critical incidents of supervision, the researchers found a strong and faithful
relationship between supervisees and supervisors facilitates the incorporation of racial or cultural
factors in supervision and in therapeutic situations. Contrary to other findings, supervisory
relationships that have mistrust and suspicion obstruct supervisees’ understanding and
incorporation of race and culture.

Inman (2006) found the supervisory working alliance to positively mediate the
relationship between supervisee satisfaction and supervisor multicultural competence. Although
multicultural competence was positively associated with supervisory working alliance and
supervisory satisfaction, multicultural competence had a negative relationship with supervisees’
potential for conceptualization. A supervisory alliance that focuses on cultural competence after
an agreement on goals and tasks may facilitate stronger supervisory satisfaction. Supervisors
may have questions on whether it is important to have cultural discussions in supervision or
when it is the appropriate time to have cultural discussions. This researcher will take a step
further in understanding how creativity can facilitate and address culture, hence strengthening
cross-cultural supervision.

Similarly, Crockett and Hays (2015) conducted a quantitative research study by using
structural equation modeling to develop and test a mediation model to understand relationships
between supervisor multicultural competence, supervisory working alliances, supervisee
counseling self-efficacy, and supervisee satisfaction with supervision. Participants were graduate
student members who were randomly selected from the American Counseling Association (ACA). Results suggest that supervisors’ multicultural competence was related to the supervisory working alliance, and the alliance is related to supervisee satisfaction in supervision. The significant finding is that supervisor multicultural competence moderately contributes to supervisee counseling self-efficacy, but the working alliance is not related to self-efficacy. Multiple factors (e.g., supervisor feedback and supervisory styles) contributes to the development of counseling self-efficacy among supervisees. Another finding of the study is that supervisory styles and supervisor feedback are stronger predictors of counseling efficacy than supervisor multicultural competence. One of the disadvantages of the study is that the sample was comprised of only white female participants and the mediation model was unable to generalize to a diverse population. The researchers suggested how supervisory working alliance and supervisor multicultural competence facilitates supervisee development. This research specified that supervisors’ multicultural competence and working alliance are determining factors for supervisees’s self-efficacy. However, this study lacks mention as to how a supervisor can strengthen their multicultural competence and working alliance with a supervisee from a diverse culture. Hence, this study at least paves the direction for examining how different creative interventions can be helpful in strengthening the working alliance in cross cultural supervision.

Perspectives of supervisees are crucial in cross-cultural supervision because their perspectives will help to improve the quality of supervision. Gardner (2002) conducted a qualitative study using the Cultural Perspective Interview (CPI) to demonstrate the dynamics present in cross-cultural supervision, especially the factors in supervisory relationships that contribute to or limit the supervisee’s growth. A total of 8 supervisees who were supervised by a
supervisor from a diverse culture were recruited from various graduate counselor education Departments in the United States. Results suggested when supervisees and supervisors share a strong bond and agree on supervision objectives and tasks, supervisees tend to be less confused about their roles. Problems in cross-cultural supervision such as language differences, personality clashes, disagreements, communication styles, backgrounds, and life experiences were often reported by African American supervisees when they were supervised by a white supervisor. One of the supervisees remarked that often some of the things he heard on the tape could not be completely understood by the supervisors since the perspectives were from a different culture. Furthermore, another supervisee commented that being helpful and an advocate is a significant factor in establishing an interpersonal bond in supervision. Although research mentions several times that creativity is an important tool in supervision, there was lack of mention as to how creativity was important to them. Previous literature did not include methods that addressed detailed creative interventions and the results did not convey if the outcome was positive or negative.

Considering the perspectives of supervisees is important to improve the quality of cross-cultural supervision. Similarly, multicultural competencies of supervisees are significant contributors too. Ancis and Marshall (2010) examined strategies by which multicultural competencies are addressed in supervision using the Ancis and Ladany (2001) model. A grounded theory approach was used to understand the perspectives of multicultural competence of supervisees. Four participants selected from two doctoral programs were interviewed for 45-60 minutes. Later, participants were allowed to examine their transcripts and explain their responses. Results suggested that supervisees perceived supervisors self-disclosing their limits in knowledge as a positive trait. Many supervisees reported that supervisors actively disclosed their
own cultural backgrounds, their biases, and values affecting their supervisor’s clinical perspectives. Additionally, supervisees also were found to have a positive inclination for supervisors who introduced multicultural issues in supervision and took an active standpoint in discussions. Supervisees found supervisors to be multiculturally competent when the supervisor addressed and tried to examine the influence that racism and oppression had on clients.

Supervisors helped supervisees engage in multicultural awareness by reading books, seeing movies, and asking questions about various cultures. Other characteristics of supervisors that were appreciated by supervisees were that supervisors motivated them to understand and integrate contextual and social factors into their conceptualization of clients including gender influence, the supervisory relationship, and perception of females being more multiculturally aware than males. Scope remains open for further research considering gender roles in cross-cultural supervision and how different creative techniques are implemented. The supervisees (participants) in the research only mentioned how the female supervisors were not talked about in the interview. The present research study will build on the idea that supervisors who have implemented creative techniques have a positive impact on the supervisee and how the experience is multiculturally competent.

Although literature related to multicultural competency in supervision is growing, more research is needed to explain the variables that include culturally competent supervision. Hall, Kasujja, & Oakes (2015) administered a qualitative study on 12 clinical psychology second-year students in Uganda to understand their experiences when being supervised. The supervisees reflected on different facets of supervision that were helpful and those that were not. Understanding expectations of the supervision/courses, learning how to do counseling, providing emotional support, and building their own self-awareness and confidence were some of the most
helpful factors in supervision. Also, learning through discussion, explicitly discussing supervisory relationships, shadowing a supervisor, and collaboratively working with the supervisor were helpful factors to supervisees in supervision. Aspects in supervision that were not helpful, were supervisors not addressing supervisees’ emotional issues as they wanted it to be were supervisors not giving adequate time to students, and observing supervisees’ counseling. Also, the supervisees suggested changes for future supervision practices. Results suggest that supervisors in Uganda should focus on being reliable by offering help to the supervisees at regular intervals and explaining to them foundational factors of therapy through role-play and shadowing the supervisors. Research should explore how the supervisors should then process how the emotional aspects are affecting counseling for the supervisee and, if needed, the supervisee should be directed to the counselor for professional help. Furthermore, understanding supervisees’ emotional issues and not communicating, reflecting, or processing the supervisee’s emotional issues with the supervisor was not viewed as helpful.

Burkard et al. (2006) conducted a qualitative study on thirteen supervisees of color and thirteen European American supervisees who experienced culturally competent and incompetent cross-cultural supervision. Two research teams were created to interview participants. Team A (supervisees of color) were interviewed by one team, and Team B (European American supervisees) were interviewed by another team. Participants were requested to rate the significance of cultural responsiveness in supervision and therapy on a scale of 1 (important) to 7 (very important). Supervisors from different ethnicities encouraged European American supervisees (EASEs) and supervisees of color (SEC) to understand the influence of client’s culture on the presenting concern. One of the European American supervisees mentioned that she was reviewing a tape with her supervisor and noticed that the client avoided the supervisee’s
query about the clients’ race. When the supervisor conceptualized the case with the supervisee, they concluded that the reason for the client’s omission of race may be related to the client’s presenting feelings of alienation on campus. Many supervisees of color pointed out that supervisors openly solicited details about clients’ cultural background and encouraged them to brainstorm the cultural problems pertaining to the clients. According to the authors, asking questions related to race of a supervisor of color and not being condemned for it can help the supervisee become more open to discuss cultural issues during supervision and request feedback from the supervisor on how she perceived the situation. During times of culturally-charged events, approaches that foster open communication between supervisees and supervisors may help prevent the relationship from rupturing.

Dressel, Consoli, Kim, & Atkinson (2007) used a Delphi method to study university supervisors with professional experience in cross-cultural supervision at a selected university counseling center and asked them to rate the factors of successful and unsuccessful cross-cultural supervision. Successful elements of 27 out of 35 factors and unsuccessful elements of 24 out of 33 factors were involved in cultural considerations. In round 1, 27 of the 35 behavioral statements were identified that involved supervisor’s action related to racial, ethnic, or cultural factors of the supervisory process. The authors identified 8 behavioral statements as general behaviors, which are factors of successful supervision which are not a part of multicultural supervision. Out of the 8 general behaviors received an average rating of neutral, and the mean ratings for 5 other ranked 22nd or lower of the 34 positive ratings in the second round. General behaviors were rated unfavorably in successful cross-cultural supervision. Ethnically or culturally specific behaviors supervision were recognized as general behaviors in that they did not include multicultural content and was easily applicable in supervision. Research suggests that
in supervision where one of the dyad is from a different culture, one of the primary responsibilities is to create a safe environment for having a multicultural discussion. Researchers observed that supervisors working with supervisees from a diverse culture should articulate and encourage self-awareness of cultural and ethnic identities among their supervisees. Both qualitative and quantitative research findings indicate that many supervisors have issues with expressing their willingness and self-awareness to understand the cultural conceptualization of their ethnically diverse supervisees. Research should address how supervisors use creative means of exploring and addressing cultural factors in cross-cultural supervision to have direct and open communication. By understanding and addressing appropriately cultural factors in supervision, supervisees from a diverse background feel validated and heard. Hence, this practice may reduce a conflict or disruption in the supervisory relationship.

**Benefits of Creative Arts in Supervision**

There has been a notable increase in using creative activities in supervision when compared to the traditional approach of using interventions such as video and role plays. Presently, there is a slow shift of supervisors using more non-traditional approaches like bibliosupervision, metaphors, finger painting, etc. in supervision. This section focuses on literature that is supportive of using creative techniques such as bibliosupervision, puppetry, arts and crafts, finger painting, psychodrama, and other creative techniques in cross-cultural supervision.

Shiflett & Remley (2014) addresses perspectives of both supervisors and supervisees about the art-based techniques in supervision and in group supervision. The researchers intended to explain a theoretical model that describes the practice of including art-based approaches in group supervision. A social constructivist qualitative approach was used as a methodology in this study. When developing a theory, supervisor and supervisee’s experiences, when incorporating
an art-based method, is crucial. Hence, qualitative research helps to provide rich information about the subjective experiences of supervisees and supervisors (Bernard & Goodyear, 2004, p. 294). Grounded theory researchers assisted in developing a theory which can describe a process or provide a framework for future research and that is helpful when there is a dearth of information about the phenomenon (Creswell, 2007, 2009). Grounded theory, unlike other qualitative approaches, requires theoretical sampling. Participants were 33 master’s level supervisees and 6 doctoral level supervisors selected from an internship or practicum at a Mid-Atlantic university. A requirement was for all supervisors to attend a sixty-minute workshop to prepare them in how to incorporate the Ishiyama’s (1988) visual case-processing method.

Supervisors were provided illustration of the process, a research-based reason for the strategies used, and a method for facilitating art materials and case conceptualization. Supervisees in the research study were instructed to complete one writing protocol and a visual case drawing and present their case during group-based supervision. The study results indicate that incorporating the visual case-processing technique helps as a case conceptualization and presentation technique. Results suggested that supervisor training in an art-based technique is a condition for producing favorable results for supervisees, client treatment, and the group supervision process.

Vargas & Wilson (2011) used the grounded theory method to understand how to build a strong alliance with a client from a diverse background. A snowball sampling technique was used to obtain participants. Participants consisted of 22 master’s level marriage and family therapy interns (20 women, 2 men; 13 European American/White, 1 biracial, 3 Hispanic American, 5 Asian Americans) that were interviewed on topics like conceptualizations of cross-culture that includes ethnicity, religion, gender, culture, age, and socio-economic status. Results suggest that participants depend on self-supervision to control the influence of their cultural or
ethnic beliefs and preconceived notions of diverse clients. Findings indicate that efforts of self-supervision are so extensive that contextual factors result in psychosocial differences between client and therapist are dismissed to secondary issues. Furthermore, researchers suggested that counselors many times may find that counseling not only requires being empathetic with the client but may also obstruct the counselor’s potential to implement different techniques in therapy, especially in the later stages of treatment. The challenges addressed by the participants in this study were more about controlling the impact of their standpoint than the differences with the client. Therapists were believed to be biased because of multiple factors when working with clients from diverse backgrounds. Even when the therapists are insightful of the problem and acknowledge the existence of the bias, the biased orientation continues to persist and influence their counseling. Findings indicate that further explorations are needed to understand the impact of their worldview and the impact of perception of their clinical practice. Furthermore, counselors should try to consider their biases when counseling clients. Results of this study are in alignment with what this research is aiming to study. Supervisors, through creative interventions in supervision, can help the supervisee ameliorate issues with being bias towards diverse clients. Creative interventions in supervision can also help the supervisee become more insightful of any pre-existing bias or prejudice.

Arczynski & Morrow (2017) aimed to develop an empirical framework that gleaned an understanding of the major dimensions and processes of supervision conducted by supervisors whose theoretical orientation was to integrate feminist multicultural principles into clinical supervision. Participants in the study were 14 supervisors who identified with diverse racial/ethnic, sexual, generational, spiritual/religious, and different nationality. The supervisors were licensed clinicians and provided supervision in university counseling center, practicum
courses, and community mental health agencies. Constructivist grounded approach analysis was used in this study. Results suggest an empirical framework of how to work with power in supervision relationships from a feminist multicultural perspective. Participants in the study proposed that their actions towards supervisees range from sharing power to abusing power. In order to rectify the difficulty of power in supervision, supervisors employed strategies to predict and control the outcome of power on their roles and actions. Additionally, the results extended previous literature by focusing on how feministic multicultural supervisors expected their values, biases, and experiences to influence supervisory dynamics and how feminism multicultural supervisors employed their reflexivity in supervision. However, the research did not portray how to intervene when supervisors have any biases and also to strengthen supervisory dynamics. In the future, feminist multicultural supervision may empower clients, trainees, and supervisors to encompass the envision of applied psychology that respects cultural differences and balances the scale of power in the society.

Thomas (2013) wrote an article based on the experience of being a supervisor of an Asian student. The main idea behind writing this article was to serve the student better and to limit any institutional discomfort related to misunderstanding and problems in Caucasian-Asian supervision dyads. Furthermore, Thomas (2013) suggests that cross-cultural supervision can improve in three levels: the program, the supervisor, and the supervisee. It was mentioned that supervisors who cultivate culturally sensitive supervisory relationships, exhibit flexibility in techniques and approaches, and create cultural awareness among supervisees would improve the effectiveness of cross-cultural supervision. One of the implications of the study is addressing program level changes such as introducing experiential community cultural activities, a multicultural course in the curriculum, and a mentoring program that values diversity. This
research suggests that supervisors, in order to improve supervisory experiences, must be willing
to be flexible by consulting with other faculty members, modifying supervisory styles to develop
techniques that would help Asian students become more comfortable, and openly discuss cultural
issues in a kind and sensitive manner can improve the supervision experiences for the
supervisory dyad. Research studies are needed to look more deeply and closely as to “how”
developing creative techniques can help in cross-cultural supervision. Also, increasing awareness
of how sensitive a supervisor is or ought to be during cross-cultural supervisory process can be
increased if creative interventions that are less threatening in nature are introduced.

Newman (2012) suggested a university-based supervision technique for supervisees with
practicum experience and involved in a preservice level consultation class. A constructivist
worldview, a grounded theory approach, was used in this study. There were 5 participants who
were school psychology doctoral students the second year of training. These students completed
the same consultation coursework, including practicum and university supervision. Each student
participant completed at least 10 supervision sessions and there was a total of 57 sessions of data
was analyzed. Purposive and criterion-based sampling was used in the study. Results suggest that
all 5 of the participants used their tapes and logos to reflect on the counselor in training-consultee
relationship. Listening to the audiotapes helped the counselor-in-training and the researcher an
opportunity to hear the words and actions that may have facilitated or hindered the collaboration
with their consultee. During supervision, those moments were revisited, and reflected upon, and
by doing this, it helped the counselor trainee to shape approaches to upcoming case sessions.
During supervision, in addition to the tapes and logos, the communication skills between the
counselor-in-training and consultee relationship were discussed. Reviewing tapes in supervision
is an art and is also considered a creative intervention in cross-cultural supervision. Reviewing
with the supervisee what worked with them in supervision and factors that were a barrier in supervision helps in improving the relationship. Also, it helps to get clarity from the supervisee of a diverse background.

Guiffrida (2015) approached counseling supervision grounded in Constructivist theory of learning, growth, and development. According to Guiffrida, supervision techniques can be utilized to foster critical self-reflection in supervisees. For example, maintaining a congenial relationship, using reflective questions, and incorporating reflective-based activities is the primary objective. Constructive supervisors propose that there is not one method to counsel clients. However, methods that carry incorrect meaning are unethical in nature, or may have a harmful effect on the client. Constructive supervisors understand that there are multiple correct methods of counseling that depends on the therapist, client, and circumstantial factors. In a similar way, constructivists suggest that cognizance is something that cannot be transferred from teachers to student. On the contrary, the constructivists understand when learners are involved in activities that fosters self-discovery of knowledge, learning occurs best (Guiffrida, 2005; McAuliffe, 2011). Constructivists theorists suggest that it is with the help of the narrative process (i.e., remembering an experience, critically analyze it, categorize it into logical frameworks, and generate words to explain it) that cognizance is promoted. A constructive supervisor attempts to create a safe space for supervisees to reflect on and construct counseling knowledge. Supervisors who initiate strong relationships with supervisees and ask reflective questions are able to create a facilitative environment for supervisees to arrive at their own answers in supervision. Further research should address how the supervisors and supervisees benefit from the art of asking or framing reflective questions and creating a situation to promote the free-flowing of thoughts and ideas.
Smith & Bird (2014) explored the use mental landscapes, fairy tales, and metaphors to understand the supervisory alliance and therapeutic relationship. Strauss and Corbin (1998) grounded theory method was used to record the supervisory sessions with one-hour discussion scheduled in three unstructured slots. There were two participants selected for this study. Both of the participants were senior lecturers and also provided psychotherapy and supervision. The interactions between the participants (supervisors) and the supervisees were conceptualized through describing what they observed with the help of open and axial coding. The supervisory sessions were observed, especially the facial, speech, and actions of both participants. Results suggest that a collaborative supervisory alliance can help to facilitate a counselor’s potential to work with clients by discussing cognitive landscapes, metaphors, and fairy tales. One of the constraints of this research is that the outcomes are based on one case study and hence the results may lack accuracy. Therefore, further research should address use of creative techniques in cross-cultural supervision that helps improve reflections in supervision and discover playful methods that improves the perception of therapeutic landscapes and therapeutic alliance. Creative techniques like metaphors, mental landscapes and fairy tales may be explored that can improve therapeutic alliance in cross-cultural supervision.

Johnston & Milne (2012) interpreted supervisee’s comprehension of the supervisory process and assessed the use of grounded theory approach to understand supervision. The supervisees were interviewed in supervision by the researchers regarding their supervisory experiences within a cross-sectional qualitative design. There were 7 female participants, mean age= 26.71 years (SD= 2.06 years), chosen who were supervised by at least four counseling supervisors. The present study suggests that participants’ felt that meticulously organized, collaborative, experiential activity fosters their learning. Participants expressed a need for
professional boundaries and communicates a preference for demarcated supervision time and space. Supervisors who lacked boundaries or were inflexible in nature were considered to lack professional credibility. In order to understand such supervisors, supervisees described facing heightened anxiety, energy, efforts, and a need to put extra time. The implication of the study is that the supervisee’s developmental phase needs serious consideration about the selection if supervisor. In the current study, it is imperative and sensible for some negative experiences to expose supervisees to supervisors who have exhibited a suitable level of competency in supervision. Due to safety concerns, it is practical to let the new supervisor supervise together with a less number of supervisees before being allowed to take command or solely supervise that they are supervising within evidence-based teaching supervision and to comply with an explicit contract (Milne, 2009). Research should address how supervisors creatively maintain flexibility in the supervisory sessions and also practice having boundaries. Implementing more experiential activities and presenting it more accurately and creatively in supervision can foster learning and development of the supervisees.

**Creative Techniques and Outcomes in Supervision**

In a qualitative study of using Psychodrama techniques in clinical supervision, Scholl and Smith-Adcock (2006) found that creative approaches can reduce supervisee’s anxiety. Researchers suggest that in “Developing Your Role Repertoire,” it is helpful to allow an anxious supervisee to role-play the audience-giving role and concentrate solely on their nonverbals. Researchers remarked that creative activities helped supervisees have a feeling of competence, develop counselor identity, manage emotions, and examine the goal in counseling. The researchers suggest that psychodrama not only promotes self-disclosure but also helps in developing more trust and cohesion. From the supervisors’ perspective, witnessing the benefits of the counselor in training has developed more self-efficacy for the supervisors. Further
research should address whether the supervisors find incorporating more experiential activities in
the supervision session more beneficial for both themselves and also for the supervisees.
Supervisors may be asked the reasons they find the activities beneficial in supervision.

Stark, Garza, Bruhn, & Ane (2015) studied how using sandtray integrated with solution focused supervision is understood by practicum students. Convenience sampling was used to choose five participants using case studies as recommended. Masters level students, ages ranging between 32 to 50 years old doing a practicum at Council for Accreditation of Counseling & Related Education Programs (CACREP)-accredited public university in the Southwest. The researchers conducted qualitative interviews, audio-recorded, transcribed, and member-checked (Manning, 1997) to confirm the participant’s intended communication. Results highlights two major topics: (a) the integrated approach fosters learning for participants, and (b) the supervisory experience was beneficial on a personal level. By just describing different techniques, the supervisors cannot facilitate supervisee’s learning. Supervisors should be able to demonstrate the techniques to help the supervisees to possibly mirror the technique in their counseling sessions. The supervisors level of commitment and pleasure to what one is teaching will involve students in the learning process. When the supervisor tries something new, supervision can be enhanced. Taking the risk of doing something differently entails a creative process and the outcomes are often successful (Gladding, 2013). Hence, research should address to understand if the supervisors could understand the awareness of the impact of creative techniques like sand trays etc. Also, research should try to understand whether it is the creative intervention that the supervisor chooses is more effective or is it the blending of both the theoretical orientation and the creative intervention.
Gu, He, & Liu (2017) examined the possible impact of a directive and supportive supervisory style on the creativity of graduate students from a leadership theory perspective. In order to test the research model, a survey was given to the graduate students in a university in China. The researchers analyzed 216 questionnaires. Results suggest that supervisors should be supporting students and such personal, academic, and autonomy support helps in creating an environment that fosters level of creativity of graduate student. One of the limitations of the study is that all participants were from the same educational organization, thus restricting observed variability and external validity. While the Gu et al. study does not explore clinical supervision relationships, further research might address whether supervisors’ supportive supervisory style helps within a creative supervisory environment.

Fenge (2012) explored group supervision for doctoral students. The research study offers an investigation of the processes through examining both staff and student experience in a doctorate program of three cohorts. The student and group supervisor’s experience of group supervision was analyzed with a short questionnaire with qualitative research, especially open-ended questions. In this study, the group supervision and the processes related to it were examined with the help of qualitative study, namely questionnaires. Researchers found themes across the group supervisors and students’ responses that includes the significance of cohortness and group processes. Themes included the importance of cohortness and group processes within the overall learning experience, which appears to be linked to the experience of creativity through dialogue and learning. After understanding supervisees experiences and perspectives, research should address supervisors’ reflection of what supervisee have learnt during supervisory session.
In counselor supervision, using sandtray can instill a safe feeling among supervisees so they can express themselves, improve feelings of self-efficacy, enhance self-awareness, and acknowledge their self in therapy. Carnes-Holt, Meany-Walen, & Felton (2014) presented how sand tray could help Ruth, a counselor, to understand her client more deeply. Ruth was a beginning counselor and received her master’s in mental health counseling two months back. On one of the days she was undergoing supervision, she looked visually distraught and explained that she had a session with a six-year-old male client diagnosed with cancer. Ruth felt overwhelmed and did not know how the client can be helped and her family when the child played out a medical scene and administered countless shots to Ruth. Maria, the supervisor, helped Ruth by taking the role of counselor, teacher, and consultant. Maria role played the role of a counselor and a teacher so that Ruth can see what guidance and encouragement Maria is offering as a counselor. Besides Ruth learning ways of techniques of using sandtray from a counselor’s viewpoint, Ruth also understands what a client may feel during intervention of sandtray. Research should address different techniques by which supervisors can articulate and demonstrate creativity to increase awareness and provide direction to supervisees.

Stainsby (2009) found that in supervision, creativity can help to unravel complex feelings, thoughts, and dynamics can at times be challenging to be verbalized. The “good enough” mother, or in other words, the supervisors form a safe and ethical environment in which a supervisee can play and together create during times, when words are insufficient, and one cannot find a story to tell. The article suggests different props and senses that can be used in supervision. For example, writing and telling stories or poems, making family constellation, imagery, movements or sculpting, chair work, speech and sound (tone, rhythm, pitch etc), using senses, brainstorming, non-verbal communication, miracle question, and sitting out.
Inskipp and Proctor (1995) commented that by using creative interventions, supervisees will be well equipped to use more sub-verbal and pre-verbal intelligence to understand certain things which we are aware of but were never accessible to our reasoning self. Through a case study, the authors described the use of creative interventions in supervision. Mandy, an experienced counselor was facing difficulty and was experiencing anxiety and confusion in supervision session while describing a client named Helen. Mandy was confused about as to what Helen wanted from the supervision session. When Mandy’s supervisor asked her why she is reaching for the nearby cushion and clutching it to her chest, she replied in a confused voice that she is feeling lonely. Mandy did not maintain any eye contact and gazed for several minutes. When asked, Helen replied that she was looking at a few piles of stones and felt that someone was sitting next to her. On probing further, Mandy replied by picking up two identical stones in the room and said that she was familiar with these stones as they had something with Helen and wanted to reflect on them by taking to their home. In the next session Mandy told the supervisors that Helen found these two stones lying together on the floor of the counseling room. Helen was born 32 years ago with her twin Alan who was born dead. Helen knew from the beginning that he had been “born sleeping. Helen felt guilty about being responsible for her twin’s death. She did not allow herself to process this devastating multiple years and she did not want to speak about it again. However, by using these stones, she was able to process it. Research should address how the supervisors use creative interventions in supervision to uncover the feelings of supervisees.

Shepard & Brew (2013) describes how an art homework assists students express themselves in a counseling practicum. Students are given the option of doing a self-reflection paper or a creative project and most of them choose the project. The use of creativity in a
counselor education practicum is a form of counseling, even if students may or may not be aware of it. The students, when interviewing how they felt about the creative project said that their therapeutic work with their clients deepened as a result of learning this lesson. The project also tended to help the students outside of their counselor roles. For example, one of the students started taking music lessons and sand at the commencement. Another student reported a “transformational effect” when he observed that the project helped him to be grounded with his emotions, and he noted that his masculine identity had previously been a hindrance in accessing his emotional life. The third student said that she felt her clients were hiding from their true selves. However, after creating their project, she became more social as a person and took more risks in her communication. Research should address how creative assignments both during supervision and as a take home assignment can help the supervisees become more aware of themselves and their clients.

Rosen & Atkins (2014) shared perspectives about how counselor educators can use expressive arts in counseling. The authors explore the issue (of ethics, credentialing, and supervision by discussing their personal story, literature, dialogue) with the help of literature, dialogue, and personal story. Also, they mentioned that they motivate the therapists to have faith in their instinctive feeling and creative techniques of counseling clients while also being aware of their ethical values and prowess. According to the authors, any implementation of creative interventions is under the control of ACA’s Code of Ethics 2005 Section C.2., Professional Competence (ACA, 2005, p. 9). Research should address how supervisors determine the creative interventions chose for a particular client are ethically viable and helpful for the client. On determining if the creative interventions are ethically viable in supervision, research should
address if the supervisors find any significant difference in cognitive, emotional and/or spiritual awareness among supervisees.

Jackson, Muro, Yueh-Ting, & DeOrnellas (2008) found that a mandala intervention (healing circle) creates a sacred space to investigate their unconscious feelings related to any client. The underlying creativity of making a mandala helps the unconscious mind to explore and create something within the concentric circles. The drawing may contain any colors, numbers, symbols, and shapes. The conscious mind can process and analyze all the information. Nowadays, mandalas are the unique and practical way of making unconscious thoughts and feelings conscious. Mandalas help supervisees to integrate their unconscious thoughts and feelings into case conceptualization. Mandala intervention helped the supervisee to understand her needs, maintain boundaries and self-care. Research should address if and how supervisors use creative activities to process transference and countertransference faced by the supervisee. Furthermore, research should address how supervisors are using creativity to help with case conceptualizing, and if it is helpful for the supervisee. Many other creative interventions are presented in literature for use by supervisors, including a personal roadmap or timeline (Ray et al., 2004, p. 277), making a creature creation of themselves as a supervisor (Bratton Ceballos, & Sheely, 2008), sandtray (Andrade, 2009), collage (Koltz, 2008), psychodrama (Scholl & Smith-Adcock, 2006; Stein & Callahan, 1982) and bibliotherapy (Graham & Pehrsson, 2009; Pehrsson & McMillen, 2005).

Summary

After a review of literature, there is a dearth of qualitative studies to understand how supervisors use creative interventions in cross-cultural supervision. There are multiple studies related to cross-cultural supervision, but few related to the technique of using creative techniques in cross-cultural supervision. Most studies in the area of creativity or cross-cultural supervision have not
been examined empirically. Since there are an increasing number of supervisors or supervisees from diverse backgrounds, the counselor education field needs to have more research to examine creative interventions in cross-cultural supervision. The present study will explore creative interventions for supervisors in cross-cultural supervision.
CHAPTER 3
METHODOLOGY

Overview

This chapter provides an overview of how the researcher conducted this study, a rationale for applying constructivist grounded theory, its epistemological assumptions, and the researcher’s role. The research questions, rationale for sampling procedures, data collection methods, and data analysis procedures were addressed. The researcher discussed the quality of the study about the principles of constructivist grounded theory. A subjectivity statement was included to acknowledge the researcher’s interest, bias, and assumptions regarding cross-cultural supervision.

Research Design

This research study used a Grounded Theory method, anchored in a constructivist epistemology. Additionally, grounded theorists implement strategies that focused on data collection and data analysis, and what they did, how they did, and why they emerged when interacting in the research setting. Using grounded theory will allow the researcher to use the data to reveal different perspectives of using creative interventions in cross-cultural supervision. Therefore, the resulting conceptual framework is grounded in and emerged from the participants’ lived experiences (Charmaz, 2014). Inductive analytic strategies in grounded theory was chosen for this study because this method allows for rethinking ways of implementing what and how questions. While many ideas may exist concerning the perspectives of supervisors on using different interventions in cross-cultural supervision, research related to the use of creative interventions to promote communication, self-awareness, supervisory alliance, and multicultural understanding needs further theoretical development.
Charmaz (2008) suggests that one way to supervise using the constructivist approach is through employing art-based supervision techniques. Meanings constructed by individual supervisors’ experiences was the focus of this study. Therefore, I chose constructivism as the epistemological view because it fits a perspective that focuses on supervisors’ understanding and knowledge constructed by their personal experiences and thoughts in supervision. Since constructivism is concerned with individual minds and experiences, the present researcher explored how supervisors described their own thoughts and experiences in current events to which they were exposed in their work site. Supervisors would be interviewed about their experience of how creative intervention impacts self-awareness, working alliance, and communication in cross-cultural supervision.

**Researcher’s Positionality**

In constructivist grounded theory, the researcher’s perspectives and experiences are essential for the subjectivity statement and is an inextricable aspect of the research process (Charmaz, 2014; Ponterotto, 2005). One of the assumptions of constructivist research is that a researcher’s perspective not only contributes to what participant shares in the qualitative interview but also how the researcher interprets the findings. Hence, researchers employing a constructivist approach must understand and describe their own paradigms, viewpoints, and positioning related to the research topic and participant experiences (Ponterotto, 2005).

For this qualitative study, I am declaring my positionality, or researcher’s bias. I am an Indian female that has resided in the United States for the past eight years. Although I had a graduate degree in behavioral science from India, after starting my graduate degree in counseling, I learned many new counseling skills that were different in American culture. For example, in American culture, counselors may show vulnerability and use elf-disclosure to share from their personal life for the benefit of their clients. However, in India, a counselor maintains
boundaries and a strict demeanor, and it is perceived as a weakness if a counselor becomes vulnerable in front of a client. Counselors who share their personal lives, even for the benefit of the client, are considered unethical in Indian culture.

Coming from a different cultural background poses a challenge to not only understanding a new culture but also understanding the attitudes, prejudice, acceptable norms, and behaviors that may offend the clients. While interning, I was supervised by an African American woman who had been supervising counseling students for 20 years. Although I was not new to this area of study or the counseling profession, I was new to this culture. After being assigned a client who was charged with third degree murder and sexual assault, I went to my supervisor and openly said that I felt uncomfortable with counseling this client. Although I had immense respect for my supervisor, it was difficult for me to explain to her the cultural reasons for not wanting to provide counseling to this client. I perceived a disconnect between my supervisor and me. When I tried to explain to her the cultural reasons for not being able to see the client, the supervisor did not acknowledge my cultural perspectives and process the information with me. Not being able to process the information with my supervisor made me jittery, and I started withdrawing during supervision. Now, when I reflect on this experience, I understand that not being able to process my biases with my supervisor hindered my progress in supervision.

In my doctoral program, when I started supervising master’s level counseling students, I was reassured that a positive supervisory relationship is one of the key points for progress in supervision and helping the supervisee in their counseling process. For example, one of my Chinese supervisees often complained that she had communication issues with her clients, staff, and other student interns at the site. The students at her school-based mental health site made fun of her accent and refused to co-operate with her during counseling sessions. In supervision, we
discussed her cultural challenges and brainstormed strategies to address these issues. Self-disclosure about my own cultural biases helped my supervisee to understand that having biases are normal and it is appropriate for therapists to process and examine such biases.

After taking clinical courses and undergoing supervision, I understand that I have biases and do not want to influence my research or participants with my biases. To check my biases, I kept a journal and reflected on my feelings, attitudes, or biases with my supervisors and research team about participants and situations that arose during the process. As a trustworthy researcher, to the best of my knowledge, I did not influence my participants or the research with my preconceived notions. Furthermore, maintaining a journal and attending a research group made me more insightful about my biases and to be attentive about how they influenced my interpretation of supervisors’ perspectives.

Understanding how creativity can help in strengthening the supervisory relationship and facilitating problem-solving in cross-cultural supervision is one of the first steps to address any issue that arises between the supervisor and supervisee. If my supervisor used creative techniques to process my biases and prejudices, then the mental processing may have provided me with a healthier environment. Also, when I supervised the Chinese supervisee, if I had used creative interventions, the supervisee might have understood that she was having acculturation issues and how to use her communication style more effectively and be more open to confrontation and understanding students’ reactions to her accent and communication style. However, I also want to admit the fact that no one should be mocking her because of her Chinese accent. There can be an awareness and sensitivity arranged for all the supervisors and supervisees to be understanding of and provide a safe space for counselors of diverse backgrounds.
For this qualitative study, I declared my role as an outsider/external researcher in this endeavor. After declaring my roles as a researcher to participants, I would give a brief background about myself, like that expressed above. I have been a supervisor for masters-level counseling students but have never used creative interventions with the supervisees as a part of the supervisory process nor as a part of my training. As a result, I was unable to influence my research participants (supervisors) who have used creative interventions in supervision. In my opinion, understanding how creativity can help in strengthening supervisory relationships and facilitating problem-solving in cross-cultural supervision is one of the first steps. Using creativity in supervision is a non-traditional approach to address problems/issues in supervision when one of the dyad is from a diverse community. Reflecting, if my supervisor used creative techniques to process my biases and prejudices, then the mental processing would have provided me with a healthier environment.

**Sampling Criteria**

The researcher gained approval from the University of Florida’s Institutional Review Board (IRB) before collecting the data to protect human participants in research. As a part of IRB, the researcher submitted the research description. Interview protocol, duration of research, recruitment material, and the informed consent were submitted, and the recruitment and data collection were done after the IRB approval.

The sampling in grounded theory helped in theory construction and not to necessarily ensure population representativeness (Charmaz, 2005). The researcher used snowball sampling procedures in data collection. Following guidelines by Echevarria-Doan and Tubbs (2005), participants were initially selected based on specific criteria. The participants in this study were required to match certain criteria to allow theory construction. The participants were state-approved clinical supervisors in Mental Health Counseling or Marriage and Family Counseling.
for a period of one year in the United States and have used creative interventions with diverse population of students, with an exception of one who participant who was a counseling psychologist and a board approved supervisor. The criteria were met before participating in the study.

**Sampling**

The target population was supervisors who are supervising registered interns. The inclusion criteria are supervisors who are currently supervising registered interns. The participants are qualified supervisors with at least a master’s in counseling from a CACREP-accredited program. The participants were practicing as a clinical supervisor in an agency or university setting (with minimum of two years of experience) and have experience supervising supervisees across cultures using a creative approach such as psychodrama, puppetry, bibliotherapy, sand tray, metaphors, or any kind of art that define creative in supervision. Exclusion criteria for this study included supervisors who are not licensed and qualified as a clinical supervisor and are not from an accredited university. Supervisors who have supervised for less than 2 years as a state approved supervisor and have limited experience or skill with cross-cultural supervision were not included. Supervisors who have not used creative interventions in supervision were excluded from the study. In this research study, creative intervention was defined to include but not be limited to psychodrama, puppetry, bibliotherapy, using metaphors, and art in supervision. The participants were selected from schools, colleges, health clinics, and from the database of registered play therapist supervisors. A search was also done of all the AAMFT board approved supervisors anywhere in the United States (United States Approved Supervisor Directory., n.d.). An email was sent to the potential participants with the flyer with the information about the qualification needed to participate. If the participants felt they were eligible to participate, they emailed the primary investigator of the study. The
investigator would then send the informed consent, tentative dates of participation, and description of downloading a CISCO application to be interviewed.

At first, the administrators or administrative assistants of the university, school, clinic, or hospital were contacted via email (Appendix B). To maintain their confidentiality, potential participants were instructed in the email to contact the investigator directly if interested in participating. No compensation was provided for participation. The researcher offered to present the research findings to the participants, if the information is requested.

**Participants**

Ten supervisors were recruited to participate in this study from different universities and health clinics. The participants were from different races (White Caucasian, African American, Hispanic, and Asian) and age ranged from 35-60 years. Out of ten participants, seven were females and three were males. The participants were recruited initially via email (Appendix B) with a recruitment flyer attached in the email (Appendix D). The email was sent to potential participants and provided a brief overview of the study including requirements for participation and the researcher’s email address. The participants were recruited who were a counseling supervisor, had a Master’s in Counseling from a CACREP university, had experience in cross-cultural supervision, and used creative approaches in supervision. Interested participants were asked to sign an informed consent. Monetary compensation was not offered. After signing the informed consent, an email (Appendix A) was sent to the participant with a link of the CISCO application to download for the online interview. The online interview was end to end encrypted, recorded, and stored by University of Florida’s telehealth and video services.

**Procedures**

After screening potential participants who fulfill the inclusion criteria, the first interview was scheduled to collect background information such as demographic information, amount of
time spent in cross-cultural supervision, and different kinds of creative interventions used. Then the experience and impact of using creative interventions with diverse supervisees was explored. Also, participants were asked to share their experiences of any remarkable difference in using creative intervention in cross-cultural supervision. Before beginning the first interview, participants were requested to sign the IRB approved Informed Consent Form (Appendix A). Participants were also provided with a copy of the Informed Consent Form for their records. The interview was conducted via CISCO online app by University of Florida. Participants were sent an email with the description of how to download the application. Participants who were unable to download the application joined were given a conference call number, the recordings of which was stored by University of Florida’s telehealth and video services.

Upon agreement to participate in the research study, the participants were asked to write a case vignette with details of when creative interventions helped with cross-cultural issues in supervision to hand it to the researcher at the end of the second interview. This procedure helped the supervisors (participants) to record the experiences they have with their supervisees between their first and second interviews. The case vignettes required the participants to record their experiences of how and what kind of creative interventions they used with supervisees in cross-cultural supervision. Participants were encouraged to share their experiences about what changes or progress they saw in the supervisee after use of creative interventions. Additionally, participants were also asked if implementing creative interventions helped in the supervisory alliance, fostering communication, self-awareness, case conceptualization, and understanding diverse supervisees in supervision. At the beginning of the second interview, the response from the supervisors in the case vignette were discussed. The participants were also asked to share any additional experiences that may have come up during the past weeks and are not included in the
vignette. The researcher used the vignette to process the experiences of the supervisors using clarifying questions.

**Purpose and Research Questions**

The purpose of this study was to develop a grounded model of creative cross-cultural supervision by exploring the experiences of supervisors (both minority and majority) who effectively used creative techniques in cross-cultural supervision. Using a qualitative grounded theory approach; the following research question guided the study: How do supervisors understand and use creative interventions in cross-cultural supervision to benefit supervisees?

**Data Collection Methods**

**Intensive Interviewing**

Intensive qualitative interviewing fits grounded theory methods particularly well (Charmaz, 2006) and was used in this research study. The researcher used intensive interviewing (Appendix C) as an interpretive inquiry technique for an in-depth exploration of how creativity was used in cross-cultural supervision by supervisors. Unlike other interviews, the researcher/interviewer in this study listened, observed with sensitivity, encouraged, and reflected upon the experiences of the supervisors. One of the characteristics of intensive interviewing was expressing interest. The researcher, instead of just nodding and acknowledging, said, “This sounds interesting. I want to know more about it.” Comments and questions of the interviewer helped the participants to articulate their desire and meanings. The researcher asked clarifying questions to get accurate information about supervisor’s experiences. In addition to exploring themes in interviews, the researcher looked for ideas through studying data and then returned to the interviewees and gathered focused data to answer analytic questions and to fill conceptual gaps. The researchers narrowed the range of interview topics to obtain specific data for developing theoretical frameworks as one proceeds with conducting the interviews.
An in-depth interview was conducted in person via CISCO voice application, an audio call via internet in a room with limited distractions. The first interview took around one hour and the second interview also took 45 minutes to an hour. In the first interview, the researcher collected background and biographical information such as basic demographic data, educational background and years of supervisory experiences, and different creative interventions the participants used in cross-cultural supervision. The researcher developed rapport with the participant during the first interview since without it, the researcher could most likely lose access to participants for subsequent interviews. Since discussion about supervisory experience may include sharing sensitive information, participants were instructed that they may terminate an interview whenever they feel uncomfortable. The second interview started with asking the participants about their experiences with having creative interventions with culturally different supervisees. Questions like, “What are aspects of cross-cultural supervision that stood out to you?” Follow up clarifying question used were, “Please tell me more about that.” “Can you provide a specific example?” “Could you please tell me what was it like for you?” “How did the change occur?” “What happened?” “What facilitated the change?” After the participants have answered all the queries, the researcher summarized the main points that have come up in the interview session and asked if the participant liked to elaborate further about their experience. A final question will be, “Is there anything that you would like to add to your experiences that you shared with me?” Permission were taken from the participants if the principal investigator can contact them with follow up questions in order to validate the findings. After completion of each interview, field notes were written. The interviews were recorded with the CISCO audio recorder and transcribed. Both interviews were transcribed by the researcher. The audio files were labeled with a code number to protect anonymity. The data were stored on a disk containing similar files.
such as interview, transcription, and other notes used in the study on the personal computer of the researcher. After one year from the completion of the study, the researcher will sanitize the data using a program software called Data Destroyer. Data Destroyer can be downloaded online and overwrites the data so that the data cannot be recovered again.

**Textual Data**

In addition to the intensive interviews, the researcher asked the participants to write case vignettes before the end of the second interview (Charmaz, 2005). Elicited texts involved research participants producing written data in response to a researcher’s request and thus offering a means of generating data. According to Charmaz (2005), narratives like this fall under the category of “elicited texts,” which seek to gather emotions, thoughts, and concerns of the participants, while providing the researcher with insights into the values and structures that influenced the participants’ opinions of situations and experiences. For the present research, case vignettes were used which included a regular prompt designed to elicit the participants’ descriptions and perspectives on any interactions with the supervisees in supervision or supervisors’ experience of using any additional creative intervention since the last interview that they may have used. Furthermore, the vignettes also included supervisors’ experience in cross-cultural supervision that they did not discuss earlier in the interview. The vignettes were designed to allow for the gathering of data in-between the interviews with participants. The participants were instructed to provide the researcher with the latest vignettes before the scheduled interviews so that the researcher could follow up on any of the entries, elicit further details, or formulate questions based on any information found in the textual data.

**Data Analysis Procedure**

Data collection and analysis occurred simultaneously (Echevarria-Doan & Tubbs, 2005) in grounded theory research. Theoretical categories kept emerging (Corbin & Strauss, 2008) until
the responses from the supervisors repeated themselves multiple times or attain redundancy. The transcribed interviews were coded and categorized depending on the properties and dimensions found, leading to a theory grounded in the data. There was no specific number of interviewees to achieve to attain theoretical saturation or methodological rigor (Becker, 2012). Mason (2010) warns that a smaller sample size that allowed for sufficient time for detailed analysis was more desirable than a larger sample size that was not deeply analyzed due to time constraints. The codes and categories were compared to the emerging categories, re-verified for common areas to the description of the phenomenon, and then compared again to the original data in a reflexive, circular process. Coding proceeded from initial coding to focused coding, and then axial or theoretical coding as the concepts in the data emerged (Charmaz, 2006). In this study, grounded theory coding consisted of two main phases. In the initial coding phase, each word, line, or segment of the data was named and sorted. Codes was constructed to describe participant’s responses, events, and contexts, find meanings and perspectives, and describe working alliance/relationship between the supervisees and supervisors. Asking critical questions is a part of the initial coding process and so the researcher asked more critical questions during coding to ensure there was no influence of preconceived notions. Understanding language is critical and my goal as a researcher was to focus on hidden assumptions by reflecting, examining, and understanding during the interview.

During analysis, I was mindful of my bias and analyzed the data based on the experience of the participants, rather than forcing codes on to the data. I constantly asked questions like “Is this what they are literally saying or doing, is this what I am seeing, or is this what I am saying: and “if they are saying or doing this, then what?” (Charmaz, 2006). The comparative method was used throughout the initial codes to understand the newly derived categories with previous
themes to saturate the emerging categories and to assure there was no redundancy. If the initial
codes tended to be interrelated, then I selected them, sorted the codes into similar social
processes emerging in the data. I named the social processes and related them to the research
questions. This process continued for all participants providing hypothetical empirical categories
for each segment of codes. Later, I will match similarly phrased codes and categories until there
is stability within and across participant codes through the constant comparative method (Glaser
& Strauss, 1967).

**Initial Coding**

The first step in coding in the initial phase of grounded theory was initial coding. Initial
codes broke down the collected data into smaller units of meaning, especially in the form of a
simple 1-2 words code (Charmaz, 2014). Accordingly, the researcher in this study assigned
initial codes to all data using a line-by-line method. These codes were handwritten in the
margins of the typed interview transcripts, and the meaning unit related with each code were
bracketed and highlighted. Since each interview will be coded, the researcher used the constant
comparative method to find similarities and differences among participant perspectives and
experiences (Charmaz, 2008; Charmaz, 2014). By using this comparison, initial codes indicated
any existing gaps in data that should be filled using further data collection (Charmaz, 2014). In
this study, initial coding commenced following each interview.

**Focused Coding**

Following the initial coding, the researcher used focused coding to begin sorting and
synthesizing the interview data (Charmaz, 2014). In focused coding, researcher through a
process of examining initial codes looked for connections and comparisons among codes
(Charmaz, 2014). Again, the constant comparative method used to compare data to other data,
and initial codes to focused codes (Charmaz, 2014). To identify such focused codes, the
researcher organized initial codes into categories or chunks on chart paper. Each of these categories will then be given a representative code or phrase. From the related codes, the researcher named the social processes and related the social processes back to the research questions. Each participant’s interviews and codes compared amongst each other and codes were also compared across participants too. Individual codes were also grouped into overarching categories, which generated many of the focused codes. Additionally, memo-writing was employed throughout the study to better define and group initial codes into focused codes.

**Memo Writing**

Memo writing in this research was used during and after the development of both initial codes and focused codes. Memos were written about most of the initial codes and were described by the frequency of their use: the context in which they were used, the meaning they were ascribed by the participant, and other codes to which they might be connected. After the development of focused codes, memos were used to identify the categories to which the focused code belong, to identify where the code fit into the emerging theoretical model, and to identify the initial codes that were connected to focused code.

The researcher in this study kept a methodological journal for memo-writing to begin analysis at the point of data collection, and it offered an opportunity for the researcher to further reflect in his or her preconceived notions, emerging ideas about the data, and relationship with the study (Charmaz, 2014). In this journal, the researcher included reflections, methodological dilemmas and decisions, and memos regarding coding, comparison, and emerging theory. The researcher also increased awareness of their thoughts and reactions to the data and codes through memo-writing. This helped the researcher make connections and refine questions and future directions (Charmaz, 2005). It also offered an opportunity for the researcher to further reflect on
their preconceived notions, emerging ideas about the data, and relationship with the study (Charmaz, 2014).

By using memos, codes can transform from basic descriptions to overarching analytic concepts and categories (Charmaz, 2005). A category encompassed the themes, concepts and patterns that are found in different codes. Categories are meant to be conceptual, with a broad reach, a forward analytic direction and detailed language (Charmaz, 2005).

**Trustworthiness**

Data collection, data analysis, and the interpretation methods used were very crucial in determining trustworthiness in qualitative research (Creswell, 1998). Questions asked in the intensive interviewing were asked in such a manner that accurately recorded the experiences of the participants. The questions were prepared in such a way that other researchers also reached at the same conclusions based on the data obtained whether the data analysis process was flexible enough to account for changes in experiences; and the degree that study elements were adequately described to allow for comparison to other populations and study findings. To assure trustworthiness of the present research findings, member checking, triangulation of data, auditing trail, and peer debriefing were used.

**Member Checking**

To maintain consistency in the data collection and the plausibility of the results, a summary of the emergent concepts and theory were sent to all the participants (Lincoln & Guba, 1985). Transcripts were also emailed to participants to review for consistency and accuracy. Responses of the participants were kept in their respective files.

**Triangulation of Data**

Triangulation of the data helped the researcher to protect against the researcher bias, maintain uniformity, and integrity of the themes (Lincoln & Guba, 1985; Patton, 2002). The
researcher took a few steps to maintain triangulation of the data. Transcripts of the recorded interviews were sent to the supervisors (participants) to verify the content, maintain authenticity, consistency, and accuracy of the data. The researcher consulted with the dissertation advisor who is an expert in counseling supervision to verify themes and question contradiction. Lastly, the review of literature also served as a check for triangulation to increase theoretical sensitivity, grounded data, and conclude the study (Charmaz, 2006; Corbin & Strauss, 2008).

Audit Trails

Audit trails refer to means of quality assurance in qualitative research (Akkerman et al., 2006). As a part of audit trail, the researcher provided details about theoretical, methodological and analytical decisions, and activities throughout the research (Koch, 2006). The researcher constantly clarified and self-reflected throughout the study to understand if the inferences are logical and findings are grounded in the data or not (Akkerman et al, 2006). Audit trail records helped other researcher to determine whether research findings were reliable and an area for further inquiry and a base for decision making. The researcher maintained an auditing journal that documents each step of the research process. The journal included researcher’s observation, response and reactions to research, researcher’s decisions during the study, creation of interview protocol, rationale, any modifications made to the study (Lincoln & Guba, 1985). Additionally, transcripts were recorded and kept safely for auditing purposes.

Peer Debriefing

Peer debriefing is another technique that was used by the researcher to ensure a valid and credible analysis of data (Lincoln & Guba, 1985) in the study. The researcher worked with a colleague/s who holds an impartial view to conduct an extensive discussion about the results and progress in the study. Peers examined the researcher’s methodology, transcripts, and the final analysis to enhance credibility and maintain validity (Lincoln & Guba, 1985; McMillan &
Schumacher, 1997). Peers tried to minimize bias with a questioning approach to help the researcher reflect on her personal perspectives and values that may affect the findings (Guba & Lincoln, 198).

**Summary**

The purpose of this research was to examine how creative interventions in cross-cultural supervision influences communication between supervisees and supervisors, and hence the supervisory relationship. Recruitment efforts was included to identify participants through hospitals, schools, colleges, health clinics, from the database of qualified supervisors from the American Counseling Association (ACA) website, and AAMFT board approved supervisors anywhere in the United States. Research participants had an intensive two rounds of interview with the researcher. Data was coded using initial and focused coding and then researcher used grounded theory for theory generation. The results of the data analysis were presented in Chapter 4, while the discussion of these results and implications for further research was presented in Chapter 5.
CHAPTER 4
RESULTS

The results of this research study are described based on the procedures outlined in the previous chapter. Themes generated from the participants’ supervisory experiences of communication and supervisory alliance in cross-cultural supervision will be described. Participant’s cross-cultural supervisory experience will be documented under each theme with their respective quotes or statements. Pseudynms were used in this study to maintain confidentiality of the participants.

Participant Vignettes

Heather

Heather is a Caucasian White woman, a licensed professional counselor for 10 years, who received a master’s in counseling 12 years ago. She works as an assistant professor and is a Licensed Professional Counselor and Approved Clinical Supervisor. Her clinical work has been with children, adolescents, and families, and she has used Solution-Focused Counseling and Narrative Therapy to help clients achieve their goals. When Heather reported her first experience supervising someone from a different ethnicity than hers, she replied, “So it would be mostly in the group supervision context. I think my feelings were probably pretty neutral to start out and I think that later maybe I had some feelings of uneasiness in terms of being able to build a positive rapport.”

Once, in a supervision group, Heather used a simple free drawing approach at the start of the semester to spend some quiet time helping her and her supervisee reflect on the start of the clinical work and project some of those feelings and experiences onto their art. The topic that framed the supervision activity was the idea of the struggle between confidence in the supervisee’s abilities and moving toward the known goal of completing internship hours, but also...
the unknown outcome of what was to come and whether she would be successful. Heather thinks this drawing activity facilitated cross-cultural communication by allowing the student to identify some of her feelings and then share them in the group. Heather says that the art facilitated communication by helping the student process more and giving space for her to put words to her feelings and communicate. She further adds that creative approaches strengthened the supervisory alliance because as the student shared what the art meant to her, Heather also reflected on what she noticed in the art, which gave her a starting point to ask more questions about the student’s experience. The drawing activity revealed an issue of confidence that the supervisee had not mentioned previously so Heather had more information to work with that improved her empathy and ability to meet her supervisee’s needs related to the topic.

Peter

Peter is a Latina male counselor practicing since 2005 who has supervised multiple Caucasian and Hispanic counselors. Currently, he is an associate professor at a university and his primary teaching areas are play therapy; counseling skill development; child and adolescent, group counseling; assessment, counseling practicum; and internship. He is a Licensed Professional Counselor Supervisor, Registered Play Therapist Supervisor, and a Certified Humanistic Sandtray Therapist. Peter reported that he tries to establish a relationship with supervisees so that they feel safe and to start building trust irrespective of their cultural backgrounds.

When working with culturally diverse supervisees, Peter said that he is more cautious in his approach because the supervisee might have a different experience than him. He states that one should not make assumptions based on cultural background and tries to build a relationship in which the cultural differences between supervisee and supervisor can be explored. When working with a new supervisee (if the supervisee is comfortable with it), Peter sometimes asks
them to create a collage that tells him who they are. Peter often chooses to do this with supervisees whom he feels may have a different worldview or experience growing up. He often uses a prompt such as “create a collage that would really tell me the story of you.” Please feel free to include, life experiences, things that are important to you, and values that make you, you.” This is sometimes used as a homework assignment but can also be done in supervision. Then he discusses each of the components placed in the collage, how they fit together, and they potentially conflict with one another. If time allows, he shares his experience seeing the collage and if he has similar experiences, values, or beliefs. According to Peter, processing is done to help strengthen the cross-cultural supervisory relationship, and the focus is brought back to the supervisee.

Peter discussed about his first experience using sand tray with an African American supervisee. Peter often explored his supervisee’s experience as an African American woman in our field. When Peter asked his supervisee to create the world of one of her clients in the sand as she was struggling with connecting with one of her clients. The supervisee refused to participate in the sand tray activity in supervision and Peter did not push further. However, after a few weeks, she came into supervision and requested if she could do the sand tray. She carefully collected figures in his office and purposefully placed them in specific places in the tray. When she finished, she let out a deep sigh and started tearing up. Peter said that he sat in silence for a few minutes, realizing how impactful her experience was. After a while, she asked Peter if he wanted to ask any questions. Peter says, ‘A part of me realized that I didn’t need to ask her anything to know that whatever she created had an impact on her and helped her genuinely develop some insight.’ The supervisee thanked Peter for creating a free space for her to work on some of her own issues and later she was surprised about how much the creative approach

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impacted her counseling and how she was doing. Doing the sand tray activity helped her concretely view the pressure that she placed on herself and the weight of the relationships that she carried around each day.

**Subrina**

Subrina is Caucasian, with a Scotch English and Irish background. She identifies as a Christian. She has been a counselor since 1994. She holds an advanced Graduate Specialization in Marriage and Family Therapy. Additionally, she holds LPC, and is a Registered Play Therapist-Supervisor. Currently, she is a CEO/President of a counseling practice. Subrina specializes in working with children who are adopted or in foster care along with their families. Subrina has advanced training in attachment issues and also works with anxiety, depression, childhood trauma, grief/loss, and parenting issues. She uses play therapy, art therapy, and sand tray in her work.

Her first experience supervising was with an Asian intern who later became her colleague. According to Subrina, understanding the supervisee’s cultural background is one of the key features in cross-cultural supervision. In supervision, she suggests using creative strategies to help the supervisee use those strategies in counseling. Before introducing creative approaches, she recommends that building trust is a major factor that is important in cross-cultural supervision. Subrina says that creativity helps the supervisees to analyze, and supervisors to reflect, on what they have analyzed. Creativity helps build trust and the supervisor holds a safe place for the supervisee in cross-cultural supervision.

**Arin**

Arin is a Caucasian American male who has been a counselor for eight years. Arin is an assistant professor in a Counselor Education and Supervision program for the past 2 years. His research interests are creative and expressive methods, clinical supervision, and teaching
pedagogy. Arin tries to be a mindful supervisor and tries to become cognizant of cultural differences. He also mentions that he was intimidated by cultural differences when asked to describe his first experience supervising someone from a different ethnicity than his. Arin was apprehensive about trying to find a balance in how much should he explore supervisees’ culture and how it influences their counseling and impacts the work they do. Arin wants to make use of supervisee’s resources, values, beliefs, and seeks to understand how those influence their work instead of him influencing their work.

Arin mentioned that sand tray is one of the creative methods he uses to understand diverse clients, how they view themselves as a counselor, how they view the dynamic between the clients counseling relations, and intentionality in the work they do. Often, Arin asks his supervisees to draw and color a scene that portrays a little bit more about how they view themselves as a counselor. He views the creation the supervisee makes as their unique understanding from their point of view.

**Barbara**

Barbara is an African American female counselor for the past 8 years. Currently, Barbara works as a clinical assistant professor at a university. She is working on culturally responsive modalities of group therapy and uses outreach as a social justice framework for exploring help-seeking among underrepresented populations. Since Barbara is an African-American female, she said that she often expected that she will be supervising supervisees of a different culture than hers. She remembers being challenged and questioned periodically by Caucasian American supervisees. In the beginning of her practicum, she felt a need to prove herself to the supervisees, but she does not feel that anymore.

Barbara uses different You Tube videos and movies like “The Color of Fear” to open up conversations with supervisees. Barbara mentions, “I use a lot of media like popular media
whether that be news clippings or videos or YouTube videos or older documentaries. I often use media music literature videos to illustrate whatever kind of cultural phenomena or dynamics we are dealing with.”

Grace

Grace is a female Caucasian American born and raised in Southern California. She has been licensed in marriage and family therapy for around 6 years. Grace is MFT, RPT-S, and a licensed child and adolescent psychotherapist who has focused her work on helping kids grow in confidence, character, and creativity using a child-centered approach to therapy. Presently, she is working as a child and family therapist and an instructor and clinical supervisor.

When asked about her first experience supervising someone from a different ethnicity than hers, Grace replies that she felt comfortable with cross-cultural practices after getting a master’s in a play therapy-oriented program. She described a situation when she was working in supervision with a licensed Play Therapist frustrated with a seven-year-old client who repeated the same scene of doll play over several weeks with little to no progress. Grace invited the supervisee to "play the client" using a dramatic role play to reenact the child's scenes with doll figures. She showed Grace how the client seemed "stuck" in repetitive patterns without taking in the therapist's input. The supervisee observed how Grace’s perceptions of the client were different from hers, and in follow-up discussion in supervision, they uncovered that different cultural and family backgrounds influenced the way the supervisory dyad "saw" the client and her family. Grace and the supervisee concluded that simultaneously holding multiple views and flexibly working through cultural assumptions once made aware of them, was one way of handling "stuck" feelings in play therapy and in supervision.

Grace tends to use creative techniques when she is unable to understand the supervisee’s background or if the supervisee feels stuck in the progress of supervision. She considers all
supervision to be cross-cultural supervision because she feels there are cultural differences that are imperceptible. Grace found that creativity in supervision strengthens the working relationship by enabling greater trust, directly illustrates deeper insight and the "felt sense" during skill-building, and facilitates faster, more immediate gains in play therapist training that subsequently benefits clients.

**Kyle**

Kyle, a White Caucasian counselor, has been in practice for 25 years and is an associate professor of Clinical Mental Health Counseling in a nationally accredited counselor education program. Kyle finds it to be an “exciting and enthusiastic” experience to supervise someone from a different culture than him, and he was able to learn how the counseling experience was impacted by their diverse worldviews. When asked if he used different strategies with people from different cultures, he replies that mostly he uses same strategies with everyone.

Kyle uses sand tray, art, and puppets as creative techniques as he feels that using these techniques, “allows for a multidimensional aspect of communication.” He added that using creative techniques is a “safe, non-biased way” for supervisees to communicate since sometimes the ‘typical verbal didactic’ is limiting in expression. Kyle uses an Adlerian supervision perspective and asks for early recollections to be played out using a sandtray and miniatures. He suggests the use of a sandtray and miniatures reduces the power differential between supervisor and supervisee. In a cross-cultural dyad, Kyle used a sandtray to foster a more open communication for the supervisee, allowing her to delve deeper into the notion that she was contributing to the impasse and not her client, which strengthens the supervisory alliance.

**Catie**

Catie, a White Caucasian, has been a counselor for 16 years. Catie is a mental health counselor and a registered play therapist supervisor. She is an owner of a counseling firm and a
director of play therapy at a university. Catie manages many supervisees with different ethnicities. For example, Catie supervised an Indian supervisee who had challenges in understanding societal expectations when working with children and use of manners as requested by children’s parents. The supervisee struggled to articulate her challenges. Catie used sandtray directives for the supervisee to externalize the problem and focus on issues which elicited the understanding and clear discussion around the issue for both supervisee and supervisor and then for working with parents. Through the projection, space was allowed for increased awareness and processing.

Catie uses sand tray modality in supervision so that, “using symbols gives a clear ability to understand the culture and what they value for themselves.” Catie says that sand tray helps her supervisee to self-reflect an internalized perception of self-presentation in a sand world. Additionally, Catie uses Existentialism to understand supervisee’s challenges and how they are perceiving the client, interpreting the case from their ethnicity, and how the supervisees work with any barriers they are getting from the clients. Apart from using sand tray and Existentialism, Catie mentions, “I have done some art technique on self-expression as well as self-interpretation. I use sand tray a lot because it allows them to have their own reflection and their internalized perception of self-presented in sand tray.”

Michelle

Michelle is an American Asian counselor, originally from the Phillipines but has lived in U.S. for 12 years. She has a Ph.D. in Counselor Education. Her experience includes working for private practice and community agencies dealing primarily with underserved clients of all ages. Her counseling expertise includes suicide prevention, trauma, and depression. Her professional and research interests include acculturation, the military population, familial and relationship issues, group therapy, spirituality, and alternative counseling methods.
When asked about working with someone from a culturally different background, Michelle replied that one particular student who was a white male seemed skeptical and critical of her from the beginning of supervision. However, when he created his final conceptualization, he chose to do it on a client he had difficulty with all semester. When the supervisee was processing a collage in the supervision class, he had an ‘ah-ha’ moment and he was able to process what his client was going through, what he was going through as a therapist, and how he saw the therapeutic alliance. Michelle spoke about the same supervisee while describing her first creative experience during cross-cultural supervision. One thing Michelle’s supervisee said was "my client is all over the place, it takes me so long to understand what she's saying. Her life is so chaotic." But the image the supervisee presented did not look chaotic. We processed that and dug deeper, or unpackaged it. And I remember saying at one point, maybe you are the quadrants (the lines to the quadrant).”

Mary

Mary is a licensed Marriage and Family Therapist and a registered play therapist supervisor. Her father is Russian and Jewish and her mother was German Catholic so she comes from two distinctive cultures. She got her license in 2000 and has been practicing since then. She is currently the owner of a psychotherapy practice and has experience in a variety of settings including schools, youth and family service organizations, and substance abuse programs. She has extensive training in expressive art therapy, play therapy, and sand tray therapy. She draws from Humanistic, family systems, attachment theory, and interpersonal neurobiology approaches to therapy.

Mary felt uneasy as she was supervising someone from a different ethnicity as she did not want to assume anything about their supervisee’s experience. Mary says, “It was a very distinct culture, so I let her teach me about the culture. We talked about how her culture intersects with
the very urban culture in [city in which she resides], which has different challenges resources and multiethic neighborhood. I let her explain to me and had a few students in the school who were also of her culture.”

Mary does collages with her supervisees and asks supervisees to pick images that represent them and talk about their development as a therapist and as a person. This process helped the supervisor understand the strengths of the supervisees and where they were coming from. Collages helped supervisees to be open about their culture and, where they were in becoming a counselor, what was going on in their family, their family expectations related to their culture, their client’s cultures, and having two different cultures impact their counseling.

The section that follows focuses on initial and focused coding and different themes that emerged from the transcription of the interviews with the supervisors. Finally, themes that inform the grounded theory of creativity in cross-cultural supervision are presented.

**A Grounded Theory of Using Creativity in Cross-Cultural Supervision**

Themes were organized around three primary categories: Improving the supervisory alliance, improving supervisee’s learning, and improving communication in cross-cultural supervision. Findings indicate that the above concepts are interrelated with each other. An emergent grounded theory suggests that creative interventions help in improving communication, which in turn improves the supervisory alliance in a cross-cultural paradigm. It is also possible that the supervisory alliance and communication are interchangeable. To simplify, it means that creative interventions within a cross-cultural dyad can improve communication between supervisor and supervisee or supervisory alliance. According to supervisors, when communication and supervisory alliance are improved, supervisee’s learning is affected.

Participants reported using sand trays, puppetry, psychodrama, metaphors, a plant wellness
model, expressive arts, movies, YouTube videos, music, and dollhouse play as some of the preferred strategies in cross-cultural supervision.

Results from this study indicate different creative interventions like sand tray, dolls house, video processing, art therapy and play therapy were used by participants when working with supervisees of diverse culture. The primary themes and sub-themes derived from the application of constructive grounded theory approach are as follows (Fig. 4-1, Pg. 98): (1) creativity facilitates strength in diverse supervisees, which leads to empathy in diverse supervisees, helps with self-reflection in diverse supervisees, and instills meaning and insight in cross-cultural supervision; (2) creativity improves the supervisory alliance in cross-cultural supervision, through cross-cultural communication, creating a safe space for diverse supervisees, aiding in constructive feedback in cross-cultural supervision, and helping with case conceptualization in cross-cultural supervision, and (3) creativity helps with understanding diverse culture, including helping with inclusion in cross-cultural supervision and increasing awareness in diverse supervisees. According to the supervisors interviewed for the current study, the benefits of using creativity in cross-cultural supervision leads ultimately to improved student cross-cultural learning.

**Creativity Facilitates Strength among Diverse Supervisees**

Using creative interventions like sand tray, drama, and drawing are considered strength-based approaches by supervisors. Examples of creative interventions used in cross-cultural supervision included using sand tray, drawing, and drama. Apart from various areas of improvement, creative approaches are empowering for diverse supervisees in cross-cultural supervision. As stated earlier, diverse supervisees experience challenges and are often apprehensive about their counseling skills, creative activities in cross-cultural supervision reassures and rebuilds their confidence about themselves. The sub-themes related to creativity
facilitates strength are as follows: a) Leads to Empathy, b) Helps with Self-Reflection, and c) Instills Insight & Meaning.

Participants in this study have used different strengths-based theoretical orientations in cross-cultural supervision coupled with creative interventions. For example, Heather uses solution-based supervision in which the supervisor tries to identify strengths in supervisees. Heather uses creative interventions to illustrate wellness by asking the supervisees to draw a plant and then further consider the metaphor to the wellness side of supervision. Barbara, another participant, mentioned that she heard this from the supervisees that none of the clients tell the supervisees directly, “I am a male and I need help coming out, or I am from Turkey or discriminated against.” Barbara says that the primary multicultural factor is self awareness dialogue with the client’s identity. She has a dialogue with supervisees who are from a different culture than her to understand their biases or the discomfort they have. This dialogue helps the supervisee in self-focus and re-direction. Grace focuses on the supervisee’s strengths that makes him or her a good therapist and helps identify strengths a supervisee draws from play therapy supervision. Grace uses dance movement therapy in supervision to draw from beginning counselors’ own strengths as a clinician. Peter recommends that, as a supervisor, one needs to value the supervisee’s diverse background and not make assumptions. He further says that part of developing a supervisory relationship is exploring the cultural differences and becoming comfortable with the clients.

**Strength Leads to Empathy Among Diverse Supervisees**

Instilling strength in diverse supervisees helps in developing empathy with the supervisee. Through creative activities, diverse supervisees strengthen who they are and what they are doing. When the supervisees derive that strength, the supervisees tend to become empathetic towards their clients. For example, Heather mentions that creativity facilitates
communication and helps supervisees from different ethnicities during vulnerable experiences. Heather further mentions that art helps supervisees to project emotions and creates an empathic space for diverse supervisees, which enables the development of a supervisory alliance. In one instance, when the supervisor asked the supervisee to draw their current feelings during their internship, the supervisee from a different ethnicity could share that she was not doing well in school and counseling was difficult for her.

Heather’s example also reflects the importance of empathizing with the supervisee when they share something about themselves or about the client. Heather mentioned that in another session with her supervisee she drew a genogram of the client’s family for the supervisee. This activity gave the supervisee insight about her ability to understand her challenges working with the family and to empathize with her family members. She shared the opinion that creative interventions help the supervisee to become more insightful of their challenges, work towards overcoming those challenges, and open communication channels with the supervisor and with clients. Drawing cartoons helped in eliciting responses from the supervisee, which in turn was helpful for the supervisee to become more aware of herself and the counseling situation.

Heather stated:

As they are planting small plants in a pot, we talk about their experiences or internship summarization and culmination of the year, and when they are done we talk about how you are going to take care of the plant and I just apply what they are saying to counselor development well when the plant’s roots get too big, I move it to a bigger pot and ask how are you developing as a counselor how will you know your roots are bound and need a new pot and lets just use it as a metaphor for counselor development. If they are looking for a new position and feeling stuck and are not growing anymore or if they say the plant needs to be watered or in the sun, I might say, how do you facilitate your growth? If someone says I am feeling stuck with client reach out for supervision or research, then that’s how I do it.

Grace commented that she uses visual arts, dance movements, and music with diverse supervisees. Grace mentions an Armenian American supervisee who was seeing a client from an
Armenian American background too. Grace mentions that doing a role play, a non-directive approach with the supervisees in the supervisory sessions, increases the supervisees’ self-awareness and supervisory alliance. By observing the supervisor counseling, the supervisees learn to build empathy, care, and patience with the client. Grace mentions in her interview,

Rather than asking the supervisee, ‘now let’s sit down and do a bit of art, I look together with the supervisee and what the client is working on and bring that to live playing, a bit of role play or extending possibly some dramatic work or playful work that the client is doing in the session or looking at art together. Supervisors use approaches like guided meditation with supervisees to help them to get into the mindset of their clients. In this way, therapists are able to relate to the client who is culturally different. Adult culture is different from the culture of children and building empathy as a supervisee/therapist and a client it increases their sensitivity between the supervisee/therapist and the client.

Participants pointed out that supervisees mirror their supervisors in how they empathize the supervisees and similarly the supervisees empathize their clients in the same way.

Creativity Helps in Self-Reflection Among Diverse Supervisees

Participants commented that creativity facilitates diverse supervisee’s self-reflecting on their counseling skills, practice, theoretical orientation, and their overall actions in counseling. When supervising people from different religion, ages, and counseling emphases, Michelle instructs her students to practice whatever interventions they use with the students first on themselves so that it is easier for supervisees to guide the clients and for self-reflection. With all of her supervisees, Michelle develops a questionnaire to see who they are, what their strengths and weaknesses in supervision are, their goals in counseling, and their theoretical orientation. Michelle says that using creativity alleviates pressure from the supervision session. She uses YouTube videos and characters from books, comparing the characters with that of the book. By not directly asking questions, she instead helps the supervisee address and self-reflect on some of the issues and conceptualize the case from different perspectives.
Creativity Instills Insight and Meaning-Making in Cross-Cultural Supervision

Creativity in supervision facilitates supervisee insight and fosters a meaning-making process in cross-cultural supervision. By fostering insight and meaning-making, diverse supervisors are able to instill strengths in supervisees. Fostering a meaning-making process, participants reported that supervisee from diverse ethnicities became insightful when creative interventions were used in supervision, especially in terms of how their family systems and internal processes affected their counseling abilities.

Michelle says that using supervision is “never about the product but it is always about the process.” Michelle uses an intervention in a group supervision where supervisees should create a story by passing around a paper and drawing without speaking. At the beginning, the supervisee feels amused by the activity. However, with a little encouragement, they complete the activity and answer the question to the prompt and make meaning out of the pictures. Michelle pointed out that a few supervisees faced difficulty with her because her diverse supervisees were sometimes resistant to any creative or artistic approaches in supervision. However, Michelle gently pushed the supervisees to work with her and helped them become increase insight into their counseling and supervision challenges.

Kyle says:

One supervisee was also asked to think of an Early Recollection, a firsthand account from her childhood before the age of 6-7 years. She was asked to recreate the memory in the sand tray once she had an early recollection. The early recollection in the sand tray was done twice with the supervisee. Later, the commonalities and themes between the two early recollections were processed with the supervisee. By doing this, the supervisor reported that the supervisee was able to gain insight to her internal lifestyle issues that were contributing to the impasse with her client.

Related to her work with one supervisee, Grace says:

The primary benefit of asking the play therapy supervisee to step into the role of the client and reenact her play was increased empathy for the client's perspective. I also observed the therapist's insight and self-awareness drastically increase as
she immediately "felt" the differences between herself, her client, and me. After processing, the supervisee recognized her cultural tendency to solve problems quickly, which was rooted in the way she was raised and how she was raising her own children (she happened to be a mother as well). She saw the client from the child's position in the family, and her feelings of hopelessness, isolation and loss related to the way the client was being raised. The supervisee was able to see how my responses different from hers and was able to shift into greater emotion focus before problem-solving focus. She became more connected with me and took this insight and new skills (emotion focus, mirroring, empathy) into future sessions with the client. When the client's emotions were fully felt, seen and accepted by the therapist, the client naturally shifted into problem-solving mode and found better coping solutions within her reach.

**Creativity Improves the Supervisory Alliance in Cross-Cultural Supervision**

Participants mentioned that creativity in cross-cultural supervision helped in bringing together the supervisory dyad and strengthening the supervisory alliance. Sand trays and songs were used as interventions by the participants to explore supervisory relationship in cross-cultural supervision. Supervisees from different ethnicities felt less judged by supervisors when using creative interventions which overall helped in improving supervisory alliance. The sub-themes related to how creativity improves supervisory alliance are creativity facilitates communication, creates a safe space, aids in constructive feedback including boundary issues, and builds trust.

Catie found that sandtray was helpful in cross-cultural supervision in improving the supervisory alliance and addressing hurdles in the supervisory session. Catie asked the supervisee to process what their relationship in supervision looks like in the sand. Also, she asked the supervisee to demonstrate if there is a block in supervision. Later, both processed together what the blocks are and where they need to work on. By understanding the blocks or hurdles in the cross-cultural supervision, creative interventions like sand trays paves growth and development in supervisory relationship.

Peter states:
I had a supervisee who grew up in Western Europe and moved to the United States as an adult. Initially when working with her in supervision, I had a difficult time connecting to her. I felt disconnected from her, like something was impeding our therapeutic relationship. When this occurred, I first tried to internally see if there was something that I was bringing into the room that may be the cause of this lacking relationship to develop. In supervision, I brought up how I felt distant from the supervisee and I was wondering how others may experience her (in counseling and other places in her life). I asked her if she was willing to bring in a song that represented her experience in supervision and with clients. She brought in the sweetest song with a beautiful melody, but with a singer who only used short two letter statements “lo, lo, lo, got, to, go” and “no, no, no, scared, so. This approach is sometimes used as a homework assignment but can also be done in supervision. Then we discuss each of the components placed in the collage, how they fit together, and potentially conflict with one another. If time allows, I may share my experience seeing the collage or if I don’t have similar experiences, values, or beliefs. This is done to help strengthen the supervisory relationship, and the focus is brought back to the supervisee.

Peter further mentions, “We also were able to discuss how her fear impacted her ability to take therapeutic risks and impeded her ability to be genuine in session and supervision. After this session, the supervisee appeared more comfortable in supervision and shared more openly.”

Michelle says:

There is one intervention that I like to use sometimes. I don’t know the name of it. Basically, you have to create a story with picture without words, without talking. There is one piece of paper and everyone in the group takes turn drawing and we have to create the story on this paper like with everyone so a similar intervention which would work would be like you go around a group like everyone says a sentence and then so its not drawing. It is funny to watch. They are not allowed to talk. When you give them the instruction they kind of stare at you like what do you want me to do at the end of this after we process it is such an amazing thing to see how people come together. They think the reason you use art and how you explain the direction is never about the outcome its always about the process. It helps with the alliance, the relationship, and the confidence because when people experience things together once in a lifetime thing, they create a bond that last forever.

From this experience, the supervisee discussed her fear of supervision, but mainly her fear of making mistakes out of the fear of not being perfect. She described that in her family system, she only spoke when needed, and that it better be right the first time. This opened the door to discussing what it is like to be in field where there is a lot of variability, and no cut and
dry “right” answers. We also were able to discuss how her fear impacted her ability to take therapeutic risks and impeded her ability to be genuine in session and supervision. After this session, the supervisee appeared more comfortable in supervision and shared more openly.

Kyle reports:

From an Adlerian Supervision perspective, Early Recollections were played out utilizing the Sandtray and miniatures. The use of the Sandtray and miniatures reduces the power differential between Supervisor and Supervisee. It helped foster a more open communication for the supervisee, allowing her to delve deeper into the notion that she was contributing to the impasse and not her client. This strengthens the supervisory alliance.

Grace mentions:

Like we are not delving in that much to territory where the supervisee might feel a little bit more a potential for the supervisee to feel more judged or shamed or something which I would save till maybe a middle or little later stage of supervision. In the beginning, I just be like here I want to show you a reflective mirroring technique or here I want to show you how I would set limits on a situation and that often builds a relationship because the supervisee will say “Oh I didn’t realize. You know my tendency is to do this and I think I do this because and then we get into more personal reflection so more reflective aspect of supervision once we’ve established a few skills in the beginning. I can do it from the very beginning but in the beginning its more skill based to use creative technique and in the middle stage I would invite more reflective for delving in to the counter-transference element of supervision. The creative role play brought the therapist's unconscious assumptions and feelings about her client to the surface; the supervision dialogue clarified the therapist's ideas and choices without judgment or blame. In fact, the supervisee expressed feeling better understood herself because she had been able to experience my caring presence in the role play; my role as the "patient therapist" to her role as the "stuck child". I find that creativity in supervision strengthens the working relationship by enabling greater trust, directly illustrates deeper insight and felt sense while skill-building facilitates faster and more immediate gains in Play Therapist training to benefit clients.

Creativity Facilitates Cross-Cultural Communication

According to the participants, creative interventions have a role in facilitating communication between them and their supervisees in cross-cultural supervision. Improving communication makes a pathway for beginning counselors of diverse origin to convey thoughts
and feelings for supervisory dyad, which builds an alliance. It is a reciprocal process. Participants have observed that getting more clarity in communication improved the supervisory relationship. The participants reported that creative interventions reduce language barrier issues faced by diverse supervisees. Processing of drawing motivates the supervisee to open in supervision. Most participants mentioned that the sand trays were helpful in bringing out consciousness and stepping inside the worldview of the supervisees and having an effective discussion. Metaphors were another way of striking up a discussion. Creativity makes a pathway to communicate vulnerable biases and perspectives of diverse supervisees.

As pointed out by Heather, some of the challenges in cross-cultural supervision is the difficulty of supervisees to delve deeper into issues. The supervisee’s resistance to speak about herself in supervision, and how self, actions, beliefs, and feelings made supervision difficult. She stated that her use of metaphor was helpful in this case in opening communication channels between her and her supervisee. Heather explains the counseling process like someone who is new at driving a manual car, playing with the acceleration and clutch, and the car lurches forward quickly, starting and stopping. During the initial days of beginner counselors of diverse origin, the experience of supervisees in counseling can be compared to that of the driver driving a manual car for the first time with inconsistency and sometimes fast and having abrupt movement. Heather further adds:

I remember the supervisee standing up here and her drawing the genogram. She drew a little stick figure of the people and some of the influences they had on them, and I think that she was able to recognize and empathize with the family more afterwards when she was talking about it.

Heather communicates with her supervisee by saying:

Sometimes I ask students to bring in a song that might represent how they may be feeling in a particular session or with a particular client bring in anything or people bring in music related to their culture or in their own language and so it is
just a very open activity that they can project anything on to and they can describe how they might be feeling.

Language barriers were a problem experienced by one of Subrina’s supervisees. Subrina further explains how she helped her supervisee to open channels of communication. Subrina says:

I asked her to draw how she was feeling about this particular client and how she was feeling about supervision, maybe before and after going back, and forth. Most interns are anxious when they start, so you can draw me a picture about what your anxiety looks like and can become powerful because from her cultural background you know it was important for her, but she did not show her feelings very much, so we had to move to where she felt okay about doing that. She asked some clarifying questions, so I clarified her questions, but I was very careful not to tell her what to do. Yes, I tried to be as open ended as possible. This is your picture and you need to put what you want to put in and not what I want.

Peter, another participant also uses expressive arts to communicate about cultural differences.

Furthermore, he states that use of creativity opens communication channels and helps in projection for the supervisees who are unable to express themselves or communicate. Peter used sand trays to understand supervisees’ worldview and during discussion of the worldviews become more concrete. “When sand trays are used, the supervisees start discussing the role of females in family systems and how they are accepting of her profession and how they pressurized her to become a successful clinician.” Peter uses these creative interventions to build a safe relationship with diverse supervisee, for whom feeling safe in a supervisory relationship opens communication channels.

Creativity helps in fostering communication patterns. Arin mentioned that by creating scenes, the supervisee was able to find metaphors that helped him communicate and how he “made sense of the client.” Arin further says:

Creating a scene and a metaphor helped both the supervisor and supervisee to explore cultural differences and nurture some empathy towards the clients he was working with. The supervisee became more insightful of the client and the process of counseling when the supervisor processed with him the reason he picked up an item that represented the client’s world. Our discussion then focused on the different items he picked, how he believed they represented the client’s
world, and how he makes sense of how the items he picked are in relation to one another. We were able to talk about how he views his client from a cultural standpoint.

Kyle remembered supervising a Native American supervisee who identified as a lesbian. The supervisee who was working as a counselor in a residential facility for boys who were receiving counseling for sexual offenders was having issues with a client. The supervisee was having difficulty with this client who she had come to an impasse with in their counseling. Kyle used an Adlerian perspective when using sand tray with this supervisee. The supervisee was having difficulty in conceptualizing the case and was feeling stuck in the process.

Kyle says:

Using sand tray and miniature reduces the power differential between supervisor and supervisee. It helped foster a more open communication for the supervisee, allowing her to delve deeper into the notion that she was contributing to the impasse and not her client. This strengthened the supervisory alliance.”

Overall, the sand tray was helpful for Kyle to communicate with his supervisees and to help him overcome difficulties with his client.

Catie is another participant who asks work-specific questions based on the goals of the supervisee in supervision. A few supervisees told her that they felt uncomfortable about her (the supervisor’s) perceived bias of them. She was able to reflect to them how she works with anyone and what her goals are for them. Catie asks directive questions when doing a sand tray such as, “where do you find strength working with the client or show me what it looks like when feel limited with clients.” Catie further added that sand tray helps in bringing out unconsciousness that the supervisees are unaware of and the supervisees can verbalize their weakness. When the supervisee can view the case on the sand tray, they are able to challenge and articulate it; thus, it helps the communication with the supervisor and the client.

Michelle says:
After we were processing mandala, he was a lot more open and respectful to me. Most of the issue was he was a practicum student a practicum student had a lot of anxiety. Using what they learnt already created a lot of anxiety and hesitation. However, using art and creativity opens you up for a different type of relation with the supervisees. It opens up communication and created good rapport and bonding.

Barbara says:

I recall a multiracial male who because of his phenotype appeared white. We watched The Color of Fear and I recall how it just opened our conversations tremendously. He began sharing very vulnerable biases and perspectives that we could more easily attend to during the supervision. Those intersecting identity questions and getting to know him beyond clinical skills helped me to identify important aspects of his identity that were not clear. We explored his cultural blind spots as well. I perceive that we increasingly felt more comfortable with one another and because I knew his identity as he experienced it, I believe he felt seen and respected by me. He would often express this. Later when being challenged about his cultural blind spots he became less defensive and less embarrassed. I recall one specific session when he was in tears and expressed that he believed me when I praised him for his skills. I do believe this is all connected as he disclosed to me that it felt real and genuine versus me just being nice.

Subrina says:

I have used sand tray experiences in supervision with therapists who were feeling stuck in a case. I use a directed sand tray approach using what is the current problem in the case and then what is your vision of what the problem would look like if it was fixed. Then I go to what steps do you need to take to get to the vision.” Peter adds, “We also were able to discuss how her fear impacted her ability to take therapeutic risks and impeded her ability to be genuine in session and supervision. After this session, the supervisee appeared more comfortable in supervision and shared more openly.

Creativity Creates Safe Space for Diverse Supervisees

Participants in this study have illustrated through examples how creative interventions helps in creating safe space for supervisees. Feeling safe provided leeway for the diverse supervisees to feel vulnerable when using creative techniques, especially with novice diverse supervisees. If the supervisees feel safe, they let their guard down, become ready to explore ideas and the overall supervisory alliance gets improved. For example, Peter states that there are two factors needed: a safe relationship and trying the creative intervention on oneself (supervisors)
before a supervisor starts using creative interventions with their supervisees. Expressive art is used as a technique to delve deeper than just watching videos and having a conversation with supervisees. Creating a safe space for supervisors themselves and for the supervisees is what Peter feels is important before introducing any creative techniques. According to participants, creativity helps in exploration of ideas and helps supervisees feel connected too.

Arin allows the supervisee to choose if they want to try a sand tray or not. He says that it is not mandatory for all the supervisees to like sand tray because he likes it. Similarly, he personally does not want to participate in movement or body work, so he is respectful of the fact if the supervisee does not want to participate in creative strategies. One piece of advice Arin gives is that he feels it is highly needed to make the supervisees of ethnic origin feel comfortable during the creative process since it might elicit emotional responses. Creating a safe space helps the diverse supervisee be comfortable enough to elicit emotional responses.

Subrina mentioned that many novice interns are anxious towards the beginning of their training and to address these anxieties, Subrina asks, “What does your anxiety look like?” The diverse supervisees hardly showed any emotions when she was asked to draw what her anxiety looks like helped the supervisor to understand the supervisee’s feelings. Most diverse supervisees have the mentality of pleasing so Subrina asks open-ended questions and instructs the supervisee to draw and put anything in the picture they like since it is their picture. One participant talked about a safe space or trusting environment that should be created for the supervisees to have effective supervision. Participants opined that effective and trustworthy supervision can be attained with the help of creative strategies.

Subrina mentions that sand tray was helpful in improving relationships with supervisees from different backgrounds. She mentions that sand tray is powerful in itself, can develop deeper
levels of trust with supervisee, and is a safe place for supervisee to look at situations. To work with someone from a different ethnicity, one of the things Subrina is firm with is whether or not they are doing any ethical violations or doing something harmful towards the client. Subrina uses a strength-based perspective in supervision for supervisees who are not so good with constructive feedback. She says that her role as a supervisor is to understand the supervisee. Subrina uses different creative strategies during cross-cultural supervision to help the supervisee address their anxieties. Understanding unpleasant feelings alike anxiety in supervision and working towards it inculcates trust among supervisees. She says that many supervisees are anxious during the initial days of supervision. She asks the supervisee to draw what their anxiety looks like. Furthermore, Subrina added that it has become a very powerful tool for her supervisees based on her cultural background since she did not show her feelings. Giving an opportunity to the supervisee to project on a piece of paper how she feels became a powerful experience for the diverse supervisee. However, the supervisor was careful not to be very directive and tried to be open-ended. The supervisee asked her some clarifying questions and Subrina gave her that leverage to put what she wants since Subrina feels that diverse supervisees have a need to please their supervisors.

One of Michelle’s favorite creative interventions is doing mandala with her supervisee. She asked one of her supervisees to process ‘Who am I’ in that mandala. One of the supervisees was reluctant to do this mandala and ended up drawing six lines in the circle with one color. Michelle describes those moments as very exciting because she could process with the supervisee. At first, Michelle delved into details of who her supervisee was as a person. Michelle mentions that this helps in a safe space for diverse supervisees by building rapport and trust.
Creativity Aids in Constructive Feedback in Cross-Cultural Supervision

Constructive feedback is an essential element of cross-cultural supervision. Participants agreed that feedback is a task that supervisors perform repeatedly. However, it becomes challenging to use constructive feedback when the supervisee is from a different ethnicity than the supervisor. Various factors like deference, appropriateness, and cultural competence come into precedence when giving constructive feedback to the supervisees. Participants used sand trays to give feedbacks to their diverse supervisees and show the difference between using different treatment planning.

Subrina reported that she had put minimal effort in resolving differences with diverse supervisees. Also, she mentioned that if there is an ethical violation or if the supervisee is doing something which is harmful for the client, it is the responsibility of the supervisor to speak up. This becomes problematic when supervisees have difficulty in accepting constructive feedback. Subrina remarked that she would like to use creativity to help the supervisee understand ethical issues in counseling and give them an opportunity to provide them constructive feedback.

Subrina gives constructive feedback to the supervisee by saying:

You know that sometimes it’s hard to express what you are seeing, what you are feeling about working with a particular problem client. Sometimes when you do a directed sand tray about that problem you know using it, helping the supervisees stepping back, analyzing that, and not me doing the analyzing and reflecting something to them. It helps them to understand you know what the problem is and then you move to doing another sand tray what the problem would be look like if it were better you do the two things and what steps do you need to get the client from here to there. It was little bit like treatment planning and outcome treatment planning.

Creativity Helps in Case Conceptualization in Cross-Cultural Supervision

Creative techniques like sand trays, psychodrama, drawing in cross-cultural supervision help the diverse supervisee to conceptualize the case. The participants in the study discusses that creative interventions are helpful for supervisors to process the theoretical orientation of a
diverse supervisee and their cultural understanding of the case. For Heather, drama is also a creative approach which is helpful in cross-cultural supervision. When other supervisees play the role of the character in counseling, the supervisee whose case is being conceptualized separate from herself and see how she is playing the role of the counselor and when the diverse supervisee is playing the role of the client. Heather felt that the use of creative approaches was less intimidating for the supervisees of Asian descent. Heather further mentions:

> At the end of the semester they talked from an article by Vicky kress etal and how you can use plants like drawing of plants with supervisees to talk about wellness. I bring that in every semester with my supervisee I bring in actual plants and we talk about the metaphor on the wellness on the supervision side rather than the clinical side. I take photographs, or I bring in a pile of stack photos that I would spread on table and ask them to choose something, and then I do psychodrama. I don’t do that too much anymore, but I do different spin off from it, but I do drama with case conceptualization.

Michelle used creative intervention with a diverse supervisee who was having difficulty in understanding his client. The supervisee drew a picture of quadrants and mentioned that the life of the client was chaotic. However, the quadrants did not look chaotic at all to the supervisor. Later, they processed the drawing and Michelle told the supervisee that “maybe you are the quadrants (the lines to the quadrant), maybe that's your relationship dynamic. That's a common question I ask, where are you in the case concept picture.” After Michelle had this discussion with her supervisee, the supervisee was able to help the client organize her story so that it made sense to her. During case conceptualization, when the entire class was processing this supervisee’s drawing, Michelle reports that a “light bulb” clicked and he understood the process his client was going through. Later, the supervisee of ethnic origin thanked Michelle and said that her class helped him see things in a new way.

For a supervisee of diverse origin who was looking for ways to discharge a client, Kyle used a sandtray activity. Kyle says:
When using sand tray and miniatures in the supervisee process, I was able to help her explore more about her counseling experience with the client in a more natural way that allowed us to work through her inability at first to really conceptualize and understand where she was stuck. When the whole case is represented in the sand then the supervisee can talk with each of the peers to find out exactly their perception of their dimension and how and why the circumstances to place them in the sand. The supervisees get a chance with the other supervisees and me as a supervisor get a chance to engage with the main supervisee to see what is different, what is new, what is unique about the case conceptualization.

Participants agreed that creative interventions like sand tray and collage made supervisees more insightful and helped with case conceptualization, which helps in smooth processing of case conceptualization in cross-cultural supervision. A strategy used by the supervisor to incorporate creativity in cross-cultural supervision when the supervisee was stuck in the process is to assign for group supervision as a client and counselor. The group members were asked to pick a miniature of the client and counselor and put them on the sand tray. Later, the supervisee of ethnic origin was able to talk to each student in the group supervision class to understand their perspective. Doing this helps the supervisee and supervisor to see different perspectives of what is different, new, and unique about the case. At the end, the supervisee is given an opportunity to rectify the situation and come up with a plan of action with various directions after going back to counseling.

**Creativity Helps in Understanding Diverse Culture**

One of the benefits of creativity cited by supervisors is that it helps them understand diverse supervisees. Participants discussed different creative interventions like puppetry, sand tray, and expressive art that impact on exploring cultural worldviews of the diverse supervisees. Subthemes related to how creativity helps in understanding diverse culture included helping with inclusion and improving supervisee awareness.
According to Peter, it is important to understand someone’s worldviews while growing up. Supervisors should be honest, open, and ask questions about a supervisee’s culture and how it is to grow up in a place like Uganda. Peter uses puppet show with supervisees of diverse cultures. The supervisee picks the two puppets where one puppet reflects how they are supposed to be in a relationship with their client and another who exactly they are as far as their background is concerned and then have a puppet show with these two puppets of the opposing differences. This helps Peter to see the influence of supervisees’ culture on them and on their counseling.

Subrina uses the family system, Adlerian, and attachment-oriented theory to build a positive relationship with the supervisee. Her approach is not to become friends but to develop the relationship and trust. Subrina steps back during the sand tray and allows the supervisee to do the treatment planning and the outcome of the treatment planning on the sand. Later, she would ask the supervisees to do the analysis by themselves. By doing this, when a supervisor is supervising someone from a different cultural background who views things differently, values are different, and people have a different perspective in life, the supervisee becomes easier to understand.

One of the cultural issues supervisors faced when supervising someone from a different culture was struggling to understand the perception of the supervisee of diverse culture and how they see themselves with the client. During the initial days of supervision, it was difficult for Kyle to provide an open non-judgmental way to help how the supervisees are approaching counseling and how they perceive their clients. As a result, he felt that there may be a disconnect with his supervisees. Kyle terms the expressive art as a lifestyle intervention in an expressive art, which is an open subjective method of understanding supervisees of ethnic origin.
**Creativity Helps with Inclusion in Cross-Cultural Supervision**

Participants in this study gave examples from supervision about how creative techniques helped them to understand and be inclusive towards diverse supervisees and their cultures. Creative interventions process different cultural gestures and become insightful of acculturation issues reflected in counseling for diverse supervisees.

One of Peter’s supervisees reported that she is from Africa and was working with an LGBTQ client and trying to be accepting of the client. In the supervisee’s culture, working with an LGBTQ is unacceptable and hence the cultural piece kept nagging her while she was in counseling sessions with this client. The dialogue during the puppet show helps the supervisor to process who the supervisee is in the room and who the supervisee wants to become. Creativity helps supervisees to explore who they are in the room and what they want to become and are experiencing. Creativity helps in instilling awareness about what they dislike about counseling when a supervisee has a different value or is coming from a different culture that clashes with the present scenario of the client. With the context of the supervisee who had to counsel a client from a different sexual orientation than her, creativity helped her to understand how sense of good and bad is different in other cultures.

Subrina gave advice for those who have just realized the need for creativity in cross-cultural supervision: she suggests that supervisors try to understand cultural differences between diverse supervisees. Native Americans, Asians, Hispanics, and African culture have studied cultural differences so it is imperative that the supervisors try to comprehend their cultural backgrounds and see if they are interested in art or artistic activities to make sure if they can use them in supervision.

Since Catie is in an authority position, her supervisees from different cultures are not able to challenge her effectively or bring up their biases. Catie had a few supervisees from China and
India. She faced some cultural differences with her supervisees, such as the supervisees from India had difficulty saying please and thank you during counseling. When supervisees were doing play therapy with children, it was essential to use those gestures. Catie worked on her cultural differences with her supervisee during supervision and helped the supervisee bridge the cultural differences. Catie engaged in a few sandtrays and art project to understand what that bridge looks like for her supervisee and how the role of supervisor can help in bridging the gap. Catie suggests that creative interventions help in going “deeper and faster into issues because of the right brain engagement of unconscious” which is restricted with verbal communication and cognizance.

**Creativity Helps in Increasing Awareness Among Diverse Supervisee**

Creativity helps in increasing awareness among both supervisees and supervisors, which helps supervisors to understand diverse supervisees. Arin helps the supervisee become more aware and gain perspective. During case conceptualization, the supervisors tries to make the supervisee more aware of their theoretical approaches and looks for a congruence between his and diverse supervisees’ perception of the client. Arin reported that since he has miniatures and sand tray in the room, supervisees tend to get attracted to them and ask questions. However, he does not force supervisees to use sand tray. One of his supervisees was feeling stuck through verbal communication during case conceptualization. Arin further added that creating a scene on sand tray helped them to visualize and explore different perspectives around culture that they were unable to process verbally.

Michelle uses other creative interventions to supervise a Caucasian American male who was ex-military. Since the supervisee knows multiple people at the site where he was doing an internship, he tends to cross boundaries. Michelle does a metaphor exercise with him where she writes all the roles as a father, son, etc. and on the other side asked him to write his role as a
counselor. Then, Michelle balls it up to show that a counselor needs boundaries while he is counseling. Similarly, she expressed when one uses boundaries and balls it up, everything gets mixed. It was a visual representation for the need of boundaries that Michelle demonstrated to her supervisee. By doing this, Michelle was able to make her diverse supervisee insightful and self-aware of crossing boundaries.

In a role play, Grace tries to bring out the cultural assumptions of the supervisee being similar to her clients. Grace’s supervisee was an Armenian American female, oldest daughter in the family, a mother of three children. The supervisee’s client was also an Armenian American female and the oldest girl in the family. The supervisee, who was an Armenian mother, was upset with this client who was not listening to her mother after the birth of a younger sibling. The supervisee was the eldest daughter too and considered the client a bad daughter because she was not listening to her mother. The supervisee reported that in an Armenian culture the eldest daughters are expected to do all the household chores and when she saw that her client was fighting with her mother, it made the supervisee become upset. The supervisor used a cultural expectation roleplay to help the supervisee reflect on taking the side of the mother. During the role play, the supervisor was able to bring some of the supervisee’s cultural assumptions into her awareness. The supervisor used some of the supervisee’s dialogue with her clients during the interview. The roleplay helped the supervisee to understand that the supervisee was emotionally-focused and had cultural expectations during the counseling session.

During one session, Grace took a dolls’ house and invited the supervisee to play with the dolls. While playing with the supervisor, the supervisee could see that the supervisor was using different interventions. By roleplaying with the doll house, the supervisee was able to experience the role of a client in a non-judgmental way. The supervisor was able to uncover some of the
unconscious thoughts towards more conscious understanding without shaming or judging the supervisee. Grace mentioned that the supervisee was able to see multiple perspectives of the client when role playing with a doll’s house. Additionally, the supervisee was able to see cultural reasons why the client acts in a particular way.

When playing doll house with the supervisee, the supervisor was able to address some cultural issues. The supervisee was facing countertransference issues with her clients since she had children of her client’s age. During the supervisory session, the supervisor helped the supervisee to see how she was empathizing and sensitive to both the supervisee and client’s world. The supervisee’s bias towards the client of being a mother and belonging to the same culture was a hindrance for her understanding the client’s experience and her own personal experience and hence her clinical judgment.

When there is a cultural difference, the supervisor brings it up with the supervisee, asking how the supervisee is experiencing a culturally different supervisor in supervision. In cross-cultural supervision, the supervisor invites the supervisee to draw a circle or shape on a page for each of their immediate family members such as the mother, father, or maybe one generation previous like grandparents and in the current generation anybody in the family they feel relevant to their current living situation and then the supervisees would choose like sand tray figures that represent these people to the supervisees and often what it would elicit is sort of a projected technique where the supervisees would not only be learning about themselves but also learning how to apply this intervention to a client and often it is very helpful in cross cultural supervision or therapy because it highlights cultural differences between the therapist’s own family background in their own mind and also share with the client and they can see differences clearly in the room with the clients early childhood.
Summary of Grounded Theory

Supervisors made meaning of their experiences using creative intervention in cross-cultural supervision. Supervisors found creative interventions to facilitate empathy and strength among their supervisees. Creative interventions create an empathic space for supervisees that helps in creating development for the supervisory alliance. During role plays in cross-cultural supervision, supervisees were able to see the empathy, care, and patience supervisors are showing and learnt from that.

Supervisors mentioned that creativity positively impacts communication pattern between the supervisees and supervisors. Using metaphors helps in improving channels of communication, especially during the beginning phase of supervision. Creativity helps in language issues faced during cross-cultural supervision. Supervisors mentioned that creativity helps in exploring different worldviews in cultural differences in cross-cultural supervision, and changing perceptions of the supervisees. A majority of supervisors commented that creative interventions help them build trust and a safe relationship with supervisees from an ethnicity different from theirs. Creating a safe spot aid in eliciting emotional responses from the supervisees and helps in open communication in supervision. Creative interventions, especially sand tray, help in exploring family systems of the supervisee that impacts their counseling skills. By exploring family systems, it helps the supervisor to understand how the family systems of the supervisee may impact in treatment planning and conceptualizing the client.

Supervisors remarked that using creative interventions helps in reducing power differentials and helps in strengthening case conceptualization and supervisory alliance. Many supervisors mentioned that sand trays help in exploring the unconscious and verbalize whatever remains implicit. Supervisors agreed that creativity was a non-judgmental and non-directive way of giving constructive feedback to the supervisees. Most of the supervisors spoke how creativity
was helpful in helping the supervisees have more clarity and makes sense of the cases. Supervisors also agreed that they should try using the creative interventions on themselves to see if it is effective and comfortable on themselves before applying to their supervisees. Processing anxiety of novice interns with creative techniques like paintings or drawings helps the supervisee become confident and voice their anxieties.

When supervising supervisees from different ethnicity and sexual orientations, the supervisees should feel accepted and heard. Supervisors mentioned that creativity (puppet show and art) in processing who they are as a therapist and individual that assists in inclusion. Being inclusive and heard, the supervisors can empower supervisees in cross-cultural supervision. This tends to develop trust among the supervisees. Thus, when trust and safe space is developed with the supervisee, supervisors and supervisees can have an open communication leading to an improvement in a supervisory alliance. Supervisors found using creative interventions (sand tray) helps in processing cultural differences between the supervisees and supervisors. People from different cultures have different etiquettes which may create a hindrance in their counseling ability. Creativity (sand tray) in cross-cultural supervision helps to make the supervisees more aware of the implications of their etiquettes on the clients.

By using a non-directive approach, supervisees do not feel challenged or judged of their counseling approach. Instead they become more aware of their own selves and how who they are as an individual affects their counseling. Boundary issues can be processed and handled with the use of creative interventions (metaphors) in cross-cultural supervision. When supervisees see a visual representation of how they are encroaching boundaries in supervision, they can understand them better and take actions related to them.
When supervisees are stuck or are resistant during the supervision process, creative approaches such as sand tray have helped the supervisors process the reason they feel stuck and then slowly overcome the blocks based on what they want to work on. According to supervisors, creative approaches like mandala helps in self-reflection. Processing the mandala in understanding who the supervisee is as a person and as a counselor aid in building rapport with the supervisor. As a result, the supervisee gains insight and meaning about themselves, the counseling, and supervision process.

Figure 4-1. Illustration of Grounded Model of Using Creativity in Cross-Cultural Supervision.
CHAPTER 5
DISCUSSION

This chapter discusses the findings from this study in relationship to the existing research literature. Finally, implications, limitations, and recommendations for further research will also be addressed. Discussions will revolve around how supervisors perceive the advantages and progress in communication, case conceptualization, supervisory alliance, and understanding client’s diverse culture when using creative interventions in cross-cultural supervision.

Creativity Facilitates Strength in Diverse Supervisees

Mahoney (2006) found that a constructive supervisor can help supervisees explore different ways of understanding and being with their clients. By doing this, supervisors form deep bonding, show positive regard, empathy, and congruence by being culturally and self-aware, as use culturally-appropriate language with the supervisees (Mahoney, 2006). The current findings of the study added to the literature on creative supervision and cross-cultural supervision. The results of the study suggested that creativity facilitates strength among diverse supervisees. When strength is facilitated among diverse supervisees, they tend to become more empathetic towards their clients in counseling. In one of the examples, Grace mentions about using dolls house to instill strength and empathy supervising an Armenian American supervisee. Through roleplaying and taking the role of a therapist, Grace was able to help her supervisee explore her feelings towards her clients and showcase different interventions her supervisee can choose from. By non-judgmentally pointing out a bias, the supervisor empowered the supervisee to understand her biases towards the client. Grace mentions that her supervisee became more insightful and empathetic towards her clients during the counseling sessions.
Communication

Researchers have sought to understand the reasons for the challenges presented in cross-cultural supervision in terms of verbal and non-verbal communication patterns (Hook et al., 2016; Crockett, & Hays, D. G., 2015). The results of the current study are consistent with prior research suggesting that supervisees can express thoughts, feelings, and experiences that cannot be explicitly verbalized through the use of expressive arts in supervision (Bratton, Ray, & Landreth, 2008; Bratton, Ceballos, & Sheely, 2008). In the present study, music, drawing with stick figures, metaphors, mandalas, movies, and sand trays were used as channels to improve communication. Findings of the current study are congruent with previous literature that in supervision, complex feelings, thoughts, and dynamics can at times be challenging to be verbalized (Stainsby, 2009). In the present study, supervisors asked the supervisees to draw feelings about their clients and processed their feelings. Metaphors were used to communicate how the supervisees conceptualized clients and nurtured empathy for clients.

The current study findings also added to literature, showing that creative techniques helped supervisees develop meaning, foster learning, and enhance supervision (Deaver & Shiflett, 2011). For example, supervisors in this study revealed that processing mandalas helped in understanding anxiety and apprehension of novice counselors and opened up communication channels. One of the supervisees mentioned supervision with a supervisee from China who experienced communication issues. She also had difficulty saying ‘sorry’, ‘thank you’ and using familiar greetings. The supervisor helped her process her feelings and communicate by asking her to draw what she feels during counseling and supervision. Language differences like these and various cultural meanings associated with cultural phenomenon can challenge cross-cultural supervision (Young, 2004). An inability to express oneself in supervision may result in...
confusion, lack of confidence, and difficulty in understanding and improving counseling skills; however, creative interventions can ease this tension.

For example, Peter uses expressive arts to communicate with supervisees about cultural differences. He recommends that the use of creativity opens up communication channels and helps in projection for supervisees who struggle to express themselves or communicate. Peter used sand trays to understand supervisees’ worldviews and discussion of their worldviews becomes clear. He stated when sand trays are used, the supervisees start discussing the role of females in family systems and how they are accepting of her profession and how they pressurized her to become a successful clinician.

**Case Conceptualization**

Supervisors in the current study discussed the benefits of using creative means in conceptualizing cases. Supervisors acknowledged that using creative techniques helped them to conceptualize when they were stuck in the counseling sessions, the counselor-client relationship, and the growth as a counselor. Findings of the present study are consistent with Ishiyama’s (1988) finding that suggested supervisor training using an art-based technique produced favorable results for supervisees in terms of client treatment, case conceptualization, and the group supervision process. Andrade (2009) found that using sand trays in supervision can facilitate symbolic thinking and awareness of the supervisee’s personal counseling style. In the current study, findings are generally supportive of supervisors using creative approaches supervision with culturally different supervisees.

Consistent with prior studies, such as Scholl and Smith-Adcock (2006), supervisors in the present study indicated that using creative approaches may be less intimidating for diverse supervisees and can reduce supervisees’ anxiety. Supervisors in the current study believed that supervisees felt relaxed and not judged when using creative approaches. Most importantly,
supervisors suggested that for novice counselors, creative approaches helped in reducing anxiety and facilitating cultural conversations and cultural competency.

The supervisors in the present study reported that creative strategies, especially sand trays, helped to explore supervisee’s thoughts and feelings towards the clients. Supervisors used sand trays to process worldviews of supervisees. Sand trays were also used to help supervisees overcome being resistant in supervision and communicate their thoughts and feelings. Similarly, Gilbert & Evans (2000) suggested that supervisors need to enter into the world of experience of the supervisees, which means that supervisors should try to understand the experiences of the supervisees in counseling and also in supervision. According to supervisors, creative interventions helped them to access the inner world of the supervisees. Supervisors in the study agreed that creativity helped the supervisors in understanding the rationale behind how the supervisees are processing their clients. Additionally, supervisors mentioned that creativity in itself facilitated in understanding supervision-related hurdles like language barrier and countertransference issues. By processing hindrances in supervision through creative approaches, supervisors can help supervisees effective cross-cultural case conceptualization.

Findings of the present study fit with Dean’s (2001) recommendations that experiential supervisors foster the intuitive and cognitive abilities and promote flexibility supervisory interactions, but also make the unconscious conscious. Supervisors reported using sand trays to help their supervisees case conceptualize and reflect the unconscious mind of the supervisees regarding clients and their family members. This insight, in turn, helped them to conceptualize cases in new ways. In the current study, supervisors recommended that creative approaches seemed to help supervisees get unstuck and develop more culturally competent case conceptualization of their diverse clients. For example, Kyle says that when using sand tray and
miniatures in the supervision process, he was able to help the supervisee explore more about her counseling experience with the client in a more natural way that allowed them to work through her inability at first to really conceptualize and understand where she was stuck. When the whole case is represented in the sand then the supervisee can talk with each of the peers to find out exactly their perception of their dimension and how and why the circumstances to place them in the sand. The supervisees get a chance with the other supervisees and him and Kyle, as a supervisor get a chance to engage with the main supervisee to see what is different, what is new, what is unique about the case conceptualization.

**Supervisory Alliance**

Similar findings were found in the current study related to creative interventions in supervision as prior research, such as fostering connectedness (Carson & Becker, 2004) and self-awareness, improving client conceptualization, helping in exploration of ideas, and clarifying a theoretical framework (Bratton, Ceballos & Sheely, 2008). The current findings add to literature concerning how the working alliance in supervision may be enhanced with the use of creative approaches (Koltz, 2008; Lahad, 2000; Wilkins, 1995). The supervisors in the present study believed that creative interventions like sand trays, storying, and songs helped in processing supervisory relationships, hindrances, and different factors needed to improve supervisory alliances. Utilizing creative components to build the working alliance are important because development of supervisees’ clinical acumen and competence is largely dependent on effective supervisory relationships (Inman & Ladany, 2008). The supervisory working alliance is related to supervisor’s multicultural competence and supervisee development (Burkard, Knox, Hess, & Schultz, 2009; Inman, 2006; Walker, Ladany, & Pate-Carolan, 2007) and supervisee’s supervisory satisfaction (Crockett & Hays, 2015).
A strong working alliance in supervision is also related to supervisors being culturally responsive and competent. The supervisory working alliance improves with improved communication between the supervisee and supervisor (Dressel et al., 2007). However, the difference in verbal language spoken between the supervisor and supervisee and differing meanings related to certain phenomena can be a difficulty in cross-cultural supervision (Young, 2004). In many of the cases cited by supervisors in the current study, supervisors spoke about language issues and how creativity affected the supervision process. For example, Michelle gave an example of an activity where the supervisees have to narrate a story about themselves with picture and not words. One of the diverse supervisees, spoke about how in her family everything is supposed to be perfect and she can speak up in the family only when she is required to speak. She then mentions that she was fearful of speaking up without being asking to. Her disclosure opened a discussion about how fear impacted her ability to take therapeutic risks and impeded her ability to be genuine in session and supervision. As a result of the experiential activity, the supervisee was able to communicate more effectively about her feelings and this entire process helped improve the supervisory relationship.

**Understanding Client’s Diverse Culture**

Supervisors noticed that diverse supervisees were becoming more aware of their counseling skills, countertransference issues, and understanding the client’s culture. Role plays, sand trays, and processing of doll house play are techniques used by the supervisors in this study. Supervisors agreed that these techniques made supervisees visualize, explore different viewpoints, and hence practice more self-awareness in the supervisory process.

Mahoney (2006) found that a constructive supervisor can explore different ways of understanding and being with their clients. Through creative exploration, supervisors in the present study formed a working alliance, showed positive regard, empathy, and congruence by
being culturally and self-aware, as well as using appropriate usage of language with supervisees. Supervisees from diverse backgrounds faced cultural differences and countertransference issues when counseling LGBTQ clients. Supervisors used creative techniques like puppet shows and sand trays to express inclusiveness towards supervisees. Puppet shows were one of the effective ways of inclusion and understanding client’s diverse perspectives. Peter mentions doing a puppet show with a supervisee from Uganda who was concerned about treating clients who identified themselves as LGBTQ. A puppet show helped the supervisee converse between his cultural self and who he wants to become as a counselor in the United States. Using the puppets was a way to help him increase in knowledge and self-awareness and work to understand and relate to a culture of clients that is different than his own. As an outcome of using these strategies, supervisees were self-aware to be able to distinguish differences in cultural ideas. Supervisees were able to understand counseling issues quicker when the supervisory experience was positive and productive.

The current findings related to how creativity helps with supervisee’s inclusion and understanding of clients’ diverse cultures adds to the literature related to communication issues, cultural misunderstandings, and culturally-based transference and countertransference reactions in cross-cultural supervision (Seung, 2008). Taff (2000) opined that race and culture plays an important role in supervision and also suggested that if supervisees voiced their opinion without retaliation from supervisors with powerful or overbearing supervisors, then the experience was positive and powerful for the supervisees. Supervisors in the current study believed that creative approaches can help to bridge difficult conversations. For example, in case of Michelle who describes herself as a small stature girl from the Philippines was supervising a former military officer who is of a White Caucasian background. She mentions that the supervisee happened to
cross multiple boundaries at his internship site and was reluctant to listen to her during supervision. Michelle used an exercise of balling up the paper to help one of her supervisee understand the role of boundaries and outcome of crossing boundaries. Michelle does a metaphor exercise with him where she writes all the roles as a father, son, etc. and on the other side asked him to write his role as a counselor. The supervisee was in military and was crossing boundaries in his internship. This exercise helped the supervisee develop more awareness about his violation of counseling ethics. Michelle percerived herself as a short stature minority (Filipino) and felt that the Caucasian man who was a former military official was non-compliant during the supervisory sessions. The power difference in the room was also minimized with the help of the activity which Michelle was facing throughout the semester working with this supervisee. The activity was grounding for the supervisee and he became more insightful of his behavior and attitude towards counseling and supervision.

**Implications for Theory**

While there are no pre-existing theories in creativity for cross-cultural supervision, the researcher used constructivist grounded theory (Charmaz, 2014) for this study. Constructivism helps in understanding the meaning-making process of creativity by supervisors in cross-cultural supervision. Hence, this study has implications for supervisory development theory. Theory-building was attained after the qualitative analysis of the grounded theory research. Introducing a supervisory development theory in the supervision curriculum of the counselor education program is deemed necessary. This introduction would help the supervisors, trainers, counselor educators, and professors in the program to train the soon-to-become supervisors on the use of creativity and oversee the trainees using creative interventions in their practice from the beginning. The pedagogical implication is to bring play therapist supervisors or other supervisors
for a workshop or seminar where students receiving to training to become a supervisor can learn about creativity in cross-cultural supervision and practice it with their supervisees.

Supervisors in this study discussed practicing creative techniques and the distinctive benefits in their cross-cultural supervisory experiences. Similarly, constructivism values the “unique experience” of individuals and “their way of making meaning of the world is as valid and worthy of respect as any other” (Crotty, 1998, p.58). The findings of the study suggest that creative interventions have an impact on supervisory alliance, communication, and case conceptualization. The quality of the supervisory alliance and communication between supervisor and supervisee are closely related to each other. Supervisors found that creative interventions tended to improve communication and when communication between the dyad is improved, case conceptualization and supervisory alliance also improves. How supervisors construct these meanings under the certain circumstances related to cross-cultural supervision may be similar or different for each supervisor. However, the meaning and interpretations that they constructed from these experiences are their own. Keeping the experiences of supervisors in mind, the implications for practicing supervisors in cross-cultural supervision is to seek permission from the supervisees before using any creative techniques. Seeking permission from the supervisees before starting to use a creative technique was suggested as a helpful guideline. Seeking permission helps in empowering diverse supervisees who are apprehensive during the initial sessions. Empowering a diverse supervisee is a critical first step towards improving communication, case conceptualization, and the supervisory alliance. It is inappropriate to use creative interventions for supervisees for whom creative interventions may trigger trauma or when an intervention could be viewed as condescending in the supervisees culture. Creating a safe and trusting environment is suggested to create rapport with supervisees. One of the
supervisors commented that he was able to create a safe relationship with his supervisee by doing a sand tray. He asked his supervisees how they view him as a supervisor and what expectations they have of supervision to be displayed on the sand tray.

In the current research, Mahoney’s constructivist framework in supervision provided a framework for understanding the meaning behind how supervisors and supervisees construct knowledge and experience in cross-cultural supervision. In constructivist supervision, self-awareness was one of the significant areas where the supervisee concentrates on who they are and their responsibilities in the role they are playing. Countertransference issues were explored by the supervisors using role plays, reflecting on the cultural expectations of the supervisor towards the clients. Role play helped supervisees develop insight and awareness about countertransference issues. Supervisees who are self-aware are mature and self-reflective clinicians who consider the reason for choosing interventions with certain clients.

Constructive supervisors are trained to be non-judgmental when case conceptualizing or evaluating supervisees. An outcome of mindful communication and non-judgmental language used in constructive supervision was a congenial environment for supervisors to use creative activities in supervision. In the case of cross-cultural supervision, supervisors and supervisees may speak different languages; constructive supervision sheds judgment factors and helps the supervisees to become more open to explore and delve deeper. The supervisors reported that using creative interventions opens channels of communication and fosters less-threatening environments, which makes it suitable for a constructive supervisor to use creative interventions to assist the supervisees in exploring deep feelings and discomfort.

Constructive supervisors acknowledge that discomfort during supervision promotes the change process (Mahoney, 1991). Constructivist supervisors help supervisees in such anxiety
proven situations to normalize and openly process the information with their supervisors instead of trying to ameliorate changes by working on the mistakes. For example, in the current study, supervisors used sand trays in such anxiety proven situation to create meaning in supervision when the supervisees were apprehensive about cultural differences between themselves and their client. Supervisors used creative approaches to integrate new meanings into conceptualizing and understanding a case situation. Providing constructive criticism and reflecting on the anxiety and discomfort are some of the ways constructive supervisors established a strong supervisory alliance. In the case of diverse supervisees, taking a constructivist approach can ease the tensions among the diverse supervisees by making them feel inclusive and normalize the process of anxiety as a novice counselor.

When introducing a creative intervention in cross-cultural supervision, supervisors and supervisees are often unaware at that moment what the outcome will be and what insight they will get about themselves and the clients. Mahoney (2006) found that a constructive supervisor can explore different ways of understanding and being with their clients. The challenges and encouragement the supervisor provides helps the supervisee become experts of their own experience. Constructive supervisors encourage cultural awareness and competence among the supervisees to reflect and actively develop counseling skills. Constructive supervisors thus create a safe environment that helps the supervisee to discuss cultural matters in supervision. This safety helps the diverse supervisees to have cultural awareness and competence. By providing psychological safety, supervisors can form deep bonding, show positive regard, empathy, and congruence by being culturally and self-aware, as well as having appropriate usage of language with diverse supervisees. In a cross-cultural supervisory context, creating a safe environment and
proper usage of language is important in building a trustworthy alliance. Therefore, constructivist theory offers a framework from which to better understand and apply the current study findings.

**Implications for Practice**

The findings from this study reveal several implications about the supervisory learning experience in cross-cultural supervision. All supervisors in the current study expressed a need to use creative strategies, especially sand trays, to improve their communication and supervisory alliance. Because of the potential for creative approaches to supervision to help facilitate communication, counselor educators might consider ways to incorporate creative strategies in cross-cultural supervision so the supervisees can mirror it. An implication for supervisors is to take time to value the creative process of using an intervention and not just the outcome. Experimenting with creative arts does not involve a right or wrong outcome. Transition mirroring creative techniques that were learned in supervisory sessions could help improve counseling sessions. When supervisors find that the supervisee is mirroring the technique, supervisors can employ a gentle spirit of enquiry by saying “what does that mean? Does it have any significance to your client’s case?” (Stainsby, 2009, p.4).

Another implication of the findings is for supervisors to emphasize an appropriate level of training before supervisees use the approach. Additional training in creative techniques, especially sand tray, will help the students hone their creative skills in supervision. In addition, training in the use of creativity in supervision is necessary rather than randomly picking up a creative activity. Activities like sand tray require training and practice before administering it on their supervisee. Supervisees should only use creative approaches learned from their supervisor in their own work when they are properly prepared to do so. Use of intentionality is another component that is implied in practice. Creative work is more amenable to conscious effort,
tactics, and intentions (Runco, 2007). Creativity helps in understanding the intentionality of the supervisee in their counseling goals and theoretical orientations.

Many supervisors recommended multiple opportunities to involve diverse supervisees in creative activities in cross-cultural supervision. An implication for supervisors in using creativity in cross-cultural supervision sessions is to give supervisees some choice in when to use creative arts. Giving a choice and not forcing using creative arts in a session helps diverse supervisees feel not only empowered but also at ease.

Supervisors in the study agreed that fear and anxieties of novice supervisees can be addressed more tactfully with creative interventions so that the supervisees do not get more withdrawn when confronted. Likewise, in this study, one of the supervisors asked a diverse supervisee who had language barrier to draw a picture of what her anxiety looks. Cultural discussions are one way to help diverse supervisees open up about their culture, who they are as a person, and the effect of their family systems on their counseling skills and practice. With diverse supervisees, practicing supervisors remained open and created an environment in which the supervisees can become vulnerable and share their personal views. When a creative situation is too uncomfortable for the supervisees, supervisors can terminate the session or stop to process. In the future, if the situation permits, it is advised that the supervisor revisit the situation to process the discomfort. Processing the discomfort would help the supervisory dyad tolerate the anxiety and discomfort in cross-cultural supervision.

The current study offered implications for the use of expressive arts in cross-cultural supervision that helps in self-awareness and verbalization of thoughts, feelings, and experiences. Supervisees have a need to assess their own culturally-centric values in their counseling environment. It is helpful to make supervisees aware in a non-judgmental and creative way when
the cultural values they bring to the counseling session are affecting their work with clients. In using creative approaches in cross-cultural supervision, it is important to keep the counseling goals of the supervisee in mind. Supervisors may see signs of cultural inappropriateness that may interfere with the ethical values or counseling goals of the client can bring it up during the creative art sessions in supervision. Supervisees can be given a prompt: “how do you process this case through your cultural lens?” Supervisees may be asked to bring photographs and images to the supervision session to explain the prompt. Another technique that can be implemented is to give some papers, feathers, and craft materials to the supervisee and create a creature that represents their cultural strengths and weaknesses they bring to counseling. Asking clarifying questions regarding the supervisee’s cultural values on the case conceptualization may be helpful while processing the creative activity.

Supervisors helped supervisees to engage in multicultural awareness directly by reading books, seeing movies, watching YouTube videos, and asking questions about various cultures. Supervisors reported using creative arts to help diverse supervisees overcome rigidity, pressure for perfection, and insecurity about being themselves in cross-cultural supervision. Furthermore, supervisors mentioned that for creative interventions to be effective, creating a safe environment where supervisees are able to explore concepts in a new way is recommended. Some supervisees may face language barriers and as a result face difficulty in opening up and addressing many cultural challenges. In the case of international supervisees, their cultural origins provide a safe space for development by offering them individual support. However, moving to a foreign country can leave supervisees feeling insecure and vulnerable. As a facilitator, the supervisor’s responsibility is to help create a safe space to provide a conducive and supportive environment for the supervisees to be able to grow. During administering creative techniques, the supervisors
need to pay special attention to, respect, and appreciate the feelings and opinions of supervisees. The implications of this study for supervisors in practice are to reassure the supervisee that they are being heard through words and actions during the creative activities. To ensure safety, it is advised that the creative techniques should be practiced before implementing it with supervisees.

Values like acceptance, respect, trust, and support are shown in different ways in different cultures. Through creative interventions in supervision, supervisors can help the supervisees ameliorate issues of bias towards diverse clients. Creative interventions in supervision can also help the supervisee become more insightful of any pre-existing biases or prejudice. Using creative interventions can also increase awareness of supervisors’ sensitivity to cross-cultural supervision issues. The implications for the supervisors, when they notice supervisees biased attitude towards a client or a situation are to help the supervisees self-reflect. This reflection can be attained by narrating a story or watching a movie during the supervisory sessions. When telling a story, supervisors can bring it to life with the images that supervisees can be asked to visualize and then portray. Diverse supervisees, at times, are unaware that they are being biased, judgmental or culturally acting inappropriately. Picture books related to multicultural plots can also be given to the supervisees and ask the supervisees to reflect on what they would have done if they were the main character in the book or what their opinions about the main theme of the book. Processing complex, conflicting thoughts, feelings, biases, dynamics, and situations can be challenging to put into words during supervision, and creative interventions often assist to unravel them and mollify their expressions.

There are a few things for the clinical supervisors to keep in mind when engaging the supervisees in creative activities. It is the discretion of the supervisor to use creative approaches depending on the developmental and cognitive processing ability of the supervisee. Employing
powerful fantasy techniques may take the supervisees into an altered state of consciousness, so it is significant that the supervisors verify that the supervisee are reoriented into the present moment. Creative activities have the potential to access unconscious mind and it is crucial that the supervisor draws a boundary between therapy and supervision. Lastly, creative moments are valuable and it is indispensable for the supervisory dyad not to quickly move or talk out of the activity without spending meaningful time processing the artistic work.

## Limitations

Since qualitative research interviews are subjective in nature, there was no standard to which participants were being held other than to be honest about their creative experiences. The participants may feel the need to preserve or create an image in the interview with the interviewers. There was no way to check this methodological issue in this research, and it may have been the case for respondents in the study affecting their interview responses and the results (Coar and Sim, 2006).

Although, participants were asked to describe the creative approaches that affected their cross-cultural supervision, many participants chose sand tray as a technique. As a result, much of the findings are related to that particular medium. Some participants processed creativity differently than other participants in the study. Therefore, the findings might not be transfereable. There are different types of creative interventions and this study cannot suggest that all creative interventions are helpful or if there are any particular interventions that are more helpful over the others.

Criteria for participation in the study included the requirement that supervisors have either supervised or are supervising someone from a different ethnicity than their own. Most participants described creative approaches used in the past, so that they had to rely on their memories. For those who were not supervising during the time of the study, the retrospective
review of supervision sessions had the potential to influence their meaning-making process which may have affected the interview.

Some of the supervisors had additional training in sand tray and play therapy. Supervisors who had additional training had in depth knowledge of how that creative intervention will be helpful for a particular counseling situation. Having an expert skillset in expressive arts which the rest of the supervisors did not have, may have an impact of extraneous variables in the data. Hence, this was a preexisting factor (additional qualifications of supervisors) that may have had an effect on the research interview. Self-selectivity may also have played a role in how the findings were related by supervisors.

**Recommendation for Future Research**

The current study took the perspectives of supervisors who have been using creative interventions in cross-cultural supervision. Future research might employ quantitative approaches to examine pre- and post-use of creative interventions among supervisees and their subsequent effect on the supervisee’s counseling skills. It would help in understanding whether the creative interventions are demonstrably effective at producing the outcomes discussed by supervisors in the current study (e.g., improving communication, instilling insight).

Because the study sample was predominately female, further research should consider more perspectives from males. Supervisors from any sex may have different perspectives about using creative interventions in cross-cultural supervision. Males in counseling supervision may process information differently than females. Expanded research studies including more diverse groups, and cross-cultural supervisory dyads, such as viewpoints of different ethnic groups, religion, spiritual practices, sexual orientation, and age is important. It will be helpful to examine the effects of creative interventions on different culture and do a comparative study. Supervisory experiences may be different with supervisees from different cultures. For instance, supervisees
from India may process creative interventions differently than supervisees from Africa. Ethnic groups from Latin America may process creative approaches differently than supervisees from South Asia. Hence, there is a need to study whether there are any particular interventions that work better than the other with a particular ethnic group. These results provide promising results to further research in the area of processing diverse supervisees anxiety when using creative approaches.

Varied creative approaches like sand tray, metaphors, bibliosupervision, mandalas, role play, and puppetry may have different impacts on cross-cultural supervision. An overarching broad theme was sought in this study related to creative interventions. However, future research can examine more closely how each creative intervention impacts communication and the supervisory alliance in cross-cultural supervision. By doing this, supervisors will have an idea of what interventions work most and least with diverse supervisees. To build on the findings of the current research, more research is also needed concerning creative ways to facilitate openness in communication. Additionally, it would be helpful to research different creative strategies that may facilitate acceptance and greater understanding of supervisors towards diverse supervisees.

**Summary and Conclusion**

This study examined the experiences of supervisors on the benefits of communication, case conceptualization, and the supervisory relationship when using creative interventions in cross-cultural supervision. Themes and sub themes emerged from the findings which were consistent with existing literature and themes have remained undiscussed in literature to this point. Hence, this study further grounds the use of creative approaches in cross-cultural supervision empirically in the literature of counselor education and supervision.

My expectation is that this research inspires further empirical studies about the significant contribution that creative interventions have on cross-cultural supervision. The impact of creative
arts in the practice of dyadic, triadic, and group supervision with supervisees from diverse cultures is an understudied phenomenon. Though creative approaches have been often applied, many of these modalities have not been studied as much as is necessary to promote their broad use. In research, grounding these methods may be challenging due to the abstract nature of art, however, creative strategies are a part of our identity as counselors and supervisors, and cross-cultural supervision can be made creative and useful. From the vantage point of creative supervisors’ experiences, the current study findings offer an emerging model of how creative supervision approaches help in cross-cultural supervision.
APPENDIX A
INFORMED CONSENT

Protocol Title
Creativity in cross-cultural supervision: A grounded theory approach

Please read this consent document carefully before you decide whether to participate in this study.

Purpose of the research study
The purpose of the study is to explore the perspective of supervisors how creativity is helpful in cross-cultural supervision and their observed outcomes of using creativity in cross-cultural supervision.

What you will be asked to do in the study
You will be asked to answer a variety of demographic questions and asked to write a brief vignette of a counseling supervision case. Then, you will have one semi-structured interview sessions of up to 30 minutes with the researcher related to your use of creativity in cross-cultural supervision.

Time required
The total time required for the study is approximately 30 minutes. There are a written vignette and one interviews in this study. Interview will last for up to 30 minutes.

Risks and Benefits
Benefits include an opportunity to engage in reflections and critical thinking about your use of creativity in cross-cultural supervision. You will share intervention ideas that you can use with clients to explore multicultural topics. You may also benefit by increasing your self-awareness and sharing your experiences. There is no anticipated risk related to your participation in this study. You will always get to decide what you do and do not want to share.

Compensation
There is no compensation provided for participating in this research.

Confidentiality
Your identity will be kept confidential to the extent provided by law. All data will be collected through a Skype or other secure interview software and recorded. Only the researcher and her
faculty supervisor will have access to the recorded interview and the transcribed data. Each participant will be identified with a code to protect confidentiality.

**Voluntary participation**

Your participation in this study is completely voluntary. You do not have to answer any question that you do not wish to answer. There is no penalty for not participating.

**Right to withdraw from the study**

You have the right to withdraw from the study at anytime without consequence.

**Who to contact if you have questions about the study**

Debolina Ghosh, MA, MSW, HDOSE Doctoral Candidate, debolinaghosh@ufl.edu

Sondra Smith, PhD, Associate Professor, Program Coordinator, College of Education – HDOSE, faculty supervisor, ssmith@coe.ufl.edu

**Who to contact about your rights as a research participant in the study**

IRB02 Office Box 112250 University of Florida Gainesville, FL 32611-2250 phone 392-0433.

Agreement: I have read the procedure described above. I voluntarily agree to participate in the procedure and I have received a copy of this description.

Participant: ______________________________ Date: ________________

Principal Investigator: ________________________ Date: ________________
APPENDIX B
RECRUITMENT EMAIL

Dear ________

Hi Dr/Mr./Ms.,

My name is Debolina Ghosh and I am a doctoral candidate in Counseling & Counselor Education at University of Florida. I am in the process of completing my dissertation under the guidance of Dr. Sondra Smith, and I am emailing you to ask if you would be willing to participate in my IRB-approved dissertation study exploring creativity in cross-cultural supervision: a grounded theory approach.

I know your time is valuable. Your participation will only take approximately one hour. More information about the study is below.

The purpose of this study is to explore creativity in cross-cultural supervision. Furthermore, I am interested in learning about the perspectives of expert clinical supervisors concerning how using creativity in cross-cultural supervision sessions impacts your work with supervisee’s.

To participate in this study, it will be necessary for you to have completed a master’s/doctoral degree in Counselor Education from a CACREP-accredited university, be a counseling supervisor, have experience with cross-cultural supervision, and used creative approaches in supervision.

If you think you are eligible for this study, write on the below given prompt and email it to debolinaghosh@ufl.edu, a week prior to the interview.

1. Think of a critical supervision experience in which you used creative approaches (e.g.,...list here) in cross-cultural supervision. Describe the topic that was discussed and how you used the creative approach to facilitate communication and supervisory alliance.

2. Give an example of how using creative approaches affected your work with your supervisee and what outcomes you observed.

3. Describe the situation in as much detail as possible. To the best of your memory, detail what your supervisor said or did when you used creative approaches.

Also, it would be helpful if you would consider passing along information regarding my study to others in the field whom you believe could offer valuable perspectives and might be interested in participating.

Should you have any questions, please feel free to contact me at debolinaghosh@ufl.edu or my dissertation chair Dr. Sondra Smith at ssmith@coe.ufl.edu.
Thank you so much in advance for your time and consideration!

Debolina Ghosh, MSW, MA, PhD Candidate
University of Florida
APPENDIX C
INTERVIEW PROTOCOL

Initial Open-ended Questions

1. How long have you been a counselor?
2. How did you happen to feel your first experience supervising someone from a different ethnicity than yours?

Intermediate Questions

1. What strategies do you use for supervisees of your nationality/culture and what strategies do you use when working with supervisees of different cultures?

2. What kind of interventions have you found to be helpful in cross-cultural supervision for communication, improving supervisory alliance or solving any hurdles in the supervisory session?

3. Did you face any issues when working with supervisees from a different culture than yours? If so, what were those issues and how did you handle it?

4. Were there any cultural concerns when working with the diverse supervisees? If so, what were the concerns and what kind of strategies you used to work through those issues?

Ending Questions

1. After gaining experience in creative interventions, what advice would you give to someone who has just discovered the need for creative interventions in cross-cultural supervision
RESEARCH PARTICIPATION

• Are you a Counseling Supervisor?
• Have a Masters in Counseling from a CACREP university?
• Do you have experience in cross-cultural supervision?
• Do you use creative approaches in supervision?

If you said YES to ALL the questions then you are eligible to participate in this research study.

To schedule an interview please contact Debolina Ghosh (Doctoral candidate, MSW, MA) at debolinaghosh@ufl.edu

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Gainesville, FL 32611-7044
LIST OF REFERENCES


BIOGRAFICAL SKETCH

Debolina Ghosh hails from a small town named Jamshedpur in India. She majored in psychology for her Bachelor of Arts degree at Utkal University in India. She holds a master’s in clinical psychology from University of Calcutta. After pursuing a master’s, she worked for five years in different capacity as a counselor in psychiatric unit at a hospital, as a school counselor, a motivational trainer in sports academics, and as a counselors and psychometrician at two reputed management institutes in India, the Indian Institute of Management, Bangalore, and Xaviers Labor Relation Institute. Not only did she gain knowledge working at different institutes and organizations, but she also learned how counseling can be utilized in different sectors of life.

Later, she decided to come to the United States for her higher education. After gaining a graduate degree in social work from Univerity of South Florida, she decided to get a doctorate in counseling and counselor education from the University of Florida. During her graduate studies, she strongly felt the need to educate counselors about multicultural counseling. Her mantra is ‘Each client is special and is different so should be given utmost care and support.’ As a counselor educator, she strongly feels the need for advocating increased sensitivity among counselors towards the diverse clients and also motivation to learn more about the client’s culture and background. Having served as an individual supervisor for multiple master’s level counseling students, her research interest grew towards understanding and developing in depth knowledge in cross-cultural supervision.

During her doctoral career, she taught multiple courses like Stress and Anxiety Management and Human Growth and Development. She was also teaching assistant for several graduate level coursework. Additionally, she was an intern at a mental health clinic doing group and individual counseling. She received several travel grants from the Counselor Education Department, Graduate Student Council, and Office of Sponsored Research to present at
conferences nationally and internationally. Presently, she is working at a private practice, providing treatment for clients with drugs and alcohol addictions. Maintaining a scholar-practitioner balance is the sole focus of her professional career.